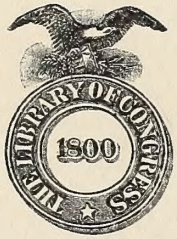

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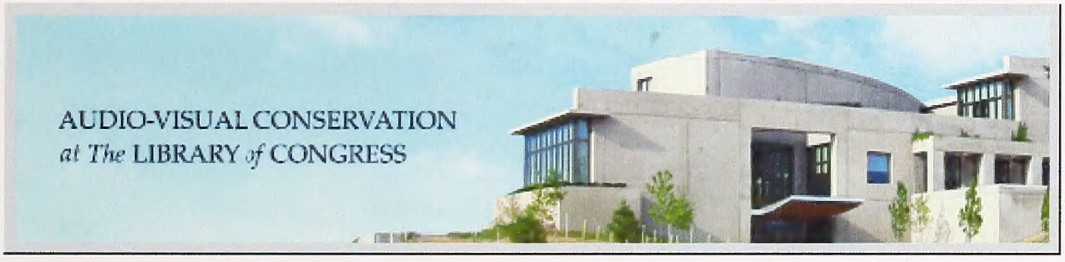

Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

Motion Picture and Television Reading Room
www.loc.gov/rr/mopic

Recorded Sound Reference Center
www.loc.gov/rr/record

C 5

MOTION PICTURE HERALD

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Pt 13

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

NATION'S TEACHERS URGED TO USE HERALD'S "SCHOOL & SCREEN"

Carl E. Milliken addresses National Education Association Convention on cooperation with the motion picture

In Two Sections

Section One

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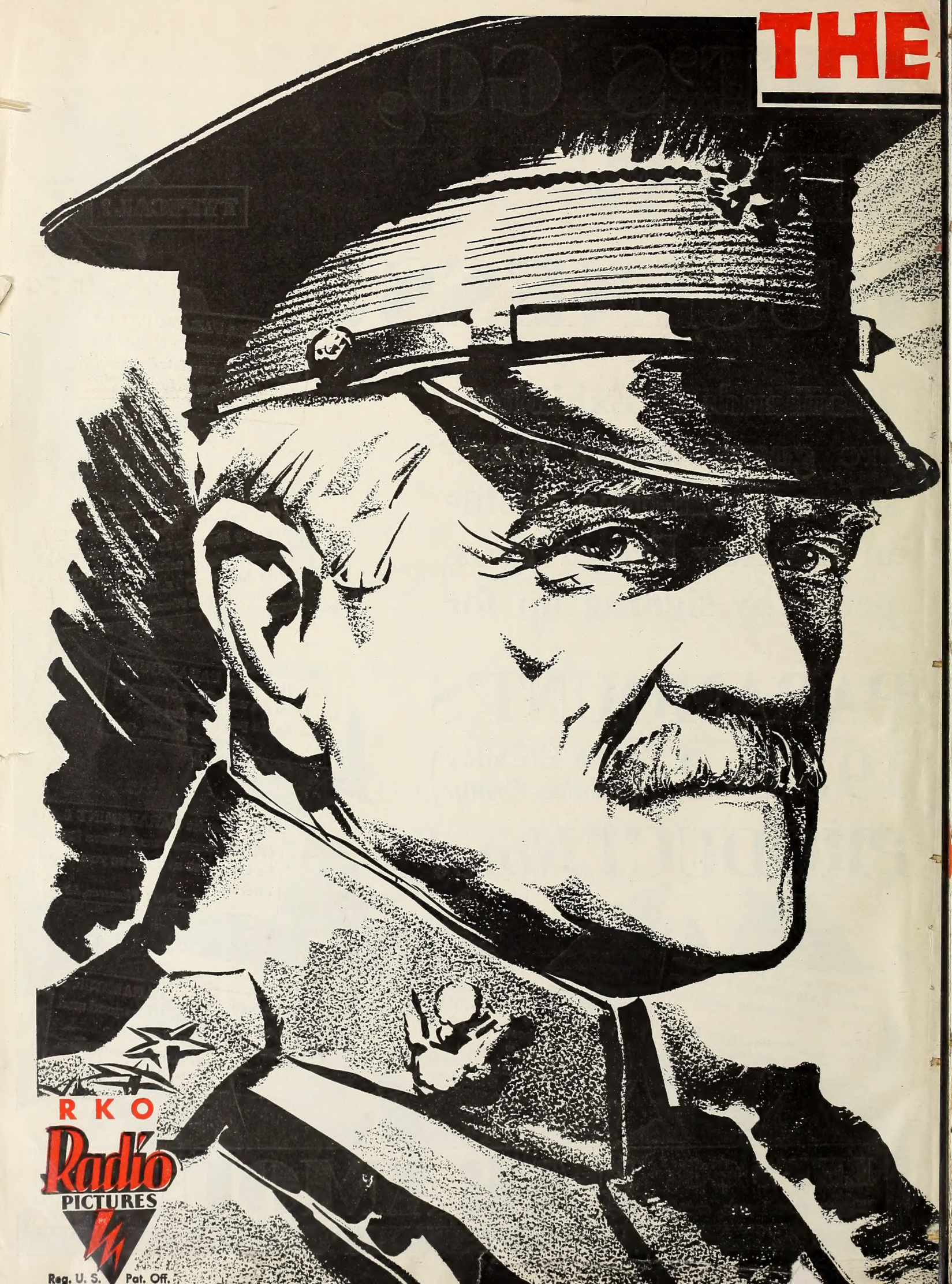
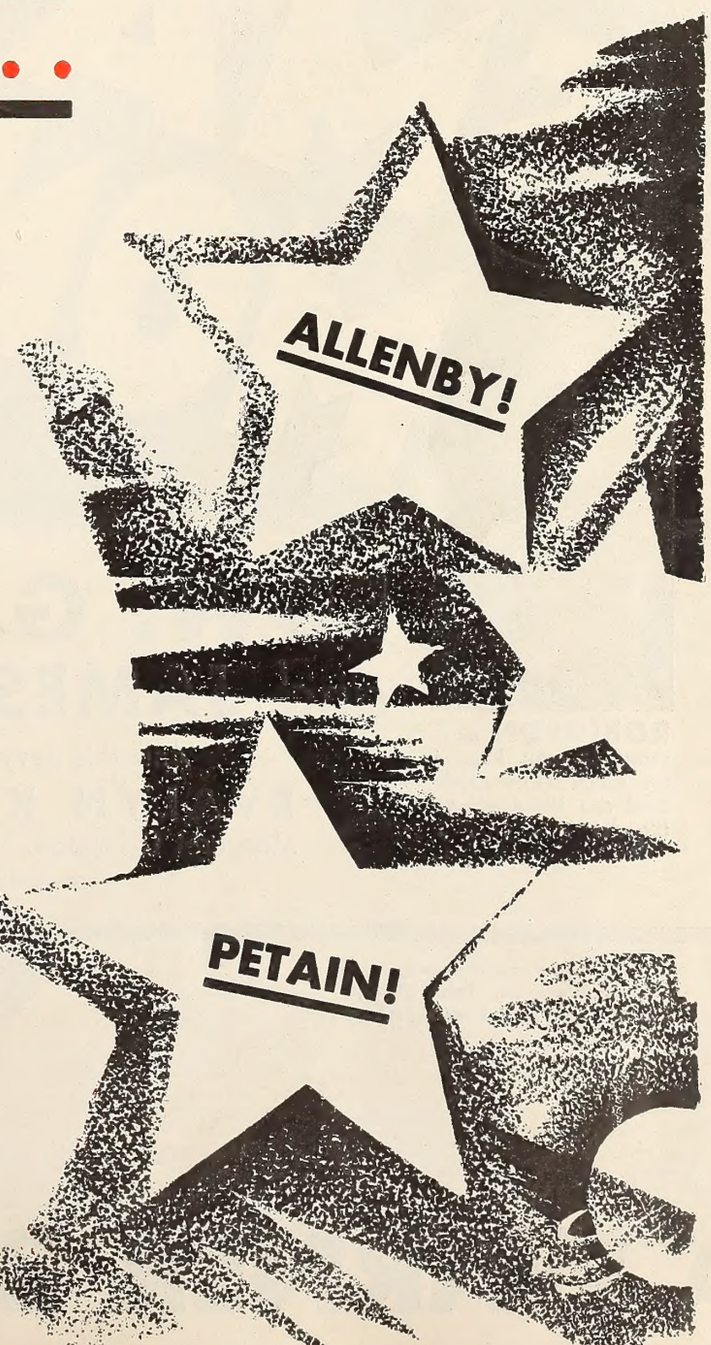

THE
RKO
Radio
PICTURES
Reg. U. S. Pat. Off.

SPIRIT OF PERSHING

CHATEAU THIERRY!

BELLEAU WOOD!

ST. MIHIEL!...



Fighting Spirit Won for Pershing Just as Fighting Spirit Will Win for Modern Industry. RKO-Radio Wishes to Thank the Hundreds of Showmen Who Have Commended Its Efforts in Behalf of Prosperity...And to Call Again Upon Each and Every One To Work With Unflagging Energy and Enthusiasm ...With Eyes Ever on the Box-office!

DEPRESSION IS OVER! PROSPERITY IS AROUND THE CORNER! RKO-RADIO OFFERS THE MOST PRACTICAL SHOW BUY OF THE NEW SEASON . . . 36 GRAND ATTRACTIONS . . . BOOK THEM ALL NOW!

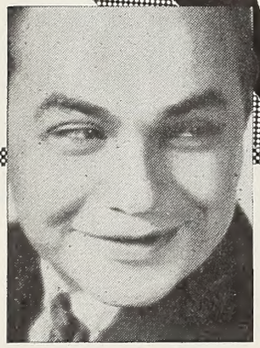
TUNE IN! "RKO THEATRE OF THE AIR"
N.B.C. Coast to Coast Network
EVERY FRIDAY NIGHT, 10:30 P.M.
NEW YORK TIME

"There'll be a short wait of 2 hours for all seats to see

"SMART MONEY"

And six million New Yorkers are saying they have waited FIVE YEARS for a hit like this!.....

PLAY IT DAY AND DATE *with* **BROADWAY**



ROBINSON *as a gambler who knows too much about cards and too little about blondes . . . . .*

EDW. G. ROBINSON *and* JAMES CAGNEY

And this Bevy of Beautiful Blondes

EVALYN KNAPP, Noel Francis, Margaret Livingston, Gladys Lloyd, Polly Walters

Directed by Alfred E. Green

CAGNEY *as a boy who knows too much about cards . . AND blondes . . . . .*

Screen story and dialogue by
Kubec Glasmon, John Bright, Lucien Hubbard, Joseph Jackson

More than your contract calls for

A WARNER BROS. HIT!

JUL -6 1931

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MOTION PICTURE HERALD

Vol. 104, No. 1 — July 4, 1931

Picking on Hollywood

THE valued and able New York Times appears to be increasingly afflicted with a bias against the motion picture.

In these columns there was recent attention to the insertion by The Times of the word "film" to quote a Two Gun Crowley letter in such a manner as to credit his murderous impulses to screen inspirations. Again in last week's mishap involving the shooting of a small boy by a playmate in Montclair, New Jersey, the Times, along with other publications, developed the news story around expressions which laid the blame on gangster pictures, ignoring quite the fact that the parents and the police alike had permitted the boy to retain possession and play with a mail order pistol, and the fact that after all the killing was done with a pistol and not a reel of film.

Now one may observe that in the Times of June 24 there appeared a special cable from London, quoting Lord Irwin, former Viceroy of India, as saying that the prestige of the white man in India had gone forever, and adding, "The former Viceroy attributed this to three things: first, the defeat of the Russians by the Japanese; secondly, the employment of Indian troops in the world war against white men, and thirdly, *the influence of motion pictures on the Indian mind.*"

Next we discover in The Times of June 25 an editorial entitled "White Men in Asia," which includes this: "The deplorable effect upon Asiatic sentiment of *the works of Hollywood* has been of more recent concern.

You see the Viceroy spoke of motion pictures, while The Times can think only of the works of Hollywood. It is obvious enough to this industry that India sees all of the British cinema product and in all probability more European made film than ever reaches America.

It may be brought to the attention of The Times, and the rest of the daily press of America, that there is available an official Indian-British judgment in the matter in the report of the Indian Cinematograph Commission appointed by the government to examine into the very questions involved. This commission reported, after a two year study, that: "We are without exception satisfied that the overwhelming majority of films certified for public exhibition in no way bring western civilization into contempt."

The Commission also took cognizance of the fact that the entire agitation about film influences on the natives had arisen because of trade jealousies in Wardour street, saying: "We do not suggest that trade propaganda is illegitimate in itself, but obviously a man with wares to sell is not likely to lose any opportunity of criticizing the wares of his rival. The British film industry very naturally wishes to recover the position which it held in the film world prior to the war, but when it attempts to show that the films produced in America are in one way or another inferior or harmful, the cautious man will bethink him of the adage that all is fair in love and war."

Standing for Dirt

MR. WALTER WINCHELL in his "On Broadway" in the New York Daily Mirror of Monday last sets down: "Tallulah Bankhead says she made Gary Cooper, but he says no, the cad."

If such published expression concerning two prominent performers of the screen can pass unresented by Paramount and by the industry a strangely supine state has been reached.

Without discussion of the taste or merits of such an item if it concerned mere individuals of no publicity moment, it is all too obvious that it becomes something to notice solely because it involves the names of motion picture personages. Its publication is therefore a motion picture affair, and one can not fancy any set of conditions which would warrant it.

As long as the motion picture institution, in its strange timidity and frail tremblings at suggestion of controversy, stands for dirt it will get plenty of it.

▲ ▲ ▲

Keeping Sound in Tune

"BETTER THEATRES" this week presents some important suggestions on the maintenance of sound picture projection equipment and the very necessary careful constant attention to the quality of sound rendition in the theatre. The series of articles on the subject of "What the Manager Should Know About Sound," is an important contribution to the working technology of the business. They come from the pen of one of the most able sound engineers. After many years of experience with silent equipment the problems of the booth were relatively few and simple. Today they are many and complex and the failure of a tiny part or a single adjustment of the complex sound mechanism can stop the show. And when the show stops there is nothing going on but the overhead.

▲ ▲ ▲

Remembering Deadeye Dick

IN view of the prevailing habit of the daily press to pick on the pictures as an editorial pastime, and MOTION PICTURE HERALD'S continuous diligence in pointing out that habit, it becomes also an obligation to present intelligent words from The Daily News of New York, which, anent the Montclair excitement, says:

> As we've remarked before, it isn't the talkies that make the public interest in gang pictures. It's the public's breathless interest in prohibition's gangster crop which forces the production of gang talkies.
>
> Forty years or so ago, all the kids except the sissies were smuggling dime novels into their hideaways or school desks. Parents were much alarmed. They foresaw their children growing up to become Deadeye Dicks and Calamity Janes.
>
> But those children, fully 99.8 per cent of them, grew up to become excellent citizens, good husbands, good mothers and all the rest of it. Some of them even grew up to become crusaders against gangster talkies.

The Daily News has consistently maintained a friendly sympathy with this aspect of the production problems of the motion picture industry and its censorship issues.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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RETURN OF NONTHEATRICAL SALES TO PRE-SOUND PRESTIGE SEEN NEAR

Intelligently Organized Effort Declared Chief Factor—Makers Of Equipment Awake to Possibilities—Field Found Lucrative

Exploitation subjects in the nontheatrical field, and complete rehabilitation and restoration of the nontheatrical phase of motion picture selling to a point where it will be as important as in pre-sound days, appears a probable development of the next three months.

Success or failure of the development, in the opinion of C. W. Bunn, Erpi's sales chief, rests in an intelligently organized effort to deal with nontheatrical accounts. This organization of nontheatricals, contends Mr. Bunn, should not only control the interference of nontheatrical showings with regular theatre playdates, but should so solidify that phase of the industry as to make its returns unusually attractive to distributors.

C. W. Bunn

Joe Brandt

"There never has been a really organized effort of the industry to deal with nontheatricals," said Mr. Bunn, "particularly insofar as satisfying the needs of that field. It offers, and always has offered, unusual opportunities, and if a clearing house representing the industry had control over interference with regular theatre accounts, there appears no reason why the field could not be developed to an important place in the industry without invading the theatrical field. Most certainly an organized picture supply is needed."

Stuart W. Webb, executive vice-president of Pathe Exchange, Inc., which in silent days occupied an important spot in nontheatricals, says that one handicap in the development is the inability of projection manufacturers to make available sound-on-film portable 16 milimeter devices. "There have been no successful machines of the 16 mm. portable type to date," stated Webb, "except those which use only sound-on-disc."

In currently surveying the nontheatrical field, most distributors declined to discuss their policies and plans for the new development. With but few exceptions, including Columbia and Fox, major distributing companies refused to talk, apparently deciding against taking a chance of antagonizing theatre owners, who since the industry's early days have harbored bitter feeling toward nontheatricals and to the departments of film companies which encourage the use of regular theatrical attractions to nontheatrical accounts.

Before sound, important exhibitor interests were almost continuously at loggerheads with distributors over nontheatrical showings, and although distributors definitely have decided to re-enter the field, it is believed that they will more carefully scrutinize nontheatrical accounts before booking theatrical product, in order to eliminate a recurrence of the misunderstanding with exhibitors.

"Fox has never lost interest in the nontheatrical business," according to Glendon Allvine, home office publicity and advertis-

(*Continued on page 28*)

This Week

Return of non-theatrical sales to pre-sound prestige seen near *Page 8*

Church Council, following year's investigation, vindicates industry *Page 9*

Balaban & Katz fights summer competition with institutional advertising *Page 10*

Milliken urges United States teachers to use Herald's "School and Screen" *Page 11*

States unite in support of Hoover visual education tests *Page 12*

British exhibitors protest movement for single feature program as damaging to interests of English-made productions *Page 13*

Industry's leaders see benefits to motion picture business as well as to industry at large if Hoover moratorium plan becomes effective *Page 14*

Catholics in Canada create new body to sponsor better films *Page 25*

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Allied's Advice on the Buying Situation

A publicity release from the office of Abram F. Myers, president of Allied States Association of Motion Picture Exhibitors, in Washington, D. C., under date of June 30, says:

"BUY NOW—AND GO BROKE"

The foregoing slogan is respectfully suggested to publications and organizations friendly to independent theatre owners as a substitute for the one currently used by publications and associations seeking to commit the exhibitors to binding obligations in this, the most uncertain and dangerous period in the history of the industry.

FEEL YOUR WAY UNTIL YOU SEE THE LIGHT

Any theatre owner who can tell now what he can afford for pictures six months from now either has a great situation or the gift of prophecy. The wise thing to do is to proceed cautiously, buying only when necessary. Remember that the bankers in control of the large companies, knowing nothing of showmanship, are enforcing rigid economy and any product you buy will be "cheap product."

MOTION PICTURE HERALD, editorially, and in certain display advertisements to the trade, in a series now appearing, has taken a position arguing that no progress can come of a state of inaction and stagnation. It is the HERALD'S opinion that the best interests of all elements of the business can only be served by doing business. "Watchful waiting" as a policy has few victories to its credit in any activity or enterprise which requires daily performance and continuous turnover.

It is also the declared and delivered policy of MOTION PICTURE HERALD to keep its columns open to the expression of any and every honestly held and expressed opinion from persons of responsibility in the motion picture industry. Therefore, it is with cheer, if not agreement, that this page presents the Allied States bulletin.

THE EDITOR.

CHURCH COUNCIL, AFTER A YEAR'S CHECKUP, VINDICATES INDUSTRY

Pornographic Stills Flaunt Industry's Advertising Code

Spokesmen for the industry permit their indignation to rise to excessive heights when outside criticism is registered relative to a lack of decent moral standards in motion picture production.

The effort of the industry generally to maintain a reasonably wholesome character in its entertainment and advertising has been a strong and determined one, yet in various instances there is to be found evidence which makes much of the outside criticism heard appear to be altogether insufficient to fit the case.

One of the most destructive conditions affecting the good repute of the industry is the practice which has been carried on in varying degrees in connection with the making of pornographic stills which are supplied to various foreign countries where there is a demand for such and also to certain American publications which have a bent for the risque.

A current case of considerable gravity is a group of publicity stills made by the RKO Pathe studio and distributed by the RKO Pathe publicity department in New York. The stills in question were photographed by William E. Thomas and presumably refer to a sequence which is to be included in the forthcoming production of "The Common Law." These photographs in the main feature the practically nude form of an obscure performer who is identified on the photographs as Dolores Muray.

These photographs are disturbing evidence that certain sections of the industry are continuing to go along merrily thumbing their noses at both the Production Code and the Advertising Code.

Clarke Re-elected President of Fox

Harley L. Clarke was re-elected president of Fox Film Corporation at the meeting Wednesday of the new board of directors. The entire executive personnel as voted by the board follows:

Harley L. Clarke

Harley L. Clarke, president; Winfield Sheehan, vice-president-general manager; W. C. Michel, vice-president and treasurer; S. R. Burns, vice-president and secretary; James R. Grainger, vice-president in charge of sales; Glenn Griswold, vice-president; Sydney Towell, comptroller; W. S. Bell, assistant treasurer; Felix A. Jenkins, assistant secretary; J. J. Kitson, assistant secretary; F. R. Stoeckel, assistant secretary.

Winfield Sheehan made a hurried trip from Hollywood to attend the meeting.

MPTO Condemns Substitutions

The MPTO of Maryland, at a meeting on June 25 adopted a resolution declaring the practice of certain distributors in offering contracts with a clause permitting them to change story, star, cast or director a coercive practice.

The resolution bases the action on the declaration of the Federal Trade Commission calling that an unfair practice, and recognizing the right of the exhibitor to cancel the proved substitution. The meeting also declared that owners signing such contracts are doing so under protest.

Hays Declares Gang Films Are Right of Free Screen

Will H. Hays, in a letter to Mayor Charles H. Martens, of East Orange, N. J., declared, "I have no excuse for a film glorifying a gangster."

"The proper treatment of crime as a social fact or dramatic motive," the letter continued, "is the inalienable right of a free press or an unshackled stage or screen. Success of self-regulation is shown on many screens in the words, 'Crime does not pay'."

Report Contrasts Those Of Crafts and Chase

Federal Body Finds the Motion Picture "Avowedly Attempting To Put House in Order"

The art and industry of the motion picture, after a year of intensive investigation by the Federal Council of the Churches of Christ in America, have received a pleasant vindication in a report made public this week.

The report, which issued from the New York offices of the council, is, in view of the utterances official and unofficial of former years, an even tempered, measured and considerate document. To one familiar with the expressions from the earlier background of the organization when the late Reverend Wilbur Fisk Crafts and Canon William Sheafe Chase were its spokesman, this week's report becomes almost sensational by its quiet contrast. It may be taken to denote clearly that the motion picture's last decade of labors of adjustment to various organized groups expressive of large blocks of public and religious opinion have achieved vast results.

In sum it may be said that this report denotes that the Protestant bloc, as represented by the Council, finds the motion picture:

...avowedly attempting to put its house in order..

...the Hays organization has entertained some laudable purposes, has set up some constructive procedures and has definite accomplishments to its credit..

The record of the industry in settling disputes by arbitration is impressive.

..those who complain that the critics of the industry often overlook its better products in making their appraisal, and that they tend to put forward more rigid standards than the public can be induced to support undoubtedly have ground for their contention.

...—it must be patent that voluntary cooperative efforts toward social betterment, wisely conceived and well directed, are capable of accomplishing something which the imposition of force can never accomplish.

A flat declaration against censorship is made in these words: "The religious and social agencies are themselves at fault in becoming much too preoccupied with 'cuts' and 'eliminations.' The motion pictures can not be made good by the use of scissors."

The report takes some exception to some aspects of the activities of the Motion Picture Producers & Distributors of America, Inc., chiefly in connection with the payment of honoraria for addresses or other services

(Continued on page 24)

B & K FIGHTS SUMMER COMPETITION WITH INSTITUTIONAL ADVERTISING

Weekend Business Boost Is Big Objective

Child Appeal Copy Used With Film Censored for "Adults Only"— Then Circuit Defies Board

Combating summer competition and extreme heat with institutional advertising copy is being given a tryout in Chicago by Publix-Balaban & Katz.

A box, two inches deep across five columns, is being used by the circuit to top the advertising for its five Loop theatres. The standard advertising presentation of Balaban & Katz theatres groups the circuit's Loop houses in a single compact layout. A similar group arrangement is used by the circuit for the advertising for its outlying theatres.

The copy used three days this week in the two-inch, five-column box above the Loop theatre advertising read, "Come where it's refreshingly cool—where joy reigns supreme! More than 100,000 men, women and children found refuge from the city's sweltering heat in Publix-Balaban & Katz theatres. Neither the lake, parks nor boulevards afford the refreshing comfort, the pure, fresh air—the exhilaration found in these theatres."

Similar copy is to be used for weekend advertising throughout the summer, appearing with the launching of new programs, Thursday, Friday and Saturday.

The idea also is being carried into the neighborhood theatre advertising of the circuit, with the summer vacation period affording copy for the first three-column top box in connection with the Publix-B & K "A" pre-release houses. The first copy used was: "School's Out! Bring or send your children to Publix-Balaban & Katz theatres. They'll enjoy the delightful shows, the cool, refreshing surroundings, and breathe pure, fresh air!"

The only hitch in the "child appeal" copy on its initial tryout was that the picture playing the circuit's three leading outlying houses—Uptown, Paradise and Tivoli—was "Laughing Sinners" (M-G-M), which happened to have been released on an "adults only" permit by the Chicago censor board. Balaban & Katz, however, acting on the advice of their attorney, Leo Spitz, opened the picture to general audiences. The move precipitated a storm of protest from agencies critical of the industry and placed Henry Sonnenschein, secretary to the mayor, in an embarrassing situation. It was Sonnenschein, according to Spitz, who authorized him to advise B & K to ignore the censor's ruling.

An incidental phase of the circuit's summer advertising plan is that midweek advertising space is curtailed, thus permitting without an increased average expenditure the additional space used for the institutional copy over the weekends.

Business Builders

Major circuits are insisting that managers once again include, and lay heavy stress on, kiddies' admission prices in all "paper and advertising."

During the dearth of child patronage, which now is being alleviated, a tendency developed in circuit operation to ignore special reduced prices for youngsters.

Copyright Bureau In National Move To End Bicycling

The Copyright Protection Bureau plans to send representatives to all exchange centers in an effort to reduce bicycling violators, holdovers and fraudulent returns on percentage engagements, in a "campaign of education."

At present the movement will be concentrated in the Southeast and Southwest, with anticipation of a national campaign as soon as the bureau's financial status permits.

D. C. Liebler, H. Groves and Joseph Stern are three representatives now in the field. The thought behind the move is the reduction of exchange losses estimated to run into millions annually.

Fox West Coast Rules Out Drives

Because "drives" are "old-fashioned, nerve-wracking, spirit-breaking," Fox West Coast executives have intimated through the Western edition of The Last Word that this type of selling pictures to the public will no longer be used by that organization.

"If pressure is not put upon you by your executives," the statement says, "it doesn't mean that you don't have to get up steam on your own account.

"The responsibility and authority which are being passed on to you carry with them the supposition that you have sufficient steam to drive yourself.

"The wise manager doesn't want to be told how and when to start his own spurts. He doesn't wait for a certain week or month to be designated as a period of extra effort."

30 Story Building for NBC

The National Broadcasting Company plans a 30-story building in San Francisco as western headquarters and to house the first television sending unit on the Pacific Coast.

Johnson Resigns Paramount Post; May Live Abroad

Julian Johnson, for ten years with Paramount as an editor and supervisor of picture production, has resigned effective July 1.

Mr. Johnson says that he will take a long vacation before making a new alignment with the industry. It is probable that having prospered long in the art of the motion picture, he will now indulge in a long held desire to take to the leisure of country life in France and write certain books on which he has been accumulating data for years.

It was through the printed word and his rise in newspaper work beginning on the *Los Angeles Times* that Mr. Johnson came to the motion picture industry. He came to New York as a music critic and became engaged in amusement enterprises. At this juncture James R. Quirk took over the administration of the then obscure *Photoplay Magazine* published in Chicago and made Mr. Johnson its editor, through its early years of upbuilding. From *Photoplay* he went into scenario and title work with various concerns and was for a time associated with Ray Long at *Cosmopolitan Magazine*, going thence to Hearst picture enterprises and thence to Paramount.

Mr. Johnson's recent work has been largely with such productions as "Rango" and "Tabu." He achieved marked success with "The Patriot" and in his work on "Beau Geste," and many earlier pictures of the silent era.

Public Hearings For Applicants

The radio commission will in the future hold public hearings on all applications for television broadcasting wave length assignments.

Approximately 20 television stations are now in operation, with permission having been sought for six more. As a consequence of the numerous applications, it was decided that applicants must show they had something beneficial to offer.

One engineer said: "The art is not yet to the point where it is successful commercially. The applicants are being required to show they are willing to contribute money and talent to experiments with the art."

Fox May Close Seattle House After Dismissing Musicians

Differences between Fox West Coast and the Musicians' Union may cause the closing of the Fox Paramount in Seattle and the cancellation of the city as a stand for Fanchon and Marco units.

MILLIKEN URGES U. S. TEACHERS TO USE HERALD "SCHOOL AND SCREEN"

OFFICERS
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FRED WEHRENBERG, ST. LOUIS, MO.
VICE PRESIDENTS:
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JOHN F. REES, WELLSVILLE, MO.
J. C. HEWITT, ROBINSON, ILL.
SECRETARY-TREASURER.
LOUIS C. HEHL, ST. LOUIS, MO.
SERGEANT AT ARMS
G. M. LUTTRELL, JACKSONVILLE, ILL.

Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois
AFFILIATED WITH THE
MOTION PICTURE THEATRE OWNERS OF AMERICA
2735 CHEROKEE STREET
LACLEDE 2846 ST. LOUIS, MO.

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CHARLES GOLDMAN I. W. RODGERS
HARRY GREENMAN VICTOR THIEN
FRED WEHRENBERG
33

June 10, 1931.

Motion Picture Producers &
Distributors of America, Inc.
% Mr. Carl E. Milliken,
28 West 44th St.
New York City, N. Y.

My dear Mr. Milliken:

Replying to your letter of June 6th. The re-action from the School Principals and the co-operative spirit that they gave us on the picture "The Great Meadow" was remarkable.

All theatres, who are co-operating with the schools in this way, did a great business on "The Great Meadow".

The School teachers came in a body at my invitation and were very appreciative and stated that any other educational picture that the Exhibitors may show in the future, we could rest assured that we would have their co-operation.

The picture is still to be shown in quite a number of neighborhood theatres in St. Louis, and I have advised allmembers of my Organization and have outlined the same campaign that I have used in my theatres in co-operation with the school.

With kindest and best regards, I remain

Very truly yours.

Fred Wehrenberg
President. M. P. T. O. of St. Louis, E. Mo. & S. Ill.

FW:VF.

Successful results of cooperation of exhibitors with "School and Screen," conducted by Rita C. McGoldrick in Motion Picture Herald, is evidenced in the above, a reproduction of a letter from Fred Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and and Southern Illinois, to Carl E. Milliken, secretary of the MPPDA.

National Educators Told Of Service Value

Suggests Preview System to Select Proper Screen Fare for Juveniles —Cites Production Code

General organized effort by the schools of the nation to make use of "The School and the Screen," department conducted in Motion Picture Herald by Rita C. McGoldrick, was recommended by Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, in addressing the convention of the National Education Association Monday night at Los Angeles Shrine Auditorium.

Carl E. Milliken

Rita C. McGoldrick

Increasing interest in the department's work, which "has been particularly valuable in view of the number of recent pictures which have lent themselves to the service," is being shown by teachers and Parent-Teacher Association groups, as well as producers and theatre managers, Milliken said. He cited the "Cimarron" questionnaire broadcast by "The School and the Screen" as the ideal method of bringing worthy pictures and the public together in closer co-operation for selection of a proper screen diet for juveniles, and urged the setting up of a preview system.

Monday, opening day of the convention, was given over largely to contacting the motion picture industry. Between 15,000 and 20,000 teachers were drawn to Los Angeles by the meeting, which represents a membership of 700,000 educators. The visitors, divided into state groups, were marshaled by local hosts and hostesses and, by arrangement with studios, were taken for sightseeing trips around the various lots.

This is the first breach in the studio anti-visitor rule set up with the inauguration of sound pictures, and it was estimated that during the five days of the convention 8,000 to 10,000 were shown around.

The Milliken address was the feature of the opening session.

The local Hays office cooperated with the educators. Mark Larkin, publicity chief, had a desk at the auditorium and worked with the local committee.

Secretary Milliken's address, pitched to

(Continued on page 29)

Saal May Watch Young's Interest At Educational

"Bill" Saal's recent resignation from Publix is understood to have been brought about by L. A. Young, Detroit financier and former Tiffany operator, who signed Saal to a two-year personal contract to watch his Tiffany interests under the Educational management.

Grant L. Cooke, now Young's representative at Tiffany, will re-join the financier in Detroit industry, possibly in Young's wire business.

Saal and Cooke now are at Detroit conferring with Young.

Division Head Denies Publix Closing Minneapolis Houses

Eddie Ruben, Publix division head, has denied reports that Publix intends closing at least six loop and neighborhood houses in Minneapolis and a similar number in St. Paul.

Ruben declared, "We are operating on a week-to-week basis, with two-weeks cancellation notices posted, but we are not planning a wholesale closing such as has been reported."

Sheehan, in London, Proabbly Will Outline Foreign Plans

Following the arrival of Clayton Sheehan, Fox foreign manager, in London, decisions regarding Fox sales and production policies in England are expected to be reached.

Sheehan was in conference with W. J. Hutchinson, managing director of Fox Films, Ltd., shortly after his arrival.

STATES UNITE IN FULL SUPPORT OF HOOVER'S VISUAL EDUCATION TEST

Governor of Washington Alone Opposes Plan

Ninety-six Students and 48 Teachers Gather at Capital Monday for Exams and Showing of Films

The United States, with the exception of one governor—Rolland H. Hartley of the state of Washington, the state farthest from the nation's capital—is giving whole-hearted support to President Hoover's test of visual education. The national demonstration will be held at Washington this coming week.

Governor Hartley, the one opponent of the plan, has termed the movement "destructive." His Honor, the Governor, apparently feels that introduction of motion pictures in the schoolroom will be an added burden to the taxpayers; and, in his opinion, the Government should not lend its support in the sales of talking picture apparatus.

Nevertheless, 47 states and the District of Columbia are sending 96 students and 48 teachers to the national capital for the demonstrations.

Honor Graduates Sent

Each governor, through the state's educational department, has selected two honor 8th grade graduates (a boy and a girl) to represent his particular commonwealth. Each pair will be accompanied by a teacher.

These young people will arrive in Washington on Monday, and will go to the Wardman Park Hotel. Not until Tuesday will they be called upon to display their academic training.

First, at the George Washington University, they will be given examination in civics, history, natural science and geography.

On the following two days they will be shown films on these subjects, which have been prepared with the cooperation of some of the country's leading educators.

On the fourth day another examination will be given, and the results of this will determine, to a degree, the effectiveness of visual education.

Clarke Sees Big Results

Though this is a national educational project, the expenses of it are being met by Fox Film Corporation.

The committee in charge of the demonstration was appointed by Dr. William John Cooper, by order of President Hoover. The chairman of the committee is Dean William C. Ruediger of George Washington University.

Harley L. Clarke, president of Fox Film Corporation, said of the Washington meeting:

"The support given to visual education by President Hoover will lend great impetus to a movement that has been in much favor with educators throughout the country for several years. Additional education for the millions of children who now get only a grammar school preparation for life will pay great dividends to the country.

"There are about 23 million children in the grade schools, 80 per cent of whom never go beyond that stage of education. A little enrichment of knowledge for these children and the visual presentation of a wider vision of life is bound to raise their economic value. If this economic value is increased only a few cents a day, it will soon pay interest on the national debt. A decade of children graduating worth 10 cents more a day, would yield the tidy sum of over half a billion dollars annually."

A Possibility!

Maybe the film houses could use something like this. It was an advertising stunt by a rathskeller and dance hall, a dime a dance place, down New Orleans way. The place paraded a group of bathing beauties through the streets one day recently—and advertised the same girls, suits and all, as partners for all those who desire to dance—at 10 cents per. It's a possibility for film houses, but not a very good one!

Win $9,000,000 Loew Stock Suit

Justice Salvatore Cotillo, New York supreme court, decided for the defendants in the $9,000,000 suit of Edward G. Stanton against Nicholas M. Schenck, David Bernstein and Arthur M. Loew.

He alleges they received that amount by sale of their Loew stock to William Fox and the Fox Theatres Corporation, and demanded an accounting of profits. Stanton had sued as owner of 20 shares of Loew stock and on behalf of the corporation, making the basis of his action a claim that the three defendants, as directors and officers of Loew's, Inc., could not dispose of their stock and that, if they did, the profits from such sale should have accrued in the interest of the corporation.

Cohn Denies Coast Report That He Will Quit Columbia

Harry Cohn, Columbia production head, contradicted reports on the Coast that he is leaving the company, by saying, "Why should I sell out, considering the fact that theatre-owning companies are not making the pictures demanded by their own theatres."

"The future looks rosier than all the years we have been building up Columbia. Secondly, I am free here to produce as I think best and couldn't be elsewhere. Anyway, I haven't been asked," he said.

Monopoly of Radio Set Trade Laid To RCA in New Suit

RCA, cleared of charges of monopolizing radio communications in a 3-to-2 vote of the Federal Radio Commission last week, is accused of having assumed leadership in a patent pool conspiracy for monopoly of the radio set industry, in a bill filed this week in United States district court at Wilmington, Del., by Poughkeepsie Gold Seal Electric Company.

The Poughkeepsie company states that it has been made defendant in two patent suits in the United States district court of southern New York because it has refused to pay tribute to RCA.

Continued Heat Boon to Houses

Reports from Publix-Balaban and Katz in Chicago as well as other local houses, indicate that with the continuation of the heat wave, people are finding the resorts and other forms of heat relief unsatisfactory and are consequently returning to the refrigerated theatres.

B & K reports a 25 per cent increase in business last week, over the same number of days in the previous week. Golf course attendance is estimated at only 50 per cent normal, and traffic on highways and crowds at parks are concentrated in periods before and after theatre hours.

Tax Bureau to Check Chicago Returns in Projection Graft

Allied Theatre Owners of Illinois have been waging a fight against labor conditions in Chicago, now being investigated by the state's attorney's office.

The Internal Revenue Bureau is checking to ascertain whether or not the investigated interests have accounted for money collected on operators' permits issued for money in violation of the state law.

Van Hyning Heads Civic Body

Earl Van Hyning of Iola, Kan., head of the Motion Picture Theatre Owners of Kansas and western Missouri, has been elected president of the Iola Chamber of Commerce.

F & M Dedicate New Studio

An address by Governor James D. Rolph of California marked the dedication in Hollywood of the new Fanchon & Marco studios, where the F. & M. "Ideas" for Fox theatre stages will be produced in the future.

BRITISH FIGHT SINGLE FEATURE PLEA AS DAMAGING TO ENGLISH PRODUCT

Outside Producers See Smaller Field By Theatre Pool

Producing companies without theatre affiliations are expressing concern over a contemplated theatre pool which involves RKO, Loew's, Fox, Warners and Publix, says *Motion Picture Daily*. A narrower market and reduced outlets are the possibilities seen by those not in the pool project.

Thirty-five cities and 200 to 300 de luxe theatres are reported to be figured in the deliberations.

RKO Pathe Loses Important Appeal

C. J. Scollard of RKO Pathe said Thursday no decision had been reached as to action the company would take in the Turnin Theatre Corporation case, which Pathe lost when the appellate division affirmed the decision of Judge Valente of the supreme court, that contracts that were entered into by exhibitors with the old Pathe company are valid. There is no appeal of the case, the trial of it being Pathe's only recourse.

"We are still considering the matter," said Scollard.

It is pointed out that the decision in favor of the theatre company opens the way for many costly suits against RKO Pathe.

Writers Approve Recommendations

More than 200 screen writers have adopted the recommendations to the producers of the Academy of M. P. Arts and Sciences at a recent Hollywood Writers' Club meeting.

The report, which will be the basis of early producer-writer conferences, has for its aim the fostering of closer relations between writer and director, less interference in play preparation and use of more originals as screen material.

Various angles of the writer end of production were discussed.

Kurtzman Supervises Roxy

Harry Arthur, general manager of Fox Theatres Corporation, has appointed Charles E. Kurtzman supervisor of the New York Roxy. Albert Margolies, formerly in the home office advertising department, has been named advertising and publicity director of the house, replacing Martha L. Wilschinski, resigned.

Taking a Bow

Hughes-Franklin circuit "hopes to be the ONE organization to recognize the importance of leaving local management alone, of not making rubber stamps of its managers, of giving them every opportunity to express themselves!"

And this despite vigorous efforts of Sam Katz at Publix, and Fox theatre chiefs in the past several months to rehabilitate company managers and return them from the status of "clerks" to the position held before large circuits became "swivel chair operated."

Johnsons Return From Expedition

Mr. and Mrs. Martin Johnson are due to arrive this week-end on the S. S. Excalibur from Africa with a cargo of motion picture, romance and "ivory apes and peacocks."

Mr. Johnson has been in Africa on this excursion for about a year, making movietone sound pictures. His plans for release and presentation of the pictures have not yet been made. It is said to be likely that he will remain in the States for a year, devoting much of his time to lecturing. His last major efforts in picture production were marketed through Talking Picture Epics.

This year's expedition was largely devoted to deep jungle country and more savage regions. Mr. Johnson is bringing three young gorillas, and various other items of the flora and fauna of his beloved "beyond the blue."

Pathe Releases Special on Fliers

A Pathe News special, released on Thursday, carries the story of the 16,000 mile globe-encircling flight of Wiley V. Post and Harold Gatty, the latter having taken special pictures during the trip, which ended with the arrival of the fliers in New York on Thursday morning.

In the exclusive interview following their arrival, Post and Gatty give their views of the flight and Gatty, navigator, points out on a map the course of the flight and relates the difficulties encountered.

Warners to Fight Skouras Suits

The majority interests of St. Louis Amusement Company Skouras Brothers Enterprises, will oppose receivership suits filed by minority holders in St. Louis Circuit Court.

Say Few Likely to Crash American Market

Believe Dropping Double Features Would Necessitate Home Film as Chief Attraction Under Quota

By W. H. MOORING, London

Sam Eckman, Jr., British chief of M-G-M, chose the occasion of the annual summer conference of exhibitors of Great Britain—which he was asked to address—as a big opportunity to start in England the "Single Feature Program" campaign just launched in America.

It may as well be admitted, to begin with, that in England the idea of cutting the bill is under suspicion, and it is almost certain that a considerable majority of British exhibitors are against it.

In some circles there it is interpreted as America's way of damaging the chances of a large proportion of British films, which even their producers would admit are likely to play only as second features.

Certainly there are few British films, even in these days (when good British output is increasing), which stand any real chance of crashing the American market as top liners, or of disturbing American feature bookings in other markets. As "seconds" they might; as "firsts" they never will.

But in any case British exhibitors are not seriously concerned with that aspect of the matter—however much their leaders would have us believe they are. Exhibitors have merely to consider the question from the box-office standpoint, and it is doubtful whether many showmen outside the London area would care to risk cutting their bills to a single feature with shorts and newsreels. Aside from the larger centers, British audiences still visit the cinema largely as an institution, and not to see a particular feature film.

Further, there is the complication introduced by the operation of the quota law. Each theatre has to show a certain percentage of British feature films—over 3,000 feet long. If single bills were started, this would mean that on the present quota—due to increase again next year—the chief attraction one week in every 10 or so would have to be a British film. How is that going to help America, and how is it going to place exhibitors who already had arranged to run their quota off in second features?

Advertising Reels

A new concern, British Industrial Films, Ltd., nominally capitalized, with John Maxwell of British International, and A. E. Bundy, formerly of British Instructional Films, as directors, is to make a series of pictures called "Secrets of Industry" and other similar productions. It may not be too kind to refer to these as ad films, but they are most certainly to aim at propaganda of British Industries, and a good deal of Governmental support—though not finance—is understood to be forthcoming.

HOOVER PLAN SEEN AS FILM INDUSTRY BOON

Executives Optimistic on Effect of Plan; Clarke, Katz See the Future Much Brighter

That President Hoover's debt moratorium plan, if adopted internationally, will have a salutary effect upon business generally and consequently upon the motion picture industry, is the belief of some of the industry's leaders.

The first note of optimism in months was noted in executive offices.

"President Hoover has done a great service to the world . . . and business interests everywhere are under definite obligation to support him," Harley L. Clarke, who has just been re-elected president of Fox Film Corporation, told a representative of MOTION PICTURE HERALD.

"Burdensome and in many cases unbearable taxes are the principal cause of the stagnation of world trade," he continued. "Billions of dollars were spent to carry on the World War and property worth other billions was destroyed. We are paying the interest charges and amortizing the principal of war debts too rapidly. These debt burdens inevitably stimulate a spirit of national insularity and lead to acts of reprisal as well as protection.

"The president is not suggesting debt cancellation. He is merelv suggesting a temporary suspension of payments. Certainly no harm can come from giving the world a moratorium of a year or two on both principal and interest payments on international war debts with normal payments to be resumed at the end of the period.

"It may be necessary to provide for the payment of the suspended installments some time within the next decade or two, but even such a plan will bring relief, permit the stabilization of values and encourage the revival of business. At least the plan should prove definitely whether excessive debt burdens have been a major factor in the depression that has come over all countries."

Although stating that it was difficult to definitely forecast the effects the plan would have on business, Nicholas M. Schenck, president of Loew's, Inc., said that he was "quite sure that they will be beneficial to all industries including amusement enterprises."

Sam Katz, head of Publix, said that conditions during the last six months had not warranted "cheerful forecasts," but that now "I believe I can strike a definite note of optimism in speaking of our business in the near future. All the signs seem to point in that direction, as a result of President Hoover's proposal for debt relief.

"Ours is a mass business, intimately associated with the economic condition of the rank and file of our population. Therefore, any improvement in the economic condition of this country cannot help but be immediately felt in our theatres.

"This recovery from the lethargy and timidity which has characterized buyers in the past year can only result in one thing—improved business conditions generally, from which our theatres will directly benefit."

Economy and Profits

"Effective economies" and "costless business-getting effort" are increasing the net profits of Publix theatres, acording to Sam Katz.

"An example," he says, "may be obtained from one district where the gross for June was 7.78 percent under that of May. The net profit for that district, however, was 300 percent greater than that of May."

Pathe News Still Cutting Its Staff

Three more members of the New York staff of Pathe News, Inc., were dismissed last weekend, including Beverly Jones, an editor, Rex Vivian, an assignment man concerned with Trans-Lux theatre specials, and Foster Travis, an office boy. The assigned reason in the dismissal notes was based on economic conditions.

Jones' name has been much on the screen in the last three years in connetcion with his contributions to Pathe Review, which under the prior administration was a weekly one-reel screen journal of novelty and whimsy. The Review is, according to announcement, to be resumed after some months of suspension, on a basis of thirteen issues a year. Thomas Chalmers, one-time Metropolitan Opera star, is in editorial charge of its production.

Harold Noice, former Pathe staff cameraman, an adventurer and traveler of note has been in negotiation for the purchase of selections from the extensive and costly Pathe Review negative library, which was an item of consideration in the Pathe sale of assets to RKO.

Ralph Sanders of the Chicago sound staff, who recently was dismissed, before joining Pathe News was chief of sound testing for the entire General Electric Company organization of Schenectady. Two years ago he was loaned back to General Electric for six weeks because of his expertness in sound.

Hodes Moves Up to Post Of Metzger's Assistant

Joe Brandt at Columbia has promoted Hal Hodes to executive assistant to Lou Metzger, sales chief at the New York home office.

Hodes, who has had charge of accessories and poster sales, will continue supervision over that department, with Al Seligman, Brandt's brother-in-law, taking active charge.

Joe Rivkin to Buffalo

Joe Rivkin has left New York for Buffalo to stage a campaign for the premiere on July 9 of Tiffany's "Salvation Nell," James Cruze's first personally directed opus for the company.

No Dividends On Quadruplets, So She Sues Pathe

Somewhere on the much-crowded New York Supreme Court calendar, and probably due for trial some time between now and two years hence, is a civil damage suit for a really sizeable sum of money against Pathe News, Inc., and the reason is a set of quadruplets, which failed to pay dividends, as Mrs. Marre Concetta Perricone of Texas claims she had been led to expect.

When, something over one year ago, Marre Concetta gave birth to the phenomenon—or phenomena—of four-at-once, a Pathe News contact man, sallying about the Texas region, was Johnny on the spot. According to the voluminous complaint filed by Mrs. Perricone, this ambitious young contact man had spread a proposition before the eyes and ears of the mother, which sounded very, very good.

If, suggested the newsreel subject finder, according to the complaint, Mrs. Perricone would only consent to pose for newsreel cameramen with the four similar new arrivals, he could assure Mother Perricone that, upon the release of the picture before the sympathetic and delighted gaze of millions of motion picture patrons the country over, contributions, from rich and poor alike, would immediately commence to pour in upon the worthy mother for the care and upkeep of the new brood. And, of course, Mrs. Perricone would shine in the reflected glory of her achievement.

Mrs. Perricone, it seems, agreed rapidly and whole-heartedly to the proposal, and the cameramen arrived, did their stuff, and departed. In due course of film time, the mother and her quadruplets appeared on the screens of the land, under the banner of Pathe News. Mrs. Perricone was, undoubtedly, pleased.

Time passed, much time, in fact, but no checks, in engraved envelopes, weighted the back of the mailmen who daily visited the porch of the Perricone home in Texas. The mother was, naturally, surprised, and some time later, distinctly annoyed. So much so, that about one year ago she started suit against Pathe News in Texas. But the case was dismissed by an unsympathetic court.

Last February, still dissatisfied with the lack of return, both money and a favorable verdict from the Texas jury, she carried her case to the New York Supreme Court, where it rests today, waiting for the turn of the wheel, which will bring the case of the quadruplets before the court of the Empire state.

In her complaint, she charges that not only did she receive no contributions as assured, but the film was not even couched in such a manner as to convey the impression to film patrons that an appeal was intended.

There may be a precedent set in the case, with regard to future newsreel situations of a similar character. But meanwhile, day by day, Mrs. Perricone's quadruplets grow gradually older, as is the way with children. Perhaps by the time anything is done about it, the quadruplets may be able to earn more than their perturbed and indignant mother might receive in a court of law.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THE electrics will admit that heavy installation of sound equipment at theatres has reached the saturation point and both RCA and Erpi are well advanced with plans for invasion of the non-theatrical field. . . . But both admit as readily that they are stumped on a picture supply for this particular phase of the industry. . . . What to do may eventually resolve itself into a non-profit taking clearing house through which non-theatrical films of all types will be handled. . . .

▼ ▼ ▼

The home office personnel of a major distributor recently suffered a severe attack of red-slipitis, which is soon followed by "the gate" . . . but a peek into the sanctum of its sales manager, who has very little to do, reveals the presence of four assistants and secretaries, three of whom are unnecessary. . . . And believe it or not, the boss dictates correspondence and orders to number one, who re-dictates them to number two, who passes them on to number three for number four to handle. . . .

▼ ▼ ▼

"Costless exploitation" is the newest wrinkle in this economy era. . . . Chain executives are urging house managers to continue using exploitation—and plenty of it—but do it on an average $5 *per picture budget. . . .*

▼ ▼ ▼

RKO is plenty sore on double featuring . . . and doesn't mince words saying so. . . .

▼ ▼ ▼

Who told the British trade press that Paramount will make and release in the U. S. 100 features this season? . . .

▼ ▼ ▼

The radio field IS growing. . . . It now has its own trade daily. . . .

▼ ▼ ▼

A *Publix division or district chief, upon visiting one of the Comerford Pennsylvania houses now under Paramount control, found the manager out to lunch, and upon his return the Publix executive unmercifully tongue-lashed the local operator because he had taken more than the stipulated one hour. . . . The manager now is out of a job, but what the Publix executive did not know at the time he fired him was that the manager was entertaining an important political power (his "pal"), who could do—and had done—plenty for the industry in halting anti-legislation in Pennsylvania.*

▼ ▼ ▼

All Fox managers were notified this week to discontinue using "night depositories" at banks because they are not protected in case a bank should claim that the receipts were never placed in the depository. . . .

▼ ▼ ▼

Three Coast studios have "lemons" on their hands and are seeking Roy J. ("salvage director") Pomeroy to perk 'em up. . . .

▼ ▼ ▼

RKO's immense Coast plant appears proud of the fact that it has had a corps of assistants working for two years on a collection of doorknobs. . . . Why? . . . Who knows? . . .

▼ ▼ ▼

R. F. ("Pete") Woodhull, who in years gone by has travelled as much as any leader in exhibitor organization circles, has developed a set of "ropes" all his own . . . one of the most peculiar phases of which is Pete's uncontrollable habit of not leaving his hotel room without his bags, riding with them in the elevator to the lobby and then watching to see that no one "sneaks" around to a freight elevator to pick up articles possibly stolen from Pete's room. . . . And Pete never loses even as much as a collar button. . . .

Britain's Triumph—?

England has at last come into its own—or so its film interests would have you believe. "Production," they say, "is progressing rapidly and the important industry, lost during the war, has been firmly reestablished."

THEY say that Maurice Chevalier is the highest paid performer in the world. . . .

The London *Cinematograph Times* lists the leading American firms in the following order, based on "popular estimation": . . .

(1) Metro-Goldwyn-Meyer (Mayer); (2) United Artists; (3) Fox; (4) Paramount. . . .

But what of RKO, Warners, First National, RKO Pathe, Columbia, Educational, Universal?

▼ ▼ ▼

Out Hollywoodway there are 150 persons with dependents whose sole means of income are the animals and birds they place in pictures. . . . A good police dog has earned as high as $200 a day. . . . A goose earns $50 per day; a cat $35. . . .

▼ ▼ ▼

The Dallas Palace tried to be nice and invited orphans of the town to witness, gratis, a showing of "Daddy Long Legs" . . . But after asylum heads viewed the picture for a preshowing indorsement, thumbs were turned down on the house and loud protests arose because, as asylum heads put it, the picture reveals an orphanage in an unfavorable light. . . .

▼ ▼ ▼

We learn every day . . . F'r instance . . . London's *Film Review* tells us. . . . That "the picture theatre has now a more solid basis in this country (England) than in any other, including the United States." . . . And "Great Britain remains the bed rock of the business." . . .

▼ ▼ ▼

If H. J. Yates, of Consolidated, loses the current patent suit to Craft Film Laboratory, he may find his organization faced with a nice soothing action charging maliciousness! . . .

▼ ▼ ▼

Newspaper editors throughout the country have been quick to publicize the news of the discontinuance of screen advertising in theatres. . . .

▼ ▼ ▼

Rudy Vallee has a mad on with Paramount, because Publix officials would not release him one week earlier from his recent New York personal appearance engagement at Paramount houses. . . .

▼ ▼ ▼

Business methods, ideas and operation of American Telephone & Telegraph are deeply implanted in subsidiary units, and Western Electric is no exception. . . . Western in turn nurses its baby, Electrical Research, along the same lines. . . . Publicity is abhored, the legal or patents department must pass on practically everything, and secretaries are forbidden to have desk space within the sacred portals of minor or major executives. . . . Warner's "Office Wife" might explain the latter situation.

▼ ▼ ▼

Photoplay *points a finger at Edmund Lowe "who is considered, according to rumor," one of the best, if not the biggest scene stealer in Hollywood. . . .*

▼ ▼ ▼

Amos 'n' Andy are said to be slipping, descending, falling. . . . That fickle public!

ONLY keen students of the trade recognize the rapidity with which the entire structure of the film business is assuming a new economic complexion. . . . When the socalled state of depression becomes nothing more than history, they say that then will the industry awaken to the fact that a new economic era has arrived.

Insiders are of the firm opinion that when the new day arrives, "big business" (Wall Street or otherwise), will have successfully accomplished that which it set out to do upon the wholesale entrance of Wall Street houses into pictures. . . . Those who insist that Wall Street never will hold the reins of business and "artistic" operation in films are in line for disappointment, many insiders say. . . .

▼ ▼ ▼

We nominate for oblivion those meanies in the picture business who, after numerous attempts have been made to discuss with them certain phases of news stories in which they are involved, voice loud wails and issue denunciatory proclamations when the story breaks in print. . . . The blackout comes when they close their sometimes malicious tirade with: "there's no truth to the story, anyway," . . . and a few days later it usually happens. . . .

▼ ▼ ▼

Scoop! . . . Earl ("jockey") Sande may be seen shortly in pictures, in a racehorse yarn which may be written by Mike (Sono Art) Simmons. . . .

▼ ▼ ▼

Florabel Muir tells one on Vic (British origin) McLaglen, Fox player, who, upon meeting President Hoover at the White House, bowed lowly and said: "Pleased to meet you, Your Worship." . . . And proceeded to "Your Worship" the prexy for the 45 minutes the interview lasted. . . .

▼ ▼ ▼

Average cost of making a local newsreel for showing at a circuit house totals $250. . . .

▼ ▼ ▼

Will Hays urges every one to have "GUTS!" for restoration of healthy business . . . and *Greater Amusements,* Minneapolis regional, follows with an editorial saying: "Get the Bankers Out of the Business!" . . . That am "Guts!" . . .

▼ ▼ ▼

The press head of one of New York's biggest main stem first runs is now pounding pavements because she refused to take seriously the "please" of her boss that she try hard to get to the office before 1 o'clock. . . .

▼ ▼ ▼

One reason why Warners cannot make a go of an important Jersey house hinges on its refusal to provide the manager with the necessary few dollars with which to join the local Rotarians. . . . The association in this particular town played an important part in the scheme of amusements before Warners bought out the local independent, and a lukewarm attitude toward the theatre's welfare has developed since the manager revealed his inability to join their ranks. . . .

▼ ▼ ▼

Anti-film legislative measures are known as "ripper bills" and "bell cows." . . .

▼ ▼ ▼

Exhibitor note: . . . School's out! . . . Cash in! . . .

▼ ▼ ▼

Paramount's Coast plant owns 1,500 *horse-drawn vehicles,* 100 *boats and several hundred automobiles. . . .*

▼ ▼ ▼

Rita Stanwood, star of Triangle days, returns to the screen after 15 years . . . in "The Sphinx Has Spoken," for RKO! . .

This advertisement is the second of a series on success in the picture industry.

a victor over adversity

MR. HARRY M. WARNER *is one of the braver few of the industry of the motion picture. He has had all the kinds of breaks there are and a lot of them have been bad. If he could have been defeated he would have vanished from the sight of the screen world by* 1915, *before "My Four Years in Germany," before "Schooldays"—and there would be no Warners-First National institution of today. Down all the years from the little nickelodeon at Greencastle in Ohio, nearly three decades in the past, he has had an abiding faith in this industry, his industry and its tomorrow. He has consistently sold himself and the industry. He never quits.*

"unlimited resources and opportunities"

From the merry state of Maryland, famed for fried chicken, terrapin, good living and a cheerful view of a good world, come plain but pleasant words about the state of the nation and the outlook for business. Governor Albert C. Ritchie, in the course of an address in New York the other night, offered some observations, obvious enough but also obviously somewhat overlooked in some of the fogs of pessimism and hysteria that have been drifting across the motion picture horizon.

"Here," said Governor Ritchie, "is a nation of 120,000,000 people. They have an infinity of wants and desires. They are willing to labor, to buy and to sell. They are filled with the spirit of courage, initiative and enterprise. They are determined to maintain high standards of life and to raise these standards higher. They live in a land of unlimited resources and opportunities. . . . He must have little faith and little vision indeed who does not foresee a prosperity and contentment even greater than before. . . ."

This prospering people has by its patronage created the great prospering institution of the motion picture. They will maintain it and keep it flourishing, if the makers of pictures, the distributors of pictures and the exhibitors of pictures will but strive to keep them sold. The problem is selling, selling, selling. Because we live by the consumer who in consuming must buy and buy and buy. What he will buy will be what is best sold. The pictures are just as good as they ever were, and probably the average is better. The job is still to buy and sell. The man who waits to do business in this business will still be waiting after the business is done.

COLVIN BROWN
General Manager
Quigley Publications

MOTION PICTURE DAILY
MOTION PICTURE HERALD
THE HOLLYWOOD HERALD

MARKET QUOTATIONS OF FILM STOCKS

Stock Exchange

1931 High	1931 Low	Stock & Div.	Sales (in 100s)	High	Low	Thurs. Close	Net Change
...	...	Amer. Seating	....	....	....	....	.....
15	3¾	Cons. Film	24	8	7	7¼	— ¼
187⅛	10½	Cons. Film pf. (2)	3	14½	14⅛	14½	.....
185¾	118	Eastman Kodak (8a)	203	156½	145¼	150½	.....
38⅜	11⅝	Fox Film A (2.50)	664	22⅞	19⅛	20¼	— ¾
15¼	3¾	Gen. Thea. Eq.	167	5⅛	4½	4¾	— ⅛
63½	36⅛	Loew's, Inc. (3b)	492	48¼	44¼	46½	+ 2⅜
98	83	Loew's pf. (6.50)	1	87½	87½	81½	+ 1½
27	22	M-G-M pf. (1.89)	1	24½	24½	24½	.....
5[illegible]	19⅝	Para.-Pub. (2.50)	637	28⅜	25½	26⅝	— ⅛
2⅞	1	Pathe	34	1¾	1½	1½	— ⅛
6[illegible]	3	Pathe A	....	5¾	4⅞	5	— ½
24[illegible]	11¼	Radio-Keith-Or. A	741	17⅛	14⅞	15¼	— ⅝
42	24	Univ. Pic. 1st pfX (8)	130	35¼	30	33	+ 3
30⅜	4¼	Warner Bros.	529	8⅞	7⅞	7⅞	— ½
40[illegible]	10¾	Warner Bros. pf. (3.85)	5	20	18⅜	19¾	+ 1¾

X—10 share lots.
a—Including extras.
b—Plus extras.

Curb Exchange

...	...	Columbia Pic. (.75)	....	....	....	....	....
22	9¼	Columbia Pic. vtc (.75)	19	13⅛	12	12¾	— ¼
6⅜	2⅛	Fox Theatres A	36	3¾	3⅜	3⅜	.....
31¼	5⅛	Gen. Thea. Eq. cv pf (3)	21	10	9¼	9¾	....
...	...	Nat. Screen Serv. (2)	....	....	....	....	....
3½	1	Sentry Safe Con	3	1⅜	1¼	1⅜	....
15¼	3¾	Technicolor	12	8	6½	7¼	....
13¾	5¼	Trans-Lux DPS	13	6¼	6	6	— ¼

A—Plus 5% in stock.

Bonds on Stock Exchange

1931 High	1931 Low	Bond & Maturity	Sales (in $1000s)	High	Low	Wed. Close	Net Change
74	25	Gen. Thea. Eq. Cv. 6's	47	40⅞	37	39	— 1½
99¾	94	Loew's 6s '41	24	98	97	97	— 1
105	100	Para.-F. L. 6s '47	15	102	100⅛	102	+ 1
97	74	Para.-Bwy. 5½s '51	13	91	88½	88½	— 4
89¾	67	Para.-Pub. 5½s '50	98	82¼	80⅝	81	+ ⅛
91	51	Pathe 7s '37 ww	34	90	88¼	88¼	— 1¾
74½	25	Warner Bros. cv 6s '39	166	43	39½	40½	— 2

Bonds on Curb Exchange

...	...	Amer. Seat 6s '36	5	59¾	59¼	59¼	.....

Produce Exchange Stocks

...	...	Color Pic.	....	..	....	....	.....
...	...	Photocolor	11	.20	.20	.20	—.05
...	...	Roxy	....	..	....	....	.....

Over the Counter Stocks

			Bid	Asked
...	...	Roxy	⅞	1⅜
...	...	Roxy A (3.50)	12	14
...	...	Roxy units	12¼	14¼

MARKET SLOWS UP FOLLOWING RALLY

Look to Final Quarters for Sizable Pickup in Picture Revenues and Enhanced Values

By THE ANALYST

After an extension of last week's rally, picture stocks slowed up with the rest of the market. Gains made by leaders were either reduced or canceled, but in view of rather wide recessions in some leading industrials, rails and utilities, the setbacks in film shares were negligible.

Appearances indicated that the change in speculative attitude toward picture stocks, which placed the issues among the leaders in last week's market upturn, was not temporary and there was a growing disposition to look to the final quarters for a sizeable pickup in picture revenues and consequent enhancement in value of industry's stocks.

This was reflected in an absence of selling pressure against film stocks in reactionary sessions and the increasingly favorable comment on long-term outlook for the shares. Some of the leaders were subject to quiet accumulation in recent sessions.

The market was dominated by the war debt situation and the Franco-American deadlock on the question unsettled the market in Monday and Tuesday sessions.

Loew's was an outstanding feature during the week, maintaining a large part of its Saturday runup. The stock was bought as a result of current earnings estimates that placed per share earnings for the fiscal year ended August 31 between $6.50 and $7 a share. This compares with $9.65 a share earned in the preceding fiscal year, considered good in view of the general situation. The stock was cited in many quarters as an attractive speculation.

Eastman Kodak, after running up sharply near the end of last week, was subject to considerable realizing and sold off to around 148 after having touched a high of 156½.

Warners was fairly steady in a narrow range. Reports were current that the company in the near future would segregate its radio and motion picture activities and form a new holding corporation to take over certain assets of Brunswick-Balke-Collender, its subsidiary, in which, according to report, Warners would retain a controlling stock interest. It will be remembered that it was the radio division that put the company in the "red" in the last fiscal year's operations.

Fox Theatres A was in some supply on the curb as a result of the earnings report for the fiscal year ended October 26, 1930, showing a net loss of $2,484,824, compared with net income of $2,748,006 in the preceding year.

Loew's Net for 40 Weeks Equal to $5.75 Per Share

A net profit equal to approximately $5.75 a share will be reported by Loew's, Inc., after subsidiary preferred dividends, on 1,413,574 common shares for the 40 weeks ended about June 6, and probably will show close to $7 a share for the fiscal year ending August 31, 1931, says the *Wall Street Journal*. These figures will compare with a net profit of $11,781,924 or approximately $7.64 a share on 1,413,351 shares in the first 40 weeks of 1930 and $14,600,332 or $9.90 a share for the 1930 fiscal year.

For the 28 weeks ended March 13, 1931, corresponding roughly to the first half of the fiscal year, Loew's reported a net of $6,879,960 or approximately $4.50 a share on common after subsidiary preferred dividends, against $8,243,584 or $5.46 a share on the present amount of stock a year ago.

It is expected that the company will declare the usual $1 extra dividend on the common in the fall

Fox Theatres Net Loss of $2,484,824 Recorded for 1930

Fox Theatres Corporation with its affiliates and subsidiaries showed a net loss of $2,484,824 for the year ended Oct. 26, 1930, after interest, depreciation, amortization, write-offs and minority interests.

Consolidated income account: Receipts from admissions, rents and result of operations of jointly operated projects $33,717,078; other income $430,781; total income $34,147,859; operating expenses $31,349,641; operating profit $2,798,218; guarantee receivable, in bonds from owner of former theatre circuit $739,241; total $3,537,459; interest $3,353,658; depreciation $1,295,079; amortization $1,280,636; loss on sale of investments and property written off $25,555; loss $2,417,469; proportion of profit of controlled and affiliated companies applicable to outside interests $67,355; net loss $2,484,824.

Independents Plan Closing Four Days

Plans for closing the neighborhood and suburban motion picture theatres of St. Louis and St. Louis County four nights a week as a means of reducing expenses were considered at a meeting of St. Louis motion picture theatre owners this week. Fifty independent theatres are considering the proposal that they close their doors on Mondays, Tuesdays, Wednesdays and Thursdays until next fall. First-run houses would not be affected.

THE CAMERA REPORTS

CAPTURED. *It was Carole Lombard, his leading woman, who turned the tables on William Powell, screen detective. Here they are, following their wedding the other day in Beverly Hills. (Acme photo.)*

(Below)

UP-TO-DATE. *The correct attire for this week displayed with good old American independence by Polly Waters, First National starlet.*

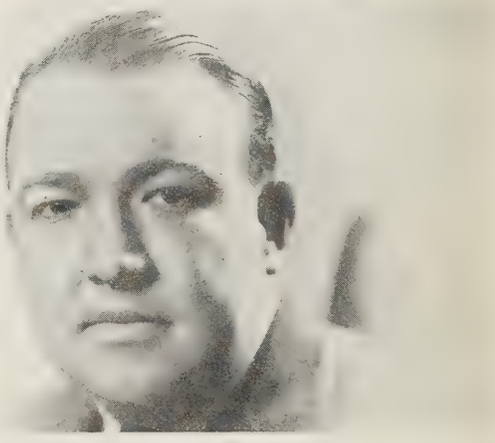
OPPOSITE. *That is, thy are, in the new V. & D. production of the stage success, "Honeymoon Lane." He, Eddie Dowling; she, June Collyer. The picture is scheduled to come to the screen on July 25.*

ROYAL FAMILY. *Including the quite new Princess Dolores Ethel, still quite unaware of her inheritance from the stage's Drews and Barrymores, and the screen's Costellos, merely happy with Daddy John Barrymore and Mother Dolores Costello on the Warner lot, where both stars are now at work on new productions.*

A COOL BUT COLORFUL JOB. *For Aviator Charles Rocheville (left) will pilot Cameraman Glenn R. Kershner over the Arctic regions while the latter shoots the MacMillan expedition in multicolor. A. A. McDonald, president of Multicolor, is shown bidding them farewell just prior to the take-off to meet the MacMillan party.*

OKAY? *We never did learn what Cliff Edwards thought about 'em, but this was his mental attitude when Hedda Hopper wore 'em in to lunch at the M-G-M studio commissary.*

WESTBOUND. (*Left*) *Richard Barthelmess, Warner-First National star, entraining with his wife and his daughter, Mary Hay Barthelmess, at Grand Central in New York, bound for Hollywood and more pictures.*



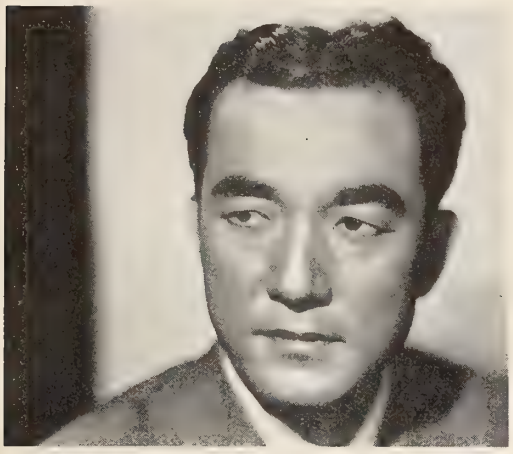
HONOR GUEST. *William Saal, former Publix division executive and newly appointed general manager of Tiffany, who will be given a testimonial dinner in New York July 8, by leaders of the industry.*

LIGHTS! QUIET! CAMERA! *No rehearsal, this, but at last the actual shooting of the scene so meticulously prepared for. Now the strained intensity of the real thing, as director, assistants, technician, script girl watch Sylvia Sidney performing in a closeup at Paramount. The production involved was "The Confessions of a Co-Ed," one of the company's current pictures.*

MOTHER'S DAUGHTER. *The "Dancing Daughter" and "Modern Daughter" of those fetching M-G-M pictures, is shown with her mother—as just Joan Crawford—Mrs. Douglas Fairbanks, Jr.*

IMPOSSIBLE. *The photographer told us: "Here is one of Lita Chevret, the Radio featured player, painting a portrait of Lita Chevret posing for her!" We still think he's wrong. But it's a nice picture, nevertheless—all three of 'em.*

WHO'LL GET IT? *At right is the Quigley Publications trophy which will be awarded the team winning the pennant in the current baseball competition of the Motion Picture Athletic Association, in New York.*



RECALLED. *Sessue Hayakawa, star of more than ten years ago, as he is today, upon assuming an important role in "Daughter of the Dragon," for which Paramount recalled him to the screen.*

COUPLA PHARMACISTS. *Our old impostors, Bert Wheeler and Robert Woolsey, imposturing for a scene in their Radio picture, "Full of Notions"—and, of course, they are!*

SUBSTANTIAL TRIBUTE. *Feminine members of the Milwaukee office of Fox Midwesco dining in honor of two sister-emdployes, Miss Martha Rohr and Miss Viola Bink, upon the occasion of their rather simultaneous weddings, which made Miss Roher, Mrs. L. A. Wegner; Miss Bink, Mrs. H. Breitwish. (Kuhli photo.) The dinner took place at the North Hills Country Club, Milwaukee.*

TEXT OF FEDERAL COUNCIL'S FINDINGS

Following is the full text of the conclusions of the Department of Research and Education of the Federal Council of Churches of Christ in America:

"In drawing conclusions . . . the reader should bear in mind the limitations of the study. . . . We are not attempting to answer the question, which is very properly absorbing the attention of many of our constituents, to what extent motion pictures violate the standards of decency and propriety for which the churches stand. We have not attempted to study the great mass of films that the industry is releasing to the public week by week. Nor are we venturing to pass judgment on the various proposals for public regulation of the motion picture industry. Rather, we are presenting relevant facts relating to the existing policies and procedures by which the industry is avowedly attempting to put its house in order and the methods it is using. To this end we have directed our attention briefly to the activities of the Hays organization as representing the industry as a whole. No attempt has been made to evaluate the policies of individual companies.

"The report undertakes, first, to present a general picture of the industry and an analysis of trade practices, and secondly, to discuss in particular the ethical questions that are giving concern to patrons of the industry and to the general public. In these conclusions we shall consider chiefly the major ethical questions. We wish to make clear also that in the judgments here set down we are not calling in question the motives of any individual or group. Rather, we are trying to evaluate policies and practices from the point of view of the public welfare. We regard the present inquiry as a case study in corporate ethics.

Cites Laudable Purposes

"That the Hays organization has entertained some laudable purposes, has set up some constructive procedures and has definite accomplishments to its credit, we think is clear. The record shows that the studio relations department has done some constructive work in hammering out standards and securing recognition of them. The development of an extensive program of cooperation with women's groups in the use of preview lists and in the arrangement of special programs is no small accomplishment.

"The record of the industry in settling disputes by arbitration is impressive. It appears also to have accomplished something noteworthy in the matter of employment conditions, through the operation of the Central Casting Corporation in Hollywood. In such undertakings there is much of social value to conserve.

"But the development of a public spirited policy within the industry is a slow process and fraught with difficulties of which the organization has not informed the public. To win acceptance for social standards and ethical trade practices by the producers and to keep refractory members from 'running out' on the organization has taxed the resources of its officers, who have nevertheless sought to conceal their household problems and to put up a bold front to the public. A franker acknowledgement of difficulties and a placing of responsibility for tardiness of achievement might have gained greater public support and might also have been an effectual disciplinary measure within the organization. As matters stand, critics of the industry contend that there is a disappointing disparity between 'promise and fulfillment.'

"It must be recognized that the task of introducing higher standards in motion pictures has been rendered much more difficult by the advent of sound. The relatively low standards of the vaudeville stage have long been a matter of common knowledge. Almost over night the industry found itself with a horde of undisciplined vaudeville actors and entertainers on its hands, many of them notoriously lacking in moral and esthetic. Furthermore, the motion picture industry is confronted with the task of evolving and maintaining standards in an atmosphere created by the current interest in 'freedom,' 'self-expression,' avoidance of 'repression,' and philistinism in art and literature. This atmosphere is constantly breathed by the patrons of a 'legitimate' stage that recognizes no standards and is hospitable to exhibitions which probably few motion picture producers would attempt to put on the screen even though they might have no personal scruples in the matter.

Federal Council Says: —

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"The studio relations department has done some constructive work in hammering out standards and securing recognition of them. . . .

"The development of an extensive program of cooperation with women's groups in the use of preview lists and in the arrangement of special programs is no small accomplishment. . . .

"To keep refractory members from 'running out' on the organization has taxed the resources of its officers. . . .

"Critics of the industry contend that there is a disappointing disparity between 'promise and fulfilment.' . . .

"There is no substitute for a more refined demand at the box office window. . . .

"The results of the new Advertising Code will likely be an important factor in determining the attitude of the public toward the industry. . . .

Sees Block Booking as Factor

"With reference to block booking and blind booking, it is beyond question that this 'wholesale merchandising,' as the industry calls it, puts the exhibitor of exceptional taste and conscientiousness at a great disadvantage. If he does not know precisely what he is contracting for and if he receives undesirable pictures beyond the limit of his cancelling privilege he is powerless to maintain standards. The system is undoubtedly an obstacle to the efforts of patrons of the theatres to place responsibility for the choice of films directly upon the exhibitors.

"Yet the practical difficulty of eliminating the block booking system is doubtless great. The exhibitors themselves recognize the advantage of wholesale buying. The new contract which would allow an exhibitor to reject 5 per cent of the 'block' without any payment therefor should help to remedy the difficulty experienced by exhibitors who are concerned over the pressure exerted upon them to run objectionable films. However, until the doubt raised by the decision of the United States Supreme Court in the arbitration case as to the legality of a standard contract is resolved the industry hesitates to put the improved contract into effect.

"The plain fact, however, is that within the industry complaints by exhibitors against the block booking system on moral grounds are not numerous. We think the emphasis upon the technical procedure of distribution tends to distract attention from the main issue, which is to induce the industry to make better pictures and to cease making objectionable pictures. Whatever regulative measures may be desirable, there is no substitute for a more refined demand at the box office window.

"The producers point out that block booking may serve to carry exceptionally good pictures which alone would not stand the box office test. On the other hand, if this contention is valid the system may be fairly judged by the extent to which under its operation the number of superior films booked is increased.

"Much confusion still exists, apparently, as to the relation between the films themselves and the advertising by which the public is induced to go to see them. Many a picture is assumed to be salacious because of misleading advertising, some of which is an affront to decency and taste. Where this is true the industry must accept responsibility. It can be said for the producers and distributors that they are only partly accountable for advertising. Where the advertising complained of is taken from the producers' press books or consists of billboard posters furnished by the distribution-producer, the latter must bear the blame. But ultimately, the exhibitor is the advertiser. Obviously, however, with increasing consolidation of production, distribution and exhibition, the public must look increasingly to the central organization of the industry for the development of standards and for making them effective. The results of the new Advertising Code will likely be an important factor in determining the attitude of the public toward the industry.

"Much Dissatisfaction"

"That there is a very large amount of dissatisfaction among leaders of religious and social work with the present status of motion pictures is beyond question. The numerous resolutions by religious bodies and organizations which are cited in this report make this fact clear. The dissatisfaction is not confined to reform groups or agencies. It is felt by many who are by no means illiberal in their social outlook or 'puritanical' in their ideals. On the other hand, those who complain that the critics of the industry often overlook its better products in making their appraisal and that they tend to put forward more rigid standards than the public can be induced to support undoubtedly have ground for their contention.

"The question is asked on behalf of the Hays organization why the Protestant churches have not been more responsive to its approaches and have not participated in any consistent way in its cooperative program. The principal reason, we believe, is that confidence is lacking. There is no adequate basis in confidence for full and hearty cooperation with the industry on the part of the churches, the religious press and agencies of religious and moral education.

"The prime requisite for an adequate test of cooperative measures is a clearer understanding on the part of socially minded people of the function of the Hays organization as the producers and distributors themselves understand it. The frequent reference to Mr. Hays as a 'czar' of the industry is misleading. We find no ground for such a claim to power on his be-

CITES ACHIEVEMENTS OF HAYS GROUP

half, yet the circumstances of the creation of Mr. Hays' office were such as to encourage it, and Mr. Hays' assurances that the industry 'stands at attention' to do the will of disinterested public groups, suggest some extraordinary power on his part. Thus, it has come about that critics of the industry have tended to draw one of two inferences: either the organization is impotent to do what Mr. Hays and his associates would like to accomplish or it is a 'smoke-screen' to deceive the public and to cover purposes of a narrowly selfish character.

"The fact seems to be that the producers and distributors never intended to delegate to Mr. Hays arbitrary power, but that they have looked to him and to his organization to negotiate, so to speak, with an insistent public opinion in a way to accommodate the industry to inevitable changes in standards with the least possible loss to a group of profit-making enterprises. This is not to say that they were uninterested in standards, but they were conducting a business, and they probably acted in accord with prevailing policies among business enterprises. We believe that a full understanding of his limited powers and of the difficulties that have constantly attended the efforts of his organization in the field of standards would have done much to simplify the task of Mr. Hays and to allay suspicion concerning his organization.

Methods Raise Questions

"But some of the methods employed by the Hays organization, discussed in the text of this report, in winning approval for the industry and support for its program raise serious questions. They have contributed much to the attitude of questioning and suspicion to which we have referred. It is not sufficient that plausible reasons may be assigned for the relationships assumed and maintained. The fact that persons responsibly placed who received honoraria from the industry for varied services may be presumed in every case to have rendered only services which the recipient thought warranted, does not avail as a justification.

"To be sure, these methods are not uncommon. They were made familiar to the American public through the investigation of the public utilities propaganda three years ago. It may even be argued that the chief significance of the facts here disclosed is in calling attention to the vague and indefinite ethics of the business community. But an organization that is avowedly attempting to improve the moral standards of its members and is inviting the public to render whole-hearted cooperation in this effort must use methods that are above suspicion. The payment of an honorarium to an administrative official of a religious organization by a trade association at a time when policies are being formulated in which that association has an obvious interest invites a damaging interpretation when the facts are disclosed. And the payment of honoraria, in whatever form it may appear on the books, to a field representative of a religious organization in recognition of services rendered on the platform, when all the while the public knows nothing of such a financial arrangement, is bound, when disclosed, to undermine public confidence on both sides and to give rise to sinister inferences. As has been stated in the report, we have found no evidence that the services rendered to the industry in the cases involving the Federal Council were not conscientiously rendered. But the fact that sincere people can become involved so easily in this kind of arrangement only to find themselves presently in an impossible position, makes the practices in question all the more serious.

"It should be clearly understood that the question here raised is not one of acceptance of extra-salary compensation per se. The latter question is one which we think every religious, social and educational organization would do well to study, and upon which a well thought out policy for the guidance of its staff is an ethical asset. But, in the present instance, the judgment we have expressed rests upon the particular circumstances described.

Urges Self-Regulation

"It is probably safe to say that the public—at least, the church constituency—will welcome a greater willingness on the part of the Hays organization to let its achievements stand on their merits and to give less of its time and resources to the 'cultivation' of persons of influence.

"The opinion is widespread that the motion picture industry should be regulated in the public interest. Whatever may be the issue of efforts now being made to establish public regulation of the industry—and the scope of this study has not been such as to warrant a recommendation on that point—it must be patent that voluntary cooperative efforts toward social betterment, wisely conceived and well directed, are capable of accomplishing something which the imposition of force can never accomplish. Experience with the regulation of business and industry points to the desirability of promoting self-regulation to the utmost. It is thus that the ethics of group relationships are evolved.

"But there has been no adequate test of the procedures set up by the Hays organization to improve standards because the essential basis—confidence—has been lacking. The discontinuance of the Committee on Public Relations, as this report shows, was accompanied by, if it did not result directly from, defections on the part of important and representative members who were concerned about policies. If the Hays organization is going to serve either the industry or the public in an acceptable way it must keep the public more fully advised of its purposes, methods and problems. Only frank and ingenuous statements must be made as to the organization's purposes and accomplishments. It is not sufficient that policies and procedures be honest in purpose; they must be convincingly honest in execution.

"If a new basis in confidence can be established the industry will be entitled to a more cooperative attitude on the part of those who are now its critics. Much of the criticism up to this time, however well inspired, has been uninformed upon many important practical aspects of the problem and so exclusively negative in character that irritation on the part of the industry and bafflement on the part of interested citizens have resulted. The situation has indeed called for crusading—and the present study is perhaps among the results of such crusading—but the need of the present hour is the formulation of a constructive policy. The complaint of the industry that Protestant groups and agencies have in large measure been unresponsive to its request for cooperation cannot be wholly dismissed on the ground that confidence in the industry is lacking. It calls attention sharply to the lack of any adequate means of formulating and expressing the judgment of our Protestant churches so as to register effectively either approval or disapproval of the industry, its product and its policies. There has been hitherto no comprehensive, competent agency, convincingly disinterested in both administration and program, which could supply competent and helpful criticism and guidance to the industry.

Proposes Representative Agency

"Unrelated, sporadic criticisms and advices will help the industry little in the task of building standards and making them effective. If measures of public regulation are needed some representative agency should be charged with the duty of thinking through the measures proposed and recording a judgment concerning them. On the other hand, to the extent that cooperation with the industry in measures of self-regulation promises results, such an agency is equally needful in order that cooperative measures may be devised and executed in responsible fashion.

"The agencies representing the community would do well to make their influence more broadly social. It is well that critics of the industry should be alert to discover and eliminate objectionable scenes and spoken lines, but this is only the negative aspect of the problem. The industry should be made to feel a demand for more socially useful pictures, for pictures that will contribute to the effort in which the churches are engaged to promote responsible citizenship, interracial understanding, industrial justice and international goodwill. The religious and social agencies are themselves at fault in becoming too much preoccupied with 'cuts' and 'eliminations.' The motion pictures cannot be made good by the use of scissors.

"We urge that the facts recorded in this report be made the subject of careful study in order that our churches and religious organizations may become a positive factor in improving standards within the motion picture industry by aiding those of its efforts which are constructive, by increasing its sense of social responsibility, and by formulating a sound judgment on the issue of public regulation. As a great agency both of instruction and entertainment the motion picture must become the purveyor of all that is best and richest in our culture and the ally of the uplifting and refining forces of community life."

Herald-Tribune Says: —

The New York *Herald-Tribune* on June 30 said editorially, under the heading "Scissors-and-Paste Morality":

"'The motion pictures cannot be made good by the use of scissors'—that sentence from the long report of the churchmen upon the Hollywood industry is worth all the rest of the report. It applies to so many things and to so many brands of meddling moralists . . .

"A bad film cannot be made good by any or all of the groups of tired gentlemen looking at films and scissoring them in the various states of the Union. To reduce a kiss from a full minute to a split second, to reduce a 'damn' to a 'darn,' to decree that Mickey Mouse's cow must not have too conspicuous a milk capacity—these are the forms of morality of men who understand nothing whatever of either men or morals. If the standards of the motion picture industry are to be raised it will not be done by waving pious scissors but by building organically within the industry.

HAYS MAKES REPLY

Will H. Hays, in his letter to Bishop Francis J. McConnell, president of the Federal Council, deplores the fact that the Federal Council did not release to the press the factual report from which its department's conclusion on the industry were drawn, and charges an "unwarranted distinction which the department's conclusions attempt to set up between the aims and purposes of this organization (MPPDA) and the alleged or implied failure of motion picture producers, distributors and exhibitors to cooperate in the program of self-regulation set up in the industry." Hays in his reply then states in part:

"As against such conclusions, statement after statement is made in the factual report on the authority of the investigators employed by the Department of Research and Education, indicating the most gratifying cooperation on the part of producers.

"Discussing the effect of the new Production Code adopted by the organized motion picture industry, the department's own investigator makes the following observations in the factual report:

" 'In 1930 the new Production Code, which was first applied in Hollywood in March, introduced another factor affecting the number of rejections. Almost at once it became the criterion for judging material. If a proffered play or book was otherwise acceptable, the first question to be asked was, "Can this—without mutilation—be made under the new code?" If the answer was "No," rejection followed. This may account for the sudden increase in the number of rejections reported in 1930. On the other hand, to the extent that the interpretation of the new code by Mr. Joy and his staff has shown producers how to salvage works which previously would have been rejected, the number of rejections has been kept down.'

"Referring to the Advertising Code adopted by the motion picture industry in June, 1930, the factual report contains the following statement:

" 'Since that time a number of cases have arisen calling for sharp criticism by officials of the organization and apparently resulting in the discontinuance of the specific advertising. There also appear to have been some cases in which offending advertising managers of certain theatres belonging to affiliated circuits were penalized for violations of the Code by loss of their positions or transfer to less important ones.'

"If the organized motion picture industry has secured the cooperation of social, religious, educational and other organizations in the constructive movement for better pictures, it is because American motion picture producers have held the door wide open to every agency able and willing to promote this objective. . . .

"If such results have demanded a constant educational effort, if to encourage such efforts and movements the industry has helped pay printing costs, postage and mailing, allowed reasonable honoraria covering traveling or other necessary expenses in the delivery of lectures, and paid for authoritative study and advice on the various problems before it, no apology is required to your Department of Research and Education which has not a single practical proposal to its credit for the betterment of motion pictures.

"Whatever payments were made for services rendered by individuals associated with your organization, in order to guide producers in the treatment of themes with religious significance, whatever honoraria were paid in the form of expenses to lecturers enlisted in the movement of raising the standards of demand for better pictures, were made on the basis of extra-salary compensation, the principle of which is accepted in your department's own report. . . .

". . . What is to be said about those who betray their religious constituencies by demanding and receiving compensation for lecture tours on the subject of 'exposing the movies?' . . .

"Certainly no study that presumes to cover the subject of public relations in the motion picture industry can ignore such patent facts, and your Department of Research and Education could have accomplished a real public service by differentiating in its report between honest and constructive criticism, and the exclusively destructive criticism that comes from the sources indicated.

"Your Department investigators were fully informed of a letter written to the Motion Picture Producers and Distributors of America, under date of June 14, 1926, by the Rev. George Reid Andrews, in his then capacity of chairman of the Federal Council Committee on Religious Drama and as executive secretary of the now reputedly disbanded Church and Drama Association. From this letter, I quote in part as follows:

" 'That ten per cent of the gross receipts of the picture (referring to the "King of Kings") be paid into the treasury of our Church and Drama Association only so long as I am chairman of the board of trustees or executive secretary of the organization.

" 'If and when I should retire from the organization, the right is reserved to me to say whether what funds remaining in the treasury or coming into the treasury shall be payable to the Drama Committee of the Federal Council of the Churches of Christ in America. If for any reason neither of these organizations can receive the funds, then they shall revert to me personally.'

"From the day he was finally made to realize that the industry would not accede to this and subsequent demands for contributions, the Rev. George Reid Andrews has conducted a campaign of statements and charges against the organized motion picture industry. . . .

"The fact remains, however, that progress, and steady progress is being made. Insofar as the Department of Research and Education has itself recorded the evidence of such progress, it praise the doughnut and condemns the size of the hole.

Issue Beclouded, Milliken Holds

The administrative committee of the Federal Council "has been placed in an unfortunate position" because "the Department of Research and Education, after clarifying the principles on which honoraria were paid by the Motion Picture Producers and Distributors, beclouds the issue in its conclusions," writes Carl E. Milliken, secretary of the MPPDA, from California. Milliken said in part:

"The Department's actual report clearly establishes that all payments of honoraria were legitimate expenditures, without sinister intent whatsoever. The factual report states that during the years 1928, 1929 and 1930, 52 individuals received some expenses or honoraria for aiding in the work of developing the better quality of picture demand.

"In the face of its own clear record, the department felt impelled to cite in its conclusions the payment of these legitimate honoraria as 'of chief significance in calling attention to the vague and indefinite ethics of the business community.' At the same time in its conclusions the department passed by in complete silence the numerous demands made upon the industry for contributions which the industry declined to make, because of a lack of that propriety of purpose which prevailed in the cases where payments were made.

"My resignation for the administrative committee of the Federal Council of the Churches of Christ in America, to which I was elected in 1924, is an expression of my personal feeling, as a member of the administrative committee, concerning the unfortunate position in which such a clouded report places the Federal Council. My resignation was in no sense associated with my duties as secretary of the Motion Picture Producers and Distributors of America."

Federal Council Vindicates Trade

(*Continued from page* 9)

to former members of the Council's staff, saying:

The payment of an honorarium to an administrative official of a religious organization by a trade association at a time when policies are being formulated in which that association has an obvious interest invites a damaging interpretation when the facts are disclosed. And the payment of honoraria, in whatever form it may appear on the books, to a field representative of a religious organization in recognition of services rendered on the platform, when all the while the public knows nothing of such a financial arrangement, is bound, when disclosed, to undermine public confidence on both sides and to give rise to sinister inferences. As has been stated in the report, we have found no evidence that the services rendered to the industry in the cases involving the Federal Council were not conscioentiously rendered.

Unfortunate and not altogether appreciative reception of the report in some quarters have unhappily tended to give the publicity attendant upon it the aspects of a controversy, which in truth does not exist. It is clear indeed from a calm reading of the report that there is no war between the Federal Council of Churches of Christ in America and the motion picture industry.

There does appear to be some controversy between Mr. Will H. Hays and some ministers, as evidenced by a letter from Mr. Hays to Bishop Francis J. McConnell, president of the council, made widely public. In this communication a deal of attention is devoted to an older controversy with the Reverend George Reid Andrews, dating back to 1926 when he was chairman of the Federal Council Committee on Religious Drama and executive secretary of the Church and Drama Association. It will be remembered that the Reverend Mr. Andrews wrote a letter "asking for 10 percent of the gross receipts of the 'King of Kings'," and stipulating a number of conditions, among them one under which the funds would have reverted to him personally.

However it does not appear that either the motion picture industry or the Protestant churches are properly on trial today over that mouldering, ancient issue.

TERRY RAMSAYE

CATHOLICS IN CANADA ESTABLISH BODY TO SPONSOR BETTER FILMS

Censorship Fails, Mrs. McGoldrick Tells Canadians

Political censorship has failed and the solution of problems of moral and religious values in motion pictures lies in appealing to the source of production, Rita C. McGoldrick, who conducts the department of "The School and the Screen" in MOTION PICTURE HERALD, declared in an address delivered Monday afternoon before graduates of the Catholic schools of Canada at the convention of Les Associations Federees in Toronto. Madame Aurelien Belanger is president of the organization.

Speaking of the work of the Motion Picture Bureau of the International Federation of Catholic Alumnae, Mrs. McGoldrick told the convention:

"It has been our experience that politically appointed censors, with their legal limitations, were not interested in the moral values, the respect for religion, the question of divorce, the use of holy and sacred objects, the dignity of the church, as we were.

The speaker said that as a result of the Bureau's work, "no book, short story, synopsis or scenario, with any Catholic reference, is purchased by the producers without our having been asked for an approval. And in this we claim 100 per cent protection. No American-made picture has been released in the past five years in any way offensive to us as Catholics. There was one exception and this picture was subsequently changed for us at an extraordinary expense.

Mrs. McGoldrick told the convention of the improvement in production standards achieved since the adoption of the Production Code of Ethics.

"Within this past year we have seen the fruit of it in many instances," she said. "Notwithstanding those pictures that you and I object to, statistically the number of endorsed pictures has increased. Where in 1929 to 1930 our Bureau endorsed only 49 per cent of the industry's product, in this year the percentage will be more than 60 per cent. We noticed the improvement particularly in the short subjects, which have sprung up astonishingly in the percentage of endorsements. We are also witnessing a new phase of production in pictures suitable for juveniles."

The speaker told how the Bureau, recognizing the deplorable status of public taste that had made box office losses of such productions as "Disraeli," "Abraham Lincoln," "With Byrd at the South Pole," and John McCormack's "Song o' My Heart," while gang pictures swelled attendance, had set about deliberately to give as wide publicity as possible to pictures of a high moral standard, "hoping thereby to encourage the producers to make more of the same kind."

Hostessing!

The Paramount in Omaha reports splendid results with the newly-inaugurated hostess idea. The hostess solicits theatre parties, offering choice seats in a reserved section. She watches local paper announcements of bridge parties and communicates with the sponsor of the affair, suggesting a theatre party to follow the bridge. So far, so good!

Myers' View on Sponsored Reel

Although there has been no definite decision as yet to abandon the proposed sponsored ad-newsreel planned by Allied States, association leaders, headed by President Abram F. Myers, will abide by decision of theatre members who now have in their possession a request to analyze the situation as to its economic possibilities and the angle of an antagonistic press. Decision of the majority, expected shortly, will rule.

Abandonment of sponsored policies by Paramount, Warners, Fox and others, led Myers to re-consider advisability of going through with the Kinograms reel, initial issue of which is scheduled for mid-August.

If Allied decides to drop the plan, it is felt in organization circles that little difficulty will arise with advertising clients upon cancellation of the several contracts for space which already have been signed.

Educational to Hold 3 Meetings

Educational will hold three regional sales meetings, the first scheduled for the Hotel Astor, New York, July 13 and 14, with representatives of Eastern, Southern and Canadian branches present.

The second meeting will be at the Congress Hotel, Chicago, July 16 and 17, for middle-western representatives. The final meeting is set for the Brown Palace Hotel, Denver, July 20 and 21, for Western people.

Home office executives will attend all meetings, when selling of Educational, Tiffany and Sono Art-World Wide product will be discussed.

National Broadcasting Asks Television License

A license for an experimental television station to operate in the ultra high frequencies has been requested of the Federal Radio Commission by the National Broadcasting Company. The concern already has three such licenses.

Will Organize Council to Work with Industry

Committee Also Will Be Entrusted With the Task of General Supervision of Houses

With 400 delegates from all parts of Canada in attendance and after a prolonged discussion in which ecclesiastical leaders, government officials and representatives of motion picture interests participated, a cinema committee of the Federated Alumnae Associations of the Catholic Convents of Canada was set up in Ottawa Thursday in the interests of better motion pictures.

In addition to the elected delegates of the Alumnae associations, large numbers of clergymen, teaching nuns and Catholic women graduates sat through a sweltering session in which every possible phase of the motion picture question was debated.

Vote to Organize

The general trend of the discussions centered upon the best and most practical action to be taken by this organized group of college women looking to the safeguarding of "the requisites of Catholic doctrine and morality in motion picture exhibitions."

A resolution was agreed upon to organize among the various bodies and societies that represent Catholic theatregoers in Canada, a Canadian Catholic Motion Picture Council, entrusted with the task of a general supervision of motion picture theatres; "the lodging of protests against offensive films" and "insufficient censures"; the organization of systematic propaganda to educate Canadian Catholics to demand and support clean pictures and to raise the public taste in matters of the cinema; to bring about practical cooperation with the motion picture industry in general.

McGoldrick Paper Read

Col. John A. Cooper, president, Motion Picture Distributors & Exhibitors of Canada; Major J. C. Boylen, chairman, Board of Censors of the Province of Ontario; Eugene Beaulac, chairman of the Censor Board of the Province of Quebec; Hon. N. A. Belcourt, member of the Canadian senate, and a representative of Quigley Publications were among those not members of the Women's Federation who had a part in the extended discussions.

Mrs. Thomas A. McGoldrick, chairman of the Motion Picture Committee of the International Federation of Catholic Alumnae, who was to have delivered one of the addresses, failed to put in an appearance. Her paper was read to the assembly by one of the delegates and proved to be the most impressive contribution of the entire proceedings.

Much discussion was given over to the moral character and tone of the pictures "imported from the United States" and exhibited widely in all parts of Canada. The Production Code of Ethics, adopted last

(*Continued on page 28*)

Emil Heber, His Wife and Granddaughter

Five-Dollar Bill Gave Him House But That Was Two Decades Ago

And Now Emil ("Pop") Heber Is on Way to Europe for Vacation After Seeing Theatre Business of California Rise From Early Beginnings of many trials

Down payment of a five-dollar bill made him a full-fledged theatre owner. That was two decades ago, and now Emil Heber, known up and down the West Coast as one of the pioneer theatre men and one of the northern California's most popular exhibitors, is on the high seas bound for a well-earned vacation in Europe. With "Pop" on the German liner Bremen when it sailed at midnight Tuesday from New York were his wife and granddaughter, Helen Heber.

"Pop" Heber, now proprietor of the Mission theatre in Sacramento, came to America nearly 25 years ago and his first business venture was a small delicatessen shop in Jersey City. Then came the Horace Greeley slogan, "Go West, Young Man," and Heber eventually became the owner of the Piedmont theatre, in California, with the "five-spot" clinching the deal.

There were plenty of heartaches in those four years that he operated the Piedmont, but he finally climbed out of the red side of the ledger. In 1917 he transferred his interest to Sacramento with the purchase of the Nippon theatre and later the Majestic. The Majestic, 1,000-seat theatre, is now under the name Mission theatre.

Other theatres which were under "Pop's" direction are the Sequoia, another Sacramento house which operated for nearly 10 years, and the new Alhambra at Alturas, Cal., de luxe house which he built three years ago and sold when he decided to concentrate his interests in Sacramento.

The party will visit Germany, France and England and other countries before their return in the fall.

First Terry-Toon Club

Educational's idea for a Terry-Toon Music and Fun Club, started at the Cameo, Philadelphia, with 2,500 youngsters present last Saturday, seems to be getting away to a good start. Children were presented with buttons, novelty instruments and instructions on how to be a real club member. Exhibitors from other territories were present, and were sufficiently impressed to request details as a means of steering the younger element of the populace toward the theatre. Manager Sam Hyman had distributed 10,000 bills and heralds at schools and churches prior to the first meeting.

Allied to Issue Analysis Of Distributors' Contracts

Allied will shortly issue to leaders, and later publish in "Allied Exhibitor," an analysis of contracts now being used by distributors.

The summary will be the work of Nathan Yamin, who wrote on the 5-5-5 Conference.

Jungle Film for Paramount

John Russell, author, has been signed by Paramount to adapt "The Lives of a Bengal Lancer" current novel, and for which Ernest B. Schoedsack will film sequences in the actual locale in India.

To Make Italian Films

Cavalier Ufficale Rosario Romeo, Italian actor director, has been signed to appear in and direct a series of Italian talking pictures to be produced by Aurora Film Corporation, New York.

Pettijohn Cuts 9 Film Boards In Retrenchment

Film boards of trade were to be reduced from 32 American offices to 23 on July 1 by Charles C. Pettijohn in a retrenchment program inaugurated by himself, founder of the boards.

C. C. Pettijohn

The reduction will result in doubling the work of adjacent offices, but will remove from the Film Board budget the secretaries, their assistants and staffs in Albany, New Haven, Cincinnati, Charlotte, Des Moines, Indianapolis, Kansas City, Portland and Butte, the cities included in the cut.

Exchanges who are members of the Film Boards in the nine cities off the list, are to elect non-paid secretaries, to whom all credit cases will be referred, but the machinery of operation in the case of those cities will be handled by the board, which takes on the additional territory.

Trader Horn Dies In England at 79

Alfred Aloysius Smith, or Trader Horn, as he was known and sought after for a few brief years of literary lionizing, died last week in a hospital at Whitestable, London, at the age of 79, after a short illness.

Rolling stone, jack of all trades, and principally African trader and miner, he told his story to a novelist in South Africa, who wrote it in novel form, and Trader Horn became a world figure.

M-G-M made the film "Trader Horn," based on the famous novel, and which enjoyed wide success in this country and has been shown all over the world.

Sono Art's "First Aid" Nears Completion at Coast Studio

Sono Art-World Wide is completing at the Coast Metropolitan studios, the latest of the Thrill-O-Drama series, "First Aid," on which release date is set for July 25.

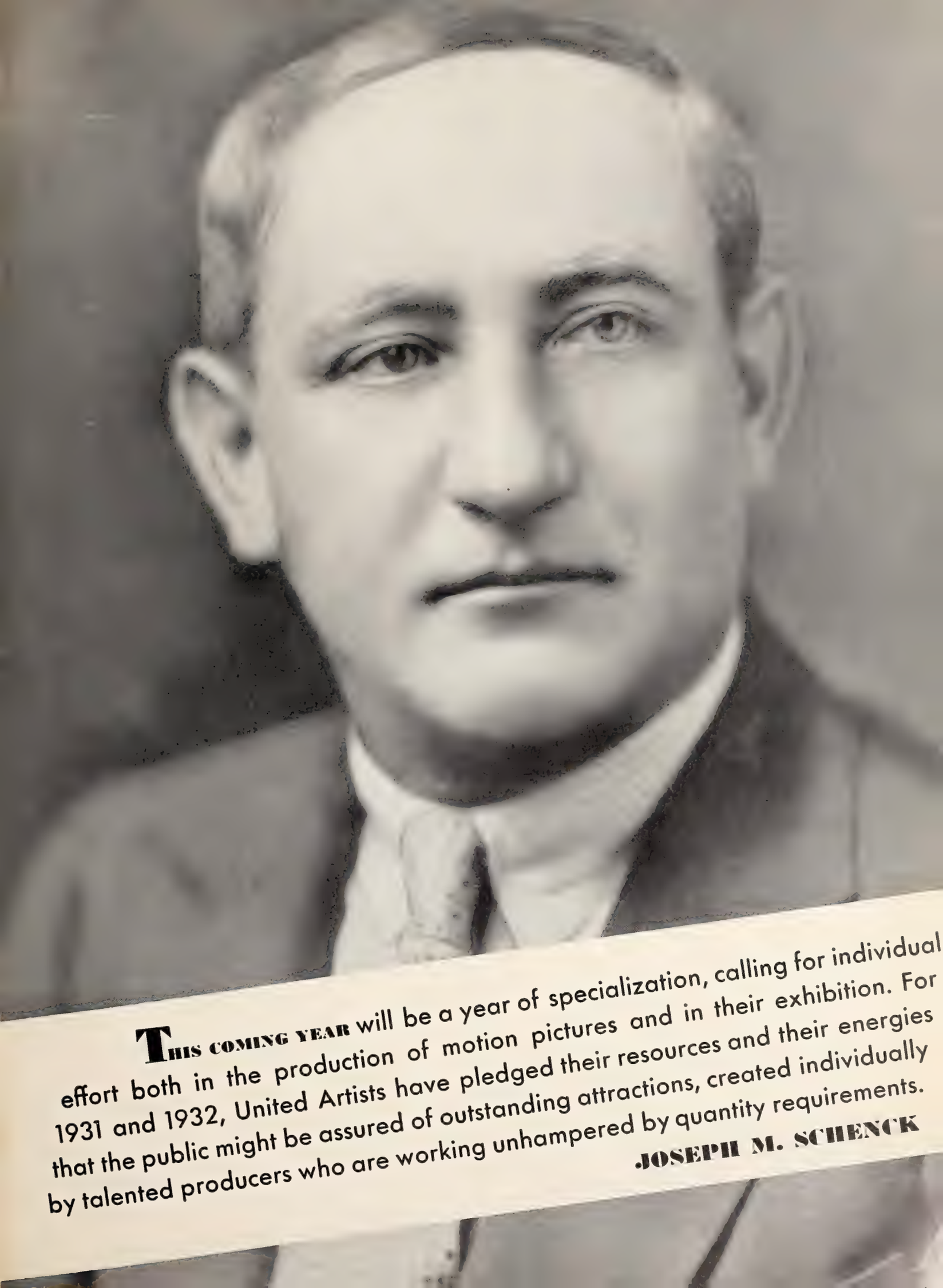
Grant Withers has the featured role, supported by Marjorie Beebe, Donald Keith, Wheeler Oakman and others.

Headline Names Cast

Marion Nixon, Theodore Von Eltz, Lloyd Hughes and Burr McIntosh have been assigned chief roles in the next drama of Headline Pictures, to be produced on the Coast under direction of Charles Hutchison.

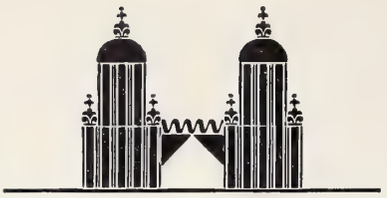
"Wings of Tomorrow" at Little

The Little Picture House, New York, is showing the Visugraphic film "Wings of Tomorrow," in conjunction with the feature film during the weekend of July 4.



THIS COMING YEAR will be a year of specialization, calling for individual effort both in the production of motion pictures and in their exhibition. For 1931 and 1932, United Artists have pledged their resources and their energies that the public might be assured of outstanding attractions, created individually by talented producers who are working unhampered by quantity requirements.

JOSEPH M. SCHENCK



THIS year, more than ever, cold, hard facts must be faced! In 1931 and '32 only the unusually good picture will do profitable business.

The success of a theatre will depend entirely on how carefully the exhibitor will book his pictures.

This applies to a circuit buyer as well as the owner of the smallest theatre.

You cannot afford to speculate on paper promises any more than we can afford to mislead you with righteous enthusiasm about our coming product, which we ourselves have not seen.

This is why we are not urging you to buy *blind* at this time.

We are in this business to make money — the same as you!

We are interested in your box-office because our money has to come out of it!

United Artists will release but a few productions, **BUT THEY WILL BE REAL ATTRACTIONS.** More thought, more imagination, more careful planning, more real brains are going into these specially created attractions than ever went into any like number of pictures before.

●

Your playing time is your biggest asset!
Protect it! You're in show business now!

THERE NEVER CAN BE a substitute for Quality. The best and only the best that can be made will ever meet with the whole-hearted support of the movie-going public that is so necessary in making the production and exhibition of motion pictures a profitable business.

SAMUEL GOLDWYN

Leadership

• • • a Responsibility

The motion picture industry has always looked to United Artists for leadership and inspiration • **It is a responsibility** . . . but a responsibility that we are proud to hold.

Leadership, first of all, means taking the *Initiative* . . . this United Artists has always done, to the credit of motion picture advancement, *Artistically and Commercially!*

Foremost among production leaders stands the name of **SAMUEL GOLDWYN,** whose genius has been a torch lighting the way of the industry almost since its inception.

A Producer of profitable pictures, he has inspired others to make better pictures, substantially laying the foundation of the industry's stability.

Mr. Goldwyn is the producing general of United Artists Pictures for 1931-1932. His showmanship genius will be a vital part for every production.

Each picture produced and released by **UNITED ARTISTS** will be **AN INDIVIDUAL ATTRACTION, CUSTOM BUILT TO MEET THE 1931-1932 MARKET.**

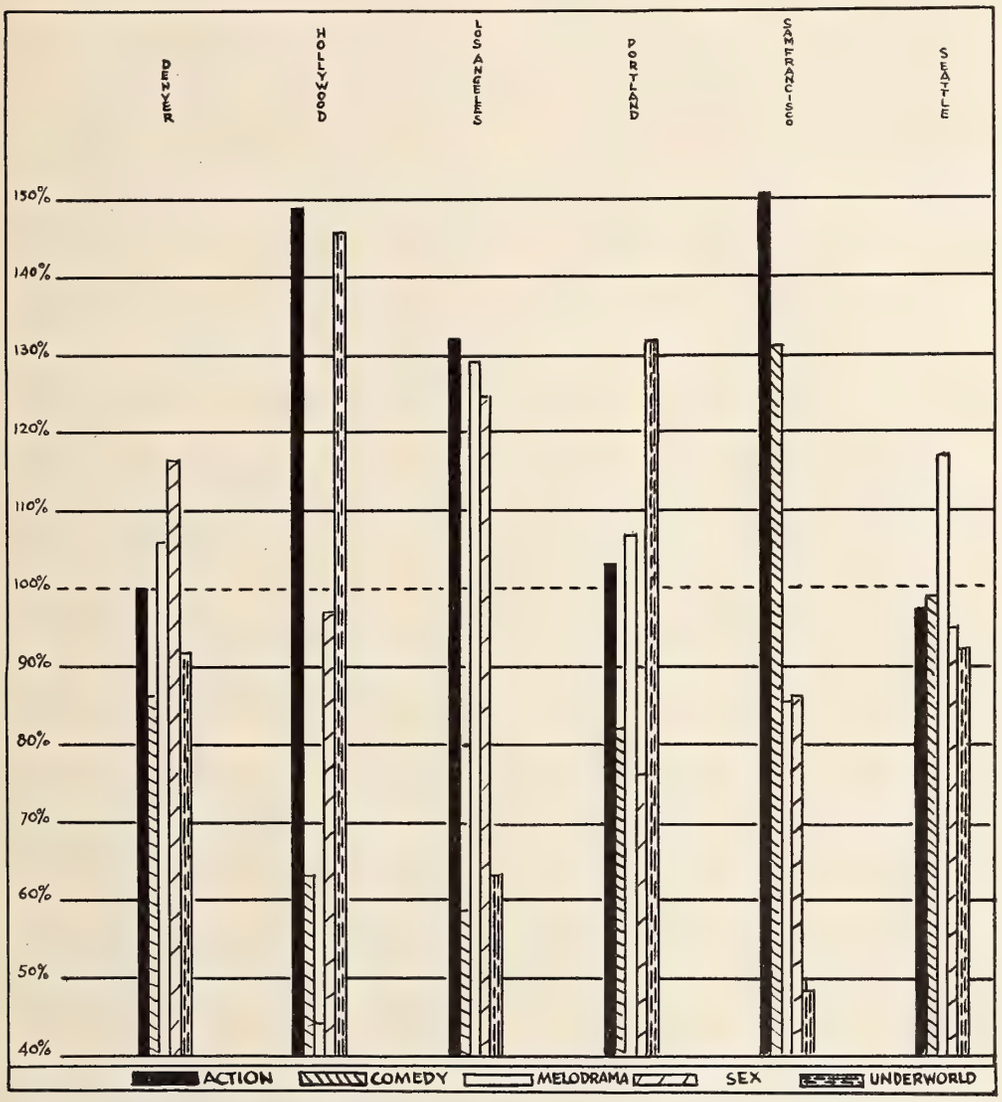
Only stories, books, plays of **DEFINITE VALUE** have been selected. Only star directors, drawn from the entire field, will be assigned to the production of these plays . . . directors chosen for their particular ability to present a certain kind of story. Stars will be cast in roles they should portray, and supporting casts selected as individuals, not as mere names on a payroll.

Only **CREATIVE BRAIN POWER** can conceive great pictures. . . . Only **CAREFUL, TIRELESS, INSPIRED SHOWMANSHIP** can make them great attractions.

We are in Show Business just the same as YOU!

UNITED ARTISTS CORPORATION

PATRIOTIC WEEK LAUNCHED BY RKO WITH COAST TO COAST SUPPORT



The West likes its action pictures, just as does the Middlewest, as shown in six Western cities in an analysis of Motion Picture Herald's survey of grosses and audience reaction. One hundred per cent in the chart represents the average gross for all kinds of productions.

47 Stations Broadcasting Opening Message

Vice President Curtis Points Out Timeliness of Appeal to Confidence of Citizens

Patriotic Week is being celebrated July 3 to 10 inclusive throughout the entire RKO circuit in America, following reply by President Hiram S. Brown to a letter from Vice-president Curtis at Washington, expressing the wish that theatres, through screen, stage and radio, again be mobilized this year for extension of the observance of Independence Day into a full week of patriotic expression.

Hiram S. Brown

Organizations, national, state and city officials, merchants and citizens, are being asked to join the movement.

Vice-president Curtis, in his letter written from Topeka, Kan., said:

"The wholehearted acceptance of this suggestion and cooperation in the movement last year resulted in a tremendous demonstration throughout the nation. . . . The movement had a very salutary effect in widening and increasing public interest in this, the greatest of our national holidays and in stimulating patriotism.

"It occurs to me that a repetition would be most helpful. This is the time for an appeal to the patriotism and confidence of our citizens; it is a year when cheerfulness, loyalty and confidence in our great nation and its resources should be fostered and the youth of the land given every encouragement in loyalty and good citizenship. I should like to see flags flying all over the nation during the second 'Patriotic Week'."

In his reply of assurance to Vice-president Curtis that Radio-Keith-Orpheum would give Patriotic Week its fullest cooperation, Brown said:

"May I also add that we deeply appreciate the compliment to the theatre and its patrons in your suggestion that this campaign of loyalty, confidence and cheerfulness be given impetus through the medium of stage and screen."

Launching the movement is a broadcast over 47 stations Friday, July 3, from Maine to California over the NBC network, at 10:30 p. m., New York time. This special Patriotic Program will be sent from the SS. Leviathan, flagship of the United States Lines, with the RKO-lians added to 115 musicians under the leadership of Milton Schwarzwald. Curtis' suggestion will thus be announced to all parts of the United States.

Melos in Demand Instead of Gangs

The decrease in the number of gangster pictures is seen by independents who produce films of the Western and melodramatic action type, as lending fresh impetus to the demand for the type of picture they offer to exhibitors, in the opinion of an executive of Big 4 Film Corporation.

The point was made that patrons are still most drawn by pictures depicting fast action, and gangster films being no longer in demand, it is the melodrama which offers the most action to the patron, according to this executive.

Warner Boosts Fischer

Warner has placed Frank W. Fischer in charge of the circuit's Wisconsin theatres.

Tiffany Has Two in Work, Five Others in Preparation

The Tiffany studio on the Coast has "Morals for Women," with Bessie Love and Conway Tearle, and "The Monster Kills," starring Alice White, with Frank Strayer directing the mystery thriller, in production at the moment.

Adaptations are being prepared on "Left-over Ladies" by Robert Presnell, from the original by Ursula Parrott. Robert Lee is doing "Man of the Night" and others. Ken Maynard is starting on "Range Law," and the Tiffany Chimps are set for work on "Snippy."

Satz Starts Production

Ludwig Satz, Jewish comedian, has begun work on a series of Yiddish talking pictures for Film Exhibits' Corporation, under the direction of Sidney M. Goldin. Production will be at the R-L-A Studios, New York.

See Early Return Of Non-Theatrical Sales to Prestige

(Continued from page 8)

ing director. "This company was a pioneer in organizing a separate department to look after that business, realizing that it is a field by itself, demanding specific knowledge of requirements peculiar to the field and quite distinct from the theatrical business.

"The advent of sound did make great changes in the nontheatrical market, and materially reduced the number of available accounts. Equipment has been too expensive for the great majority of nontheatrical users. In spite of this handicap it has been apparent to us from the beginning that such a situation was only temporary, that conditions would adjust themselves, and the time would come when reasonably priced sound equipment, designed for and adapted to the needs of nontheatrical users, would be available.

New Columbia Department

"Recent developments among manufacturers of equipment show that they are awake to the potentialities of this market, and are now ready to cater to it," Mr. Allvine remarked.

Because of the great increase in the number of wired nontheatrical organizations and the rapidity with which other institutions are installing sound, Joe Brandt has inaugurated a department at Columbia to take care of the demands of this field. S. S. Liggett heads the new unit, with headquarters at the home office, distributing through company exchanges.

Due, principally, to a concentration of interest in stabilizing sound in the theatrical field, both picture companies and the makers of sound equipment have paid little or no attention in the past three years to the nontheatrical, but now that sound manufacturers have about reached the saturation point in wiring of theatres and distributors once again are working with sound on a normal basis, considerable attention is being given to the development of the nontheatrical market.

See Lucrative Returns

The nontheatrical field is recognized by the sound equipment concerns as offering unusually lucrative returns, and some authorities say that the possibilities for installations even far exceed those in the picture business. Estimates of possible nontheatrical sound users run as high as 100,000. This figure, of course, embraces practically every worthwhile educational institution in the land, and includes orphanages, asylums, medical centers, community houses, hotels, clubs and various other organization types.

RCA and Western Electric are now engaged in a race to market nontheatrical apparatus, which are of the regular small theatrical type, with terms nearly identical with those offered exhibitors. There are available, however, several models in regular 35 mm. portable type.

When sound finally came to dominance, practically all larger concerns discontinued nontheatrical units. Few, if any nontheatrical accounts were wired, leaving that branch of business in a temporarily dormant state. It has remained so until recently when the electrics, recognizing that their future rested in that field, ordered a diversion of sales effort to nontheatricals.

It has been apparent to some large distributing companies, however, that this phase of the business approached an awakening and so a few, including Fox, RKO-Pathe and Universal, have continued to serve nontheatricals on a limited scale.

The field is divided into four general classes: the use of industrial short subjects in the scheme of general business; theatrical films used by nontheatrical accounts (many thousands of which are listed on books of distributors), the home field, which is almost divorced from general nontheatricals; and the use of films in school, scientific and visual educational work.

E. R. Enlow, prominent educator and authority on school films, has completed a survey which shows that the cost to the city government for visual education should average 60 cents a pupil each year, with the range running from 30 cents to 90 cents a pupil for one year.

In an attempt to pry open the nontheatrical market, Erpi launched a vigorous sales campaign for hotel installation, which immediately, and only recently, was followed by a bid for the educational branch, in connection with which it was forced to produce its own subjects.

"A Day's Program of Educational Talking Pictures" is offered by Electrical Research as an enticement to schools and educational institutions to install sound. Twelve leading educators appear in the group, which was produced by Erpi and is said to have an appeal to classes in mathematics, music, physics, physical education, vocational guidance and elementary science. Twenty-three subjects are available.

Through another service, Erpi will rent to a school or other educational institution, a complete program, loaning portable equipment and trained operators.

William A. Johnston Says!

William A. Johnston, editor, writing editorially in "The Hollywood Herald," on the Los Angeles "Times" articles by Thomas G. Patten and Edwin Schallert, criticizing the industry, declared, in part, "As to how correct the criticism is and how practical the cure proposed there is open question but there can be no division of opinion over the seriousness of an open break between the Los Angeles 'Times' and Los Angeles' leading industry. . . . We are wondering how the dailies of other large cities will regard this peculiar situation. It should make all the enemies of the industry pretty happy."

Open Patent Pool May End Suit Against RCA

The Department of Justice has announced that the Government's suit against Radio Corporation of America and nine allied corporations, alleging monopoly through an exclusive patent pool, may be terminated as a result of the entering of a consent decree under which an "open patent pool" available to the "public generally" would be created.

Canada Catholics Create New Body For Better Films

(Continued from page 25)

year by the American producers, came in for considerable commendation and the delegates were urged to support pictures made under its provisions and to stay away from those which violated, in story and treatment, the provisions of this document. Offensive advertising, in poster and newspaper form, was condemned and the delegates agreed to urge their constituents to shun all theatres displaying this kind of advertising matter.

Senator Belcourt, who presided at the afternoon session on Monday, compared the cinema to "an incomparable psychological force."

According to this distinguished Canadian statesman, "the cinema in our day is practically monopolized by a nation foreign to us, with notions and principles frequently opposed to those of the Catholic population of Canada. It is inspired with a patriotism which is not ours and which, at times, is opposed to ours. Too often the producers of films reproduced in Canada endeavor to coin money by promoting love for the Star Spangled Banner, to the more or less detriment of the Union Jack or the Tricolor."

The senator suggested a federal board of censors for American films at the border, in addition to the censorship by the various provincial boards.

A resolution was adopted, however, in favor of federal "intervention for the prevention of the admission of foreign films likely to give offense to moral, or Christian sentiments, provided such action did not interfere with the present work of the provincial censors."

At the conclusion of the conference it was agreed that the Federation would endeavor to set up a working organization to function along the lines of the I. F. C. A. of the United States, as outlined in the paper of Mrs. McGoldrick.

Rejected Films Increase

Major J. C. Boylen, Censor Board chairman of the Province of Ontario, in talking to the delegates to the convention of the Canadian Catholic Alumnae Association, in Ottawa, stated that, whereas in 1930 his board had rejected 65 American films in toto, so far this year the board had rejected 63 of the same national origin. The increase in rejections is believed to be due to the increased production of gangster films and to the continued practice of resorting to sexy themes via the "eternal triangle."

Ask Ban on Divorce Films

The Association of Canadian Catholic Alumnae, meeting in Ottawa, passed a resolution calling upon the Provincial Censor Boards of Canada to "ban divorce pictures where divorce is shown as a desirable institution, an acceptable institution, or as a matter of course." Major Boylen, Ontario censor chairman, promised to "look into the question" of the advisability of barring all such films—and the conferees were happy again.

EDUCATORS' PREVIEWS PROPOSED

(*Continued from page* 11)

the theme of "How Motion Pictures Can Enrich Life," traced education through the elementary and industrial phases, leading up to what he calls the "cultural" era whose chief purpose is to teach people how to utilize leisure. Highlights of the address were:

"No matter what anyone may think of any particular picture, or of any particular type of picture, the enveloping fact remains the same—the people have selected the motion pictures for their chief leisure-time activity, and you can do nothing to alter that fact even if you wished to do so.

"There are two general ways in which you, as teachers, can utilize motion pictures. The first is by making the screen a tool of education—that is by using pedagogic pictures designed especially for classroom use. The second, and more immediately practical way is by directing school attendance to entertainment films showing in your local theatres which in themselves contain subject matter of educational interest.

"In this regard, two paths are open to you. First, you can get reports on pictures through the establishment of a previewing committee of the National Education Association. Second, you can make use of lists sent out by other previewing groups, or of the service in MOTION PICTURE HERALD, *under the title of 'The School and the Screen.'*

"As to the former, I suggest that while you are in Los Angeles you familiarize yourself thoroughly with the previewing arrangements which have been entered into by a half-dozen national organizations."

Milliken proposed that the National Education Association might set up a previewing committee, similar to those of the American Library Association, the General Federation of Women's Clubs, the International Federation of Catholic Alumnae, and other groups.

"The industry will be glad to have you join in this enterprise and will make available to you the same facilities now enjoyed by other groups," he said. "That is, we will provide the projection room, show you the pictures, and let you decide for yourself which pictures fit normally into your programs.

"To aid further in relating the current picture to the classroom, MOTION PICTURE HERALD *has established 'The School and the Screen.' Through this department it hopes to bring to the attention of teachers each week current motion pictures which have educational significance. The thought is to utilize the entertainment screen as an outside aid to pupils in their classroom work.*

"This work has been particularly valuable in view of the number of recent pictures which have lent themselves to the service—pictures like 'Byrd at the South Pole,' 'Abraham Lincoln,' 'Skippy,' 'Cimarron,' 'Connecticut Yankee,' 'Trader Horn,' 'Seas Beneath,' 'Dirigible,' 'Great Meadow,' 'Rango,' and 'Painted Desert.'

"Besides being a saga of courage and adventure, for instance, the Byrd picture of the South Pole expedition had scientific, geographic, and natural history value. A picture like 'Abraham Lincoln' serves to focus attention on one of the greatest characters in American history, and to inspire in students a desire to know more about the man, as well as about the other characters that appear in the picture—Lee, Jackson, Sheridan, Grant and others.

"Already a few teachers have brought these pictures to their classroom for discussion but there has been no general organized movement by the schools to make use of this material which must fit into the educational plan. You may wish to inform yourselves more thoroughly of the opportunity thus offered, with a view to taking advantage of it.

"With the coming of 'Cimarron,' which is the story of the rise of Oklahoma from the historic days of the land grants to the present period, more definite steps were taken under the influence of 'The School and the Screen' to bring the classroom into association with the picture.

"A questionnaire regarding the film and its historical significance was prepared for use by the teachers and in a number of communities actual theatre parties were planned and carried through with children from history rooms attending in bodies.

"Purposes of the School and Screen department, as set forth by Mrs. Thomas A. McGoldrick who conducts it, are:

"(1) To encourage children to see the best things of the screen, thereby leaving them less time and less money for the poorer things.

"(2) To have the entertainment screen contribute directly and constructively to their education.

"(3) To encourage producers to make more high type pictures by winning support for those already released.

"Increasing interest is being shown by teachers, Parent-Teachers' Association groups, as well as by producers and theatre managers. MOTION PICTURE HERALD has offered to send reprints of the service periodically to those persons who wish to make definite contacts between the school and the theatre.

"The second way by which schools may utilize the screen is by wider use of pedagogic pictures, made especially for the classroom under the supervision of teachers. The reason for pedagogic films is evident. Such pictures, planned and produced scientifically, psychologically, and pedagogically sound, can do much to illustrate and definitize the oral instruction of the teacher and to dramatize the printed words of the text books.

"There are many problems yet to be solved, however, before the pedagogic film comes into its fullest usefulness, and there is no point in blinking at these problems. In the first place, few schools at the present time are properly equipped for pedagogic films. Progress is being made, however, and it is interesting to observe that, beginning this fall, there will be available sound reproduction equipment for 16 millimeter film for classroom use, a fact which should incline many schools not already equipped with screen and projectors to give serious thought to installation of equipment.

"In the second place, there is the problem of finding out exactly what teachers want in the way of pedagogic films. This is a problem which you alone can solve. While the making of films for the classroom requires a special technique, the industry is keenly interested in helping to bring together the necessary pedagogic knowledge with the technical skill that is requisite. Until the present time it has been difficult for the producer of entertainment films to meet the requirements of the educational field. This is partly due to the fact that the practical demand for such films has been small while the cost of production is large.

"If some measure or standard of requirements is forthcoming, the application of equipment within financial bounds will follow.

"The motion picture industry is interested in children, of course, for it is interested in the character of the audiences it will command tomorrow. Better audiences mean better pictures.

"You must realize that however earnest the producers of motion pictures may be in their efforts to raise, continuously, the social and moral standards of motion picture entertainment, the most they can do is to set the minimum level of good taste. Above that it is the community itself which sets the fashion. Leadership, therefore, is the important element, and that leadership is now facing a test.

"While you are here I invite you to give careful study to the processes at work in the industry itself looking to higher and higher standards. You will find in the work that Mr. Hays is doing the outstanding sociological experiment of our times.

"During the last nine years we have been moving steadily forward towards a completely workable method of self-control in production. The latest and most effective effort in this direction is the Production Code, adopted last year. It voices the following general principles:

"(1) No picture shall be produced which will lower the moral standards of those who see it; (2) Correct standards of life shall be presented on the screen, subject only to necessary dramatic contrasts; (3) Law, natural or human, should not be ridiculed, nor shall sympathy be created for its violation.

"That there may be no doubt about a uniform interpretation of the Code by the various producers, machinery has been set up that makes available to every producer the knowledge and experience of the entire industry aided by the cooperation available from socially-minded groups and public leaders in the selection of the material for screen use and in the treatment of such material.

"It is to be expected that mistakes will occur in interpreting the Code, but the movement is in the proper direction and the achievements in self-regulation are already sufficient to justify the belief that ultimate success is possible.

"In carrying out its responsibilities, the industry must continue to look to socially-minded groups such as the National Education Association, for advice and suggestions. We desire to be called to account when honest differences of opinion arise and to be constantly informed of the likes and dislikes of the thoughtful persons in every community.

"There is no greater responsibility or opportunity for this educational association than to work constructively to make motion pictures the great influence that they may be. The industry has an open mind and solicits your help, not only in its self-regulation but in seeing to it that patrons of pictures derive from the screen the greatest amount of education and culture that is possible."

The individual who lives to be 71 years old has 25 years of free time and the people have chosen the seeing of motion pictures for their chief activity in leisure-time, Carl E. Milliken, secretary of the MPPDA, told the National Education Association convention in Los Angeles. Milliken quoted Dr. John H. Finley, saying:

"Dr. John H. Finley, an editor of the New York Times, not long ago estimated that the man who reached 71 years of age sleeps 21 solid years, spends 18 years doing his job, 3 years eating, 1½ years in sickness, and 2½ years in bathing, shaving and dressing, leaving him 25 solid years of free time in which to make the most of himself."

PRODUCTIONS IN WORK

TITLE	WRITERS AND DIRECTORS	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Hell Broke Loose"	Norman E. Springer. Director: George Seitz.	Richard Cromwell, Sally Blane, Noah Beery.	Starting
FOX			
"Bad Girl"	From the play by Vina Delmar and Brian Marlowe, based on Vina Delmar's novel. Director: Frank Borzage.	Sally Eilers, James Dunn.	Shooting
"The Brat"	Play by Maude Fulton. Director: John Ford.	Sally O'Neil, Allan Dinehart, Frank Albertson.	Shooting
"The Midnight Cruise"	Fulton Oursler and Lowell Bretano. Director. Kenneth MacKenna and William C. Menzies.	Edmund Lowe, Lois Moran.	Shooting
"Skyline"	Felix Rosenberg. Director: Sam Taylor.	Thomas Meighan, Hardie Albright, Maureen O'Sullivan.	Starting
"The Plutocrat"	From Arthur Goodrich's play, based on Booth Tarkington's novel. Director: David Butler.	Will Rogers, Jetta Goudal.	Shooting
"Wicked"	Story by Gordon Rigby. Director: Allan Dwan.	Victor McLaglen, Elissa Landi.	Shooting
METRO-GOLDWYN-MAYER			
"Lullaby"	Edward Knoblock play. Director: Edgar Selwyn.	Helen Hayes, Lewis Stone, Cliff Edwards, Marie Prevost.	Shooting
"Susan Lenox, Her Fall and Rise"	Story by David Graham Phillips. Director: Robert Z. Leonard.	Greta Garbo, Clarke Gable, Jean Hersholt, John Miljan.	Shooting
"Horseflesh"	Story by Fred Hazlett Brennan. Director: Chas. Brabin.	Ernest Torrence, Clark Gable, Madge Evans, Lew Cody.	Shooting
"Guilty Hands"	Story by Bayard Veiller. Director: W. S. Van Dyke.	Lionel Barrymore, Kay Francis, Madge Evans, Billy Bakewell.	Shooting
"The Guardsman"	Franz Molnar. Director: Sidney Franklin.	Alfred Lunt, Lynn Fontanne.	Starting
"Hell Divers"	Frank Wead. Director: Geo. Hill.	Wallace Beery, Marjorie Rambeau, Clark Gable.	Starting
MONOGRAM PICTURES			
"Partners of the Trail"	Will Beale. Directed by Wally Fox.	Tom Taylor, Betty Mack.	Shooting
PARAMOUNT			
"Huckleberry Finn"	Mark Twain, William Slavens McNutt. Director: Norman Taurog.	Jackie Coogan, Mitzi Green, Jackie Searl, Junior Durkin.	Shooting
"Daughter of the Dragon"	Sax Rohmer, Lloyd Corrigan, Sidney Buchman, Jane Storm. Director: Lloyd Corrigan.	Anna May Wong, Warner Oland, Sessue Hayakawa.	Shooting
"The Road to Reno"	Virginia Kellogg, original. Director: Richard Wallace.	Charles Rogers, Carman Barnes, Lilyan Tashman.	Shooting
RKO-PATHE			
"Eddie Cuts In"	George K. Turner. Director: Al Rogell.	Eddie Quillan, Robert Armstrong, Ginger Rogers.	Shooting
"Devotion"	Pamela Wynne, novel. Director: Robert Milton.	Ann Harding, Leslie Howard, O. P. Heggie.	Shooting
RKO-RADIO			
"Strange Women"	Ivan Lebedeff, Benn W. Levy. Director: Richard Boleslarvsky.	Ivan Lebedeff, Genevieve Tobin, Betty Compson.	Completed
"The Sphinx Has Spoken"	Maurice de Kobra, Jane Murfin, Wallace Smith. Director: Victor Schertzinger.	Adolphe Menjou, Lily Damita, Eric von Stroheim.	Completed
"Consolation Marriage"	Original by William Cunningham. Director: Paul Sloane.	Pat O'Brien, Irene Dunne.	Shooting
TEC-ART			
Chas. Hutchinson			
"Fighting Back"	Jack Natteford. Director: Chas. Hutchinson.	Marian Nixon, Lloyd Hughes.	Completed
Chesterfield Prod.			
"Lady from Nowhere"	Adrian Johnson, Barney Gerrard. Director: Richard Thorpe.	Alice Day, John Holland.	Completed
UNITED ARTISTS			
"Palmy Days"	Eddie Cantor, David Freedman, Morrie Ryskind. Director: Edw. A. Sutherland.	Eddie Cantor, Charlotte Greenwood, Barbara Weeks.	Shooting
"Age For Love"	Ernest Pascal. Director: Frank Lloyd.	Billy Dove, Charles Starrett, Lois Wilson.	Starting
UNIVERSAL			
"Heaven on Earth"	Ben Lucien Berman, Ray Doyle. Director, Russell Mack.	Lew Ayres.	Shooting
"Waterloo Bridge"	Robert E. Sherwood, Benn W. Levy, Tom Reed. Director: James Whale.	Mae Clarke, Kent Douglass, Doris Lloyd.	Finishing
"Homicide Squad"	Harry La Cossitt, Charles Logue, John Thomas Neville. Director: George Melford.	Leo Carillo, Mary Brian, Noah Beery, Russell Gleason.	Shooting
"Battling With Buffalo Bill"	Henry MacRae. Director: Rex Taylor.	John Mack Brown, John Wayne, Jim Thorpe.	Shooting
"Strictly Dishonorable"	Preston Sturges, Gladys Lehman. Director, John M. Stahl.	John Boles, Sidney Fox, Lewis E. Stone.	Shooting
"Graft"	Preston Sturges. Director: Christy Cabanne.	Regis Toomey, Dorothy Revier, Richard Tucker.	Shooting
WARNER BROS.			
"Larceny Lane"	Kubec Glasmon, John Bright. Director: Roy Del Ruth.	James Cagney, Joan Blondell, Louis Cathorn, Edward Nugent, Noel Francis.	Shooting
FIRST NATIONAL			
"Local Boy Makes Good"	Walter DeLeon. Director: Mervyn LeRoy.	Joe E. Brown, Dorothy Lee.	Shooting

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

Murder by the Clock

(Paramount)

Drama

Although the acknowledged extraordinary work of Lilyan Tashman drew rounds of applause during the preview of this film at the Santa Monica Criterion, the picture itself was received with laughter during some of its alleged serious and thrilling moments and was sent upon its way with hardly a ripple from the audience.

"Murder By the Clock" is a story of a cruel and avaricious woman who entices her husband to kill his aged aunt for her money. She then, by subtle suggestion, induces her sculptor lover to murder her husband. Only hubby is brought back to life with a heart injection and so the lover attempts to stab him as he is about to come out of the coma.

A timely policeman prevents this with a shot through the lover's hand but a fog horn the aunt had concealed in the family tomb begins blowing just then and so frightens the husband that he dies of his own accord.

During all this Irving Pichel, as a convincing half-wit son of the aunt, is lurking here and there, attempting to strangle various characters and taking the blame for the old woman's death by strangulation. Of course, there's a secret door, a subterranean passage way and candle light.

William (stage) Boyd as the detective, Lester Vail as the lover, Walter McGrail as the husband, Regis Toomey and Sally O'Neil as the comedy relief and Blanche Friderici as the wealthy old aunt were accorded whispered praise by the audience which seemed to take the psuedo mystery rather off-handedly.

Director Edward Sloman obviously followed the stage play religiously in reproducing it on the screen.

Produced and distributed by Paramount. From the story by Rufus King and the play by Charles Beahan. Adaptation by Henry Myers. Directed by Edward Sloman. Photographed by Karl Struss. Release date, August 8, 1931.

THE CAST

Lieutenant Valcour ..... William Boyd
Phillip Endicott ..... Irving Pichel
Jane ..... Sally O'Neil
Herbert Endicott ..... Walter McGrail
Miss Roberts ..... Martha Mattox
Medical Examiner ..... Frederick Sullivan
O'Brien ..... Charles D. Brown
Nurse ..... Lenita Lane
Laura Endicott ..... Lilyan Tashman
Officer Cassidy ..... Regis Toomey
Mrs. Julia Endicott ..... Blanche Friderici
Thomas Hollander ..... Lester Vail

Caught

(Paramount)

Drama

When "Caught" was seen recently at a theatre in Santa Monica, on the Coast, the audience reaction in general, was not highly favorable.

Failing to a certain extent, to hold the audience interest throughout, the film story, comment indicated, was too old-fashioned.

Richard Arlen, Louise Dresser and Frances Dee have the featured roles, and their work was on the whole, well received, though some comment was to the effect that they would probably have given performances more on a par with their usual standard if they had had more acceptable material to work with.

The theme of the story centered about events in the life of Calamity Jane, a role taken by Louise Dresser, as the woman of the old West who, as leader of an outlaw band, had terrorized the territory for some time.

Complications and action develop with the attempts of Richard Arlen, as a young soldier, to gather sufficient evidence to prove conclusively the sponsorship of Calamity Jane in the various deeds of outlawry, when he is sent to ferret out the people responsible for the bandits' widespread activities.

Produced and distributed by Paramount. Story by Agnes Brand Leahy and Keen Thompson. Additional dialogue by Sam and Bella Spewack. Directed by Edward Sloman. Photographed by Charles Lang. Release date, August 8, 1931.

THE CAST

Lieutenant Tom Colton ..... Richard Arlen
Kate Winslow ..... Frances Dee
Curly Braydon ..... Martin Burton
Sergeant Weems ..... Syd Saylor
Haverstraw ..... E. J. LeSaint
Calamity Jane ..... Louise Dresser
Jard Harmon ..... Tom Kennedy
Goldie ..... Marcia Manners
McNeill ..... Guy Oliver
Bradford ..... Chas. E. French

The Lawless Woman

(Chesterfield)

Drama

The New York audience which saw "The Lawless Woman," Chesterfield release, seemed fairly well pleased with a story plentifully supplied with action sequences, dealing with the murder of a gangster leader, and the efforts, and romantic entanglements of the young reporter to uncover the "inside" story of the murder and its surrounding circumstances, for his paper.

Carroll Nye plays the "cub" reporter, who attempts to get Vera Reynolds, as the girl in the case, to talk, the murder having taken place in the apartment. They meet Poker Wilson, played by Wheeler Oakman, who is knocked down by Nye when he insults the girl.

She, fearing for his life, rushes Nye to her apartment, after a successful effort to elude Wilson and his men. The gang leader forces his way into the apartment and forces Nye to accompany him. The girl slips a revolver in his pocket as he is led away, but Nye discovers the gun is empty after he makes his escape from the car in which he is held and attempts to return the fire of pursuing gangsters.

Believing the girl has played a double game with him, he plans with a detective to clear up the situation. In the meantime, Wilson had gone to June's apartment to force her admission that she had helped Nye to escape. The detective arrives at the right moment, and a concluding sequence brings out the truth of the murder, the round-up of the gang, and the satisfactory conclusion of the romance which had developed between Nye and Vera Reynolds.

Produced and distributed by Chesterfield. Presented by George R. Batcheller. Directed by Richard Thorpe. Supervised by Barney Gerard. Photographed by M. S. Anderson. Release date, June 15, 1931. Running time, 63 minutes.

THE CAST

Paddy Reardon ..... Thomas Jackson
Bill ..... James Burtis
June Page ..... Vera Reynolds
Allan Perry ..... Carroll Nye
Kitty Adams ..... Gwen Lee
Dan Taylor ..... Phillips Smalley
Poker Wilson ..... Wheeler Oakman

Side Show

(Warners)

Comedy

"Side Show," Warner Bros.' latest vehicle for Winnie Lightner, drew an approving, if not a rousing, reception at its preview showing at a Coast theatre, last week. It seemed obvious to the audience, and they accepted it with good-natured complacency, that the circus background was the important thing, the love angle being merely incidental to establish a reason for the story having been written at all.

The vehicle, according to general comment, obviously was created for Winnie Lightner, to show her ability as a mimic and impersonator. She was given ample opportunity by being allowed to substitute for the various freaks in the side show of Colonel Gowdy's Big City Shows. Convenient disposals of the hula-hula dancer, the crooning cannibal and the high diver permit Miss Lightner to do her stuff, and the audience unmistakably approved. Two songs, with Lightnerian gestures and facial contortions, drew long rounds of applause.

The dramatic situation moves smoothly and hinders in no way the real action of the picture. The triangle involves Miss Lightner, Evalyn Knapp as her sister, and Donald Cook. When Evalyn enters into the circus life against the wishes of her older sister, she falls in love with Cook, already claimed by Winnie. The troublesome situation adjusts itself when romantic glamours vanish and real love finds its own way.

Charles Butterworth is the mouthpiece for the comic wisecracks and gags, and clicked heavily, judging from the reaction of the theatre patrons. The character portrayal of Guy Kibbe, as the owner of the show was typically of the circus.

Produced and distributed by Warner Bros. Story by William K. Wells. Screen play by Arthur Caesar and Raymond Enright. Directed by Roy Del Ruth. Photographed by Dev Jennings. Film editor, Jim Gibbons.

THE CAST

Pat ..... Winnie Lightner
Irene ..... Evalyn Knapp
Santini ..... Luis Alberni
Sidney ..... Charles Butterworth
Joe ..... Donald Cook
Sheriff Hornsby ..... Fred Kalsey

Glamour

(British International)

Drama

Reviewed in London by Herald Representative

If Seymour Hicks, very fine British stage actor, had taken the story of "David Garrick," advertised the fact and selected a good director in whose hands to place himself with the rest of his cast, "Glamour" might have been a British film with a real message for the motion picture industry throughout the world.

Instead Seymour Hicks, equally fine British actor, wrote, according to the synopsis, an original story called "Glamour," at the head of the cast of which, in big capitals, he put the name of SEYMOUR HICKS. He selected as "technical director" one Harry Hughes, British film director of long experience and some moderate attainment. The finished picture suggests clearly that Harry Hughes was such a good

THE MIR
IN

The

A GREAT ST

Ranking with the biggest and best money-makers that have ever come out of Columbia—here is a poignant, heart-wrenching drama of love and reformation, a fine and beautiful story that will linger long in memory—a great picture that will smash records everywhere!

HIT AFTER HIT FROM DEPENDABL

ACLE WOMAN OF THE SCREEN
A BOX-OFFICE NATURAL!

BARBARA STANWYCK
in
Miracle Woman

DIRECTED BY THE MIRACLE DIRECTOR OF THE SCREEN—FRANK CAPRA

From the play by John Meehan and Robert Riskin.
With DAVID MANNERS, SAM HARDY, BERYL MERCER,
AND AN ALL STAR CAST.

A FRANK CAPRA PRODUCTION

AR IN A GREAT PICTURE!

COLUMBIA PICTURES
GEMS OF THE SCREEN

E COLUMBIA!

director that he submitted to the direction of Seymour Hicks.

It is a thousand pities that a delightful stage actor such as Seymour Hicks should invite comparisons in the way he has. The plot of "Glamour" shrieks "David Garrick" all through. It is a somewhat silly story of a middle-aged actor who has succeeded in fascinating a bright young maiden. She is already betrothed in her parents' eyes to a young fellow known as the Hon. Richard Wells. This youngster, however, seems hardly entitled to his Hon., for he is the outcome of an affair which the same middle-aged actor had with a society woman years past. The girl's father insists that to disillusion the bride-to-be, this middle-aged actor must turn up at a dinner party and behave in a most disgraceful manner. He does, and the trick works, leaving the girl, one imagines, free to marry the illegitimate Honorable.

This picture has been compared by Hicks with a previous British film of his called "The Love Habit," which, however, was Directed (capital D for emphasis) by Harry Lachman, American director.

Hicks thinks "Glamour" by far the better; the public evidently does not, because the picture has had a struggle to last through the week on West End pre-release. It has just one thing to sell it: Seymour Hicks' acting.

When Hicks is prepared to admit that all his vast experience of stage-craft goes into the melting pot again before he starts to learn about motion pictures, and when British International recovers from its habit of being entirely too modest to tell important people where they are making important mistakes, we shall doubtless get from Elstree some really fine British pictures in which Seymour Hicks, the actor, is starred under effective directors.

Produced by British International. Distributed by Wardour Films and B. I. P. Export, Ltd. Directed by Harry Hughes. Running time, 73 minutes.

CAST

Henry Gawthorne ..... Seymour Hicks
Lord Belton ..... Bromley Davenport
Lady Betty Enfield (the girl)..... Margot Grahame
Lady Belton ..... Ellaline Terriss
The Hon. Richard Wells..... Beverley Nichols
Lady Evelyn Armadale.....Betty Hicks

W. H. Mooring

Three from Filling Station (Die Drei von der Tankstel

(Ufa)

Comedy (in German)

Called the comedy hit of 1930 in Germany, this picture, seen at the Cosmopolitan theatre in New York, drew the comment that it was rather bizarre than attractive.

The sound at times was not understandable, and comment was made that the dialogue in some places was trivial and unconvincing.

The music had two catchy themes, one of which would be recognized when heard without words as "Moonlight on the Colorado." A tricky love story with a happy ending provided the background.

Olga Tschechowa drew applause for her acting, though the role was not large.

The photography in general won favorable comment, a few scenes lacking depth and reality in the opinion of members of the audience.

Running time, 75 minutes.

Produced by Eric Pommer (UFA). Directed by Wilhelm Thiele. Authors: Franz Shultz and Paul Frank. Music by Werner R. Heyman. Sound engineer, Herman Fritsching. Cameraman, Franz Planer.

CAST

Willy .....Willy Fritsch
Kurt .....Oskar Karlweis
Hans .....Heinz Ruhmann
Konsul Cossmann.....Fritz Kampers
Lilian Cossman.....Lilian Harvey
Edith von Turoff.....Olga Tschechowa
Dr. Kalmus.....Kurt Gerron
Seine Sekretarin.....Gertrud Wolle
Ein Gerichtsvollzicher.....Felix Bressert

Women Love Once

(Paramount)

Drama

This picture, despite a commendable stage-show supplementing the bill, failed to arouse any special enthusiasm among the Broadway Paramount patrons, who by no means filled the auditorium of the house. Comment was that there was lacking in the direction by Edward Goodman the spontaneity required for high-caliber entertainment.

The acting was considered only passable, even though the cast contains several well known names, among them Paul Lukas, Eleanor Boardman and Geoffrey Kerr. Little Marilyn Knowlden drew well with the exception that the dialogue written for her was adjudged too mature.

"Women Love Once" concerns an artist, his wife and child; a patroness of the arts; denizens of the Latin quarter in Paris, and a male friend of the wife.

When the artist goes to Paris at the behest of the patroness, who finances his trip, the wife forms a close friendship with Allen Greenough, although remaining loyal to her husband.

In the meanwhile, the patroness, Hester Dahlgren, follows the artist to Paris. On his return home, the artist, who has acquired the easy-going habits of the Latin quarter, refuses to work and lives on the small income his wife makes as a dressmaker.

Because of his continued attentions to Hester and to denizens of the Latin quarter, whom he has brought home with him, the wife continues her friendship with Allen, and as a result the breach between them grows wider.

It is only the fatal injury to their daughter that finally brings the two together again.

Produced and distributed by Paramount Publix. Story by Zoe Akins. Adaptation by Zoe Akins. Directed by Edward Goodman. Cameraman, Karl Struss. Release, July 4. Running time, 73 minutes.

CAST

Julien Fields.....Paul Lukas
Helen Fields.. .....Eleanor Boardman
Hester Dahlgren.....Juliette Compton
Allen Greenough.....Geoffrey Kerr
Olga .....Judith Wood
Janet Fields.....Marilyn Knowlden
Theodore Stewart..... .....Claude King
Oscar .....Mischa Auer

Hell Below Zero

(Talking Picture Epics)

Travel

A title obviously built for the marquee adorns a picture which the audience at the Cameo Theatre in New York found a quite harmless but interesting description of equatorial Africa. The closest application of the purgotorial epithet was unvoiced, but perhaps felt in the case of the giraffe pestered by birds swarming like flies about him and upon him. But Hell hath no terrors in this picture, particularly whenever the jungle of Uganda is described as a "public park," though abounding in wild game.

Gentle satirization of lion hunting was the introduction which met particular favor with the audience. "A pastime for Boy Scouts," was the comment of Carveth Wells, Fellow of the Royal Geographical Society and the American Geographical Society, who told in synchronization the story of the picture and of the expedition which he conducted for the Milwaukee Public Museum and the Geographic Society of Chicago. Lions retreating before the explorers—retreating to the next shady spot where they could sleep undisturbed; and embarrassedly the King of Wild Beasts lazily trying to save last night's kill from the vultures. The audience took to these scenes as among the best of the production, and with chuckles.

To attempt even to mention the many subjects covered in the picture would require pages, as the camera touches a constantly changing scene. The contrasts drew the greatest audience reaction, contrasts which the speaker summed up, in a meteorological sense, when he said that the natives on the Mountain of the Moon were "sunstruck at one end and frostbidden at the other." Striking shots included those of flamingoes with their heads scraping back and forth over the muddy river shallows in search of food, like "Hoover vacuum cleaners," as Carveth put it. There was the army of locusts, referred to as "baby Austins" in another allusion that was or was not an advertising interpolation.

Running time, 42 minutes. Release date, June 26, 1931.

Politics

(M-G-M)

Comedy

The new Marie Dressler-Polly Moran comedy drama, "Politics," received a vigorous welcome at its preview showing in Long Beach, California, last week, with the general comment of the audience being that it is one of the best performances of this pair, to date.

The great popularity of both Miss Dressler and Miss Moran was evident in the tremendous applause of the audience at the first glimpse of them on the screen, and, from first to last, their characteristic comedy was greeted by a riot of laughter.

The story is built about the uprising of the women voters in a city ruled by a group of politicians and racketeers. Miss Dressler, innocent of political aspirations, unwittingly becomes the champion of the women's cause. With home-bred sagacity and a will of her own, Miss Dressler succeeds in putting the men voters as well as the politicians in their places. This is partly brought about by her order of a general strike of all women from domestic and wifely duties. The result of such an order creates a comedy situation highly appreciated by the audience.

The supporting cast, which includes Roscoe Ates, William Bakewell, Joan Marsh and Karen Morley, drew a good share of the liberal praise. The romantic interest supplied by Miss Morley and Bakewell, was adjudged decidedly clever.

Produced and distributed by M-G-M. Story by Robert E. Hopkins. Continuity by Wells Root. Dialogue by Zelda Sears and Malcolm Stuart Boylan. Directed by Charles F. Riesner. Photographed by Claude DeVinna. Recording by Douglas Shearer. Art Director, Cedric Gibbons. Film editor, William S. Gray. Release date, August 1, 1931.

THE CAST

Hattie .....Marie Dressler
Ivy .....Polly Moran
Peter .....Roscoe Ates
Myrtle .....Karen Morley
Benny .....William Bakewell
Curango .....John Miljan
Daisy .....Joan Marsh
Mayor .....Tom McGuire
Nifty .....Kane Richmond
Mrs. Evans .....Mary Alden
Smoky .....Bob Perry

The Road to Hell

(Public Welfare Films)

"For Men Only"

Advertised and ballyhooed at the Central, on Broadway, as a showing "for men only," the film "Road to Hell," is accompanied by a lecture on sex hygiene, with the use of stereopticon slides and models on the stage, in the usual manner of such exhibitions. Booklets, purporting to be of value, are offered for sale in conjunction with the lecture.

The film resolves itself into a silent, produced by Orplid Films, German producer, which has for theme, the white slave traffic to Rio de Janeiro, and the complication by which, through a revenge motive, the daughter of the leader of the traffic, is shipped to the Southern port, not knowing for what purpose she is being transported, but believing herself a member of a theatrical troupe.

Incidental music is run in, and here and there, an interjected synchronized voice, which takes the form of a warning to parents against permitting their daughters to set themselves

open to any similar danger, based on cruelty at home which forces the girl away at the first opportunity.

The film, its music, the voice and acting of the cast in general, was described by members of the audience to be one of the worst examples of motion picture producing and reproducing they had ever seen. They termed it propaganda, and several present, voiced their disappointment at having gone into the theatre.

Die Foerster-Christl (The Forester's Daughter)

(Trans-Ocean Film)

Operetta

Meyer-Foerster's operetta is revived in the production, "Die Foerster-Christl," directed by Friedrich Zelnick and distributed by Capital Film Exchange.

The forester's daughter, Christl, meets Joseph, the Emperor of Austria, while she is pinchhitting for her father, doing his daily inspection trips into the Vienna woods. She does not know who the strange huntsman is and he keeps his identity a secret. Immediate love is the result of this meeting. Domestic affairs compel Christl later on to journey to Vienna, where she meets the stranger again and now realizes it is the emperor himself. Love again blossoms, but comes abruptly to an end as the emperor hears about the whispering campaign led by his tongue-wagging court servants regarding his love affair with a commoner.

The emperor voids the death sentence, imposed upon a corporal because with his fists he defended Christl's honor, impaired by a "talking" lieutenant. Later on, H. M. promotes him. None greater than W. A. Mozart receives the command to compose the organ prelude for Christl's wedding with her childhood sweetheart, the pardoned corporal.

The photography was enjoyed, though there was comment of too much soft focus experimentation (the wood scenes, for instance), in trying to create artistic oil painting impressions.

There was a marked reaction of the public against the jazz tempo. Having forgotten what a good waltz or what Mozart music sounds like, the public is ready to acclaim whatever there is as a reminder of the old days.

Running time, 94 minutes. Seen at 8th Street Playhouse, New York.

CAST

Christl Lange.....Irene Eisinger
Emperor Joseph.....Paul Richter
W. A. Mozart.....Oskar Karlweiss
Foldessy.....Andre Pilot
Walperl.....T. V. Halmay
Chief-Forester Lange.....Fritz Daghofer
Everl, Mozart's sweetheart.....Jelly Staffel
The old Baron.....Paul Horbiger
Lady in waiting.....Adele Sandrock
1st Adjutant to the Emperor.....Ostermann
2nd Adjutant to the Emperor.....H. Waschadko
Miss von Foldessy.....Gretl Berndt
Austrian Officer.....L. Altschul
Chef de cuisine of the imp. court.....Wurmser
Two laborers.....Frank & Oesterreicher
Peasant woman.....Silvia Torff
An Attorney.....Heinz Gotho

The Great Lover

(M-GM)

Drama

With Adolphe Menjou fitting the title role as a 1931 model bathing suit fits a flapper, M-G-M presents the screen version of Leo Dietrichstein's famous stage success, "The Great Lover." A splendid supporting cast includes Irene Dunne of "Cimarron" fame, Ernest Torrence, Olga Baclanova, Neil Hamilton, Roscoe Ates, Cliff Edwards, Hale Hamilton and Lillian Bond.

In spite of this blue book of screen names, Menjou takes the show with superb and delicately balanced performance of the great opera singer. Much interesting backstage life of grand opera is shown and the introduction of pleasing musical numbers is logical. The adaptation and dialogue are skillfully handled by Gene Markey, Edgar Allan Woolf and John Meehan. Harry Beaumont handled the production without ever allowing the interest to lag.

Produced by Cohan and Harris. Distributed by MGM. Based on play, "The Great Lover" by Leo Dietrichstein. Adaptation and dialogue by Gene Markey, Edgar Allan Woolf, John Meehan. Directed by Harry Beaumont. Release date, July 18, 1931.

CAST

Adolphe Menjou
Irene Dunne
Ernest Torrence
Olga Baclanova
Roscoe Ates
Cliff Edwards
Hale Hamilton
Lillian Bond
Neil Hamilton

Leo Meehan

SHORTS

Today—And Yesterday

(Talking Picture Epics)

A News History

A disaster to the sound equipment, which necessitated several minutes of silent running of shots in "Today—And Yesterday," Talking Picture Epics' news melange, seen at the Cameo Theatre, New York, lent natural background to the showing of the three-reel production. But while the enforced period of silence during the showing of a number of oldtime events at Washington was appropriate, the old-time music presented while the sound equipment was functioning also produced the proper atmosphere.

Political changes at Washington in the succession of presidents played a large part in the production—or the assembled reels—and there were three of them. Then, too, there was much of King Edward, King George and the Prince of Wales. Likewise the World War was touched upon with several generally familiar scenes of the fighting on land and sea, including the spectacular sinking of ships by the German raider, the Moewe.

Running time, 30 minutes.

Blue Grass Kings

(RKO Pathe)

Sportlight

A Grantland Rice Sportlight number which deals with race horses all the way through. Featured is a trip, through the C. V. Whitney farm at Lexington, Ky., and the Whitney stables at Belmont, N. Y. Numerous important figures among the country's racers are shown. As a concluding sequence, the national classic, the derby at Churchill Downs, Louisville, Ky., is pictured.

Strange As It Seems—No. 9

(Universal)

Novelty

Again a series of oddities, filmed in Multicolor, in this Universal group. Featured are a woman and daughter with 12 feet of hair between them; an attorney who swears he will not clip his beard until Prohibition is repealed; the cobra plant which eats vermin and mice; an East Indian who is buried for three hours and two women who operate a telephone company in Washington.—Running time, 10 minutes.

Monkey Business in Africa

(Educational)

Comedy

Here is a Mack Sennett job, in the form of a burlesque on African adventure films. Principal amusement purveyors are Andy Clyde, Marjorie Beebe, Frank Eastman, Luis Alberni, George Gray. Clyde is chief of a motion picture company which enters the jungle for local color, and gets into some tight and amusing situations with lions, alligators and so forth.—Running time, 22 minutes.

June First

(RKO Pathe)

Comedy

June MacCloy plays the lead in this comedy number which describes the adventures of three girls who decide the best way to gather money and the luxurious trip to Europe they want, is to garner what presents they can from various men, pawn them, and so have the wherewithall. June makes it a practice to acquire engagement rings, setting all the dates, each time, at June first. Speeding to the boat, they are arrested and driven to the church by the officer where they are greeted by a dozen men, each waiting for his bride. They stage a getaway with the officers, and date them for the next day before they are finished. Don Gallaher directed.—Running time, 20 minutes.

Fisherman's Luck

(RKO Pathe)

Cartoon

An Aesop Fable number which pictures the little animated fisherman indulging in the ancient pastime. Most unusual are the scenes under water when the fisherman meets the "one and only" in the form of a fish. Synchronized music accompanies the short.—Running time, 10 minutes.

The Albany Branch

(Educational)

Comedy

A Mack Sennett comedy number, in which five different writers are credited with the story. The audience did not take any too kindly to the more or less old lines which were spotted through the number. Among the players were Perl Kelton, Tom Dugan, Frank Eastman, Alice Mosher. Direction was the work of Mack Sennett.—Running time, 16 minutes.

Blues

(Educational)

Cartoon

A Terry-Toon number with a setting in the South. Human and animal characters indulge in song at every possible moment, which is quite frequently.—Running time, 6 minutes.

Younger Years

(RKO Pathe)

Novelty

This number of the Grandtland Rice Sportlight series is a pictorial record of youngsters engaged in what every man will never forget. The boys are caught by the microphone and camera, obviously not acting, while having the time of their young lives playing baseball, football, swimming in the creek, playing marbles, and those other things which make being a small boy worth while.—Running time, 10 minutes.

By the Sea

(Educational)

Cartoon

This is a Terry-Toon animated cartoon short, which was generally rated by the audience, to judge from reaction, as a presentable and satisfactory number.—Running time, 5 minutes.

Pale Face Pup

(RKO Pathe)

Cartoon

An Aesop Fable animated cartoon comedy number, with the pup on his elongated horse, making eyes at an Indian girl, trying to pass as an Indian and doing away, one by one, with his pursuers when he and the girl are chased by the Indian chief. On a par with the usual run of these in amusement value, was the comment.—Running time, 9 minutes.

Universal Shorts Get

The World's Greatest Football Players Show How It's Done!!

The Rockne System
The Warner System

--the two greatest winning football systems in the country and Universal pictures them both for the first time on any screen! (8 Single Reelers.)

Sportswriters, football players and more than 20,000,000 fans will make the air blue with talk, argument, controversy, as to which is the best . . . and it will all reflect in the box office . . . your box office.

THE FIRST FIVE READY NOW!

"Shifts" **"Carry On"**
"Offensive Play" **"Backfield Play"**
"Famous Plays of 1930"

...featuring many of the stars of the 1930 Notre Dame Championship Team and many oldtime stars. Book them NOW...Date them NOW.

Produced by
Stanley Bergerman
Directed by
Albert Kelley

Christy Walsh's ALL AMERICA SPORT REEL

Sanctioned by the
ALL AMERICA
Board of Football

RIDE

the Money here they are!

TELL THE WORLD YOU'VE GOT McNAMEE!

(No. 722 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation)

DON'T OVERLOOK THE TREMENDOUS PULLING POWER OF GRAHAM McNAMEE in your newspaper and lobby advertising.

EVEN THOUGH YOU ARE REGULARLY USING UNIVERSAL NEWSREELS — EASILY the most popular in the world—you should not fail to advertise them.

MILLIONS OF PEOPLE HAVE DEMONSTRATED THAT THEY ARE DELIGHTED WITH McNamee's manner of broadcasting over the radio as well as on the screen.

CASH IN ON THAT FACT WITH ALL THE POWER AT YOUR COMMAND—JUST AS you cash in on the star names in your feature pictures.

UNIVERSAL EXCHANGES CAN SUPPLY YOU WITH EVERYTHING YOU NEED FOR this purpose. They have a splendid de luxe art one-sheet, as well as a 22 by 28 lobby card, cut-out heads of McNamee and special sets of 8 by 10 portraits. In addition to this they can supply you with the regular bulletin of contents of each issue of Universal's Newsreels.

GET A SUPPLY OF McNAMEE NEWSPAPER CUTS AND USE THEM REGULARLY IN your advertising space.

WHAT OTHER STAR ON EARTH COULD STAND THE TEST OF WORKING EVERY week in pictures?

McNAMEE HAS BEEN APPEARING REGULARLY IN UNIVERSAL NEWSREELS AND instead of getting tired of him the audiences everywhere begin to applaud the instant his name appears on the main title.

IT'S A TONIC FOR ANY AUDIENCE. McNAMEE'S METHOD OF BROADCASTING lifts the people out of themselves and they respond by frequent and hearty applause or laughter.

UNIVERSAL NEWSREELS AND McNAMEE ARE FIRST IN THE NEWSREEL RACE AND there is no close second, third or fourth!

WHEN YOU'VE GOT A BET LIKE THIS—PLAY IT ACROSS THE BOARD. TELL your people about it!

Newsreel produced under supervision of Sam B. Jacobson

Best Single Reel Novelty in the World!

STRANGE AS IT SEEMS

--the Reel of a Thousand Wonders!

WITH A WINNER!

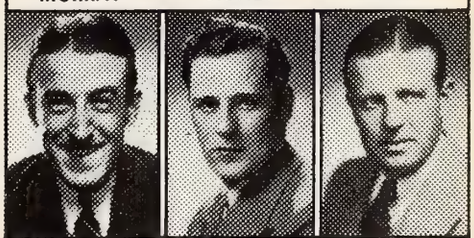
In SUMMERVILLE 2-Reel Comedies

"Slim" SUMMERVILLE | Eddie GRIBBON | Eleanor HUNT

TWO-REEL COMEDY STARS

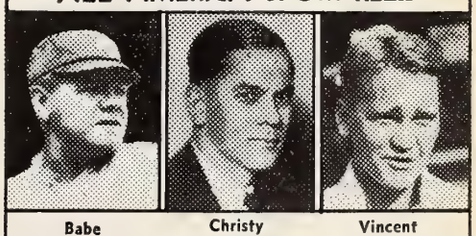
Daphne POLLARD | Lloyd HAMILTON | Charles LAWRENCE

Charlie MURRAY | George SIDNEY | Josephine DUNN

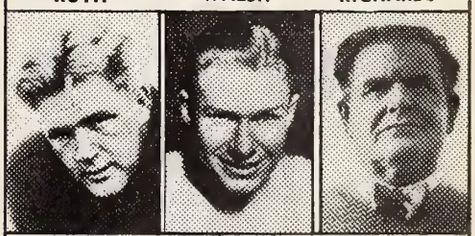


Don BRODIE | Walter MERRILL | Gene MORGAN

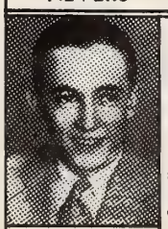
In Christy Walsh's "ALL AMERICA SPORT REEL"



Babe RUTH | Christy WALSH | Vincent RICHARDS



Ernie NEVERS | Charlie PADDOCK | "Pop" WARNER



John HIX "Strange as it Seems"

Produced by M. Stanley Bergerman

2 Reel Comedies supervised by Eddie Kaufman and Sam Friedman

OSWALD famous Lucky cartoon Rabbit

YOUR PUBLIC

By RITA C. McGOLDRICK

It looks as if, at last, the short features are to come into their own, and by that we mean proper recognition on the program and regular space in the advertising. For the past several weeks the *New York Times* has carried Vitaphone's ad of the Bobby Jones Golf Series with a listing of the theatres in the city where these popular short features might be seen. On the heels of this significant step forward the Vitaphone publicity department is now sending out on regular schedule a mimeographed press sheet which tells where each of its shorts is playing currently in the theatres of New York, Brooklyn and surrounding territory. This is intelligent showmanship, for there is no longer any doubt about the increasing number of people who, glancing over a page of motion picture ads, will make their decision for the theatre announcing a short subject in which they are specially interested.

There is a very sound reason behind this changing attitude toward the shorts. One has only to glance over the preview reports of the reviewing groups in any one week to realize how much cleverness, consideration and genius is finding its way into the making of one and two reel pictures, and how distinctly the quality of these has improved. Within the past two weeks one national organization noted for its carefulness in the rating of pictures reviewed and reported in writing 62 short features, with the astonishing result of 59 endorsed pictures and only three discarded ones. Of the three, two were marked "Fair," and only one "Poor." *In all of the sixty-two pictures there was not a single instance of vulgarity, suggestiveness, profanity, or disrespect for moral or civil law!* This is the very best single proof that we have had in a year of the increasing average of decent pictures.

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Cleveland Makes Suggestion

The Cleveland Public Library has been an outstanding pioneer in building up intelligent audience appreciation for the better pictures shown in that city, by linking up the picture with a helpful library reference printed on an attractive cardboard bookmark. The theatremen cooperating with the library share the expense of the printing. The Library distributes the cards, and features in its reading rooms an exhibit of posters, books and other material to draw attention to the particular motion picture. Now, more than 25 of the big public libraries in other states have taken up the idea and are engaged in preparing bibliography and listed references on endorsed pictures.

A letter this morning from the Cleveland public library addressed to this department, on the subject of short features, is therefore of particular interest. The librarian writes: "We were especially interested in the MOTION PICTURE HERALD release of May 28th, in which you talked of short subjects. For years we have tried to establish cooperation with our managers on the one and two-reel pictures, since these often tie up more directly with books than do the exploited features. The drawbacks have been: the usual lack of stills, which we need for our library purposes; and the fact that short subjects are not advertised. The stills are particularly important to us for they serve to separate the books and jackets in an exhibit from the mass of books that line our walls. The advertising of short subjects is necessary because without it there is little use in our posting our exhibits: our patrons, and the children would not know where to find the picture in question. We feel that a right handling of this situation would easily result in filling the theatres during the supper hours, for instance, for there are now so many people who prefer such subjects and would go at special times to see them."

Letter after letter addressed to this department by clubs and organized film groups all over the country are making the same appeal. Theatremen are responsible for the answer to this growing demand, by selecting high grade shorts and by *advertising them!*

▲ ▲ ▲

July's Holidays

July is the patriotic month of the year. With Independence Day in the first week, it also boasts in its litany the anniversaries of the Battles of Bull Run, Gettysburg, and Chateau Thierry. While its famous birthdays include those of John Paul Jones and the Polar Explorer, Roald Amundsen.

A number of effective activities may be organized to make your theatre a dignified community center on July Fourth, some of which might be worked out in cooperation with local groups of Colonial Dames, Daughters of the American Revolution, Daughters of American Colonists, Daughters of 1812, American Legion, Boy and Girl Scouts, or any school or club group.

This day offers excellent opportunity for clever lobby display with war relics, flags, pictures, letters, colonial stamps or old costumes exhibited in the foyer. A prize might be offered for the best exhibit loaned for the occasion; and another, to the school children, for the best essay on "Looking back to '76." All performances should begin and end with stirring military music, and the flag should be displayed in a standard on the stage, as well as in a prominent position in front of the theatre.

A formal Salute to the Flag, the singing of the Star Spangled Banner and tableaux of episodes in 1776 would all be appropriate additions to an attractive program.

The following pictures are suitable for the occasion, and available:

FEATURES:

"America," United Artists, 11 reels, silent.
"Abraham Lincoln," United Artists, 8,280 feet, talking.
"Comrades," Cooperative, 6 reels, silent.
"Only the Brave," Paramount, 6,347 feet, talking.
"His First Command," Pathe, 5,965 feet, talking.

SHORTS:

"A Frontier Romance," M-G-M, 2 reels.
"Story of the Star Spangled Banner," Pathe, 1 reel.
"Two Americans," Paramount, 2 reels.
"A Yankee Doodle Boy," Paramount, 1 reel.
"Marching On," Fox, 3 reels.
"Trumpeter" (views on battlefield) Pathe, 1 reel.
"Independence Day," All Star, 1 reel.

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Checking Children—and Umbrellas

Here is a story to make you smile—and then, to pause over. And in story book fashion it should begin "Once upon a time . . ."

Well, once upon a time a clubwoman in Maryland whose official title is Chairman of Film Information, Montgomery County, Maryland, sat next to a little family in her local motion picture house. The father and mother were enjoying the needed relaxation of their motion picture entertainment. The three small children apparently loved part of the program —the newsreels, the cartoon and the comedy, but became increasingly restless and bored as the feature unwound its serious and complicated way. They fidgeted and fussed. The mother was embarrassed. It became necessary for her finally to take the children out.

The thoughtful chairman observed, "It took the firm hand of my husband to keep me in my seat. I longed to take those blessed children out into the lobby, away from their tired mother, and *play with them!* When I told that story to the women in a neighborhood club, a mother immediately responded, 'I have often done that very thing; only sometimes my children cried and actually disturbed the audience. But mothers have to have some escape from the daily routine, if they are to go on with their mother's job'."

Out of this, a clubwoman dreamed a dream —fantastic, perhaps, but possible. Why should not the motion picture theatre in her community or yours, have a room set aside for the very small persons; for children too small to care for the longer programs; children with tired mothers entitled to their hours of illusion and freedom? This room of her plotting would have kiddie cars, an informal "shute the shutes," a merry-go-round, simple games, construction building blocks, indestructible books, ball games which all children love; a sand table—in fact, a *Children's Room.* There would be in attendance a "mother" for the day, a volunteer who would love and understand the children, and she would be assisted by a paid attendant who must have the gift of telling stories and playing games!

It sounds amusing, but strangely enough, it isn't. Out of the gossamer fabric of the day dream a most constructive reality has been born. The dream has come true in a number of theatres.

A real father who knew something of psychology as well as of the science of childhood applied his ideas to the needs of other families. He is a father-manager, Mr. Hardie Meakin, and his theatre is the RKO of Keith's in Washington, D. C. Not only has he provided for the needs of the little persons who are brought to his theatre by furnishing a children's room, but he has also made provision for the middle sized children by reserving special seats under competent chaperonage.

This is the story of a theatre manager who is determined that his theatre shall not be an ordinary showplace, but a *community center* definitely concerned with the best interests of the patrons whom he respects and whose interest he hopes to retain. It is not hard to believe that he will!

This Department Offers You

A list of the month's Best Pictures. . . . A HERALD *Service.*
Reprint of Weekly Radio Broadcast on News and Notes of the Studios, and Reviews of Week's Pictures.
Helpful Literature for those making public addresses. . . .
Information on Censorship in Your State. . . .
A Motion Picture Study Program.

SCHOOL AND SCREEN

a monthly service for schools and theatremen.

A postal card will bring you any one, or all of these pamphlets.

SOUND REPRODUCTION

The BLUEBOOK School

Answer to Question No. 84

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 89—If the exhibitor asked your advice in the selection of a screen, sound of course, tell us just what points you would give consideration. Watch your step here or you won't find your name among the successful ones. (B) Tell us just what is meant by "Absorption of light," "Actinic ray," "Angle of incidence," "Angle of reflection" and "Projection angle." (C) Tell us just what chromatic aberration is and describe its effects.

The question was: (A) What must be understood before the action of the disc records pickup system can itself be comprehended? (B) Describe the fundamental law upon which the disc record pickup system is based. (C) In just what manner is or may magnetism be altered in its action? (D) Tell us just in what way sound waves are recorded in disc record grooves. (E) What two things make the Western Electric disc record pickup possible?

The ones who were able to answer these five queries correctly were relatively few. With the comment that the first seven named gave answers indicating unmistakably that they understand the subject very well, here are the names:

Lester Borst, S. Evans and C. Rau, Herman Billings, our old friend Joseph E. Bliven, Bill Doe, James McGuire, Tom Turk, S. Kay, Richard Singleton, D. T. Wyley, Wm. Bogart, T. Van Vaulkenburg, N. D. Garling, George Thompson, John D. Day, John Williams, A. R. Peterson, "Chicago," Paul Danning, Robert L. Hines, Leroy Bates, Philip Singer, T. T. Tittling, Seymour Carrol, L. R. Sanders, H. D. Cole, George G. Miner, P. T. Roeld, Tom R. Evans, J. T. Steele and Howard Smith.

A small list, but the total number answering was large. Some fell down on one thing, some on another. None failed entirely.

On the whole, I believe the answer of James McGuire fits publication needs best. He says:

"(A) The principles of magnetic induction must be understood.

"(B) The law of magnetic induction or action is based upon the fact that if an alternating current be passed through a coil of wire wrapped around a core of iron, the said core will be magnetized, and thus a magnetic field will be set up in and around the core. Now, if a second coil, in the form of a closed circuit, be placed in proper position in that magnetic field, an electromotive force will be generated therein, which same will change in strength as and whenever the density of the magnetic field is altered, and the change will be in precise proportion to the rate or amount of change in the magnetic field. The said alteration will take place only while the density of the magnetic field is changing."

Note. With the permission of Brother McGuire I believe I will substitute the reply of Evans and Rau to item (C), as it is very excellent, indeed.

"(C) One way in which the action of magnetism may be altered, as in the disc record pickup, is as follows: The pickup or electro-magnetic reproducer consists of a permanent magnet, a soft iron armature, and a small coil of fine wire. The soft iron core, which carries the needle, is pivoted in rubber, and its upper end is held in place by a small damping block, made of rubber. The needle and armature assembly can move slightly about the armature pivot, and with sufficient ease to prevent undue wear on the record. The armature swings back and forth as the needle follows the groove of the record, and the magnetic lines of force which pass through the armature change both in number and direction. Since a coil is wound around the armature an alternating voltage will be generated in it. Thus the magnetic pickup is a small A. C. generator. The voltage generated alternates in exact correspondence with the sound track on the record."

Please understand, McGuire's answer was correct, but that of Evans and Rau was in somewhat better form. Follows again McGuire's answer:

"(D) Sound waves are recorded in the side of the disc grooves. They are in the form of slight undulations in the groove set up by the swaying of the recording needle caused by magnetic action.

"(E) The two things which make W. E. pickup possible are really only one thing, and that is the action upon the magnetic field in the pickup apparatus set up by the swaying of the needle as it passes through the disc grooves. Answered as asked, however, the two things are the swaying of the needle and the action induced in the magnetic field and the closed circuit coil located therein by such swaying."

Gentlemen, certainly one cannot possibly study such answers, particularly in conjunction with study of the Bluebook, without having a better understanding of things, no matter how well informed one may be. I know that on many occasions I have myself been given a new and better viewpoint by reading the various answers to questions. Also in reading some of the answers which are wrong, or at least incorrect, I have been led to an understanding of how easy it is for men to receive a wrong impression, or receive erroneous understanding. I have often been impressed by errors of understanding undoubtedly set up by the reading of books written in too technical language. In many cases I have written correspondents, asking from what book they got the impression leading to their error, only frequently to find it was a technical work which, while perfectly correct in its statements, still those statements were by no means clear to the nontechnical reader.

On the whole, I can assure you that while this "School" imposes a heavy burden of work, it nevertheless is both interesting and helpful to your friend editor.

ASTOUNDING MEASUREMENTS

I have been reading "Why We Behave Like Human Beings" by George A. Dorsey, Ph.D., LL.D., formerly associate professor of anthropology, University of Chicago, and curator of anthropology, Field Museum of Natural History. One finds oneself just plain obliged to give credence to men of Professor Dorsey's standing, else I would find myself unable to believe some of the things he sets forth. For example, you and I think we have at least a wee bit of electrical knowledge. Listen to what the Professor says, page 84 of the book named:

"The unit or smallest quantity of an element which takes part in a chemical reaction is an atom (uncutable). Recently the atom has been 'cut.' It consists of unit charges of positive and negative electricity called electrons. * * * An atom, then, says Millikan, consists of a heavy core or nucleus of free positive electrons about which are grouped enough negative electrons to render the whole atom stable or neutral. * * * The atomic number of hydrogen is 1. Its nucleus carries one electron of positive charge; outside that nucleus is one electron of negative

charge. The two electrons thus neutralize each other; the result is a system, an atom of hydrogen. The heaviest known element is uranium; its atomic weight is 238. Its nucleus must therefore contain 238 positive electrons. But as its atomic number is 92, its nucleus must carry, in addition, 146 negative electrons in order to neutralize the 146 positive electrons over and above the 92 positive electrons free to neutralize the 92 negative electrons outside the nucleus.

"The result is a system, an atom of uranium. Remove one free positive electron from the nucleus of that atom; it is no longer an atom of uranium. Remove 10 free positive electrons; it is an atom of lead. Remove 13; it is an atom of gold. Remove 91; it is an atom of hydrogen gas. * * * Magnify the nucleus of an atom one billion times; it is still too small to be seen in a microscope. Multiply that nucleus ten billion times: the outer electrons are now three feet from the nucleus, but the nucleus is not yet as big as a pin point. * * * When matter in the form of an electron moves, there is an electric current. Which means, says Milliken, that electricity and matter look like different aspects of one and the same thing. There is proof that electricity is material; there is evidence, but not yet proof, that all matter is electrical."

Which last conclusion would mean that in the last analysis you and I, friend reader, are both really one form of electricity. But on that point we will not debate—yet. My reason for setting this before you is to point to the incredible lengths to which friend scientist is going. He gravely tells us exactly what a point which is smaller than a pin point after it is magnified ten billions of times, is composed of. He assumes to actually count the number of things—invisible things still, mark you well, were they large enough to be seen—contained in that understandably small thing. He proceeds exactly. He don't tell us there are "about 140." He says there are 146, which really seems utterly beyond human comprehension.

Incidentally I might say that the book named is intensely interesting. In another place, page 93, it tells us: "The smallest known molecule—hydrogen—weighs a three million-million-million-millionth of a gram. It travels one mile a second. An electron is smaller and travels faster!" Which I think you will agree is getting right down to brass tacks in weighing things!

Virginia Censor Cuts Three Of 46 Pictures in Two Weeks

The Virginia censor board bulletin reports fewer films being received for examination, with the coming of summer. Of 46 films, comprising 165 reels, examined in two weeks, eliminations were ordered in three films. Fewer cuts than in previous months are recorded.

The pictures which came under the censorial knife were "Gold Dust Gertie," Warner; "The Good, Bad Girl," Columbia and "The Maltese Falcon," First National.

Recent Charters Filed

Charters recently filed in the State House, Dover, Del., included the Arc Products Corporation to operate talking pictures; Royal Television of America, Inc., dealing in television devices and M. H. S. Productions, Inc., Ltd., to deal in motion pictures of all kinds.

RCA Issues List Of Tube Patents In Adjudication

Radio Corporation of America has prepared for its licensees a list of radio tube patents which are in process of adjudication at present, and a supplemental list of additional tube patents included in its licenses, following numerous inquiries concerning the patent situation.

Tube patents now in process of adjudication are those involved in patent infringement suits brought by RCA against Gold Seal Electrical Company, Inc., filed September 10, 1928; the Dale Company (Arcturus distributor), filed May 28, 1930; Majestic Distributors, Inc., filed September 5, 1930; Duovac Radio Tube Corporation, filed October 17, 1930.

RCA has recently added to its rights in the radio tube field by the acquisition of a group of circuit and tube patents and applications formerly held by the Radio Frequency Laboratories, Inc. Rights under these patents and applications are automatically extended to RCA's licensees by terms of their present licenses, including the right to use inventions newly developed or acquired by RCA.

Pulverman Buys Safety Projector Plant at Duluth

Acquisition of Safety Projector Company's plant at Duluth, Minn., including the entire business, is announced by Pulverman Corporation, manufacturers of Royal Amplitone sound equipment, coincidentally with the statement that Pulverman's new "5S" model sound-on-film equipment for 500-seat houses will be covered by a guarantee of a refund of the exhibitor's money within 10 days if he is not entirely satisfied with performance of the apparatus. The announcements were made by J. V. Cremonim, vice-president in charge of sales.

Pulverman Corporation already has increased the output of the Duluth factory of the acquired Safety Projector Company, which has been making the Zenith portable and professional projectors for sixteen years. The silent projector recently was converted into a complete sound-on-film apparatus with the sound-on-film mechanism an integral part of the projector itself. The Zenith projector in the future will be known as the "Royal Z," and Joe Granz will continue in charge of production as well as engineer of the Duluth plant.

The Royal "5S" is offered to exhibitors for two Simplex projectors at a price of $1250 complete, including latest type Racon exponential master horn and unit. For Powers and DC equipment, it is stated, there is a slight additional cost.

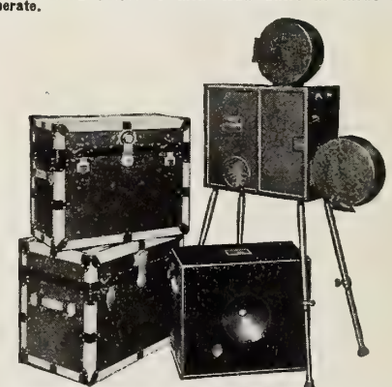
Publix-Wilby Raises Stock

Recent announcements from Dover, Del., indicate Publix-Wilby Theatres, Inc., New York, has increased its stock from 1,000 to 2,000 shares, no par value. Electrical Industries Corporation has changed its name to Radio Television Industries Corporation of Boston.

Road Show Talking Pictures

For Indoor and Outdoor Showings

For one night stands—clubs—churches. Get a circuit one night a week towns or tie up with merchants in small towns for one night a week shows. Show the merchants how to bring people to their town where no shows now operate.



Complete sound film talking equipment. No records—no batteries—all AC operated. Sound taken from the edge of the film. Comes complete with projection machines. For use with 35 mm film.

Carried in a pleasure car; set up in 15 minutes time. Built for years of service. Reproduction of the very best. Suitable for audiences of 2,000.

FURTHER PARTICULARS UPON REQUEST

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OF AMERICA
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WANTED SALESMEN DISTRIBUTORS who appreciate exclusive territory and state rights on a quality product.

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A new COMPLETE Sound-On-Film Unit incorporating every modern improvement.
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Carefully built of best materials for continuous uninterrupted service and complete satisfaction.
For use with Powers, Simplex, Motiograph DeLuxe Projectors.
Everything included. Nothing else to purchase.
New improved sound heads with annular ball bearing construction, large balance fly wheels, latest type improved lenses, photo cells, exciter tubes, motor belts, main amplifier, head amplifiers, fader, two heavy Hi-Quality speakers with exciters, tubes, etc.
Triple inspected ready for quick, easy installation.

COMPLETE with iron-clad, money back guarantee. And at a New Low Price.

Free Trial Installation Offer Now

TRUE TALKIE TONE CO. FOSTORIA, OHIO

THE Hollywood REPORTER

Peggy Shannon A Star In The Make

Paramount has in "The Secret Call" not only an excellent program picture, but a great big BET. That bet is Peggy Shannon, glimpsed herein for the first time, capable of providing with "one fell swoop" that sh[illegible] WHAT IT TAKES. Her [illegible] is not only in [illegible] star- ring [illegible] most con[illegible] with [illegible]

[illegible] ort- [illegible] very [illegible] very [illegible] self.

[illegible] "Secret Call" should prove a good draw with all classes. Plenty of plot, excitement and love interest. Exhibs will do well to build and bill the name of Peggy Shannon. It is her picture and she won't disappoint. You will get lots more of Peggy—so start the ball rolling now. •

The Big Stars..

The New Stars..

The Box Office Stars..

PARAMOUNT

THEATRE RECEIPTS

New high box office grosses do not seem to be the order of the day in the picture business. None registered for the current week, a condition which prevailed last week. Nineteen theatres again reported new low grosses for the current week, as against 20 for previous week. Executives feel, however, that should President Hoover's debt moratorium plan be successful it will react in better business generally.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to June, 1931)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleecker..	2,300	35c-50c	"A Free Soul" (MGM) (6 days)	11,650	"Daddy Long Legs" (Fox) (6 days)	11,120	High 1-24-30 "Reducing"	$ 18,500
							Low 4-4-31 "Passion Flower"	6,100
Leland	1,350	25c-35c	"Always Goodbye" (Fox) (6 days)	4,100	"Men Call It Love" (MGM) (4 days)	5,300	High 5-2-31 "Strangers May Kiss"	8,100
							Low 6-27-31 "Always Goodbye"	4,100
Proctor's RKO..	1,500	25c-60c	"The Good Bad Girl" (Col.) (20c-60c—3 days)	2,600	"Dude Ranch" (Para.) (3 days)	2,650	High 3-14-31 "Millie"	8,600
			"The Lawyer's Secret" (Para.) (20c-60c—3 days)	2,800	"White Shoulders" (Radio) (3 days)	2,500	Low 6-13-31 "The W Plan" and "Donovan's Kid"	4,650
Ritz	1,146	25c-35c	"A Soldier's Plaything" (W. B.) (3 days)	2,150	"Never the Twain Shall Meet" (MGM) (6 days)	3,900	High 12-13-30 "The Cat Creeps"	4,750
			"The Single Sin" (Tiff.) and "Captain Thunder" (W. B.) (3 days)	2,000			Low 6-6-31 "Party Husbands"	3,190
Strand	1,900	35c-50c	"Smart Money" (W. B.) (6 days)	7,100	"Big Business Girl" (F. N.) (6 days)	6,100	High 4-25-31 "The Finger Points"	9,300
							Low 4-4-31 "My Past"	5,850
Baltimore								
Keith's	2,500	25c-50c	"Transgression" (Radio) (6 days and Sun. midnite show)	5,920	"Gun Smoke" (Para.) (6 days and Sun. midnite show)	5,920	High 5-9-31 "Bachelor Apartment"	16,080
							Low 5-17-30 "King of Jazz"	3,000
Little	267	35c-50c	"The W Plan" (Radio) (6 days)	900	"Young Woodley" (Elstree) (6 days)	600	High 5-3-30 "Hallelujah"	1,900
							Low 1-10-31 "Waterloo"	400
Loew's Century.	3,076	25c-60c	"Just A Gigolo" (MGM) (6 days)	24000,	"The Vice Squad" (Para.) (6 days)	20,000	High 4-11-31 "A Tailor Made Man"	30,000
							Low 11-1-30 "Her Wedding Night"	14,000
Loew's Parkway	987	15c-35c	"Laughing Sinners" (MGM) (6 days)	3,800	"Never the Twain Shall Meet" (MGM) (6 days)	4,000	High 1-3-31 "Follow the Leader"	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
Loew Stanley....	3,522	25c-60c	"I Take This Woman" (Para.) (6 days)	15,500	"Five and Ten" (MGM) (6 days)	18,500	High 4-11-31 "Strangers May Kiss"	33,500
							Low 5-3-30 "Honey"	12,500
Loew's Valencia.	1,487	25c-35c	"Laughing Sinners" (MGM) (6 days)	2,800	"Party Husband" (F. N.) (6 days)	2,700	High 7-26-30 "Sins of the Children"	7,300
							Low 11-29-30 "Only Saps Work"	1,800
New	1,600	25c-50c	"Annaballe's Affairs" (Fox) (6 days)	8,000	"Daddy Long Legs" (Fox) (6 days—2nd week)	10,000	High 8-30-30 "Common Clay"	18,500
							Low 12-27-30 "Princess and Plumber"	2,800
W. B. Metropol.	1,300	15c-50c	"Seed" (U.) (6 days)	4,800	"Public Enemy" (W. B.) (6 days—2nd week)	3,900	High 3-16-30 "Green Goddess"	9,000
							Low 7-26-30 "Sweet Kitty Bellairs"	2,100
Boston								
Keith's	2,800	30c-65c	"Transgression" (Radio)	21,000	"White Shoulders" (Radio)	17,500	High 10-11-30 "Half Shot at Sunrise"	34,500
							Low 12-6-30 "Sin Takes a Holiday"	16,500
Keith-Boston	2,500	25c-60c	"Lover Come Back" (Col.)	20,500	"Everything's Rosie" (Radio)	17,000	High 1-10-31 "Danger Lights"	22,000
							Low 6-20-31 "Everything's Rosie"	17,000
Loew's Orpheum	3,100	25c-50c	"Laughing Sinners" (MGM)	22,000	"It's a Wise Child" (MGM)	20,000	High 1-17-31 "Hell's Angels"	31,500
							Low 6-28-30 "Lady of Scandal"	17,500
Loew's State	3,700	25c-50c	"Indiscreet" (U. A.)	24,000	"Just a Gigolo" (MGM)	20,500	High 10-18-30 "Three French Girls"	30,000
							Low 6-28-30 "Bad One"	18,000
Metropolitan	4,350	25c-60c	"Daddy Long Legs" (Fox)	35,000	"The Vice Squad" (Para.)	31,000	High 10-11-30 "Sea God"	49,000
							Low 6-7-30 "True to the Navy"	26,000
Olympia	2,500	25c-50c	"Chances" (F. N.)	16,500	"The Maltese Falcon" (W. B.)	14,000	High 7-5-30 "With Byrd at South Pole"	28,000
							Low 2-21-31 "Sit Tight"	12,000
Scollay Square..	1,800	25c-50c	"The Vice Squad" (Para.)	17,000	"Women of All Nations" (Fox)	14,000	High 10-11-30 "Numbered Men"	20,000
							Low 7-5-30 "Shadows of the Law"	11,000
Uptown	2,000	25c-60c	"Chances" (F. N.)	13,000	"The Maltese Falcon" (W. B.)	11,500		
Buffalo								
Buffalo	3,500	30c-65c	"Seed" (U.)	23,500	"Born to Love" (Pathe)	22,000	High 3-28-31 "My Past"	39,500
							Low 4-4-31 "Man of the World"	20,000
Century	3,000	25c-35c	"Gold Dust Gertie" (W. B.) (4 days)	3,100	"Vice Squad" (Para.)	8,800	High 2-14-31 "Cimmaron"	25,600
			"Bachelor Apartment" (Radio) (3 days)	2,800			Low 4-4-31 "Mother's Cry"	5,900
Great Lakes	3,000	25c-60c	"Annabelle's Affairs" (Fox)	18,000	"Just a Gigolo" (MGM)	17,400	High 4-18-31 "Strangers May Kiss"	30,000
							Low 12-27-30 "Remote Control"	13,400
Hippodrome	2,100	25c-50c	"The Maltese Falcon" (W. B.)	15,500	"Up Pops the Devil" (Para.)	15,100	High 2-14-31 "Free Love"	26,300
							Low 6-20-31 "Up Pops the Devil"	15,100
Lafayette	3,300	25c-35c	"Everything's Rosie" (Radio)	8,900	"The Good Bad Girl" (Col.)	9,000	High 4-11-31 "Ten Cents a Dance"	24,100
							Low 6-27-31 "Everything's Rosie"	8,900
Charlotte								
Broadway	1,167	25c-50c	"Big Business Girl" (F. N.) (3 days)	3,000	"Old English" (W. B.) (3 days)	3,500		
			"Smart Money" (F. N.) (3 days)	4,000	"Gold Dust Gertie" (W. B.) (3 days)	3,000		
Carolina	1,441	40c-50c	"A Free Soul" (MGM) (3 days)	4,500	"Vice Squad" (Para.) (3 days)	5,000		
			"Just A Gigolo" (MGM) (3 days)	6,500	"Born to Love" (Pathe) (3 days)	6,000		

THEATRE RECEIPTS--CONT'D

Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross (Tabulation covers period from March, 1930, to June, 1931)	
Chicago								
Castle	299	40c-60c	"Trader Horn" (MGM) (2nd week)	3,247	"Trader Horn" (MGM) (1st week)	4,200	High 4-27-30 "White Cargo"	10,600
Chicago	4,000	35c-85c	"Just A Gigolo" (MGM)	33,250	"Five and Ten" (MGM)	45,100	Low 4-13-30 "High Treason"	2,650
							High 9-6-30 "Anybody's Woman"	64,800
							Low 6-27-31 "Just A Gigalo"	33,250
McVickers	2,284	35c-85c	"Daddy Long Legs" (Fox) (5 days—3rd week)	11,400	"Daddy Long Legs" (Fox) (2nd week)	17,400	High 7-12-30 "Big House"	50,800
			"A Free Soul" (MGM) (3 days)	12,750			Low 4-13-30 "Son of the Gods"	17,500
Oriental	3,940	35c-85c	"Party Husband" (F. N.)	19,450	"The Vice Squad" (Para.)	22,750	High 7-19-30 "Our Blushing Brides"	60,600
							Low 6-27-31 "Party Husband"	19,450
Orpheum	665	35c-75c	"Monsters of the Deep" (States Rights) and "Subway Express" (Col.) (9 days)	4,110	"City Lights" (U. A.) (25c-75c—2nd week)	4,035	High 4-18-31 "Little Caesar"	8,790
							Low 4-11-31 "Hot Heiress"	2,090
Palace	2,509	35c-85c	"Lover Come Back" (Col.)	20,650	"Up For Murder" (U.)	20,850	High 6-7-30 "On the Level"	31,200
Roosevelt	1,591	35c-85c	"Five and Ten" (MGM)	12,500	"Annabelle's Affairs" (Fox)	10,600	Low 7-19-30 "Shooting Straight"	16,200
State Lake	2,776	35c-85c	"Transgression" (Radio)	13,200	"White Shoulders" (Radio)	16,250	High 7-5-30 "With Byrd at South Pole"	32,800
							Low 6-6-31 "Tabu"	10,100
United Artists	1,700	35c-85c	"The Night Angel" (Para.)	21,650	"Women of All Nations" (Fox) (5 days—3rd week)	8,600	High 10-18-30 "Half Shot at Sunrise"	45,300
							Low 6-27-31 "Transgression"	13,200
							High 3-21-31 "City Lights"	46,562
							Low 9-6-30 "Eyes of the World"	13,200
					"Night Angel" (Para.) (3 days)	9,200		
Cincinnati								
Erlanger	1,600	30c-50c	"Student Days" (German)	2,950	"The Private Secretary" (German)	4,750		
Keith's	1,600	30c-50c	"The Good Bad Girl" (Col.)	4,655	"Six Cylinder Love" (Fox)	5,000	High 11-20-30 "Africa Speaks"	13,000
							Low 3-7-31 "Numbered Men"	4,000
RKO Albee	3,300	35c-75c	"Daybreak" (MGM)	26,902	"Stepping Out" (MGM)	24,260	High 1-3-31 "Remote Control"	33,321
RKO Capitol	2,000	30c-50c	"Gold Dust Gertie" (W. B.)	9,279	"Vice Squad" (Para.)	12,433	Low 12-20-30 "Silver Horde"	20,150
							High 9-20-30 "Common Clay"	22,000
RKO Family	1,140	20c-35c	"My Past" (W. B.) (4 days)	2,332	"Too Young To Marry" (F. N.) (4 days)	2,288	Low 3-14-31 "Fighting Caravans"	9,200
			"Women Of All Nations" (Fox) (3 days)	1,255	"The Two-Gun Man" (Tiff.) (3 days)	1,232	High 11-1-30 "Men Without Law" and "Undertow"	5,600
							Low 3-7-31 "Captain Applejack" and "The Lion and the Lamb"	2,500
RKO Lyric	1,400	30c-50c	"The Public Enemy" (W. B.) (7days and Sat. midnite show)	9,575	"Young Sinners" (Fox) (7 days and Sat. midnite show)	11,870	High 10-25-30 "The Big House"	23,900
							Low 2-7-31 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"The Lawyer's Secret" (Para.) (7 days and Sat. midnite show)	12,104	"Women of All Nations" (Fox) (7 days and Sat. midnite show)	13,718	High 11-1-30 "Check and Double Check"	28,100
							Low 6-27-31 "The Lawyer's Secret"	12,104
RKO Strand	1,350	25c-40c	"Hell Bound" (Tiff.)	4,246	"Other men's Wives" (W. B.)	4,064	High 10-11-30 "Common Clay"	6,940
							Low 2-21-31 "A Lady's Morals"	3,001
Cleveland								
Alhambra	1,400	25c-50c	"Girl From the Reeperbahn" (German) (2nd week)	6,000	"Girl From the Reeperbahn" (German) (1st week)	10,500		
Allen	3,300	30c-60c	"A Free Soul" (MGM)	19,000	"Just a Gigolo" (MGM)	13,000	High 7-19-30 "Let Us Be Gay"	31,000
							Low 5-9-31 "Ladies Man"	12,000
Cameo	1,200	25c-50c	"Stepping Out" (MGM)	40,00				
RKO Hippodrome	4,500	25c-75c	"Transgression" (Radio)	12,000	"Gold Dust Gertie" (W. B.)	12,000	High 4-27-30 "High Society Blues"	46,000
							Low 4-25-31 "Cracked Nuts"	10,000
RKO Palace	3,100	25c-75c	"Quick Millions" (Fox)	18,000	"Up For Murder" (U.)	22,000	High 3-23-30 "Harmony at Home"	47,000
							Low 6-27-31 "Quick Millions"	18,000
State	3,400	30c-60c	"Five and Ten" (MGM)	17,000	"The Vice Squad" (Para.)	14,000	High 1-3-31 "Princess and the Plumber"	25,000
							Low 6-20-3 "The Vice Squad"	14,000
Warner's Lake	800	40c-60c	"Men of the Sky" (F. N.)	3,500	"Maltese Falcon" (W. B.)	5,000		
Denver								
Denver	2,300	25c-65c	"A Free Soul" (MGM)	16,000	"Donovan's Kid" (Radio)	14,500	High 3-7-31 "The Easiest Way"	20,000
							Low 6-6-31 "Laughing Sinners"	13,000
Huff'n's Aladdin	1,500	35c-75c	"Daddy Long Legs" (Fox) (2nd week)	6,000	"Daddy Long Legs" (Fox) (1st week)	10,000	High 4-11-31 "Connecticut Yankee"	12,000
							Low 5-9-31 "God's Gift To Women"	4,500
Huffman's Tabor	1,900	25c-50c	"Six Cylinder Love" (Fox)	9,000	"Young Sinners" (Fox)	9,500	High 3-21-31 "City Lights"	14,000
							Low 12-27-30 "Sinners Holiday"	8,000
Paramount	2,000	25c-50c	"Just A Gigolo" (MGM)	7,500	"Party Husband" (F. N.) (8 days)	9,500	High 1-10-31 "Hell's Angels"	22,000
							Low 6-27-31 "Just a Gigolo"	7,500
Rialto	1,040	25c-50c	"Never the Twain Shall Meet" (MGM)	2,500	"Stepping Out" (MGM)	4,250	High 3-28-31 "Trader Horn"	8,000
							Low 6-27-31 Never the Twain Shall Meet"	2,500
Des Moines								
Des Moines	1,600	25c-60c	"A Free Soul" (MGM)	9,000	"Daddy Long Legs" (Fox)	12,000	High 2-14-31 "Cimarron"	18,000
Paramount	1,700	25c-60c	"Misbehaving Ladies" (F. N.) (3 days)	5,000	"Vice Squad" (Para.) (3 days)	7,000	Low 4-27-30 "Rogue Song"	5,000
			"I Take This Woman" (Para.) (4 days)	6,000	"Lawyer's Secret" (Para.) (4 days)	5,500	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"	22,000
							Low 12-6-30 "Three French Girls" and "Derelict"	8,000
Strand	1,100	20c-30c	"Drums of Jeopardy" (Tiff.) (4 days)	2,200	"Annabelle's Affairs" (Fox) (4 days)	2,300	High 3-23-30 "Evidence" and "Roadhouse Nights"	9,007
			"Good Bad Girl" (Col.) (3 days)	700	"Up For Murder" (U.) (3 days)	700	Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Hollywood								
Chinese	2,030	25c-75c	"Trader Horn" (MGM) (2nd week)	6,000	"Trader Horn" (MGM) (1st week)	4,900	High 6-7-30 "Hell's Angels"	40,500
							Low 6-20-31 "Trader Horn"	4,900
Egyptian	1,800	10c-65c	"Up Fops the Devil" (Para.)	3,600	"Born to Love" (Pathe)	3,400	High 3-23-30 "The Love Parade"	15,600
							Low 3-21-31 "Stolen Heaven"	3,200
Pan. Hollywood	3,000	35c-65c	"The Secret Six" (MGM)	13,500	"Shipmates" (MGM)	17,500	High 6-14-30 "The Floradora Girl"	30,000
							Low 7-19-30 "True to the Navy"	8,800
W. B. Hollywood	3,000	35c-50c	"Smart Money" (W. B.)	12,000	"Gold Dust Gertie" (W. B.)	11,500	High 2-7-31 "Little Caesar"	30,000
							Low 6-20-31 "Gold Dust Gertie"	11,500

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1926, to June, 1931)
Houston							
Kirby	1,654	25c-50c	"Public Enemy" (W. B.)	5,000	"Always Goodbye" (Fox) (3 days)	700	High 11-29-30 "Hell's Angels" 16,000
					"Blue Angel" (Para.) (4 days)	2,800	Low 6-20-31 "Always Goodbye" and.. 3,500 "Blue Angel"
Loew's State	2,700	25c-50c	"Five and Ten" (MGM)	5,000	"Young Sinners" (Fox)	8,500	High 5-2-31 "Trader Horn" 19,800
							Low 6-27-31 "Five and Ten" 5,000
Metropolitan	2,512	25c-60c	"Daddy Long Legs" (Fox) (25c-50c)	10,000	"Lawyer's Secret" (Para.)	10,000	High 1-24-30 "Love Parade" 18,000
							Low 3-11-30 "Gentlemen of the Press".. 7,000
RKO Majestic	2,250	25c-50c	"Seed" (U.)	8,000	"Donovan's Kid" (Radio)	7,000	High 10-24-30 "Check and Double Check" 20,000
							Low 6-20-31 "Donovan's Kid" 7,000
Indianapolis							
Apollo	1,100	25c-50c	"Daddy Long Legs" (Fox) (3rd week)	5,100	"Daddy Long Legs" (Fox) (2nd week)	5,000	High 6-13-31 "Daddy Long Legs" 10,000
							Low 5-23-31 "Svengali" 3,500
Circle	2,600	25c-50c	"The Lady Who Dared" (F. N.)	7,500	"Up Pops the Devil" (Para.)	6,500	High 11-1-30 "Check and Double Check" 22,000
							Low 5-23-31 "Reno" 2,500
Indiana	3,300	25c-65c	"The Vice Squad" (Para.)	18,500	"Virtuous Husband" (U.)	20,000	High 6-6-31 "Kick In" 21,000
							Low 2-14-31 "Gang Buster" 16,500
Lyric	2,000	25c-50c	"The Black Camel" (Fox)	10,500	"Stepping Out" (MGM)	8,000	High 5-2-31 "Quick Millions" 11,000
							Low 12-6-30 "The Dancers" 7,500
Palace	2,800	25c-50c	"Just A Gigalo" (MGM)	9,600	"Never the Twain Shall Meet" (MGM)	9,000	High 5-2-31 "Trader Horn" 22,000
							Low 2-14-31 "Passion Flower" 8,000
Kansas City							
Loew Midland	4,000	25c-50c	"Daddy Long Legs" (Fox)	21,750	"Women of All Nations" (Fox)	16,000	High 11-29-30 "Hell's Angels" 29,000
							Low 5-9-31 "Quick Millions" 7,500
Mainstreet	3,067	35c-60c	"Transgression" (Radio)	17,000	"Bad Sister" (U.)	17,000	High 2-14-31 "Cimmaron" 24,750
							Low 4-13-30 "Framed" 11,000
Newman	2,000	25c-60c	"Lawyer's Secret" (Para.)	10,000	"Vice Squad" (Para.)	13,750	High 9-13-30 "Animal Crackers" 23,500
							Low 4-13-30 "Light of Western Stars". 7,000
Royal	900	25c-60c	"Gold Dust Gertie" (W. B.)	3,500	"Up Pops the Devil" (Para.)	4,500	High 5-9-31 "Gun Smoke" 6,705
							Low 4-27-30 "Clancy in Wall Street" 1,350
Uptown	2,200	25c-50c	"Daybreak" (MGM)	7,000	"Going Wild" (W. B.)	6,600	High 9-27-30 "King of Jazz" 10,200
							Low 11-1-30 "Last of Lone Wolf" 4,000
Los Angeles							
Carthay Circle	1,650	75c-$1.50	"Rebound" (Pathe" ($5.00 premiere)	14,500	"Daddy Long Legs" (Fox) (3rd week)	7,000	High 3-21-31 "Strangers May Kiss" 28,000
							Low 6-6-31 "Daddy Long Legs" ($5 Premier) 10,000
Fox Criterion	1,652	35c-65c	"Trader Horn" (MGM) (2nd week)	6,500	"Trader Horn" (MGM) (1st week)	13,000	High 5-24-30 "The Divorcee" 29,700
International	2,000	25c-50c	"La Fiesta Del Diablo" (U.)	4,100	"Carne De Cabaret" (U.)	4,100	Low 1-31-31 "Royal Family of B'way" 7,000
Loew's State	2,418	35c-65c	"Never the Twain Shall Meet" (MGM)	26,000	"Laughing Sinners" (MGM)	27,000	High 5-10-30 "Caught Short" 48,000
Los Angeles	2,100	25c-65c	"The Command Performance" (Tiff.)	10,100	"Three Girls Lost" (Fox)	10,400	Low 10-18-30 "Three French Girls" 15,000
Orpheum	2,750	35c-65c	"Seed" (U.) (2nd week)	10,000	"Seed" (U.) (1st week)	15,000	High 2-14-31 "Cimarron" (5 days) 32,000
Paramount	3,596	35c-65c	"I Take This Woman" (Para.)	14,500	"Forbidden Adventure" (Para.)	11,000	Low 12-27-30 "Ex-Flame" 6,000
RKO	2,700	35c-65c	"Everything's Rosie" (Radio)	14,000	"Up For Murder" (U.)	15,000	High 9-6-30 "Animal Crackers" 40,000
							Low 6-20-31 "Forbidden Adventure" 11,000
United Artists	2,100	35c-65c	"Indiscreet" (U. A.) (2nd week)	10,300	"Indiscreet" (U. A.) (1st week)	15,000	High 8-16-30 "Hell's Island" 17,500
							Low 9-27-30 "For the Love of Lil" 10,500
W. B. Downtown	2,400	35c-50c	"Smart Money" (W. B.)	12,000	"Gold Dust Gertie" (W. B.) (6 days)	11,400	High 9-20-30 "What a Widow" 30,000
							Low 6-13-31 "Tarnished Lady" 6,500
							High 9-27-30 "Office Wife" 30,000
							Low 3-14-31 "Captain Applejack" 8,000
Milwaukee							
Garden	1,150	25c-60c	"Jazz Cinderalla" (Chesterfield) (4 days)	2,800	"My Past" (W. B.)	9,000	
Palace	2,587	25c-60c	"Three Who Loved" (Radio)	9,000	"Transgression" (Radio)	8,000	
Riverside	2,180	25c-60c	"Lover Come Back" (Col.))	14,500	"The Good Bad Girl" (Col.)	13,500	
Strand	1,406	25c-60c	"Women Of All Nations" (Fox)	8,000	"Trader Horn" (MGM) (2nd week)	6,000	
Warner	2,500	25c-60c	"Smart Money" (W. B.)	12,000	"Big Business Girl" (F. N.)	12,500	
Wisconsin	3,275	25c-65c	"Always Goodbye" (Fox)	12,500	"Five and Ten" (MGM)	14,500	
Minneapolis							
Aster	812	20c-35c	"Dude Ranch" (Para.)	1,600	"Party Husband" (F. N.)	1,400	High 3-30-30 "The Aviator" 8,500
							Low 4-18-31 "Men Call It Love" 900
Lyric	1,238	20c-40c	"Kick In" (Para.)	2,500	"Tarnished Lady" (Para.)	2,000	High 3-23-30 "They Learned About Women" 5,000
							Low 1-24-31 "Men On Call" 1,000
Minnesota	4,000	30c-75c	"Daddy Long Legs" (Fox)	32,000	"Front Page" (U. A.)	25,000	High 7-5-30 "So This Is London" 45,000
RKO Orpheum	2,900	25c-50c	"Hell Bound" (Tiff.)	15,000	"Everything's Rosie" (Radio)	16,000	Low 2-28-31 "Dance, Fools, Dance" 18,000
							High 2-14-31 "Cimarron" 30,000
State	2,300	25c-50c	"Women Of All Nations" (Fox)	8,200	"Public Enemy" (W. B.)	10,000	Low 5-2-31 "Bachelor Apartment" 12,000
							High 4-20-30 "Benson Murder Case" 26,600
							Low 12-20-30 "River's End" 5,000
Montreal							
Capitol	2,670	25c-60c	"Up Pops The Devil" (Para.) and "Skippy" (Para.)	10,500	"Young Sinners" (Fox) and "Six Cylinder Love" (Fox)	10,000	High 5-2-31 "A Connecticut Yankee" and "Don't Bet On Women" 15,750
							Low 5-9-31 "Man of the World" and "June Moon" 9,000
His Majesty's	1,700	50c-$1.50	"Le Million" (French)	9,000			
Imperial	1,914	15c-40c	"Dangerous Hours" (Para.) and "Air Police" (Sono-Art)	4,200	"Single Sin" (Tiff.) and "Dawn Trail" (Col.)	3,000	High 1-17-31 "The Office Wife" and "Oh, Sailor, Behave" 7,000
							Low 6-20-31 "Single Sin" and "Dawn Trail" 3,000
Loew's	2,982	25c-75c	"The Lightning Flyer" (Col.) (15c-75c)	11,000	"Kick In" (Para.)	10,500	High 1-31-31 "Derelict" 16,000
							Low 6-20-31 "Kick In" 10,500
Palace	2,600	25c-99c	"Daddy Long Legs" (Fox)	12,500	"Daybreak" (MGM)	11,000	High 2-21-31 "Man Who Came Back" 19,000
							Low 6-20-31 "Daybreak" 11,000

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PRODUCTIONS INC.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to June, 1931)
Montreal (Cont'd)							
Princess	2,272	25c-65c	"Tell England" (British)	8,500	"Easy Money"	9,000	High 4-11-31 "City Lights" 22,500 Low 6-27-31 "Tell England" 8,500
Strand	750	15c-50c	"East Lynne" (Fox) and "Can Love Decide"?	3,000	"Dirigible" (Col.) and "Misbehaving Ladies" (F. N.)	3,600	High 1-31-31 "Captain Thunder" 5,300 Low 6-27-31 "East Lynne" and "Can Love Decide"? 3,000
New York							
Astor	1,120	50c-$2.00	"A Free Soul" (MGM) (4th week)	17,400	"A Free Soul" (MGM) (3rd week)	18,410	High 7-5-30 "Big House" 24,860 Low 6-13-31 "Free Soul" 20,181
Capitol	4,700	35c-$1.50	"Trader Horn" (MGM)	58,125	"Just A Gigolo" (MGM)	60,360	High 8-30-30 "Romance" 98,322 Low 3-21-31 "Great Meadow" 49,789
Central	910	50c-$1.50	"Five Year Plan" (Amkino) (4th week)	9,800	"Five Year Plan" (Amkino) (3rd week)	10,200	
Criterion	850	50c-$2.00	"Smiling Lieutenant" (Para.) (5th week)	11,000	"Smiling Lieutenant" (Para.) (4th week)	13,400	High 1-3-31 "Reaching for the Moon" 22,675 Low 5-24-30 "Silent Enemy" 10,800
Embassy	598	25c	All Newsreel	7,516	All Newsreel	7,559	High 11-29-30 Newsreels 9,995 Low 8-16-30 Newsreels 6,625
Hollywood	1,549	65c-85c	"Chances" (F. N.) (2nd week)	12,521	"Chances" (F. N.) (1st week)	16,454	
Mayfair	2,300	40c-$1.00	"Transgression" (Radio) (2nd week)	11,000	"Transgression" (Radio) (1st week)	14,750	High 11-8-30 "Check and Double Check" 51,000 Low 6-20-31 "Transgression" 14,750
Paramount	3,700	40c-$1.00	"Confessions Of A Co-Ed" (Para.)	50,600	"I Take This Woman" (Para.)	57,800	High 8-23-30 "Anybody's Woman" 91,300 Low 5-30-31 "Kick In" 46,200
Rialto	1,904	40c-$1.00	"Dracula" (U.) and "Hell's Angels" (U. A.)	4,500	"Animal Crackers" (Para.) and "All Quiet On the Western Front" (U.)	4,500	High 9-6-30 "Animal Crackers" 62,500 Low 6-27-31 "Hell's Angels" and "Dracula" 4,500
Rivoli	2,103	40c-$1.00	"Night Angel" (Para.) (2nd week)	16,900	"Night Angel" (Para.) (1st week)	23,400	High 12-27-30 "Royal Family" 57,000 Low 3-14-31 "River's End" 9,519
Roxy	6,200	50c-$1.50	Daddy Long Legs" (Fox) (3rd week)	64,000	"Daddy Long Legs" (Fox) (2nd week)	77,500	High 1-10-31 "Man Who Came Back" 130,430
Strand	3,000	35c-$1.00	"Men Call It Love" (MGM)	12,662	"Big Business Girl" (F. N.)	11,838	Low 2-14-31 "Girls Demand Excitement" 57,315 High 11-8-30 "Doorway to Hell" 46,445
Warners	1,490	35c-75c	"Meet The Sister" (German)	1,971	"Three Loves" (German) (3rd week)	3,594	Low 6-6-31 "Gold Dust Gertie" 11,348 High 8-30-30 "Old English" 22,203
Winter Garden	1,493	35c-$1.00	"Smart Money" (W. B.)	46,551	"The Maltese Falcon" (W. B.) (3rd week)	24,000	Low 6-27-31 "Meet The Sister" 1,971 High 7-19-30 "Dawn Patrol" 51,128 Low 11-8-30 "Life of the Party" 10,750
Oklahoma City							
Capitol	1,200	10c-50c	"White Shoulders" (Radio)	4,000	"Donovan's Kid" (Radio)	5,400	High 11-8-30 "Check and Double Check" 17,000 Low 4-6-30 "Party Girl" 3,800
Criterion	1,800	10c-50c	"A Free Soul" (MGM)	10,000	"The Lawyer's Secret" (Para.)	6,500	High 2-21-31 "Cimarron" 15,500 Low 4-6-30 "Locked Door" 4,400
Liberty	1,500	10c-35c	"Beyond Victory" (Pathe) (3 days)	600	"Big Fight" (Tiff.) (3 days)	500	High 11-29-30 "Truth About Youth" 8,500
			"Daddy Long Legs" (Fox) (3 days)	1,000	"Drums of Jeopardy" (Tiff.) (4 days)	400	Low 6-20-31 "Big Fight" and Drums of Jeopardy" 900
Mid-West	1,500	10c-50c	"Chances" (F. N.)	4,000	"Daddy Long Legs" (Fox)	7,200	High 8-9-30 "Dawn Patrol" 15,000 Low 11-8-30 "Last of the Duanes" 3,800
Warner	1,700	10c-50c	"Lover Come Back" (Col.)	6,000	"Always Goodbye" (Fox)	6,600	
Omaha							
Orpheum	3,000	25c-60c	"The Good Bad Girl" (Col.)	12,000	"White Shoulders" (Radio)	11,500	High 11-1-30 "Check and Double Check" 26,400 Low 6-20-31 "White Shoulders" 11,500
Paramount	2,900	25c-60c	"The Lawyer's Secret" (Para.)	6,750	"Daddy Long Legs" (Fox)	12,000	High 12-13-30 "Hell's Angels" 12,750 Low 9-27-30 "Song of My Heart" 5,950
State	1,200	25c	"Tailor Made Man" (MGM) (4 days)	600	"Not Exactly Gentlemen" (Fox) (3 days)	1,200	High 3-14-31 "Trader Horn" (at 50c-$1.50) 10,000 Low 6-20-31 "Big Fight" and "Drums of Jeopardy" 900
			"The Tarnished Lady" (Para.) (3 days)	800	"The Millionaire" (W. B.) (4 days)	1,000	
World	2,500	25c-40c	"Five and Ten" (MGM)	6,500	"My Past" (W. B.) (4 days)	3,200	High 4-11-31 "Men Call It Love" 16,000 Low 5-30-31 "The Public Enemy" 5,250
					"Daybreak" (MGM) (3 days)	3,000	
Ottawa							
Avalon	990	15c-35c	"My Past" (W. B.) (3 days)	1,000	"The Devil to Pay" (U. A.) (3 days)	1,400	High 3-23-30 "Disraeli" and "Cockeyed World" 3,555
			"Fifty Million Frenchmen" (W. B.) (3 days)	900	"Dance Fools Dance" (MGM) (3 days)	1,100	Low 5-3-30 "Oh Yeah" and "Navy Blues" 1,810
B. F. Keith's	2,592	10c-60c	"Forbidden Adventure" (Para.) (3 days)	2,900	"Stepping Out" (MGM) (3 days)	3,100	High 3-30-30 "Sacred Flame" and "Love Comes Along" 9,900
			"Never the Twain Shall Meet" (MGM) (3 days)	2,700	"Always Goodbye" (Fox) (3 days)	3,200	Low 4-11-30 "Don't Bet On Women" and 'Man to Man" 4,900
Centre	1,200	15c-60c	"Ex-Flame" (Liberty) (6 days)	3,800	"Woman Hungry" (F. N.) (6 days)	4,500	High 1-24-31 "Madam Satan" and "DuBarry, Woman of Passion" 8,800 Low 12-13-30 "Remote Control" 2,400
Imperial	1,200	10c-50c	"The Sky Raiders" (Col.) (6 days)	2,400	"Mr. Lemon of Orange" (Fox) (6 days)	2,900	High 5-9-31 "Trader Horn" 7,000 Low 12-20-30 "East Is West" 2,050
Regent	1,225	15c-75c	"The Lawyer's Secret" (Para.) (6 days)	4,500	"Daybreak" (MGM) (6 days)	4,800	High 5-24-30 "High Society Blues" 6,600 Low 12-20-30 "Scotland Yard" 3,200
Philadelphia							
Arcadia	600	50c	"Ladies Man" (Para.) (6 days)	3,300	"The Conquering Horde" (Para.) (3 days)	1,300	High 11-22-30 "Anybody's Woman" 5,500 Low 6-6-31 "The Front Page" and Doctors' Wives" 2,800
					"Tarnished Lady" (Para.) (5 days)	2,200	
Earle	2,000	25c-65c	"Everything's Rosie" (Radio) (6 days)	18,000	"Up For Murder" (U.) (6 days)	18,500	High 9-6-30 "Sap from Syracuse" 25,000 Low 2-14-31 "Ex-Flame" 15,500
Fox	3,000	35c-75c	"Daddy Long Legs" (Fox) (6 days—2nd week)	35,000	"Dude Ranch" (Para.) (3 days)	11,000	High 2-7-31 "Man Who Came Back" 40,000 Low 5-30-31 "Young Sinners" 20,000
					"Daddy Long Legs" (Fox) (3 days)	17,500	
Karlton	1,000	40c-50c	"Men of the Sky" (F. N.) (5 days)	3,700	"Laughing Sinners" (MGM) (6 days)	6,000	High 10-25-30 "Whoopee" 10,000 Low 3-21-31 "Resurrection" 3,000
Keith's	1,800	35c-75c	"The Vice Squad" (Para.) (6 days)	14,000	"Up Pops the Devil" (Para.) (6 days)	14,500	High 1-3-31 "Tom Sawyer" 24,000 Low 3-7-31 "It Pays to Advertise" and "Stolen Heaven" 8,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to May, 1931)
Philadelphia (Cont'd)							
Mastbaum	4,800	35c-75c	"Just A Gigolo" (MGM) (6 days)	35,000	"Young Donovan's Kid" (Radio) (6 days)	38,000	High 1-3-31 "Going Wild" 58,000 Low 6-27-31 "Just A Gigolo" 35,000
Stanley	3,700	35c-75c	"Smart Money" (W. B.) (6 days—2nd week)	14,000	"Smart Money" (W. B.) (6 days—1st week)	19,000	High 2-14-31 "Cimarron" 26,000 Low 6-6-31 "The She Wolf" 9,000
Stanton	1,700	25c-65c	"Good Bad Girl" (Col.) (35c-75c—6 days)	9,000	"The Secret Six" (MGM) (6 days—2nd week)	7,500	High 3-21-31 "The Last Parade" 16,500 Low 6-6-31 "Bachelor Apartment" 7,500
Portland, Ore.							
Fox Broadway	1,912	25c-50c	"Daddy Long Legs" (Fox) (2nd week)	6,400	"Daddy Long Legs" (Fox) (1st week)	8,200	High 1-10-31 "Min and Bill" 21,000 Low 4-4-31 "The Prodigal" 3,000
Fox Paramount	3,068	25c-60c	"Always Goodbye" (Fox)	14,800	"Laughing Sinners" (MGM)	15,800	High 1-3-31 "Paid" 26,000 Low 4-20-30 "Ladies Love Brutes" 9,456
Fox Rialto	1,498	25c-35c	"Dude Ranch" (Para.) (3 days) "Six Cylinder Love" (Fox) (4 days)	1,500 1,900	"Kismet" (F. N.) (3 days) "Dude Ranch" (Para.) (4 days)	2,500 2,100	High 10-18-30 "Road to Paradise" 12,800 Low 4-18-31 "Right of Way" 3,000
Hamrick's Music Box	1,800	25c	"Svengali" (W. B.) (2nd week)	4,500	"Svengali" (W. B.) (35c—1st week)	4,600	
RKO Orpheum	1,700	25c-50c	"Beyond Victory" (Pathe)	15,600	"Everything's Rosie" (Radio)	14,800	High 2-14-31 "Cimarron" 20,000 Low 5-23-31 "Iron Man" 8,500
Providence							
Loew's State	3,800	10c-50c	"Five and Ten" (MGM) (20c-75c)	9,500	"Just a Gigolo" (MGM)	12,000	High 12-13-30 "Hell's Angels" 28,000 Low 6-27-31 "Five and Ten" 9,500
Majestic	2,400	10c-50c	"Women Of All Nations" (Fox) and "The Black Camel" (Fox)	10,500	"Public Enemy" (W. B.) and "Gold Dust Gertie" (W. B.)	14,000	High 3-7-1 "Little Caesar" 18,000 Low 4-4-31 "Love of Aloha" and "Costello Case" 8,000
Paramount	2,300	10c-50c	"I Take This Woman" (Para.)	6,000	"Vice Squad" (Para.)	9,500	High 7-19-30 "Son of the Gods" 18,000 Low 6-27-31 "I Take This Woman" 6,000
RKO Albee	2,300	10c-50c	"Good Bad Girl" (Col.)	4,500	"Transgression" (Radio)	8,000	High 8-2-30 "All Quiet on Western Front" 20,000 Low 6-27-31 "Good Bad Girl" 4,500
RKO Victory	1,600	10c-50c	"Up For Murder" (U.)	3,000	"The Viking" (J. D. Williams)	4,500	High 4-6-30 "Golden Calf" 13,500 Low 6-6-31 "Donovan's Kid" 2,800
St. Paul							
Paramount	2,300	25c-50c	"The Front Page" (U. A.)	9,200	"Laughing Sinners" (MGM)	7,500	
Riviera	1,600	25c-50c	"Women Of All Nations" (Fox)	7,000	"Ladies Man" (Para.)	5,200	
RKO Orpheum	2,600	25c-50c	"Hell Bound" (Tiff.)	12,500	"Everything's Rosie" (Radio)	15,000	
Tower	1,000	15c-25c	"The Tarnished Lady" (Para.)	2,800	"Gold Dust Gertie" (W. B.)	4,000	
San Francisco							
El Capitan	3,100	25c-60c	"The Secret Six" (MGM)	14,750	"Mr. Lemon of Orange" (Fox)	13,500	High 12-6-30 "Up the River" 17,000 Low 3-14-31 "Part Time Wife" 12,000
Fox	4,600	50c-$1.00	"Always Goodbye" (Fox)	34,000	"Daddy Long Legs" (Fox)	50,000	High 1-3-31 "Lightnin'" 70,000 Low 5-3-30 "Children of Pleasure" 18,000
Golden Gate	2,800	35c-65c	"Up For Murder" (U.)	16,500	"Everything's Rosie" (Radio)	14,000	High 5-30-31 "Subway Express" 19,000 Low 9-20-30 "The Storm" 9,800
Orpheum	3,000	25c-50c	"White Shoulders" (Radio)	8,500	"Seed" (U.) (2nd week)	15,000	High 2-14-31 "Cimarron" 30,000 Low 9-6-30 "Outside the Law" 7,000
Paramount	2,740	35c-90c	"The Vice Squad" (Para.)	19,000	"Lawyer's Secret" (Para.)	17,000	High 2-7-31 "Morocco" 35,000
United Artists	1,200	25c-60c	"City Lights" (U. A.) (4th week)	10,500	"City Lights" (U. A.) (3rd week)	13,500	
Warfield	2,700	25c-50c	"The Black Camel" (Fox)	22,000	"Five and Ten" (MGM)	24,000	High 5-24-30 "All Quiet on Western Front" 41,000 Low 4-5-30 "Bishop Murder Case" 9,500
Warners	1,385	35c-50c	"Gold Dust Gertie" (W. B.)	8,500	"The Maltese Falcon" (W. B.)	8,500	High 1-21-31 "Illicit" 14,500
Seattle							
Fifth Avenue	2,750	25c-75c	"Daddy Long Legs" (Fox) (2nd week)	11,000	"Daddy Long Legs" (Fox) (1st week)	15,000	High 4-18-31 "Trader Horn" 17,000 Low 3-14-31 "Inspiration" (10 days) 10,000
Fox Coliseum	2,000	25c-50c	"Kick In" (Para.) (4 days) "Seas Beneath" (Fox) (3 days)	3,000 2,000	"Don't Bet On Women" (Fox) (4 days) "Finn and Hattie" (Para.) (3 days)	3,000 2,000	
Liberty	2,000	15c-30c	"Rough Waters" (W. B.)	6,000	"The Love Trader" (Tiff.)	6,000	High 1-10-31 "The Lash" 11,500 Low 6-13-31 "Sweet Kitty Bellairs" and "Oklahoma Cylcone" 5,500
Music Box	950	25c-75c	"Svengali" (W. B.)	7,500	"Indiscreet" (U. A.) (2nd week)	6,000	High 2-28-31 "City Lights" 14,000 Low 4-4-31 "Drums of Jeopardy" 5,500
Paramount	3,150	25c-75c	"Laughing Sinners" (MGM)	14,500	"The Lawyer's Secret" (Para.)	13,500	High 9-13-30 "Animal Crackers" 21,900 Low 10-11-30 "The Bad Man" 10,000
RKO Orpheum	2,650	25c-75c	"White Shoulders" (Radio)	13,000	"Donovan's Kid" (Radio)	14,000	
Toronto							
Imperial	3,444	15c-75c	"The Black Camel" (Fox) (6 days)	14,500	"Always Goodbye" (Fox) (6 days)	13,000	High 9-27-30 "The Spoilers" 22,000 Low 6-20-31 "Always Goodbye" 13,000
Loew's	2,200	25c-75c	"Daybreak" (MGM) (6 days)	12,500	"Shipmates" (MGM) (6 days)	13,000	High 4-18-31 "City Lights" 22,000 Low 10-4-30 "Love in the Rough" 10,500
Shea's	2,600	30c-75c	"The Painted Desert" (6 days)	10,000	"The Perfect Alibi" (Radio) (6 days)	10,500	High 3-7-31 "Those Three French Girls" 16,500 Low 6-27-31 "The Painted Desert" 16,500
Tivoli	1,600	15c-75c	"Daddy Long Legs" (Fox) (6 days—2nd week)	8,000	"Daddy Long Legs" (Fox) (6 days—1st week)	12,500	High 2-28-31 "Cimarron" 19,500 Low 12-20-30 "Alf's Button" 9,000
Uptown	3,000	15c-60c	"Up Pops The Devil" (Para.) (6 days)	10,500	"Men Call It Love" (MGM) (6 days)	11,000	High 8-16-30 "For the Defense" 17,500 Low 1-31-31 "Young Woodley" 9,500

Phillips Lord (Seth Parker of radio note) gets together with Charles Rosenzweig (left), vice-president in charge of distribution for Radio Pictures, on the production which Lord is to make for Radio.

SHORT FEATURE

Vitaphone Is Searching for Penrod and Sam for Shorts

Warner executives at the Brooklyn Vitaphone studio are still searching for the two juvenile characters who will portray the Penrod and Sam of the Booth Tarkington series of 13 shorts on the 1931-32 schedule.

One has already been selected, after 300 had been examined. Another 150 aspirants for the roles will be examined this week.

Paramount to Do 12 Shorts Based on "Movie Memories"

Paramount will release during the 1931-32 season a series of 12 one-reel "Screen Souvenirs," based on the "Movie Memories" idea, which featured the Paramount sponsored reel series, recently declared off the schedule.

The reels will be issued once a month, and will embody a slightly new departure from their predecessor, "Movie Memories." Humorous dialogue will accompany the films.

Tax Judgment on Spoor

George K. Spoor in Chicago has been named in a county court tax judgment for $165,683.49, with reference to an apartment building of which Spoor is principal owner.

Name Newsreel Assistant

Allyn Butterfield has been appointed editorial assistant to Sam B. Jacobson, editor of Universal Newsreel.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 80—Round-the-world fliers hop ocean—War debt holiday to boost trade, says Babson—Statue of Victor Emmanuel in Rome is cleaned—Australians like boat races—Germans recall naval battle.

HEARST METROTONE NEWS—No. 277—"Mate" is winner of American derby—King's army bands pipe the march—Ruth Nichols hops on ocean flight—Boy rescues man from drowning—Paul Doumer now French president—New Jersey beer barons take a loss—MacDonald says England won't go to war again.

HEARST METROTONE NEWS—No. 278—U. S. airmen hop Atlantic—Zulu dancers hold a get-together in South Africa—Canadian harbor laid waste by fire—Mexican cops in drill—Pennsylvania man shows how to walk on the water—Owen Young backs Hoover on debts—Songbird steals Daniel's stuff—U. S. Border guards operate by radio.

HEARST METROTONE NEWS—No. 279—Turf classic opens Paris "Grand Week"—Globe flier's wife sure he'll win—Queen of Holland visits French fair—Anti-aircraft guns get a workout—Italian street paved with flowers—Grateful mothers hail Mrs. Hearst—Bucking bronchos run wild—Windmill plane in daring flight over Niagara.

PARAMOUNT SOUND NEWS—No. 94—Italy celebrates "constitution day"—International beauties in Galveston contest—Hoover sees G.A.R.—Harvard holds annual confetti battle—Ruth Nichols on ocean flight—Young golfer, four years old, shows his skill.

PARAMOUNT SOUND NEWS—No. 95—New French president inaugurated—Army dooms cavalry—Hollywood dogs dress for the occasion—Suspend war debts, proposes United States—Ruth Nichols injured as ocean plane crashes—Elite see English Ascot derby.

PARAMOUNT SOUND NEWS—No. 96—Soldiers of the Irish Free State march in parade—Ralph Greenleaf, billiard artist, makes the ivories do stunts—503 perish when French excursion boat sinks—Los Angeles folks eat in the swimming pool—United States golfers win in Ryder Cup matches—English airmen do stunts.

UNIVERSAL NEWSPAPER NEWSREEL—No. 51—Ruth Nichols off on Atlantic flight—Historic rites mark English military review—U.S.S. Illinois crew wins in New York lifeboat classic—News paragraphs—Weird graveyard sculpture honors departed kinfolk—50,000 see Mate win American derby.

UNIVERSAL NEWSPAPER NEWSREEL—No. 52—Trans-ocean fliers achieve new goals—New traffic artery opened in New York—News paragraphs—Nation acclaims inauguration of new president—Erect tent city to care for Reno divorce seekers—Fire sweeps Canadian harbor.

UNIVERSAL NEWSPAPER NEWSREEL—No. 53—German gold here to repay loan by Federal Reserve—Soviet builds new city near Arctic for Mongol nomads—Daredevil driver sets new mark for outboard marathon—News paragraphs—10,000 New York cops in annual test for promotion—Babies' milk fund gains by society's billion dollar fair.

ALONG WABASH AVE.

Chicago

Clyde Eckhardt presided at a meeting of Fox Chicago Theatres' stockholders, July 1.

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Henri Ellman reports that the Allied Independent Theatre Owners buying circuit now has enrolled 65 theatres.

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Tague Brothers have taken over the Temple.

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The Palace will fight for summer business with more film names for its stage. Blanche Sweet, this week; Harry Langdon, the 11th; Fifi D'Orsay, the 18th; Nick Lucas, the 25th, and Bessie Love, August 1. A return engagement for Lupe Velez is also being sought. Lupe is credited with a gross second only to that established by Olsen & Johnson, Chicago favorites, on her first appearance at the Palace.

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B. & K. will also offer a few film names during the torrid weeks. Lita Grey Chaplin will open at the Paradise, according to present plans.

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At the first sign of heat, John Joseph hung out his invitation on the State-Lake's marquee, reading: "It's Cool Inside." Across the street, Bill Pine came down a moment later with his sign for the Chicago. It read: "It's Cooler Inside." Now Al Blasko is considering threatening them with chillblains at the Castle.

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Joe Vergesslich, Warner-FN manager, is now a full-fledged Chicagoan. He made his final trip back to New York recently, watched the kids graduate from school; then packed up the home furnishings and brought the family to Chi with him.

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What big-shot district theatre executive hates to make an important move without first consulting with his brother, who manages a small, neighborhood theatre?

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Jack Miller is convalescing from Springfield legislative battles by tramping fairways on local links.

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United Artists' gentry can fry eggs on the floor of the exchange any day the thermometer reads plus 85. Irving Mack boasts the coolest office—below street level.

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Hazel Chernyck Brown, the well known organist's former wife, has left Filmack for her Denver home, and thence to Europe later in the summer.

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A flock of additional theatres closed during the past week, bringing the total for the city well over 100. Aaron Saperstein's Lexington is dark, and several of the Bland Brothers' emporiums have the shutters down. Reopenings of most of them are scheduled for around Labor Day.

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That Sonnenschein-Spitz-Metro fiasco over the pink permits for "Laughing Sinners" and "Never the Twain Shall Meet" was embarrassing all around.

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What circuit theatre executive here wants to give out a "hot" story on "What's Wrong with Loop Theatre Business," but is afraid because of producer-distributor connections?

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Warners are asking an attorney about that permit for "Public Enemy," refused by the censors.

KANE

J. C. Jenkins—His Colyum

Detroit Lakes, Minn.

DEAR HERALD:

If business gets any tougher up here in Minnesota than it is right now they will have to write home to their wife's folks for money, and what's worrying them is to know how their wife's folks are fixed.

It's plenty tough, Abner, it's plenty tough, and it seems to be getting tougher all the while, and they say North Dakota is worse yet. Oh me, oh my. Where's that "prosperity" the producers have been promising? If they cut film service 50 per cent it won't save some of 'em if these conditions continue. The big houses are losing money faster than the little ones, and the Lord knows that's going plenty fast enough.

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A Slight Error

We called up Crockett Brown at Nashwauk the other day and told him we wanted to come up there and buy one of his bull-foundland pups, and he replied, "I'm sorry, mister, but he haint that kind of a dog, he haint got no pups," and then he continued, "Say, you old moss-backed pelican, what are you doing up in this country? Now you come on up here and we'll run that old cement mixer of yours in the barn and I'll take my limousine and drive you up in the Vermilion lake country and down the north shore of Lake Superior where you can meet some exhibitors you have neglected every time you have been up here, and they are getting pretty sore about it."

We replied, "Crockett, that's the most sensible proposition we have ever heard you make, and we will forgive you for not having any pups and for calling us an old moss-back pelican, so you can look for us next Monday."

So now, folks, maybe the next time we will have a jungle story for you, for we are going right into the jungles of northeast Minnesota and possibly part of Canada, and what we mean is "jungles" with cougars and polar bears 'n' everything.

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"NEVER THE TWAIN SHALL MEET." If there was a good reason for making this one neither the billing nor the picture disclosed it.

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Fugitive from Justice

When we called on H. E. Simon of the State theatre at Walker he said to us, "Say, do you know that the state game department is looking for you?" and we replied, "How come?" and he said, "Well, you remember when you were here two years ago you told about running over a polar bear and killing him out here on the highway?" and we said, "Yes, we remember telling about it but what business has a bear blocking traffic, let 'em keep their durn bear off the highway, have you any more bear around here?" And he replied, "No, you killed the last one we had, but we have something else that will interest you." We said, "What's that?"

And he replied, "It's an educated muskie. We've got a muskie down here in Leach lake by the park that is six feet and three inches long and weighs seventy-eight pounds and nine ounces." "How do you know he

does," we inquired. And he said, "because he carries the scales on his back all the time. (This is an old one but the boys are still using it) and, you can believe it or not, but he is educated and dearly loves music." And we replied, "Thanks for giving us the option, but go ahead with your story."

"Yes, sir, we call him old Mose, and our orchestra goes down to the lake three or four evenings every week and serenades old Mose and he will come up to the shore and seems to enjoy the music as long as they play overtures, but the minute they start playing jazz he gets furious and churns the water into foam and splashes water all over the boys with his tail, it makes him so mad, and another strange thing about old Mose is that he dearly loves hoarhound candy and huckleberry pies. The kids go down and feed him hoarhound candy and I feed him pies three or four times a week."

"Say, Simon," we said, "let's get a couple of pies and go down and feed Mose, we want to get a look at him." And Simon said, "Let's see, what day of the week is this?". And we said it was Tuesday, and he said, "Well, it's no use to go down today because Mose has had a habit for years of going away Tuesday mornings and he doesn't come back until late Wednesday night." "Where does he go?" we asked. "Well," he said, "Nobody seems to know, but we presume he has a family somewhere he goes to call on and possibly two or three lady friends on the side, but if you will come back here Thursday." "Say, wait a minute, we can't come back Thursday," we said, "but we've got a couple of fellows down in Nebraska we'd like to match you against. One is Elmer Gaily of the Gay theatre at Wayne, and the other is Sherm Fitch, branch manager for RKO at Omaha, but we want to warn you that they are both professionals." Then as he poured some more ginger ale in our glass he said, "Well, all professionals look like amateurs to me." Gosh, but that Leach lake country is SOME country.

"THE RIGHT OF WAY," with Conrad Nagle and some other folks. Another case of using up seven reels of film that they didn't know what else to do with.

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On Drawing Flies

Some exhibitor out in Long Beach, Cal., has just mailed us a copy of a Long Beach paper with admission prices of the various theatres marked, and we note that several of them are running double programs for ten and fifteen cents and one vaudeville house is running two features and eight acts of vaudeville for fifteen and thirty-five cents. This doesn't indicate that business is very rosy in old Cal. It all comes back to the same old proposition, if you give the public what they want they will go back and see it, but you can't draw flies with asafoetida.

If producers would stop trying to corral the market and would produce FEWER and BETTER pictures this business would right itself. Wherever we go exhibitors tell us that they can do business if they have a good picture but they starve to death with the poor ones, and just so long as they continue to flood the market with wishy-washy, just a picture, stuff, thus business will continue to wear patches on the seat of its pants.

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We have just wired Crockett Brown that we'd be there Sunday night and for him to get himself in shape for that lake Superior trip, and for him to kiss the girls goodby for both of us. We are a little sore at those girls anyhow, and that ought to settle 'em.

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A Pretty Cartoon

We saw a pretty good cartoon in the Minneapolis paper. Uncle Sam had Al Capone by the collar, and Chicago's chief of police, district attorney and judge, were up in a tree and they yelled to Uncle Sam "Arrest that man for murder." As a travesty on justice, Aly's case takes the whole bakery, and if we ever go down to Chicago and kill fifteen or twenty people we are going to plead guilty to running a red signal and take our medicine.

And now there is more trouble brewing for Chicago. Johnnie Torrio and Jack Guzik are both contenders for Al's throne as king of gangland while Al is away on vacation for a few months. The Chicago police force ought to take this matter up and determine who is entitled to the throne, and if they can't agree, they should call in Mussolini. We MUST protect our "citizens" rights, for where would we be if we didn't have a king.

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We went out last evening and played in a foursome at the Country Club golf course and Andy Anderson pitted us against a kid 14 years old and the kid beat us two strokes. That's the way with that doggoned Andy. He knew we wouldn't try to beat a kid, and he knew it wouldn't do us any good if we did, and we know it now, too. All right George, cut us off if you want to and see if we care.

J. C. JENKINS,
The HERALD man.

MUSIC AND TALENT

MUSIC ACTIVITIES BEING REVIVED

Predict More Competitive Field Shortly

Forecast Is Based on Reported Disposal of Three Concerns By Warner Brothers

By ED DAWSON

Music men, in the unconfirmed reports relative to Warner Brothers unloading a number of their publishing companies, see a renewal of better times in the business, better, they believe, than at any time since 1928 or 29.

The Warner subsidiaries which, it is reported, will go on their own are Remick's, DeSylva, Brown & Henderson, and Harms.

M. Witmark & Sons, it is said, will remain under the Warner banner.

One positive result of such a change in lineup would be, according to music men, the return of a more competitive field which, they contend, is vitally important.

Music men are now viewing the situation more optimistically than they have in some time because of these reports, and because of the statement of the American Federation of Musicians that employment among their members has increased 50 per cent.

It appears also that fewer theatres will adopt a straight sound picture policy, as many did last summer. This means additional employment and the more widespread use of music.

Returns to Vaudeville

Al and Loie, vaudeville pair, have been booked for the ace spot on the Oklahoma City Warner bill. Al has been making Tiffany shorts and Loie has been on the Kansas City stage.

Oscar Straus on Air

Oscar Straus, noted composer, directed a large symphony orchestra over an NBC-WEAF network on June 28, the program bringing together several artists formerly with the Roxy Theatre broadcasts.

Broadcast Damrosch Concert

Walter Damrosch directed members of the San Francisco symphony orchestra in the second of a series of concerts, broadcast over an NBC-WJZ network June 28, from the Woodland theatre, Hillsborough, Cal.

JULIA DAWN

After having been featured organist in many of Paramount-Publix's deluxe houses, the adventuresome spirit of Julia Dawn was awakened by her assignment to the Paramount Prince Edward theatre, in Sydney, Australia. She was stationed there for over a year and during that time she added to her accomplishments, that of being a huntress. She is not only a good organist but also a great sportswoman. Deep sea fishing and hunting big game are her hobbies and she has many trophies to show for her skill. Julia is back in America now, and is making her home in the film capital, Hollywood, until she receives a reassignment. Meanwhile it is rumored that Julia has had offers to go into pictures. She should do very well, with her looks and ability.

Flies to Broadcast

Ken Murray, vaudeville player featured on RKO Theatre of the Air program June 28, flew from St. Louis to New York to keep the engagement.

Orchestra in RKO Broadcast

An orchestra of 115 pieces will be heard rendering patriotic music over an NBC-WEAF network during the RKO Theatre of the Air program Friday, July 3, from New York.

Installing Orchestra

Fred Schmitt, Denver orchestra director, is installing a 14-piece orchestra in the Newman, Kansas City.

STAGE SHOWS

Brooklyn Paramount

Week ending July 2

Individually produced stage-shows for this house are now in the vogue here. Harry Gourfain is producing and doing a good job of it. Currently, "Ridin' the Waves" is playing here, with Charlie Davis and Gang, and Chilton and Thomas headlining. Gourfain filled the show with entertainment value and entertaining talent, placing it in a class far superior to any that have played here in a long while. Opening effectively with a film of battleships riding the waves, which smoothly fades out to that of a battleship facing the audience, on the deck of which Davis, as captain, his band as sailors and the Bobby Sanford Sailorettes stand at attention. After a bit of laugh-getting gags, Cecelia Blair offers some original and extremely difficult acrobatic dancing which features progressive splits and a jumping split for the finish. She surely earned the good reception accorded her. Fred Sanborn, "nut" zylophonist, did well with his routine of clowning and good playing, the audience getting considerable entertainment from his laughable antics. Gertrude Niesen, a comely miss, is cleverly brought on for her singing of "Love for Sale," by an M. P., who brings her to the attention of Capt. Davis, with the remark that she's "just a dame." Miss Niesen has a pleasing voice and plenty showmanship and she would, if billed here with Davis' gang for a run, undoubtedly earn a great popularity. Chilton and Thomas, late of Al Jolson's "Wonder Bar" musical, present a round of good tap routines and also their own elaboration of the Charleston, stopping the show with it and earning their encore.

Charlie Davis brings the boys downstage for their specialty, this week's being that of their own conception of a small-time circus, offering them the opportunity of showing their individual comedy and musical abilities. This first bit is straight hokum, but this audience loved it and applauded for more, until Davis told them that Frankie Parrish would sing, as a special request, "In Your Arms." He did, and to hearty applause. Phil (Tubby) Davis, "Dizzy" Williford and Carl Vandiwalle follow by singing "A Crazy Song," the remainder of the band coming in on the chorus. This was very well done. This is a great gang and Brooklyn audiences love them. The answer to their success here is that they are showmen, good musicians and have a leader that is full of personality. For the finale, the Sanford sailorettes, carrying sparklers, climb about deck and form effective poses.

Rubinoff this week leads his fine orchestra in an overture of "French Echoes," entering to good applause and finishing with a tremendous hand.

Head Roxy Orchestra

Maurice Baron and Mischa Violin have taken over direction of the New York Roxy orchestra. Max Fleischmann has been named assistant conductor.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

SLICES OF MELLIN

By BOBBY MELLIN

Herr Louie, the Weazel, and the rest of the little German band are back on station WGN, broadcasting every night in the week except Thursday. Ted Pearson, youthful production manager of the Chicago NBC studios, has some very definite views on art. One of his strongest obsessions is that there should be more landscape and still life painters and fewer portrayals of the human form. But there is a very good reason for all this. For three years, while Pearson was attending school at Minneapolis and in Chicago, he modeled at the Art Institute of the two cities. Ted has not forgotten the cramped, aching muscles from hours spent on the modelling stand.

* * *

Lee Sims' recent gift to his beautiful and talented wife, Illomay Bailey, the lyric contralto, who sings to the popular pianist's unusual arrangements over KYW, is a penthouse apartment on the roof of a 16-story building on the near north side. Sims gave his wife the new home because many NBC and KYW programs will prevent their taking a vacation before fall.

* * *

Clyde McCoy's orchestra, which built a tremendous following through its rendition of the "Sugar Blues," have returned to the Terrace Gardens. McCoy's orchestra is an organization of youngsters, all less than 30 years of age, the majority under 24, and many in their teens. Practically every member of the popular band was recruited by McCoy from musically inclined high school friends in Ashland, Ky. The orchestra is not only famous for its rendition of "hot" numbers, but has an even greater reputation for its syncopated arrangements of classics and old favorite ballads.

* * *

Not all Kentucky colonels wear white goatees and sip mint juleps. Jack Brooks and Don Ross, the new harmony team heard from the Chicago studios of the Columbia network thrice weekly, have received their colonel's commissions from Gov. Flem D. Sampson of the Blue Grass state, and they don't even say "you all." Brooks and Ross received the honor on a recent southern trip, as a tribute to their entertaining efforts. Not so many years ago Brooks and Ross started blending harmony in the campus entertainment at the University of Ohio, where they were both studying law. Their success was so great they were persuaded to abandon Blackstone and try their luck on the stage. Both boys are Kentuckians, Brooks coming from Georgetown and Ross from Covington.

* * *

Abe Lyman and his orchestra will be heard each night over WBBM.

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Internationalism in music holds a greater meaning for Josef Koestner, director of the Armour Hour orchestra from the Chicago NBC studios, than it does to many musicians. Koestner was born in Bavaria, studied French, German, Spanish, Russian and Italian composers under French and German instructors, and has members of 13 different nationalities and races in his orchestra.

Downey at Paramount

Morton Downey will appear for one week, beginning July 3, at the New York Paramount, heading the stage revue, "Rio Rosa."

First "Our Gang" on Stage

Three members of the original Hal Roach "Our Gang" group are appearing in person at the New Plaza, Milford, Del., on July 3 and 4, in a playlet.

STAGE SHOWS

New York Paramount

Week ending July 2

Even though this is Rudy Vallee's farewell week and he is billed all over this house, it apparently meant nothing unusual to the box-office. The house, of course, was full, but not unusually so. The Frank Cambria-Publix production, "Little Revue," is the unit show here this week and it opens to a well-routined song and dance by the mixed line of Merriel Abbott girls and boys. The four Mullen Sisters prove entertaining with their cycle of songs, sung harmoniously, and their instrumental playing, both, earning them a good reception at the show caught. The three Rio Brothers offer a good act of comedy and dancing, though most of it is from other well known acts. The boys have added a third member to their team since they last played here, and his work is good. It seems a shame that boys with ability, such as these have, should find it necessary to take most of their act from the work of others. The audience did not know this, of course, and gave them good applause. Abbott dancers on next for an exceptional routine of adagio dancing, which they performed in pairs, earning them a bigger hand than is usual for line dancers. Vallee came on next and, after an appealing speech, went into the singing of a medley of songs he had introduced from the stages of this and the Brooklyn Paramount, and closed with the singing of "Toodle Oo, So-long, Good-bye." This is one of his own songs.

Nan Halperin, in one, offers for the first time to picture-house audiences her own conception of a sophisticated child telling all about herself in story and song. Miss Halperin makes two quick changes after doing the child bit; first she changes to grown-up attire and sings a number, and then for closing changes to a bridal gown, and her final song blends into the finale in which the entire company perform. A good show and enjoyed by the audience.

Wisconsin Milwaukee

Week ending July 1

A operatic selection by Leo Rossi, tenor, accompanied by the Wisconsin theatre orchestra under the direction of Don Wilkins, precedes Fanchon & Marco's "Carnival" Idea.

The Idea opens with the Carla Torney girls attired in varicolored pantaloons doing their stuff before a carnival background. Their number includes a make-believe merry-go-round. Raynor Lehr acts as chief ballyhooer in connection with the Idea.

Cropley & Violet stage an excellent lariat act. The young woman member of the duo is very apt at keeping the lariat twirling in a host of various positions.

A medley of popular selections is offered by the band, including "Mine, All Mine," "Smile, Darn Ya, Smile," and "Two Hearts in Waltz Time."

The Carney Torney girls in black costumes stage a tap toe dance which goes over big. They give way to Raynor Lehr, who has livened up the Idea between episodes with wisecracks and whip snapping. He now engages in a number of fast stepping dances called for by persons in the audience.

Billed as Strange Man, a young colored lad, sings "Singing in the Rain," and then proceeds to dust the boards with some hot stepping.

Goody, Oro and Smith, with "Teddy" the bear, stage an interesting wrestling act with plenty of comedy thrown in for good measure. The bear is a real one and behaves in an engaging manner.

The Torney girls' next number carries with it a military atmosphere and the girls sport batons which they twirl in an official manner.

The Andresens wind up the Idea with some fast twirling and balancing acts. The feminine member of the duo performs atop a pole held on the shoulders of her partner. In the finale he twists this pole at a furious rate with the young woman taking the corners at a fast clip.

San Francisco Fox

Week ending June 24

This week's stage act at the Fox is prefaced by an unusually effective concert by Walt Roesner and the Fox Concert Orchestra made up of Russian composers' selections in which the Volga Boatman" and "Dance of the Flowers" figure prominently. Joaquin Guaray, tenor of the organization, offers "Ho Hum," and, as an encore, "When Yuba Plays the Rumba on the Tuba."

The stage act is Fanchon and Marco's "Three Big Figures," originally staged at Grauman's Chinese theatre as a prologue for "Dirigible." It is an act sharply divided into three parts, each made distinctive with a drop curtain on which enormous figures appear.

Haline Frances, comedienne, acts as mistress of ceremonies and turns out a splendid performance. She first tells how the song, "The Peanut Vendor," originated and the curtain goes up on an enormous figure of a peanut vendor and his roaster. Harold Stanton, tenor, in costume, sings the air and the Sunkist Beauties, garbed to represent peanuts, come out of the roaster and dance.

Haldine next makes her appearance in the dress of an old-fashioned lady and is joined by Harold Stanton in attire of the same period. They sing "The Same as We Used to Do," and the Sunkist Beauties do an old-fashioned dance, with Muriel Gardner offering a lively toe and acrobatic dance.

The mistress of ceremonies presents her inebriate number, which has been seen before but which is about as inoffensive as a number of this kind can be, and the act goes into "The Orchid Lady" number. The backdrop represents a modern miss, smoking her cigaret, with a great bouquet of orchids nestled on her shoulder. The orchids come to life and troop down to the stage and put on a highly colorful flower dance, assisted by Muriel Gardner.

The real punch in the show comes with the presentation of the Five Jansleys, who are risley experts of the first water. They put on a whirlwind performance after the order of that usually expected only of Japanese, and win round after round of applause.

Breaks With Publix

Castro Carazo, former musical conductor at the New Orleans Saenger, will not handle the special presentations to be featured at the house. Terms could not be satisfactorily reached with Publix.

Warner Drops Vaudeville

The Warner in Oklahoma City has discontinued RKO vaudeville for the summer. The stage presentations will be resumed in the fall.

Fourth Fox House Closed

The Fox Senator, Vallejo, Cal., closed for the summer on June 13, to be re-opened after acoustic and sound readjustments are made. This is the fourth Fox closing in the region in the past few weeks.

ORGAN SOLOS

FRANKLIN BENTEL (Beaver Falls, Pa., Rialto) offered for his week's organ solo a cleverly presented novelty for which a novel background was set. The organ-logue has turned pianologue for this week. Using the piano on stage back of the sound screen, Bentel presented the idea of radio broadcasting through the "mike." Entitling this entertaining presentation "Singing Jubilee," the novelty opened with a special lyric chorus to the tune "Sweet Jennie Lee," inviting the audience to sing. Cleverly worded gags and introductions were "broadcast" by Bentel before each song was played and sung. The program this week included "Springtime in the Rockies," "My Ideal," "Whistling in the Dark" (one chorus of the last named number was sung by the audience, the second chorus, the organist whistled), and closing with "Please Don't Talk About Me." A white spot thrown on pianist back of screen during the singing of last song, revealed the secret of the broadcasting from a studio. The novelty received favorable comment and good applause.

KEN WRIGHT (Green Bay, Wis., Orpheum) recently used a community singing novelty entitled "Number, Please," which had all of the audience singing. The solo was presented in comedy form and was a takeoff on delinquent telephone operators and service. Comedy gags fitted to "Blue Again," "When Your Hair Has Turned to Silver," "My Love for You" and "Cheerful Little Earful." The organist this week introduced but one new number, "Two Little Blue Little Eyes," and two requests, "Everything Nice Belongs to You" and "If I Could be with You." Two cleverly worded boy-and-girl repartee choruses to "Something to Remember You By," "Betty Co-ed" and also a parody to "Shade of the Old Apple Tree" came in for their full share of singing. Even when the organ was back in the pit they wouldn't stop applauding. Hence, there was nothing to do but take another ride to the top and let them sing "Walking Baby Back Home."

EGON DOUGHERTY (Astoria, L. I. Triboro) presented a community songfest of "Broadway Melodies" this week which had all of the audience singing from the first note to the last. This solo consisted of straight singing of popular numbers, with a few gags interspersed between songs, but the main thing is that this audience has been taught to sing, and not just listen to a hard worked over solo. This, consequently, has made it an easy task for Dougherty to supply their wants. Songs this week consisted of: "I Wanna Sing About You," "Clowning," "Blue Just Thinking of You," "Love Is Like That," "Wrap Your Troubles in Dreams" and a final chorus of "Roll On, Mississippi."

"MAC" BRIDWELL (San Antonio RKO-Majestic) recently offered a singing-bee "idea" entitled "A Singing Party," and made a big hit with the following late song slides: "For You"; a special oddity on "Ro-Ro-Rolling Along"; "Smiles"; and another snappy version to the tune of the above and closed with a parody on a smile song. Bridwell is well-liked here and his popularity is growing.

As an added attraction, Manager Raymond B. Willie presented his singing usher, Joe Bell, who was accompanied by "Mac" Bridwell at the console, and the youngster did real well with "By My Side," displaying his skill on a guitar. The singing usher is on the program for two weeks, according to the house management.

BERNIE COWHAM (Flushing, L. I., RKO), for his midweek program presented his original and very popular "Illiterate Digest." The audiences here have learned to look forward to Cowham's weekly efforts to give them something novel and entertaining. For the Wednesday, Thursday and Friday program, Cowham goes to the trouble of clipping out of the newspapers anything timely and interesting, and making parodies to the tune of some popular song that fits the clippings. Often the newspapers are so full of news that it is necessary for him to make an entirely new set of slides from one show to the next. This week Bernie opens with an oral explanation about each of the newspaper clippings as they are flashed on the screen, his smart chatter leading the audience to the singing of "Smile, Darn Ya, Smile," "Heart of My Heart," "Just a Blue-Eyed Blonde," "Take a Walk," "Down by the Winegar Woiks," and "Betty Co-ed." Bernie wrote special lyrics to the baseball scores and played them to the tune of "Down by the Winegar Woiks." As his closing number, Bernie wrote special lyrics to "Betty Co-ed" and dedicated them to the graduates of the local schools. To keep right up to the minute on current topics, many of the special lyrics are written between shows and the audience gets the latest news, in the Cowham manner, which is distinctly entertaining.

REX KOURY (Troy, N. Y., Proctor's 4th Street). Troy's "Titan of Melody" offered for his presentation this week "A Battle Royal," which is a community singfest between the boys and girls, and consisted of four amusing parody choruses written to popular tunes. The girls sang the red lines, and the boys, the white. By "mike" Koury stirred his audience to battle—and battle they did. The final set-to was in the singing of "Whistling in the Dark."

This presentation, though not original in idea, proved the popularity of the free-for-all when it is presented in a showmanly manner. On several performances, this 19-year-old favorite was forced to encore with a short "potpouri" of popular hits.

ADA RIVES (New Orleans Loew's State) has a rolicking solo for the current week entitled "Happy Home" and built about the marriage theme with songs and gags. The opening number is "Whistlin' in the Dark," followed by some appropriate remarks, "We Can Live on Love," which tickled the audience, "The Little Things in Life," followed by some cheerful comments on the matrimonial estate and a closing "At Last I'm Happy."

C. Sharpe-Minor, Trader

(TRADING ORGAN ENTERTAINMENT FOR REAL DOUGH.)

No Depression at Warner's Beacon, Thank You

UP AND DOWN THE ALLEY

HELLO EVERYBODY

The weekly statistical report from the **Roxy theatre** concerns the inter-theatre romances of that huge organization. . . . A survey of the romances which have blossomed and culminated within the ranks of the performers and the employees reveals that the unit which is the most acquisitive in the matter of obtaining helpmates is the **Roxyettes.** Within the past, six of them have acquired husbands from the projection, engineering and house staffs, respectively. . . . The wedding bells, which have been chiming intermittently ever since the Roxy was opened, were first used to celebrate the union of **Josef Stopak,** concertmaster of the **Roxy Symphony Orchestra** and **Celia Branz,** contralto of the **Roxy "Gang."** . . .

▼ ▼ ▼

Nat. Feist, manager of the special service department of **Leo Feist, Inc.,** says these songs are the "Real McCoy," and from the way bands, organists and others are playing them, they sure are. . . . "As long as You're There" is another "Blue Heaven," it sounds great. . . . "I'm Gettin' Superstitious About Delicious You"—that "delicious" describes it perfectly. . . . **DeSylva, Brown** and **Henderson, Inc., Warner** music unit, announces through its president, **Bobby Crawford,** publication of a new song by **Little Jack Little,** radio star. . . . It is entitled "Let Me Hum a Hymn to Her Tonight" and already is becoming rambunctious enough to give "Nevertheless" and "Smile, Darn Ya, Smile," present DeSylva catalogue leaders, a tough battle for top honors. "Hum a Hymn" is an unusual ballad, exhibiting Little Jack Little's melodic versatility. . . .

▼ ▼ ▼

Charlie Davis, master of ceremonies at the **Brooklyn Paramount,** is plenty happy these "hot" days. . . . The heat doesn't bother him; he's too busy giving audiences good shows, and, another thing, he's so darned proud of the new addition to the Davis household, a great big baby girl, the third one. . . . **Baby** and **Mrs. Davis** are doing fine, and because they are out in **Indianapolis,** Charlie is going around singing "In My Indiana Home." . . . Oh, yes, and he and his gang have just successfully completed the filming of their first **Paramount Short,** which is entitled "The Jazz Reporter." It carries a rhythmic theme and the boys play but one number, "Deluxe," one of their own conceptions. . . . **Johnny Perkins,** that jovial and rotund comedian and m. c. at **Warners' Stanley, Jersey City,** has the distinction of playing to capacity audiences for the past 15 weeks and still doing it . . . but Johnny needs a rest, so he and **Mrs. Perkins,** known intimately to her friends as **"Mac,"** intend to vacation in **Europe** until the fall, when Johnny is slated to return to the Stanley. . . . **Ted Mack,** that personable young chap, who had the hearts of the flappers fluttering when he m. c.ed at the **N. Y. Paramount** last year, is back there again after "wintering" at the **Palace, Dallas, Texas.**

ED DAWSON

Units for Southern House

The Saenger, New Orleans, has opened the first of its locally produced stage units, a kiddie revue produced by Helen Strakova, and follows former Chicago booked units.

Organist Replaces Orchestra

The Fox Fifth Avenue in Seattle has replaced Owen Sweeten and his orchestra with an organist, effecting an estimated saving of $1,000 weekly.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Lend Me Your Ears!

SOME division managers in their anxiety to show the home office that they are economizing have gone to such extremes that the houses under their supervision are becoming more like funeral parlors than theatres. One "smart" d.m. ordered all flashers discontinued during the summer months. There's hot efficiency for you! One of the bits of life which the public has always associated with the theatre is stopped because of someone's damnfoolishness.

Other orders include turning the front lights on at a later hour and off a little earlier, than usual.

Then they accomplish far-reaching cuts in the overhead by salary-slashing the ushers and cleaners.

We could honestly mention some districts and divisions where the most sensible cut in the overhead would be the elimination of the d.m's. All those saying "Amen" will please keep a straight face.

* * * *

Analyzing what overhead cuts have accomplished for some theatres would reveal the following: A theatre front "dead" in appearance and uninviting; a doorman who can't force a smile to his face when he realizes that his slim pay envelope is now thinner; ushers who don't care a darn for their jobs because their meager salary has been cut; poor projection because the operators are afraid they will lose their jobs if they don't cut down on carbon consumption; etc., etc.

Supposing we all stop this ridiculous slashing, not of overhead, but of commonsense theatre operation and get back to earth? For an industry that has suffered less from the so-called depression (according to those who are supposed to know), we, in the theatre business, appear to be acting worse than those who were sunk deep in the red.

How in hell are we going to sell the public entertainment if we and our employees are going to walk around the town with long faces. And you'll never be able to wipe that woeful look off your face until there is some good reason for it. That reason can only be "back to theatre operation" and forget the silly economies, most of them brain-children of a few incapable executives who are making the industry the laughing stock of the country.

* * * *

It is certainly gratifying to note the fine reaction to the advertising series which started in last week's issue. Despite the fact that the HERALD has has hardly had time to reach thousands of exhibitors west of the Mississippi, those who have read the opening articles are loud in their praises.

Don't miss the batch in this week's issue. They are just as important and contain many more interesting slants on this old, old problem.

* * * *

As a word of advice to those fortunate boys who will get vacations with pay this summer, may we suggest that you put your house in order before you start out. Don't leave too many things undone or any angles requiring your decision undecided. Whoever must look after the theatre in your absence should not be burdened with details.

And then again, you will enjoy enough peace of mind to make your vacation really worth while if you know that everything is O. K. back at your amusement factory.

* * * *

While it may be true that there is little or nothing new under the sun as applied to exploitation gags, enough variety should be injected into what you are doing to make your theatre's activities interesting and not monotonous.

Old or new, there are plenty of different angles to show selling to make each one stand out from the other without repetition over a period of ten or twelve weeks or possibly longer.

Dress some of the older ideas in modern clothes or add a new slant all the time.

"Chick"

"LOBBY LAFFS"

By
Dick Kirschbaum

YEAH- BUT THIS PASS IS FER TWO-SEE? TWO! AN' I'M ALONE! ONE, SEE? DON'T I GET A REFUND- OR ANOTHER TICKET? FER T'MORRA, MAYBE?
1-2-3-4-5-6-7-8-9-10 GRRRRRR-
COMING! THE NEW DISTRICT MANAGER! JUST A LOT OF LAFFS!
The Patron is always RIGHT
HANK TIERNEY- OLYMPIC-WATERTOWN-NY
DICK KIRSCHBAUM

"Quick, Watson—The Needle!"

Local Orchestra Proves Good Draw For Monty MacLevy

A local interest stunt that boosted receipts 100 per cent over normal Friday business was recently engineered by Monty MacLevy at the Fox-Hempstead Theatre, just prior to this manager's transfer to the Fox Theatre in Lynbrook, L. I.

At no cost to the house, it was arranged to present on the stage a local nine piece orchestra, general favorites in the locality by reason of a regular broadcast over a nearby radio station. All Monty did to repay the orchestra for its services was to make an announcement on the screen, program and a lobby ad. They were more than satisfied with the publicity received. The local paper gave the house a fine break when they published a large photo of the orchestra, mentioning the theatre in the story.

That's getting away with an added attraction that meant something, Monty. Now that you've left the Hempstead and gone to Lynbrook the Club would like to know what you're doing to sell shows to your latest group of Islanders.

Rosenthal's Heavy Campaign On 'City Lights' A Knockout

An account of how Jake Rosenthal, enterprising manager of the Iowa Theatre, Waterloo, Iowa, put over a rousing campaign which sent "City Lights" 'way over the top, is sent to us by Virgil L. Lewis, also of the Iowa. Echoes of the strenuous work are still resounding in and around the house, says Virgil, to the extent that Jake has promised to play a return engagement of the Chaplin film.

From what we glean in the letter Jake exploited everything from waitresses to flivvers, using 200 tire covers with Chaplin signs; 500 Chaplin buttons; 500 Chaplin hats; generous advertising in local papers, with systematic distribution of ads in leading community papers; Chaplin chops in meat stores; Chaplin sundaes at soda fountains; theatre ushers wore Chaplin aprons, and so did waitresses in many restaurants. In fact, even the cows were giving Chaplin milk and the hens laying Chaplin eggs—so says Jake.

We would also like to call attention to the Iowa's front in a photo on this page. That it's attractive we're sure you'll all agree. Good art work is one of his pet hobbies—so much so that Iowans are getting a kick from looking at both outside and inside of the house. Note the attractive marquee lettering and cut-outs at entrance. The Club thanks both of you fellows for sending this along, and is sure that with such a display of enterprise you'll soon find a chance to contribute further accounts of Waterloo show selling.

Striking Window Display By La Bar For Fairbanks Film

Tying up with a prominent clothier who had never before shared his windows for any advertising purpose outside of his own wares, was the highlight of a campaign put over on "Reaching for the Moon" by F. La Bar, manager of the Publix-Imperial Theatre, Asheville, N. C.

The clothier sent out a letter to many of his customers and prospective customers telling about the picture, playing up the modern-dress angle, the giving away of a $50 suit—and also enclosed a single ticket with each letter. The ticket was a regular theatre admission ticket which the store purchased from the theatre at the regular price. Four hundred and fifty-two tickets were used in this manner.

On Sunday before picture's Monday opening, a two column 12-inch ad appeared on Fairbanks, the picture, name of theatre and copy relative to the suit to be given away. This ad also played up Fairbanks in modern dress. And on day after picture had concluded its run a 24-inch ad appeared on the suit which was to be given away. This was done purposely with the idea of getting in a few extra sheckels on the next picture; the suit being given away from the stage on this night. Both of these ads were paid for by the clothier. Both ads called attention to the fact that the suit was on display in the theatre lobby and asked that persons go there to see it.

The reproduced photos with this contribution from Manager La Bar show the striking and well arranged clothiers' windows. Note the generous space alloted to exploitation of the film. Also the attractive lobby display frame displaying the suit of clothes. Winning over a store in this manner is no easy task, La Bar, and we congratulate you. We are sure that it will not be so hard the next time. Since you are an active member of the Club we know that you will continue to pass along the highlights of your campaigns.

If Picture's Big, Play It In A Big Way, Says Cassin

When he plays a BIG picture he tells his public so in a BIG way, says F. J. Cassin, manager of the Grand Theatre, Lancaster, Pa., and if you think he's spoofing his brother Club members take a look at the reproduction of his broadside on "Trader Horn" which appears on this page. It measures about 16 inches by 16 inches when open and, naturally, half that size when folded. The copy on front when folded reads: "The Most Important Announcement in Lancaster Theatrical History." On the back: "Supreme Achievement of 1931." You can read for yourselves the message that greets the holder's eyes when the broadside is opened. Yes, Cassin, that's telling 'em about it, alright. And why not, we ask you? When you have the goods, sell them! Right, boys?

Another gag, a character analysis card, he tells us was the means of arousing interest when he played Ann Harding in "East Lynne." On the card, which measures about 4 x 9, is a photo of Ann Harding with her character analysis noted below. The copy at top reads: "Your Face and What It Reveals." The copy at bottom requests reader to compare facial points with those of the star's. The theatre ad and playdates appear on the reverse side.

The Club appreciates the fact that you are keeping it in mind, Cassin, and here's luck to you with that new promotion from the Rialto, in York, to your present post. We will expect to hear further in reference to activities on the new job.

Cline Gives A New Twist To Co-op Ad; A Local Resident Gag

A new twist is given the well known co-operative ad page, judging from a glance at samples sent the Club by Burr W. Cline, manager of the Metropolitan Theatre, Mitchell, S. D.

Instead of blanks for guessing merchants' names or trademarks or identification of screen stars clipped off portraits, he is inserting the names of residents in his city and surrounding territory. The gag is to find your name and receive a complimentary ticket. His city, he says, is not an ideal one for the promotion of co-op pages, both merchants and editors being exceptionally hard-boiled when it comes to tying up with a theatre. But, Cline tells us, he finally put three of them across to very good results at small cost.

Cline is making quite a program drive throughout his territory, having a 3,000 mailing list on a monthly assortment of attractions as a plug for the rural districts and a semi-monthly program which is passed out at the theatre. From the photo on this page, note the attractive front he recently constructed for "Dracula."

Next time we hear from you, Burr, we hope that you will have been able to tame those editors. Editors won't bite, although they make a noise like it sometimes. Keep right after them and we'll venture to say they'll turn out to be your best friends in the long run. Likewise the merchants. The Club appreciates your contributions and wants to hear from you regularly.

"The Showman's Calendar"

JULY

10th	**Wyoming admitted to Union (1890)**
11th	**John Quincy Adam's Birthday (1767)**
12th	**Orangeman's Day**
15th	**St. Swithin's Day**
17th	**Sherman's March to Sea (1864)**
18th	**America's successful attack on Chateau Thierry (1918)**
21st	**Battle of Bull Run (1861)**
24th	**Pioneer Day—Utah**
25th	**Occupation Day (Porto Rico)**
27th	**Wireless between Japan and U. S. (1915)**
31st	**Lafayette Arrives from France (1777)**

AUGUST

1st	**Beginning of World War (1914)**
	Colorado Day
2nd	**Pres. Harding's Death (1923)**
	Alexander Graham Bell died—(1922)
3rd	**Germany Declared War on France—(1914)**
9th	**Robert Fulton's Clermont given first test—(1807)**
10th	**Missouri Admitted to Union—(1821)**
	Herbert Hoover's Birthday—(1874)

McNeill Informs Club He's Plugging Away In Smith Falls

A short account of how he exploited "Check and Double Check" is contained in a recent letter from "Stan" McNeill, manager of the Capitol Theatre, Smith Falls, Ontario, Canada.

McNeill not only hooked up with all the drug stores for a tooth-paste plug but covered his entire territory with a truck carrying two fellows made up in blackface. He also used banners on transfer trucks and, of course, had a Fresh Air Taxi parade the streets. It got the people talking, writes Mack, and business was excellent considering local business conditions and the inclement weather.

Keep plugging away Mack, as you acknowledge you're doing, and keep the Club posted from time to time on your work. We note that you are using a mailing list on coming attractions instead of a regular program and are glad that this scheme is working out so nicely. Our regards to Regional Chairman Jack Allen when you see him.

DO OTHERS FOLLOW ROUND TABLE TIPS?

Here's the Answer:

"Since the Anniversary Issue, in which the Armitage Get-Acquainted Month Campaign was printed, I have had so many requests for sample copies of the plugger that my supply is completely exhausted."

Hugh S. Borland, Manager,
Armitage Theatre,
Chicago, Ill.

Murphy's Throwaway Is Effective Ballyhoo For Circus Picture

The old S.R.O. sign was taken down and dusted off as a consequence of wide distribution of a throwaway announcing the opening of the serial "Spell of the Circus," Walt Murphy, manager of the Roky Theatre, Perth Amboy, N. J., informs us.

Murphy's throwaway was regulation old-time circus size and the copy was written in the familiar circus ballyhoo style with no mercy on adjectives. Both sides announced the fact that everything spectacular and sensational could be seen in the picture. One side was printed in blue and white and the other in red and white. The name and ad of the theatre was imprinted in black. 3,000 of these were distributed on opening date to both adults and kiddies. Two boys were also dressed as clowns and passed them out.

Believe it or not, Walt tells us that the local police had to be called out to keep the crowd in order and if a throwaway will do this we certainly recommend this member's method. Keep up the good work, Murph, and continue to let the Club know what's new.

Banniza Using A Variety Of Show Stunts Down South

North Alabama is again on the Club map on receipt of a spirited letter from G. P. Banniza, manager of the Princess Theatre, Decatur, Ala., who assures us that while he's recently been laying down on the job of making regular contributions to this department, it will not happen again.

Banniza encloses what he terms a "little bit of everything that has been going on around the Princess Theatre for the past few months." After a glance over the contents of his envelope we must conclude that he has been trying a variety of gags—teaser ads, doorknob hangers, dodgers and a different kind of newspaper advertising—different in that it gets away from the stereotyped form so long in vogue with most managers.

The ads we refer to are the kind consistently plugged on these pages for some time—that of obtaining endorsements from prominent citizens of your town; also, the personal endorsement of the theatre manager. In another ad Banniza does not deal directly with current attractions but tells his public that the Princess has played three of four pictures which earned the annual award of merit from the Academy of Motion Picture Arts and Sciences. He further quotes a Hollywood dispatch concerning the awards.

That Banniza is doing some fine work with cutouts will be noted by the photo on this page. Take a look at the size of the one on the sidewalk in front of the theatre; also, the airplane idea in connection with Barthelmess in "Dawn Patrol." Striking effect, say we! Alright, Banniza, the Club knows that it can depend on you and friend Oscar, of Athens, to keep your brother showmen informed on what's doing in North Alabama. But how about the rest of you managers down that way? Are you going to let these two shoulder all the load? How about it, boys?

Sherred Ties With Veterans For Week Of Brisk Business

Splendid response attended a tie-up recently made by Carl B. Sherred, manager of the Mishler Theatre, Altoona, Pa., in connection with Veterans of Foreign Wars Week in his town. The picture selected was Jack Oakie in "June Moon" and the stunt proved a big draw for the house during the entire run.

Sherred arranged with a local newspaper for the publishing of an eight-page tab size insert to be distributed in the daily issue. This insert contained only news calculated to interest the Veterans and to stimulate attendance at the benefit performances. The advertising secured by the paper through the tie-up more than covered printing costs.

A corking good stunt, Sherred, and we'd like to be able to pass along more details to your brother members as to just what percentage all concerned gained at the close of the week. But you neglected to inform the Club just how you worked this out so we'll have to ask members to drop you a line for further information in case they wish to try a similar gag. Righto? And let the Club know what else you are doing down in Altoona.

Allen Gardner Busy With Three Houses; Fine Gag on "Skippy"

A collection of live-wire stunts is sent the Club by Allen E. Gardner, owner manager of the Granada Theatre, Stuart, Neb, who, although a recent member of this organization, has contributed indirectly through division managers for the past three years. He now has three houses of his own and admits that keeping busy is the one thing he does these days—but not too busy to let his brother showmen know what's going on.

How Gardner obtained a general pulpit endorsement on "Skippy" is interestingly told in his letter. For five days prior to playing this picture it steadily rained, his front was ruined, other advertising was out of the question, so he took the bull by the horns and called on every preacher in town with an invitation to attend a special showing. School professors were included as guests and every invitation was accepted. The ministers were so impressed with the picture that all of them made mention of it in the Sunday sermon and as a result Gardner had people at the show who had never before entered the theatre. As evidence he encloses a Mother's Day bulletin issued by one of the churches, and as it was written by a preacher we are quoting it:

SKIPPY

We desire to have every parent in this community see this picture. It is the cleanest and most instructive of any we have seen in years. The crying need in America, too, is the need of parents to know their children. No matter how hard boiled you may be or think you are, you'll feel a pull at your heart strings. Truly a picture of the average family life. A man wakes to the fact that he has been too busy to know his own son. Until he lost him. . . . Almost.

Boys, there's some catch lines in the above that would do credit to a p. a. and we believe you'll all agree that an endorsement of this kind, along with other mention made, went a long way toward helping Gardner over the top. And all because of a five-day rain. . . .

Al also stresses the magic connected with a cigarette gag he used when playing "Dishonored." On the Sunday prior to the showing he had a good-looking, well-built girl dressed in evening costume, with black mask stand in the lobby and pass out a cigarette-attached card to adults at the end of each show. The copy was built around: "What secret does the daring woman spy, X-27, find concealed in a cigarette. Learn the answer in ——." Copy at bottom of card credited a tobacco manufacturer with whom the tie-up was made at no cost to the theatre, except printing.

Gardner tells the Club that out his way heralds appear to have reached a stage of uselessness, that Rotos are oke, but that a novel assortment of throw-aways have proved the best selling power he's used in a long time. He blames chain store wide distribution of heralds as the means of lessening public interest in this form of advertising. All of which is very interesting to us, Al, and to your brother showmen.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.
—THANK YOU

BEST FORMS OF THEATRE ADVERTISING!

Bunny Bryan Carefully Analyzes His Views on the Subject!

Chick requests an article on "What You Consider the Most Valuable Form of Theatre Advertising and Why" and I suppose I could say in so many words "Newspaper advertising and publicity because this medium reaches the same constant readers day after day, constantly hammering home the message PLUS the many new readers the live or even average coverage newspaper must have to maintain its general advertising pull" but trailers and fronts and lobbies play such an important part in actual ticket selling, we trust you'll pardon our elaborating and qualifying our statements.

Successful Seat Selling

I believe most seasoned showmen agree that newspaper advertising and publicity is the very backbone of successful seat selling. That depends, of course, upon the territory, the newspaper or newspapers available, the type house or show being sold, the advisability and necessity of mass or class appeal and a dozen more facts that must be analyzed before the campaign or campaigns are definitely decided upon and set.

You may be operating in a resort section, where the year 'round residents are great newspaper readers in the off-season, but find very little time to either read newspapers or patronize your theatre in the season because they must "make hay while the sun shines" and work long hours, leaving them very little time for thorough newspaper reading or theatre-going. A quick analysis of a resort section would lead one to believe that newspaper advertising and publicity were the backbone of all theatre advertising in the off-season, but worth considerably less during the season. That's where Mr. Quick Analyzer would be slightly in error.

Suppose, for example, you were managing the Long Branch, N. J., Paramount, Long Branch, N. J. Long Branch is a popular summer resort with a year 'round population of 22,000. Sea Bright, Rumson and other nearby resorts and year 'round communities increase this population to approximately 35,000 (off-season). During the summer, the population of this territory increases to approximately 200,000. The local daily newspaper has, we'll say, a 10,000 circulation.

On the premise that many of this paper's readers are seasonably occupied and so neither newspaper readers nor potential theatre-goers, we will for the summer cut this 10,000 circulation in half, because of these lost readers BUT what about that 165,000 increase in population?

Let's be conservative, suppose we say that only twenty-five per cent of this population increase are potential theatre patrons. How are we going to reach them. Many of them will continue to read their hometown dailies, others will refrain from reading any newspapers while vacationing, but there must be at least twenty per cent or 33,000 vacationists interested enough in the national and local doings to purchase or pick up and read the *Long Branch Daily Record*, and if the theatre advertisements and publicity have sufficient appeal, the Paramount manager will not feel the *Daily Record's* loss of circulation but will, instead, benefit by the natural increase in circulation and reader interest resulting from this seasonal increase in population.

Now you're, in all probability, saying, but how does this manager reach the non-newspaper readers? By a campaign, that must be supplementary to his newspaper efforts. There are a thousand and one ways of getting your message across to the newcomers, practically all of them are tried and proven and known to all seasoned managers and publicity men.

I have deliberately selected a resort town condition to make my point because of the apparent weakness of newspaper effort in resorts at first glance. If newspaper advertising and publicity is the most valuable in resort towns with their constantly shifting population and changing newspaper pull, it certainly must be far in the lead in industrial, farming or year 'round communities. Here's why, and this is all based upon the average newspaper premise, the newspaper with the average make-up and reader interest and the average circulation, for after all, there are many exceptions to any rule, and we must discuss anything on the basis of the average.

The newspaper goes into the hands of its readers with a maximum amount of reader interest. It is news of the happenings, the comings and goings, the possibilities, the realities of life in that community and a hundred more, for the A P service encircles the globe. The on-the-job theatre manager can, with the proper co-operation on the part of the newspaper, make his advertisements and his publiicty so interesting that it will sell more newspapers and so sell more seats.

The morning newspaper is read by the man and woman, boy and girl when they are going to work. That theatre ad or publicity can be made to start its pull right then. Mr. A can be sold strongly enough to invite Miss B to attend the theatre that night with him. Miss B can become so interested in, we'll say Maurice Chevalier in "The Smiling Lieutenant" coming to the Staten Island Paramount she will suggest a show to her boy friend. Mrs. C, sitting at home, will hurry through her household duties in order to be able to see "The Perils of Pauline" at the Mayfair.

The afternoon newspaper starts its pull with the first edition and continues on through until the last extra. It goes into the home and into the hands of many readers when they are still endeavoring to formulate their plans for the evenings. It can have a definite, right now pull.

Teaser Campaigns

So much for the right now pull of theatre advertising and publicity in newspapers. I've said nothing about the advance interest possible to arouse by clever teaser campaigns or publicity breaks planted far enough in advance to arouse interest and create desire. The American public was hungry for Marlene Dietrich in her first American made picture, mainly because of the reams and reams of newspaper publicity they had read about her. She was sold before "Morocco" was released.

No maximum box-office pull can be obtained by the average show in the average town without a good newspaper campaign, in the writer's belief.

Did I hear someone say "Suppose you have no newspaper available, what then?"

Very few towns are so small as to be without, at least a weekly newspaper, and, by the way, don't ever discount the value of a good weekly, as they are read from cover to cover. However, should you have no newspapers, then, you must, of necessity, rely upon your screen, your front and exploitation suitable to your community.

Aside, from the newspaper, the writer would be rather inclined to give the screen preferance over all other media. You are selling to an amusement conscious type when you sell properly from the screen. You are not, however, reaching out and creating new theatre-goers, as you can do with newspapers and good fronts.

Having glanced over this "Additional Epistle to Those Anxious to Sell More Tickets" the writer wonders if he will not be accused of press agenting newspapers. Maybe so, but, at any rate, you've got an elaborated opinion based upon actual experience.

After last week's start, we follow this discussion right up with two more able showmen viewpoints. Jeff Lazarus, publicity director for the new Hughes-Franklin Circuit on the west coast and formerly affiliated with Frank Whitbeck at Fox W-C. Then we also give the floor to Bunny Bryan, publicity director for the Jersey-Publix theatres.

Jeff surprised us by coming back with one of those "short and snappy" articles, while Bryan went to the trouble of setting forth certain examples of what he wanted to get across.

Both of these slants are valuable and should make important contributions to the series as a whole.

Next week we will continue with several more views on the subject.

Jeff Lazarus Is Another To Place Faith in Newspapers!

I have a request from you asking that I put on paper what I think is the best form of theatre advertising, and why. This is not so easy to answer as might appear.

A theatre can advertise in newspapers, over the radio, via billboards, on its screen and on its "front." All of these have their particular purpose and unquestioned circulations. Each one requires its own treatment, and in turn, entails a different cost. The resulting variant of price per prospect makes the value question difficult, both to distinguish and determine . . . Personally, I would try to use them all in any operation I might have.

If, however, by some freak of circumstance, I was forced to select one of them and at the same time sacrifice all others, I believe I would pick newspapers. Newspapers have a maximum circulation at a minimum price; they have the weight of accepted authority behind them; they get into the homes; they await the reader's leisure, unlike the radio which one must catch at *its* convenience, or not at all; they are the accepted source of information in the sense that the average person, desirous of learning what picture is where, *will* peruse the drama page of his daily newspaper; and by grouping the general information about all the shows in a given town on that drama page, in the company of interesting copy, photographs and feature columns, they have the acknoweldged Forum on the subject of what's going on in the amusement world.

In the advertising budget of almost all advertisers in this country, newspapers come first. Radio is pressing them hard in some instances and we have all of us occasionally done things on our screens or in show windows of co-operating merchants, with ballyhoos, or elsewhere, which created temporary sensations; but the one best day-in-and-day-out opportunity to send a changing and current message to a cross-section of your public, with a fair expectation of having it seen by a maximum number of people, remains the columns of local newspapers.

There are some newspapers so badly edited, or so poorly circulated that they do not deserve to be included in the above category. Fortunately they are so far in the minority that, in this analysis, we can ignore them.

THANK ORLOVE FOR THIS ONE!

You can work out all the queer twists in the world to get the kids into your theatre, but when it comes to starting the kids, and the whole darn town, too, gabbing about YOUR theatres, then you can strut around with your chest stuck out a mile and crow as long and as loud as you wish. It will be coming to you, and how.

Louis Orlove, energetic manager of the Uptown Theatre in Milwaukee, Wis., pulled one of the real nifties of the year by erecting a shower alongside of his theatre so the kids can come 'round in their bathing suits and cool off.

His theatre could never afford to spend the money for paid advertising that they secured through free publicity by reason of this timely and showmanlike stunt. And the way the whole community has been talking ever since he started the kids' free shower is again worth the weight of a couple a dozen of those youngsters in gold.

We'll tell you more about this latest Orlove idea in the next issue, providing it arrives in time. But take our word for it, it's a corker.

Splendid Work Done By Harry Gammett Boosts His Receipts

The splendid campaigns, one on "Front Page" and one on "Indiscreet," were recently made by Harry Gammett, manager of the Globe Theatre, Bethlehem, Pa., which went a long way toward making the box office of this house hum with activity. Harry does not claim any originality for any of the stunts he employed but we believe the angles by which they were handled prove very interesting to all Club members.

With "Front Page" Gammett made a successful tie-up with his local newspaper and a number of merchants, getting a full co-op page gratis to the theatre. Each merchant gave a limited number of passes to the first purchasers of "Front Page" bargains. In addition, he had the front page of one issue, imprinted in red with "Don't Miss Front Page at the Globe . . ." delivered in all surrounding towns; also, copies of a regular evening edition with the same imprint, were delivered house to house and store to store in the city. Three sandwich men were also sent out, each with one word of the title on the front of sign and catchlines, date of show and name of theatre on rear of board. Advertising was also arranged for tire covers on taxis and private cars. The newspaper generously co-operated with readers and a cut showing how front of New York Rivoli appeared when the picture played that house. A novelty ad, in the form of a sensational front page make-up, was also run in advance of the showing.

On "Indiscreet" Harry secured a window in a leading department store at one of the principal intersections in the city, this store having never subscribed but once before to this type of exploitation. It was a tie-up with photos of gowns worn by Miss Swanson and the paper gave Gammett a fine break by reproducing a photo of the window, together with a story which brought out the fact that the star was making a screen appearance at the Globe. The cut and story ran three columns by 6 inches. Readers will note the attractiveness of the display by the accompanying photo. The photos used in the window were colored ones obtained from the New York United Artists office and he had them mounted in the frames.

We are also reproducing on this page a photo of a stunt which Gammett tells us attracted plenty of attention when he played "Dracula." The figure you see in the photo appeared on Bethlehem streets with green grease paint on his face and green powder over same. His lips were painted red to carry out the vampire theme. From time to time he would spread the wings of the cape and display the lettering. It made them talk, says Harry, and as a result "Dracula" had a very successful opening. Three days preceding the opening of this picture one of the loud-speaker calliopes was employed for another street ballyhoo.

Good work, Harry, and it is the Club's sincere wish that the Summer be as productive of good business for you as has this Spring. Continue to keep us informed about show-selling down your way and give the Club's regards to Frank Mickley when you see him. We know that you are both busy managers but we're going to count on support from you both for future contributions to these columns.

Return Of "Name" Attractions Seen; Some Publicity Tips

The build-up of an orchestra leader and orchestra when billed at the World Theatre, Omaha, Neb., and the attendant sell-out of the attraction, is interesting in view of the fact that there appears to be a return of the "name" movement on at this time. In this instance, credit is bestowed upon Manager William Miskell and District Advertising Manager Irving Waterstreet. It is a splendid example of what advertising and publicity will accomplish in the way of putting over a comparatively unknown personality.

Outside of a few night-owls who sat up late enough to hear Duke Ellington broadcast from the Cotton Club in New York City, practically no one in Omaha ever heard of him. For the first move a publicity tie-up was made with a leading newspaper to sponsor the orchestra's appearance at a Milk and Ice Fund benefit. This netted a total of 1,610 lines and eight-column heads in preferred positions. Other stunts included the analyzation of Ellington's handwriting; the placing of a bet that Ellington would make so much money he couldn't carry it off the stage (the gag being that he was paid with a sack full of pennies) and as a forfeit he played a piano on a flat truck at a busy street intersection; 9 music store tie-ups and a 72 x 33 foot banner, and the advance showing of a talking short made by Ellington.

The above is just a tip-off of what can be done to build up an unknown name and it is the Club's belief that if this return-of-the-name-movement gathers sufficient headway a few of these gags may become useful to its members. For this reason it is set forth at this particular time. The Club would like to hear of more experiences along this line, so shoot in your ideas, boys.

ED. J. CANGLEY Says:

"Have been a member of your 'ROUND TABLE CLUB' practically since its inception, am a constant reader of other managers' ideas, and have derived much pleasure and many workable ideas from same."

Manager, Tioga Theatre, Oswego, N. Y.

Kerasotes Stages Chaplin Ballyhoo That Made Record

At a total cost of but twenty-five dollars Gus Kerasotes, manager of the Senate Theatre, Springfield, Ill., staged a Chaplin ballyhoo on "City Lights" that helped this house hang up an attendance record for the week's run. And while the Club is on this particular subject it wants to mention that credit is also due Dave Jones, the above-named manager's able assistant.

With a local newspaper sponsoring the event Kerasotes put on a Chaplin make-up contest that had the entire downtown section of the city laughing their heads off. On Saturday, at noon time, the kiddie contestants gathered at the newspaper office just before the opening of the theatre. They were then formed for a single file parade and preceded by motorcycle police escort marched through the business district during lunch hour, just when everyone was quitting work for the day. A ballyhoo car was placed between the marchers and the police escort and Gus states the sidewalks were lined with circus day crowds. The parade then marched to the theatre where they were lined up on the stage for judging the best make-up. The prizes were turned over to the newspaper and each day during the week the paper carried generous readers to build up interest in the coming event. In addition to the prizes, all boys who marched received a free ticket to the show. The accompanying photos will give you an idea of the large number of contestants and how the winners looked on the stage.

Go To Church This Morning
And Take Your Entire Family
THIS IS EASTER
FOX LINCOLN
Springfield's Favorite Theatre
THE PANIC STARTING HERE TODAY
'Lights' Nicks Chi Record
CHICAGO IS NOT THE ONLY CITY THAT KNOWS A GOOD PICTURE WHEN IT SEES ONE
SPRINGFIELD
GIVES CHAPLIN HIS GREATEST WELCOME
Yesterday crowds jammed Monroe Street—they came from everywhere—it was as if all Springfield had declared a holiday and rushed to see this new laugh riot!
CHARLIE
CHAPLIN
'City Lights'
Adults . . 50c
Children . 15c
KERASOTES BROS.
SENATE

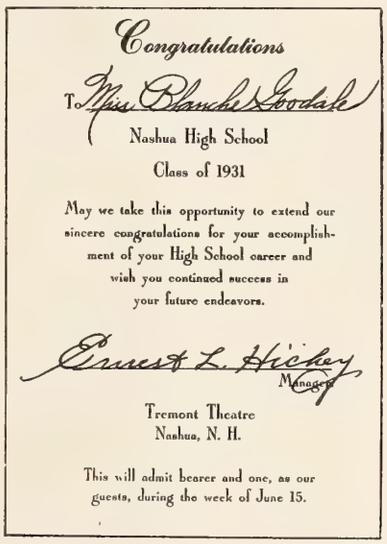
We also want to call attention to the type of newspaper advertising being turned out by Springfield theatres. Note the copy at top of one ad reading "Go to Church This Morning—and Take Your Entire Family. This Is Easter." And in another: "Chicago Is Not the Only City that Knows a Good Picture When It Sees One." The record Chicago gross on "City Lights" is boxed in the upper left of the ad. This is corking copy in both of these ads and the Club takes pleasure in presenting it to its members.

Ballyhooing, according to many uninformed experts, is a dead issue in show-business, yet if those experts were to go through the experience of running a theatre in an average small town or city, they would be surprised to learn how much strength is placed in these novel interest-attracting gags when they are pulled at intervals. It is the constant plugging of time-worn gags that takes the kick out of them.

HICKEY'S GRADUATION CARD!

Ernest L. Hickey, manager of the Mort Shea houses in Nashua, N. H., never yet let an opportunity slip by to capitalize on a timely situation, and this graduation stunt is typical of his usual activities.

Every member of the graduation class at high school received one of these neat invitations and congratulation cards. The general layout, as well as the text, were all befitting of the occasion. Ernest certainly knows how to surround his ideas in the proper dress. The reason we make mention of this is because so many other managers have used ideas along these lines, but, unfortunately, the invitation card was poorly laid out or printed and therefore detracted from the success of the stunt.


Congratulations
To Miss Blanche Goodale
Nashua High School
Class of 1931
May we take this opportunity to extend our sincere congratulations for your accomplishment of your High School career and wish you continued success in your future endeavors.
Ernest L. Hickey
Manager
Tremont Theatre
Nashua, N. H.
This will admit bearer and one, as our guests, during the week of June 15.

We have published many forms of cards for graduation purposes and this one should be "clocked" in your ticker file for future reference. Those who make it a point to keep records of this odd slant on showmanship always know where to find an idea when they are in need of one.

Laby Used Crying Towels For Patrons To Plug 'East Lynne'

A couple of weeks ago your chairman wrote a letter of thanks to G. Laby, Washington St. Olympia Theatre, Boston, Mass., acknowledging a new members drive he recently made which netted the Club about twenty new names. But while we were writing him we couldn't very well tell his fellow members that he very effectively used a neat little red-bordered "crying towel" when he played "East Lynne." The towel was enclosed in a transparent paper envelope and the latter carried the message: "Weep With Ann Harding In the Screen's Supreme Success" —with theatre ad at bottom. The Club can put you in touch with the source of this kind of material if you care to know, or drop a line to Laby and he'll tell you.

Pay Day Letter Gag Proves a Good Trade Boost For Alexander

Pay day in department stores and among the several shoe factories in his community was used to good advantage in exploiting "Honor Among Lovers" by L. Alexander, manager of the Rivoli Theatre, Roxbury, Mass.

On the pay day before the play date arrangements were made to hand each employees an envelope containing a copy of the letter we are reproducing. The envelope was addressed in large type "GIRLS," and in smaller italics, "Suppose Your Boss Dictated This Letter to You." Heading the letter is: "And If Your Boss Were Young, Wealthy, and Handsome . . . Would You Believe There's Honor Among Lovers?"

The letter went on to state that the writer was not the marrying kind and that his code was to be true as long as love lasts. It ended with a refusal to marry the girl but intimated willingness to continue the affair even after the girl was married to another.

Alexander also had a cut-out made in the shape of a bottle with a still of Charles Ruggles, calling attention that Charles Ruggles was not interested in Lovers, but in something else. Both went over big, he tells us, and helped put the house over the week he played this picture.

Good work, Alex, and the Club hopes that you will continue to let it know all you are doing in the way of boosting receipts at the Rivoli.

DON'T DELAY TOO LONG!

"In time of peace, prepare for war" someone once chirped, so we'll chirp along and suggest that in slow, summer days, prepare for the busy fall and winter season.

Wouldn't it be a good idea to look the house over during July with a view of possibly improving its appearance when your new season gets under way?

Planning on changes for the front, the marquee, the lighting, the lobby frames, and so on right through from front to back. Why let it go until late August when you may be rushed on preparations for opening the greater movie season through extensive publicity and advertising campaigns.

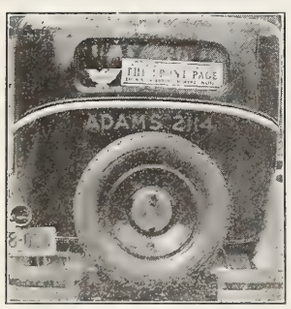
Your janitorial crew can be used to good advantage during the warm weeks to come while the furnace and boilers are off their shoulders. They could be spending some time on cleaning old bulbs, redipping, painting and touching up display frames, etc. Or a complete relamping of those hard-to-reach coves. Lower the hanging fixtures. Waterproofing the marquee roofs, going through the hanging ceiling for a complete clean-up.

The coal storage bins must be put in shape to receive the winter's supply of fuel. Boilers should be cleaned out and conditioned for service before cool weather arrives.

The alert manager NEVER leaves these things go until the last moment, that's why he's alert. Any manager who neglects his house or waits emergencies to prove how fast he can attend to them will never make a district or division managership. To be one of the latter you must be an executive, and executives know how to plan their work in advance and to anticipate trouble before it gets them into a jam.

Taxi Banner Plays Important Part In Caldwell Campaign

We don't know how many taxi-cabs are in his city, but it is a fact that 100 of them recently assisted Wally Caldwell, manager of the Valentine Theatre, in a part of his exploitation campaign on "Front Page." Wally made arrangements with one of the big fleet owners to carry a streamer, such as you will see in the accompany photo, on the rear window of each cab. The sign announced to all Toledo that the picture was playing at the Valentine NOW. The strips remained on the cabs during the entire week's engagement of the picture.



Taxis do circulate, Wally, and circulation of your message was what you wanted, wasn't it? Glad to hear that the gag helped swell attendance at your house.

Taxi tie-ups, like most everything else, cannot be used too often. You know you would soon tire of ham and eggs if you had it fed to you every other day. The same applies to exploitation and tie-ups. Taxis used for this sort of co-operative advertising should not be utilized for any one theatre more than about once in a month. Then it can be emphasized.

Ewing Gains New Patrons Through Use Of Novel Gag

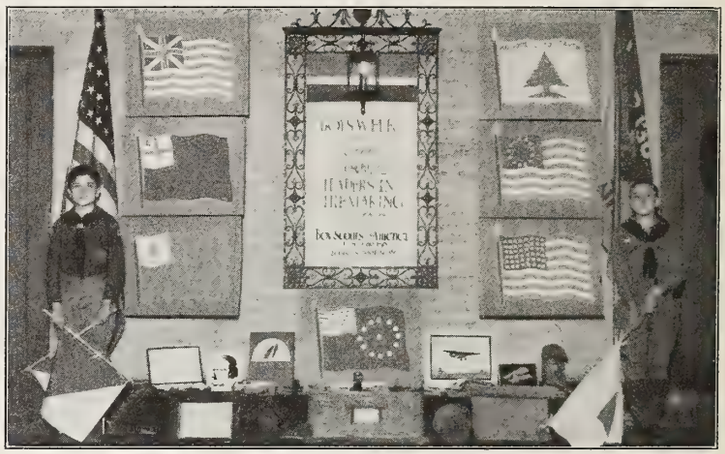
During Anniversary Week the stunt which proved most productive in the way of city-wide publicity for J. C. Ewing, manager of the Colonial, Watertown, S. D., was a story in the paper calling attention to the fact that any citizen who had never seen a talking picture would be admitted that week free of charge. This also applied to the Lyric in Watertown, managed by Percy Long. Both houses entertained over a hundred potential new patrons during the week.

Ewing also used a co-op truck on "It Pays to Advertise" to excellent returns. Copy tie-in was the filling in of slogans used by the merchants whose ads appeared in the truck. Ewing is also using a "railroad" herald for mailing outside the city which is going over well. It is in the form of a railroad ticket and is given circulation within a radius of 35 miles. Courtesy of a free "excursion" ticket is extended through a written notice on back of the herald. Percy Long is responsible for the copy on herald calling attention to "points of interest."

The Club is glad to hear that the above worked out so nicely for you and Long, J. C., and thank you for passing them along. Let us hear from you again in the near future.

Bill Brown Makes Successful Tie-Up With Local Scouts

In conjunction with Boys' Week, William Brown, manager of the Fox-Marboro Theatre, Brooklyn, N. Y., arranged with a local troop of Boy Scouts for the loan of a complete set of Scout artcraft for a foyer display when he played "Leaders In the Making," a picture of Scout life at camp. Two Boy Scouts were detailed to act as guards and stood on each side of the display during both matinees and evenings.



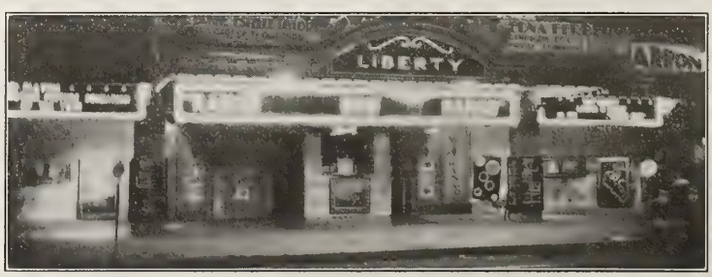
Boys' Week ran from April 25th to May 2nd and we think that this one will serve to file away for future use inasmuch as Brown tells us the display was used the entire week and attracted considerable attention. We are reproducing a photo of the artcraft collection so that you may see how it was arranged. Thanks, Bill, for your contribution.

J. J. Dempsey's Dog Contest Good Stunt On "Devil To Pay"

Much interest was taken in a recent newspaper contest arranged by J. J. Dempsey, manager of the Strand Theatre, Lowell, Mass., which turned out to be a real trade puller for this house. Ronald Colman in "Devil to Pay" was booked for the Strand and Dempsey seized upon the idea of giving away a brother of the wire haired fox terrier owned by the star. Any boy or girl under 16 years of age could compete for the dog by writing a letter to the theatre on "Why I Would Like to Own a Dog," the animal to be awarded to the writer of the best letter. To the writers of the next twenty best letters the Strand stated that it would award two guest tickets good for the following week.

The Club has Dempsey's newspaper clippings at hand and believe us when we tell you that the papers splendidly co-operated in the matter of publicity for the stunt. There are several two-column stories, photos of Colman and his dog and as a wind-up, it published the story and photo of the winner and his dog. The wire hair fox is a popular pet these days and a stunt of this kind is bound to get public interest. And what youngster isn't interested in owning a good dog? Thanks, J. J., for remembering the Club.

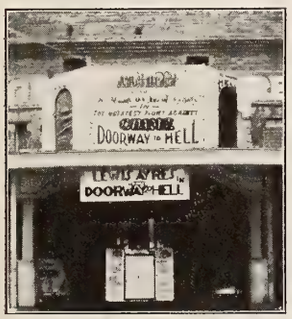
AN ATTRACTIVE FRONT ON "RANGO"!



One of the last of many successful campaigns put over by Ed C. Schmadeka before he left his post as manager of the Liberty Theatre, Lewiston, Idaho, was in connection with the showing of "Rango." Note the effective marquee sign and attractive lobby displays.

Oliver Arranges Atmospheric Set On 'Doorway To Hell'

His conception of what "The Doorway to Hell" looked like aroused a lot of public interest when Charles J. Oliver, manager of the Gem Theatre, Prescott, Ark., played the picture bearing the foregoing title. You will note by the accompanying photo that a stone work-effect set was built on top of the marquee, with doors at both sides. The doorways were covered with red crepe paper and for night display a red light was placed at the back of each entrance. We don't know whether the photo is clear enough for you to see the devils, but there's one at each door, painted red and made from compo-board. The banner-cloth sign reads: "Lew Ayres, Star of 'All Quiet' in the Greatest Fight Against Crime, the 'Doorway to Hell'."



Oliver tells the Club the above worked for him so he's passing it along with a hope that some other member will want to use the gag.

Did you, or did you not send in that membership application, Charles? We cannot seem to locate same in our files. Next time you write, will you let us know? And thanks for the above contribution.

Louis Stein Sends A Dandy Stimulant For Summer Season

Promotion of a club whereby members become entitled to free lessons in dancing or musical instruction is proving a corking means of sustaining attendance through the summer months for Lou Stein, manager of the Ritz Theatre, Newark, N. J.

He has made a tie-up with a local school of recognized importance in the teaching of dancing and music, whereby the kiddies who attend Saturday afternoon performances are entitled to take a free lesson. They are given a card, which bears numbers from 1 to 12. These are punched each time a theatre admission is purchased. Every punch permits the holder to receive a free lesson. The school pays the entire cost of the stunt, including printing cost of cards and leaflets. Incidentally, a statement on the card reads to the effect that members must attend ten out of the twelve Saturday matinees in order to participate in a free matinee. It also states that it is not necessary to own an instrument at time of entry and calls attention to choice of lessons.

The school accepts the tie-up chiefly because it keeps the ball rolling through the dull season, gives it publicity and a future opportunity to obtain permanent paying pupils at the start of the September season. This looks like a corker, Lou, and we are cheerfully passing it along for the benefit of your brother Round Tablers. As you state, the kid actually gets a dollar lesson in lieu of a kiddie admission, and that ought to prove interesting to the musically inclined. And what youngster isn't interested in some kind of musical instrument, or dancing? Don't stop with this one, Lou, but shoot some more along as soon as you can get to it.

A MIDNIGHT PREMIERE IN CLEVELAND

M. A. Malaney, of the Loew-Cleveland forces, engineered the Midnight Premiere of "City Lights" at the Loew-Stillman Theatre. It was attended by an elaborate campaign which included many novel stunts such as the impersonator shown in the above photo.

COUNTRY CLUB TIE-UPS!

Although every other source has been contacted and re-contacted time and again, the golf and country clubs have been a little outside the usual line of theatre exploitation.

Now along comes the golf shorts which opens up this angle to theatre, and as to be expected, they are taking full advantage of the situation. Here it is but a short time since these golf subjects were released and we are swamped with country club-golf tournament tie-ups of all sorts. And the best part of it all, is the fact that they work out well for everyone concerned.

Charlie Carroll's tournament for the Stanley Theatre in Jersey City has gone over with a bang. We told you about the event prior to the actual tournament some time ago. Now we hear from Ralph Cokian, youthful, but dynamic advertising director for the Fourth Avenue Amusement Co. of Indiana, who, with the aid of tear sheets and clippings, proves how effective a similar tournament was for their Indiana Theatre in Marion.

He worked his tournament campaign in conjunction with the Junior Association of Commerce, a live-wire body of business men, and between them they work up sufficient interest to bring every golfer (and near golfer) out on the course for the qualifying round. After turning in their score cards they were made up into foursomes as equally matched as their qualifying round indicated.

This stunt had the entire county talking and proved an exceptionally fine plug for the Bobbie Jones series. As for the free publicity secured through the local papers, a rough estimate from the clipping sent us shows about 1700 lines of reader items pertaining to the tournament. Now "ain't that sumpin'?"

Other theatres showing, or expecting to show, the Jones or other golf series should give this slant plenty of serious thought. It certainly opens up a new avenue of exploitation to the live-wire manager who wants to capitalize on a short subject well worth the effort.

More information and details about this form of tie-up will be made available from week to week as we recount the activities of those showmen who are putting them over successfully. Don't pass up this angle.

Thanks a lot Cokain for passing along the clippings, etc., on your great tournament. If any of the members write direct for further dope, please oblige by helping them out.

Kelly Ballyhoo On "Charley's Aunt" A Great Help, He says

The man dressed up in woman's clothes gag was an excellent helpmate for S. R. O. business on "Charley's Aunt," writes James A. Kelly, manager of the Smoot Theatre, Parkersburg, W. Va. Kelly tells us that he worked this ballyhoo on the Saturday before playing the picture, especial attention being given to all five and ten-cent stores and other busy merchandising centers. It proved a hilarious laugh-getter and James uses the personal pronoun when he says: "I clowned it quite extensively." Now we ask you, Kelly, is the accompanying photo one of yourself? If so, tip off your brother members so they'll know what a good make-up artist you may be when they see another photo which you have in mind to send the Club for its files.

Just as we said a few pages back in the Kerasotes story, this kind of theatre ballyhooing is going strong for many a theatre and will continue to do so as long as the showmen keep on originating new and novel ideas to keep up the patrons' interests in what is going on theatrically in the town.

Small town and city situations cannot be compared to big city conditions. The larger city grows blase, it is true, and street ballyhoos are not taken any too seriously or otherwise. But in the smaller communities, there are few things in the course of a day to attract any too much attention, that is one of the reasons why these laugh-provokers click most of the time and really attract business to the box office. We should hate to see the day when theatre exploitation ends up in lobby displays and programs. It would be like taking the life-blood from the institution of entertainment to deprive it of the many odd twists which come through exploitation and ballyhooing and we feel sure that certain publics would miss the stunts to the same degree that the loss would be felt by the theatre.

AND NOW IT IS — COWS!!!

We've all heard about popularity contests, kiddie contests, dancing contests, singing contests and other varieties of contests, but it remained for Manager L'Esperance of the Fox California Theatre in San Diego, Cal., to put over a cow-milking contest.

Yep! Them's what we said. A cow-milking contest. And with real honest-to-goodness cows, too. Then to make it still more entertaining and novel, L'Esperance restricted the contestants to women only.

A tie-up with a local dairy farm turned the trick and besides the dairy outfit ballyhooed the town and suburbs with a fleet of their trucks led by a big van containing several live cows. Also, a peach of a lobby display in which they faithfully promised "real, live cows" for the contest.

Need we add that they received some great publicity breaks, plus a packed house? You figure it out for yourself.

Archibald Plugged Produce Dealers On "Lemon Of Orange"

In order to build up additional interest in his attraction, "Mr. Lemon of Orange," R. E. Archibald, manager of the Fox Orpheum Theatre in Pocatello, Idaho, made an arrangement through the local produce dealers for an orange-lemon week in which all of the grocers were given a discount on such produce providing they featured this particular week in connection with the showing of the picture at the theatre.

He cemented the tie-up so strongly that it was the topic of conversation throughout the town for not only the run of the picture, but for several weeks after, which constitutes mighty good plugging for any house.

As far as the theatre end was concerned, we show you here the photograph of how he dressed up the front which is quite limited in space and must therefore be arranged to fit the small confines of his entrance. In addition a most attractive display on the inside of the lobby consisting of neatly arranged crepe paper banners, tinsel, the word "Sunkist" on the oranges and a display of the fruit itself.

We get quite a kick out of broadcasting Mr. Archibald's activities because they carry such a decidedly novel slant and this one is no exception.

It might also be well to keep in mind that these produce dealers are just as anxious for a tie-up as the drug store on the corner or the ice cream parlor up the street, but if you pass them by, you are passing by a great bet and you ought to dope out some ways and means of getting them interested in the theatre's activities. In fact, any plans which direct attention to the theatre and its attractions is good merchandising in any man's town.

We'll be telling you more about R. E. Archibald in early issues of the Club pages and we feel certain that he will continue to keep us posted on his fine show-selling.

Foster Remembers Mother's Day And B. O. Reaps Reward

Just to let the Club know that he's taking advantage of every opportunity which presents itself to promote good will and publicity for his house G. H. Foster, manager of the Kenton Theatre, Kenton, Ohio, sends along a clipping from his local newspaper giving an account of a Mothers' Day observance. The account goes on to state that twenty-two mothers, 70 years and over, were guests of Warner Bros. Kenton at the Second Annual Mothers' Day observance. Names of those who attended the showing were published. Good work, G. H., and we note that the paper nicely played up your work on the above. Just another example of free space plus good will, boys, so go to it! Get yours.

Hobby Puts Over A Tough One And Wins Out at B. O.

Booked during Holy Week and offering but little in the way of exploitation values, "The W Plan" was put over the top in corking style by Jack L. Hobby, manager of the RKO Victory Theatre, Providence, R. I., after thoroughly dissecting same for possible angles to sell to his community. The sum total of his efforts will be seen in his statement that despite the off-week, business developed to an extent that was gratifying to all concerned.

The campaign consisted of the following items:

200 one-sheets (illustrated) sniped in prominent windows throughout the city; 10,000 exchange heralds, given careful distribution house-to-house; two large 10 x 20 feet banners, hung from the upright sign in front of the theatre; one 24-sheet head over entrance of theatre at sidewalk; five American Legion Bugle and Drum Corps, appearing and performing on theatre stage (two of them composed entirely of women); newspaper publicity in connection with the appearance of drum corps, and the running of a novelty ad, giving a personal endorsement to the picture.

Otherwise, says Hobby, very little was done; but, from what we learn, plenty to bring a very satisfactory return from this foreign-made picture and this Club member is to be commended for putting it over. Incidentally, Jack, accept the Club congratulations for winning that $50 check and trip to Boston on the "Dirigible" contest, and be sure to keep us posted as to what you are doing over in Providence.

Schlatten's Finger Print Club Boosts Trade For A Serial

The kiddies literally swamped the lobby to join a "Finger Print Club" which was used to boost business for the serial "Finger Prints," writes M. Schlatten, manager of the Majestic Theatre, New York City. And believe it or not, he states, after this manager thought up the idea he saw the same plan outlined in a press book.

At any rate, the idea behind the Club is to promote kiddie attendance on Saturday morning matinees throughout the ten episodes of the picture. A card is issued to each kid and bears a print of the fingers as a supposed means of identification. Schlatten also ran a trailer in connection with the Club idea which stated that all children attending the first nine episodes would be admitted free of charge to the tenth.

Alright, Schlatten, we'll let you and the press book wrestle for honors on this one and will pass the idea along for some other member to use. Press book or otherwise, as long as it got the business it rates space in these columns. Let the Club know what else is doing on show-selling up your way.

COVERED WAGONS IN ALABAMA

When Earle Oscar played the "Big Trail" at the Ritz Theatre, Athens, Ala., a street ballyhoo consisting of a covered wagon, five riders dressed in regulation Western style and a lone dog proved an effective means of arousing public interest.

Hillyer's Campaign Builds Up Theatre Held In Disrepute

Building up patronage of a theatre held in disrepute is a subject which has come in for considerable discussion on these pages, but as it is one which will continue to arise just as long as a situation produces the combination of an incapable manager plus the booking of inferior entertainment, the Club will continue to consider a condition of this sort vital to brother members—for who knows just when the word will come: "You are to be transferred to such and such a house. It's run down and we want you to build it up."

Downs Theatre
WED-THU
April 1-2
The Smashing Newspaper Sensation that has taken the country by storm!
'NOW PRINT THIS — you've blighted a million lives with your brutal business—let's see what you'll do when you, your wife, your best friend are dragged into your 'Scandal Sheet!"
One dramatic thrill after another holds you spellbound as "Scandal Sheet" unfolds its amazing story.
George Bancroft
"SCANDAL SHEET"
A PARAMOUNT PICTURE
Told with a superb cast of stars—
KAY FRANCIS
CLIVE BROOK
REGIS TOOMEY
JACKIE SEARL
Lucien Littlefield
Added Units:
"A BROADWAY ROMEO"
Paramount Sound News
7:30-9:15
10-35c

The case we have in mind at this writing is related to the Club by M. N. Hillyer, manager of the Downs Theatre, Downs, Kan., who, seeing the house for the first time took over the entire responsibility of film buying, booking, advertising, exploitation and house management—all in a single day.

It did not take Hillyer long to discover that business was terrible. The house had been brutally run down and townspeople nursed a long-standing attitude that good entertainment simply couldn't be presented in the local theatre. Concrete roads, autos, and better shows were luring them to other theatres as far as twenty miles away. And these houses had superior sound equipment and circuit connections. Moreover, Hillyer found that among his handicaps there existed among a certain element in the community an almost unbelievable attitude of opposition to all motion pictures, a feeling of such force that it presented a real problem. It was a situation which demanded diversified treatment of exploitation ideas in a limited field.

As a part of a campaign to break down opposition to the notion that "no pictures were worth seeing," Hillyer presented "Outward Bound," a picture which members will recall as having a distinct appeal to a critical element. In a generous three-column ad he signed a personal endorsement of the film, outlined the plot and also featured excerpts from reviews of well known first-night critics. Prior to the ad a series of teasers were spotted a week in advance on every page of the local paper. A herald was also treated in the general mood of the campaign. Especial attention was given to personal messages directed toward the so-called "reform" element.

Some of the above may sound trite to some seasoned showmen in the big cities, but the point we stress here is that Downs is a small community—less than 2,000 population—and Hillyer's methods plus the generous space used in newspaper advertising in a community of this size, appear worthy of comment. We are reproducing some of the ads which accompanied his letter. Thanks, M. N., for sending this in. We are sure that the enterprise you are displaying will put you over the top. And let's hear from you some more.

Material continues to reach Club headquarters without proper identification, especially photos and newspaper tear sheets. PLEASE make it a point to write your name and theatre address on such material so as to help us keep it from being lost.

Photos to be returned, must be marked accordingly. They will be mailed back as soon as cuts have been made and the story prepared for publication.

Your co-operation on these matters will be appreciated.

WEATHER NOTE

When the thermom hit 93 on Saturday an enterprising movie house owner on 8th Avenue had a signmaker rush over a sign reading: "It is 40 degrees cooler in here!"

The sign enticed Lou Holtz, who ankled into the theatre only to be struck in the face by a rush of hot wind. On his way out he saw a prostrate man on the floor.

"Who's that guy?" asked Holtzie.

"That," was the reply devastating, "is the theatre owner!"

—*Winchell, N. Y. Mirror.*

Yearning For Radio Set Brings 20,000 Ballots To Yurman

A tie-up with a neighborhood home furnishing store, with a modern radio set as the stake, netted an excellent return at the B. O. for Jules Yurman, manager of the Manhattan Theatre, New York City.

The stunt was put under way four weeks prior to making the award and at the time it closed Yurman tells the Club there were 20,000 participants, or, at least, that many ballots to testify to local interest in the possession of the radio. But one condition was imposed—that of attending the theatre on the night award was made. The store donated the set.

Well, Jules, that's a lot of votes, say we. It almost makes us want to get in the radio business. The Club is glad to know that this gag went over so nicely and thanks for passing it along to your associates.

It's a hard proposition to put over exploitation in a city like New York, as any local showman can tell you. That is why we grasp every possible opportunity of passing along the activities of these city managers. Let's hope we get lots more, not only from Yurman, but others as well.

MONDAY and TUESDAY, March 16-17.

"Together Forever!—Tonight at Midnight."

WARNER BROS.

Present the Strangest Story Ever Told—

DOUGLAS FAIRBANKS, Jr. — HELEN CHANDLER — LESLIE HOWARD — BERYL MERCER — ALEC B. FRANCIS

in

OUTWARD BOUND

Heavenly Picture of a Heavenly Hell

TO OUR PATRONS.—

Last fall, I saw "Outward Bound" at the Warner Theatre in New York City. I left the performance conscious of having witnessed the most moving and powerfully significant thing the present generation has brought forth. It stands as a triumph of screen drama.....sincerely and sensitively produced..... a film play above criticism or reproach. It represents a challenge to people of all classes and creeds, for tolerance, sympathy and understanding.

We present "Outward Bound" in Downs in a spirit of keeping faith, and urge every man and woman who believes, or doesn't believe, that the motion picture can achieve true greatness, to see this masterful drama. Its sheer simplicity of production, characterization and story is beyond description.....something to remember for weeks.

M. N. Hillyer, Mgr.

Mordaunt Hall, famous critics of the New York Times:—

"When the picture came to an end, there was a genuine outburst of applause.....It was a memorable evening, a picture that sends one away deeply moved.....One felt that the men and women present were more kindly on leaving the theatre than when they entered."

Solley And Hart Turn Out A Novel Front On "Trader"

It's so easy for the average big theatre to turn out something unusual in an atmospheric front that it is almost monotonous to talk about it any longer—even though we are still anxious to encourage such activity, BUT, when a small theatre can do a job like the one pictured with this story then it IS time to stand up and shout about it.

This "Trader Horn" front was built entirely "home-made" by none other than the theatre's projectionist and manager; unaided or assisted by outside help. Now, ain't that sumpin'? We'll say it is, and then some. The operator, Bill Hart, under the supervision and assistance of Mr. C. M. Solley, the manager, worked in the spare time between and after regular shows to turn out this fine piece of work and they certainly are to be congratulated on the results.

The Rose Theatre is located in Bastrop, La., and is typical of the average run of theatres in that section with the added edge that they are go-getters in exploitation and other activities. There seems to be little or no reason for their patrons to go elsewhere out of town for their entertainment with live-wire methods keeping them—and gladly—right in town to patronize their own theatre.

We are grateful for this opportunity of showing what these boys are doing and hope it sets an example for other showmen in small towns to get out of the rut of "just a picture show" and inject some real showmanship into their methods and theatres.

ROUND TABLE CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

Midnight Preview Revived In Elyria By Tommy Wear, Jr.

Inauguration of special Midnight Preview showings on Saturday nights is apparently proving a popular innovation at the Capitol Theatre, Elyria, Ohio, a house managed by Tommy Wear, Jr.

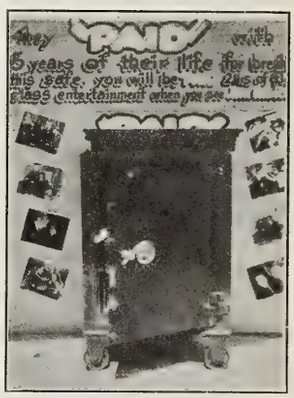
Tommy bought generous space in the local daily to tell Elyrians all about the new schedule and issued a two-color herald on the occasion of the first performance, "Svengali." As a further booster for the midnight show he has adopted a policy of allotting a section of seats for local organizations or any special delegation that happens to be visiting his town during the week-end.

According to Club observations, Midnight shows have been up and down as far as popularity is concerned for several years. At one time they were all the rage, particularly in the smaller cities where there appears to be a certain set who get a great kick out of making plans to stay up for a late show. There have also been cases where they have been tried for a while, then abandoned, only to be revived as a welcome change of amusement diet. As far as pursuing a policy of this kind is concerned, it is obviously a matter which local conditions must decide. We are glad to hear that the revival of the idea is working out nicely for Tommy Wear and hope to hear more of his activities out in Elyria.

Popham Cashes In On House Robbery With Cracked Safe

A robbery which occurred at his theatre and apprehension of the thieves furnished a corking publicity gag on "Paid" when this picture was played by W. A. Popham, manager of the Starland Theatre, Winnipeg, Man., Canada.

Popham took the cracked safe, which bore mute evidence of burglar's handicraft, and placed it well in front of the ticket booth for a lobby flash on the above named picture. Three of the burglars were caught and for catchlines he used: "They PAID with 5 Years of Their Lives for Breaking this Safe. You Will Be Paid With Two Hours of First Class Entertainment When You See Joan Crawford in 'Paid'."



Three sandwich men and the unemployed gag were also used for the above picture, the copy reading, "I Am Being 'PAID' by the Starland Theatre to Help the Unemployed. You Will Be 'PAID' With Two Hours of First Class Entertainment, etc."

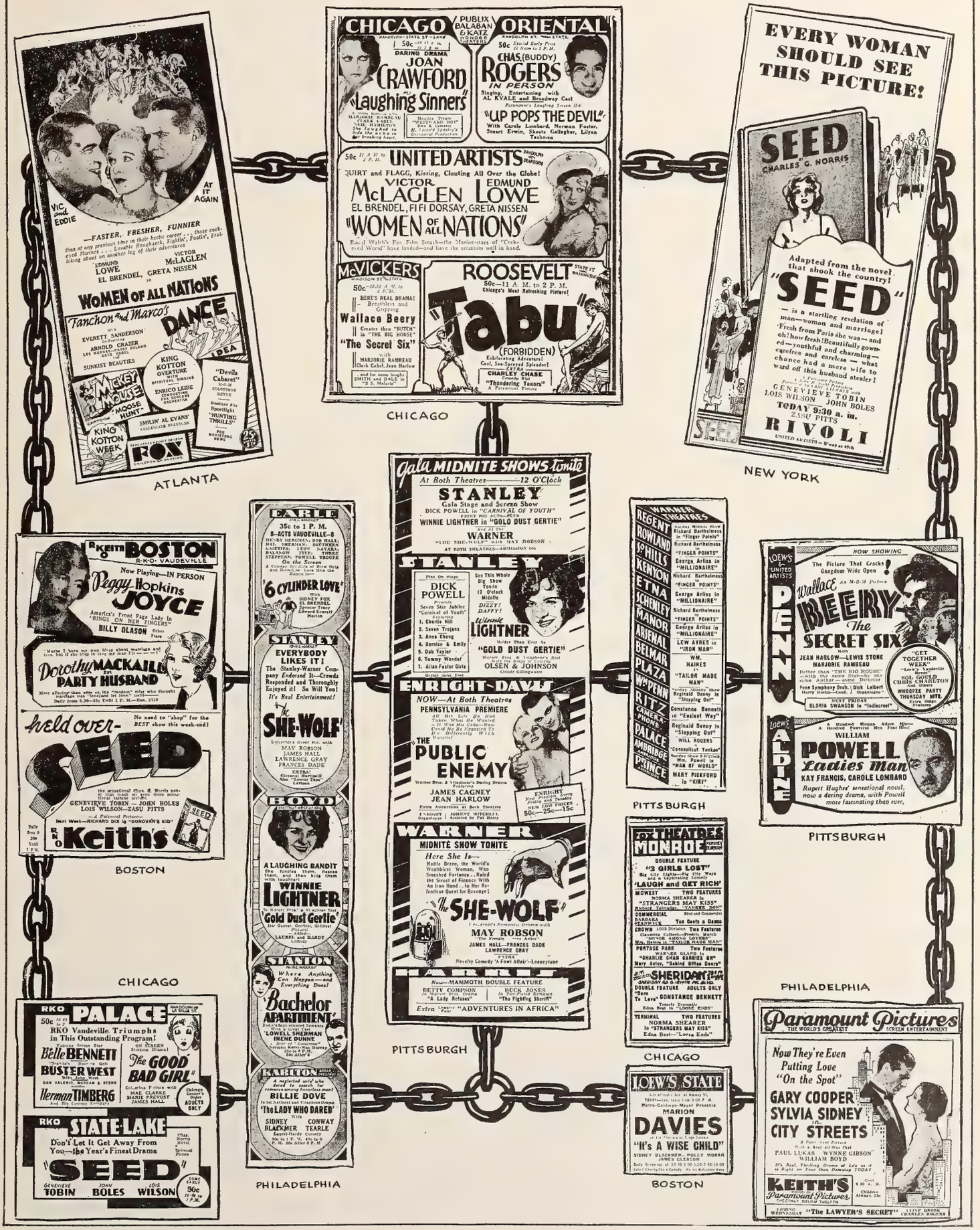
Popham sent along evidence of the cracked safe and we are publishing a photo on this page to back him up. Now don't some of you fellows arrange to have your safe cracked just because this manager got a break this way because Popham is not recommending this as a general procedure; and, neither are we. But the two events dovetailed nicely and Popham did cash in on something which can be termed "just one of those things." We are also in receipt of photos which show that a very attractive general front was used but the photography is so faint that it cannot be accurately reproduced. In the meantime, watch your safe, W. A., and don't let burglars steal any of that material you've stored away to send the Club.

Vest Pocket Size Programs Popular In Wellsville, N. Y.

A vest pocket size booklet containing a list of attractions for the month has proved a means of keeping his patrons informed on shows, writes Orestis Macris, assistant manager of the Temple Theatre, Wellsville, N. Y. The booklet measures about 2 x 4 inches and bears the name of the house on the cover. There is enough advertising distributed through its leaves and on back cover to fully cover the cost of printing. Macris tells the Club that they are being carried around and that there is much less 'phoning in to find out what's playing and when.

Give the Club's regards to our old friend, Tom Roberts, Mack, when you see him and continue to keep us posted on Wellsville show business.

CHAIN THEATRE ADS *from* SOME KEY CITIES!


ATLANTA
VIC and EDDIE AT IT AGAIN
—FASTER, FRESHER, FUNNIER
than of any previous time in their hectic career . . . those cock-eyed Marines . . . Lovable Roughnecks, Fistlin', Foolin', Frolicking about on another leg of their adventures!
EDMUND LOWE EL BRENDEL, GRETA NISSEN VICTOR McLAGLEN
WOMEN OF ALL NATIONS
Fanchon and Marco's DANCE IDEA
EVERETT SANDERSON ARNOLD GRAZER
SUNKIST BEAUTIES
KING KOTTON OVERTURE
ENRICO LEIDE
"Devils Cabaret"
MICKEY MOUSE CARTOON
MOOSE HUNT
SMILIN' AL EVANS' COLLEGIATE DIVERSIONS
"HUNTING THRILLS"
KING KOTTON WEEK
ROXY
CHICAGO
CHICAGO PUBLIX BALABAN & KATZ
DARING DRAMA
JOAN CRAWFORD in "Laughing Sinners"
ORIENTAL
CHAS. (BUDDY) ROGERS IN PERSON
Singing, Entertaining with AL KVALE and Broadway Cast
"UP POPS THE DEVIL"
With Carole Lombard, Norman Foster, Stuart Erwin, Skeets Gallagher, Lilyan Tashman
UNITED ARTISTS
QUIRT and FLAGG, Kissing, Clouting All Over the Globe!
VICTOR McLAGLEN EDMUND LOWE
EL BRENDEL, FI FI DORSAY, GRETA NISSEN
"WOMEN OF ALL NATIONS"
McVICKERS
HERE'S REAL DRAMA!
Wallace Beery
"The Secret Six"
ROOSEVELT
Chicago's Most Refreshing Picture!
"Tabu"
(FORBIDDEN)
CHARLEY CHASE
"Thundering Tenors"
NEW YORK
EVERY WOMAN SHOULD SEE THIS PICTURE!
SEED
CHARLES G. NORRIS
Adapted from the novel that shook the country!
"SEED"
— is a startling revelation of man—woman and marriage! Fresh from Paris she was—and oh! how fresh! Beautifully sophisticated—youthful and charming—carefree and careless — what chance had a mere wife to ward off this husband stealer!
GENEVIEVE TOBIN JOHN BOLES
LOIS WILSON ZASU PITTS
TODAY 9:30 a. m.
RIVOLI
BOSTON
KEITH BOSTON R-K-O VAUDEVILLE
Now Playing—IN PERSON
Peggy Hopkins JOYCE
America's Front Page Lady in "RINGS ON HER FINGERS"
BILLY GLASON
Dorothy MACKAILL in PARTY HUSBAND
held over—
SEED
the sensational Chas. G. Norris novel
GENEVIEVE TOBIN — JOHN BOLES
LOIS WILSON—ZASU PITTS
Next Week—RICHARD DIX in "DONOVAN'S KID"
RKO Keith's
CHICAGO
RKO PALACE
RKO Vaudeville Triumphs in This Outstanding Program!
Belle BENNETT
BUSTER WEST
The GOOD BAD GIRL
MAE CLARKE MARIE PREVOST JAMES HALL
Herman TIMBERG
ADULTS ONLY
RKO STATE-LAKE
Don't Let It Get Away From You—the Year's Finest Drama
"SEED"
GENEVIEVE TOBIN JOHN BOLES LOIS WILSON
PHILADELPHIA
EARLE
35c to 1 P. M.
8-ACTS VAUDEVILLE-8
"6 CYLINDER LOVE"
With SIDNEY FOX EL BRENDEL Spencer Tracy Edward Everett Horton
STANLEY
EVERYBODY LIKES IT!
The Stanley-Warner Company Endorsed It—Crowds Responded and Thoroughly Enjoyed It! So Will You! It's Real Entertainment!
The SHE-WOLF
MAY ROBSON JAMES HALL LAWRENCE GRAY FRANCES DADE
BOYD
A LAUGHING BANDIT She fondles them, teases them, and then kills them with laughter!
WINNIE LIGHTNER in "Gold Dust Gertie"
STANTON
Where Anything Can Happen—and Everything Does!
Bachelor APARTMENT
LOWELL SHERMAN IRENE DUNNE
KARLTON
A neglected wife who dared to search for romance among homeless men!
BILLIE DOVE
"The LADY WHO DARED"
SIDNEY BLACKMER CONWAY TEARLE
PITTSBURGH
Gala MIDNITE SHOWS Tonite
At Both Theatres——12 O'Clock
STANLEY
Gala Stage and Screen Show
DICK POWELL in "CARNIVAL OF YOUTH"
WINNIE LIGHTNER in "GOLD DUST GERTIE"
WARNER
"THE SHE-WOLF" with MAY ROBSON
AT BOTH THEATRES—ADMISSION 60c
STANLEY
DICK POWELL
Seven Star Jubilee "Carnival of Youth"
1. Charlie Hill
2. Seven Trojans
3. Anna Chang
4. Barnico & Emily
5. Dub Taylor
6. Tommy Wonder
7. Allan Foster Girls
See This Whole Big Show Tonite 12 O'clock Midnite
DIZZY! DAFFY!
Winnie LIGHTNER
"GOLD DUST GERTIE"
OLSEN & JOHNSON
ENRIGHT DAVIS
NOW—At Both Theatres
PENNSYLVANIA Ppremiere
THE PUBLIC ENEMY
JAMES CAGNEY JEAN HARLOW
WARNER
MIDNITE SNOW TONITE
Here She Is—
The SHE-WOLF
MAY ROBSON
JAMES HALL—FRANCES DADE
LAWRENCE GRAY
HARRIS
Now—MAMMOTH DOUBLE FEATURE
BETTY COMPSON BUCK JONES
"A Lady Refuses" "The Fighting Sheriff"
Extra "ADVENTURES IN AFRICA"
PITTSBURGH
WARNER THEATRES
REGENT ROWLAND SCHILLS KENYON ETNA SCHRAMLEY MANOR ARSENAL BELMAR PLAZA WILKINSBURG PENN RITZ CAMERA PHONE PALACE AMBRIDGE PRINCE
Richard Barthelmess in "Finger Points"
George Arliss in "Millionaire"
"Finger Points"
"Millionaire"
"Finger Points"
"Millionaire"
LEW AYRES in "IRON MAN"
WM. HAINES in "TAILOR MADE MAN"
Reginald Denny in "Stepping Out"
Constance Bennett in "Easiest Way"
Reginald Denny in "Stepping Out"
WILL ROGERS "Connecticut Yankee"
Wm. Powell in "MAN OF WORLD"
MARY PICKFORD in "KIKI"
CHICAGO
FOX THEATRES
MONROE
DOUBLE FEATURE
"3 GIRLS LOST"
Big City Lights—Big City Ways and a Captivating Comedy
'LAUGH and GET RICH'
MIDWEST TWO FEATURES
NORMA SHEARER in "STRANGERS MAY KISS"
COMMERCIAL Two Cents a Dance
CROWN Two Features
WARNER GLAND in "HONORABLE CHAN CARRIES ON"
PORTAGE PARK Two Features
SHERIDAN
DOUBLE FEATURE ADULTS ONLY
"Dare To Love" CONSTANCE BENNETT
TERMINAL TWO FEATURES
NORMA SHEARER in "STRANGERS MAY KISS"
Edna Best—"Loose Ends"
BOSTON
LOEW'S STATE
MARION DAVIES
"It's A WISE CHILD"
SIDNEY BLACKMER... POLLY MORAN JAMES GLEASON
PITTSBURGH
NOW SHOWING
Loew's United Artists
PENN
The Picture That Cracks Gangdom Wide Open
Wallace BEERY The SECRET SIX
JEAN HARLOW—LEWIS STONE MARJORIE RAMBEAU
"GET TOGETHER WEEK"
SOL GOULD CHRIS CHARLTON
WHOOPEE PARTY THURSDAY NITE
NEXT FRIDAY GLORIA SWANSON in "Indiscreet"
Loew's ALADDIN
A Hundred Women Adore Him—A Hundred Powerful Men Fear Him!
WILLIAM POWELL Ladies Man
KAY FRANCIS, CAROLE LOMBARD
Rupert Hughes' sensational novel, now a daring drama, with Powell more fascinating than ever,
PHILADELPHIA
Paramount Pictures
THE WORLD'S GREATEST SCREEN ENTERTAINMENT
Now They're Even Putting Love "On the Spot"
GARY COOPER SYLVIA SIDNEY in CITY STREETS
PAUL LUKAS WYNNE GIBSON WILLIAM BOYD
KEITH'S Paramount Pictures
"The LAWYER'S SECRET" CHARLES ROGERS

Seeking Advancement On The Right Track!

AL STODDARD is the manager of the Rex Theatre in the city of Madisonville, Texas, and his application justifies a statement that this Club is extending greetings to new members from the Southwest every few days. Let us know how show business is going along down your way, Stoddard, and why not send along a photo of yourself so we can show other members a sample of your looks?

———*Wear Your Club Pin! ! !*———

BURT COUGHLAN is in charge of the Peoples Theatre, Maynard, Mass., and upon receipt of his application it is the Club's hope that it will be able to count on hearing all about what this new member is doing to boost business for his house. What was that last good stunt you put over, Coughlan? Let's know next time you write.

———*Wear Your Club Pin! ! !*———

P. A. BOONE is the manager of the Grand and Broadway Theatres, Mount Airy, N. C., and while he admits that he hasn't been in show business many months it is our opinion that he already knows his way around. He states in his letter that he hopes to find time to get photos of lobby displays, tie-ups, etc., being used with different campaigns in order to pass them on to his fellow members. While on the subject of photos, why not also send one of yourself, Boone, so we can properly introduce you?

———*Wear Your Club Pin! ! !*———

OLLIE MENKE is the manager of the Cinderella Theatre, St. Louis, Mo., and is recommended to Club membership by Fred Wehrenberg, well known Round Table Booster in his section of the country. We shall look forward to hearing from this new member on what he's doing to sell shows at his theatre.

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

FRED NAIFY is in charge of the Senator Theatre, Chico, Calif., and he is another West Coast manager to join the ranks of this Club. As first evidence that this new member is on the job he sends along a two-column head and story describing a theatre-wedding tie-up he recently made in cooperation with his local newspaper. Well, you're in the Army now, Fred, so let some more samples of your work follow right along.

———*Wear Your Club Pin! ! !*———

WALLACE NORDBY is the manager of the Ritz and Indiana Theatres, Indiana, Pa., and his name is now listed along with the large number of Club members in his State. Even with two theatres to look after this new member has signified his intention to let his brother members in on some of the stunts he's using to put shows over the top in his town so we will look forward to receiving his first contribution.

———*Wear Your Club Pin! ! !*———

ARTHUR C. STOCK is the manager of the New Royal Theatre, North Bay, Ontario, Canada, and the Club herewith extends a welcome to this new member from the Dominion. Right off the reel we can see that he's a live-wire showman, according to a couple of press notices he encloses with his application. Stock recently rushed out to get a close-up shot of a local fire and almost lost his camera in the blaze. We'd like to hear more from this Round Tabler. And why not send along a photo next time you write?

———*Wear Your Club Pin! ! !*———

J. WARREN SEVER is in charge of the Hamptonian Theatre, New Hampton, N. H., and with the receipt of his application the Round Table ranks are again boosted in the New England States. your way, Warren, and you'll have to step along some to keep up the pace they've set in the way of making contributions to these pages. So let's hear what you are doing in the way of showmanship over in your town.

———*Wear Your Club Pin! ! !*———

T. H. WHITTEMORE manages the State Theatre, Auburn, Calif., and is right now elected a member of this Club, with the understanding that he will take it upon himself to keep his brother members informed on all constructive show stunts he puts over to boost business at his house. And how about a photo, Whitt, next time you write headquarters?

———*Wear Your Club Pin! ! !*———

FELIX MAYER is in charge of the Fox Supreme Theatre, Brooklyn, N. Y., and we are glad to welcome this new member from the big borough across the river. Keep up the standard many of your brother members have set, Felix, and let us hear from you regularly on what's doing around Livonia Avenue.

———*Wear Your Club Pin! ! !*———

HARRY W. PAUGH is in charge of the Fox Strand and the Fox Webster Theatres in Ottawa, Kansas, and was recently transferred to this city from the Fox Theatre at Baxter Springs. Welcome to the Club, Paugh, and we know that as soon as you get both feet on the ground in your new surroundings you'll find time to give an account of yourself.

KERMIT H. BALLARD manages the Rialto Theatre in the city of Arkansas Pass, and is another new Club member from the Southwest, now that we have his application at hand. How about a photo next time you write, Ballard, and also an account of what you are doing to sell shows down in your section of this country?

———*Wear Your Club Pin! ! !*———

HARRY NAT WITT is the manager of the American Theatre, East Ninety-second street section of Brooklyn, N. Y., and from all indications the Brooklyn membership is not only running neck and neck with New York but shows definite signs of getting out in front. Keep up the good work done in the past by members in your city, Harry, and let us hear from you regularly. And how about a photo of yourself?

———*Wear Your Club Pin! ! !*———

ELLIOTT FOREMAN is a member of the publicity department of Loew's, Inc., 1540 Broadway, New York City, and is proposed for Club membership by Wally Allen, well known Round Tabler whose contributions have often appeared on these pages. With Allen sponsoring you, Foreman, we believe that we can look forward to receiving some interesting contributions on your show activities.

———*Wear Your Club Pin! ! !*———

ARTHUR K. DAME is the assistant manager of the Palace Theatre, Penacook, New Hampshire, a house where Manager Irwin holds the helm. Dame states he is new to the show business, having been in it for only six months. It has, however, captured his undivided attention and with Irwin's able instruction he will undoubtedly soon be in charge of a house of his own. We note that he already has an assignment of getting out the weekly heralds, a sample of which he encloses, and we would like to hear more about what's doing at the Palace.

———*Wear Your Club Pin! ! !*———

JAKE ROSENTHAL is the owner and manager of the Iowa Theatre, a 1,100 seater in the city of Waterloo, Iowa. Jake forwards his application for membership in the Club, declaring that he stands ready to swap show-selling ideas with his fellow Round Tablers. So let's go, old timer, and we'll be looking for a letter in the near future.

———*Wear Your Club Pin! ! !*———

GEORGE HOSTLER is the assistant manager of the Warner Theatre, Altoona, Penna., and his membership in the Club is sponsored by his manager, Alvin Hostler, whose name many members will recognize. George has been with this house for one and one-half years, starting in the service department, and certainly won't be long before he will be managing a house of his own. Keep the Club posted, G. H., as to what you are doing to help put shows over in your theatre.

———*Wear Your Club Pin! ! !*———

THOMAS CLEARY is the manager of the Princess Theatre, Montreal, Canada, a house belonging to the Consolidated Theatres, Ltd., circuit. Tom, we are happy to add your name to this list of new members and here's hoping that you will prove as steady a contributor as many brother showman up in your city.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breed of the West	Wally Wales	Nov. 12	60	
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Riders of the Cactus	Wally Wales	July 7,'31	60	
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Big City Shadows	6 reels
Devils' Decoy	6 reels
Diamond Mystery	6 reels
Masters of Steel	6 reels
Midnight Prowlers	6 reels
Railroad Mail Limited	6 reels

COLUMBIA

(Available sound-on-film and sound-on-disc)

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic		Jan. 17,'31	63	Oct. 11
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Brothers	Lytell-Sebastian	Oct. 25	76	Nov. 1
Charley's Aunt	Ruggles-Collyer	Dec. 28	88	Dec. 6
Criminal Code, The	Holmes-Huston-Doran	Jan. 15,'31	88	Dec. 13
Dawn Trail, The	Buck Jones-Miriam Seegar	Nov. 28	66	Dec. 27
Desert Vengeance	Buck Jones-Barbara Bedford	Jan. 25,'31	65	Feb. 28,'31
Dirigible	Holt-Graves-Wray	Apr. 4,'31		Mar. 14,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31		
For the Love o' Lil	Mulhall-Starr-Nugent	Oct. 5	72	Oct. 4
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	64	Apr. 11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	80	Feb. 14,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Madonna of the Streets	Brent-Ames	Dec. 1	70	Dec. 6
Man from Chicago				
Men Without Law	Buck Jones	Oct. 15	70	Nov. 29
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Middle Watch, The		Mar. 3,'31		
Murder		Oct. 24	91	Nov. 1
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Sweethearts on Parade	White-Hughes	Aug. 16	67	Sept. 8
Ten Cents a Dance	Barbara-Stanwyck-Cortez	Mar. 6,'31	79	Mar. 14,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31		Apr. 25,'31
Tol'able David	Cromwell-Beery-Peers	Nov. 15	70	Nov. 15
Young Woodley	Carroll-Lawton	Sept. 26	73	Oct. 4

Coming Feature Attractions

Arizona	John Wayne-L. La Plante	June 27,'31
Blonde Baby	Jean Harlow	
Branded	Buck Jones	June
Ex-Ranger	Buck Jones	
Fifty Fathoms Deep	Richard Cromwell - Jack Holt-Loretta Sayers	
Flood, The	Boardman-Blue	
For the Defense	Evelyn Brent	
In the Secret Service	Jack Holt	
Miracle Woman, The	Barbara Stanwyck	
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	
Shopworn	Barbara Stanwyck	
Sky Raiders, The	Lloyd Hughes-Marceline Day	
Virtue's Bed		

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31	6 reels.	May 23,'31
Fourth Alarm, The	Nick Stuart-Ann Christy	Oct. 25	61	Oct. 18
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31	6 reels	
Sea Devils	Molly O'Day-Edmund Burns	Jan. 15,'31	68	

Coming Feature Attractions

Air Eagles	6 reels
Hellion's Last Cruise, The	6 reels
Rose of Chinatown	6 reels
Streets of Shadows	6 reels

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars Opera, The	Rudolph Forster	June '31		
Big Business Girl	Loretta Young-Ricardo Cortez	July 4, '31	80	Mar.14,'31
Broadminded	Joe E. Brown	Aug. 1, '31	72	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18, '31		May 9, '31
College Lovers	Whiting-Nixon	Oct. 5	63	Sept. 6
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Going Wild	Joe E. Brown	Dec. 21	72	Aug. 23
Gorilla, The	Joe Frisco	Nov. 2	63	Oct. 4
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
Kismet	Otis Skinner	Jan. 18,'31	92	Nov. 8
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lady Who Dared	Billy Dove			
Lash, The (Reviewed under title "Adios," Issue of Oct. 4)	Richard Barthelmess	Dec. 28	80	
Little Caesar	Edw. G. Robinson	Jan. 25,'31	81	Jan. 17,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Mothers Cry	Peterson-Manners	Jan. 4,'31	75	Dec. 13
Naughty Flirt	Alice White	Jan. 11,'31	76	
One Night at Susie's	Dove-Fairbanks, Jr.	Oct. 19	64	Nov. 1
Party Husband	Dorothy Mackaill	June 6, '31	66	Apr.18, '31
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15, '31		May 2, '31
Right of Way, The	Nagel-Young	Feb. 7, '31	68	
Sunny	Marilyn Miller	Nov. 23	81	Oct. 11
Too Young to Marry	Young-Withers	May 8, '31		
Truth About Youth	Young-Tearle	Nov. 30	69	Nov. 29
Widow From Chicago	Neil Hamilton	Nov. 9	65	Oct. 25
Women Hungry	Lee-Kohler-Blackmar	Apr. 4, '31	68	Mar. 28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good As New	All Star			
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon			Apr. 18,'31
Blue Moon Murder	Huston-Young			
Children of Dreams	Margaret Shilling			
Five Star Final	Edward G. Robinson			June 27,'31
Honor of the Family	Bebe Daniels			
I Like Your Nerve	D. Fairbanks, Jr.-L. Young			
Last Flight	Richard Barthelmess			
Local Boy Makes Good	Joe E. Brown			
Merry Wives of Reno	Chas. Butterworth-L. Young			
Our Social Whirl	Marilyn Miller			
Penrod and Sam	Leon Janney			
Ruling Voice, The	Huston-Young-Kenyon			
We Three	Ben Lyon-Rose Hobart			
World Changes, The	Edw. G. Robinson			

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24, '31		Apr. 25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14, '31	75	May 30,'31
Are You There?	Lillie-Garrick	May 3, '31	60	Nov. 29
Big Trail, The	Wayne-Churchill-Marshall	Nov.2	Standard 123 Grandeur 158	Oct. 11
Black Camel	Warner Oland-Eilers	June 21, '31	71	May 15,'31
Body and Soul	Farrell-Landi	Feb. 22, '31	82	Mar. 7, '31
Charlie Chan Carries On	Oland-Churchill	Apr. 12, '31	69	Mar.28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5, '31	96	Mar.21,'31
Daddy Long Legs	Gaynor-Baxter	June 7, '31		May 23,'31
Dancers, The	Moran-Holmes-Byron	Nov. 9	83	Oct. 4
Doctors' Wives	Baxter-Bennett	Mar. 15, '31	82	Apr. 4, '31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15, '31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1, '31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1, '31	62	
Girls Demand Excitement	Wayne-Cherill	Feb. 8, '31	68	Feb. 14,'31
Holy Terror, A	George O'Brien	July 19, '31		
Goldie	Harlow-S. Tracy-W. Hymer	June 28, '31		
Hush Money	J. Bennett-J. Kirkwood-Hardie Allbright	July 5, '31	69	June 13,'31
Just Imagine	Brendel-Sullivan	Nov. 23	111	Oct. 18
Lightnin'	Will Rogers-Dresser	Dec. 7	94	Oct. 25
Liliom	Farell-Taylor	Oct. 5	94	Sept. 13
Man Who Came Back	Gaynor-Farrell	Jan. 11, '31	81	Jan. 3, '31
Men on Call	Edmund Lowe-Clarke	Jan. 18, '31	70	Mar. 7, '31
Mr. Lemon of Orange	Prendel-Dorsay	Mar. 22, '31	67	Mar. 7, '31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8, '31	61	Apr. 11,'31
Oh, For A Man!	MacDonald-Denny-White	Dec. 14	86	Nov. 6
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25, '31	70	Jan. 24,'31
Part Time Wife	Lowe-Hyams	Dec. 28	72	Dec. 6
Princess and the Plumber, The	Farrell-O'Sullivan	Dec. 21	72	Oct. 18
Quick Millions	Tracy-Churchill-Eilers	May 3, '31	70	Apr. 4, '31
Renegades	Baxter-Beery-Loy	Oct. 26	93	Oct. 4
Scotland Yard	Lowe-Bennett	Oct. 19	75	Oct. 4
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29, '31	91	Feb. 7, '31
6 Cylinder Love	Spencer Tracey-Merkel	May 10, '31		Apr. 18,'31
(Reviewed under title "The Minute Man")				
Spy, The	Hamilton-Johnson	Apr. 26, '31	58	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31		
3 Girls Lost	Wayne-Young	Apr. 19, '31	71	Apr. 18,'31
Under Suspicion	Murray-Moran	Jan. 4, '31	64	Nov. 22
Up the River	Luce-Bogart-Tracy	Oct. 12	92	Oct. 11
Women of All Nations	McLaglen-Lowe-Nissen	May 31, '31	72	May 30,'31
Young As You Feel	Will Rogers-Dorsay	Aug. 9, '31		Apr. 18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17, '31		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Girl	Sally Eilers-James Dunn	Aug. 23,'31		
Brat, The	Sally O'Neil-F. Albertson			
Merely Mary Ann	Gaynor-Farrell			
Midnight Cruise, The	Edmund-Lowe-Lois Moran			
Over the Hill	Lane-Dillaway-Marsh, Kirkwood			
Plutocrat, The	Will Rogers-Jetta Goulal			
Riders of the Purple Sage	G. O'Brien-M. Churchill			
She Wanted a Millionaire	J. Bennett-S. Tracy			
Skyline	T. Meighan - H. Albright - Maureen O'Sullivan			
Sob Sister	Sally Eilers-James Dunn			
Transatlantic	Edmund Lowe-Lois Moran	Aug. 16,'31		
Wicked	V. McLaglen-Elissa Landi			
Yellow Ticket, The	Elissi Landi-L. Barrymore			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Father, The	Davies-Forbes	Jan. 10, '31	91	Dec. 13
Billy the Kid	John Mack Brown	Oct. 18	82	Sept. 13
Cheri-Bibi	John Gilbert-Leila Hyams	Aug. 15, '31	74	
Complete Surrender	Joan Crawford	May 9, '31	81	
Dance, Fools, Dance	Joan Crawford	Feb. 21, '31	81	Jan. 3,'31
Daybreak	Ramon Novarro	May 2, '31	76	Apr.18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7, '31	73	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Five and Ten	Marion Davies	June 13, '31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20, '31		Apr. 25, '31
Gentleman's Fate	Gilbert-Wolheim	Mar. 7, '31	93	Jan. 31,'31
Great Meadow, The	Brown-Boardman	Jan. 24, '31	80	Nov. 29
Inspiration	Greta Garbo	Jan. 31, '31	76	Dec. 27
It's a Wise Child	Marion Davies	Mar. 21, '31	75	Feb. 28, '31
Just a Gigole	William Haines	June 6, '31	67	Apr. 25,'31
Lady's Morals, A	Grace Moore	Nov. 8	88	Oct. 4
	(Reviewed under title "The Soul Kiss")			
Laughing Sinners	J. Crawford-N. Hamilton	May 30, '31	72	June 6, '31
Man in Possession, The	Robert Montgomery	July 4, '31	84	June 13, '31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14, '31	71	Feb. 28, '31
Men of the North	Leonard-Roland	Sept. 27	60	Oct. 25
Min and Bill	Dressler-Beery	Nov. 29	67	Oct. 18
New Moon	Tibbett-Moore	Jan. 17, '31	78	Oct. 25
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16, '31	80	May 30, '31
Outsider, The	Harold Huth		90	May 2, '31
Paid	Crawford-Armstrong	Dec. 20	87	Nov. 15
	(Reviewed under title "Within the Law")			
Parlor, Bedroom and Bath	Keaton-Eilers-Denny	Feb. 28, '31	72	Jan. 31, '31
Passion Flower	Francis-Johnson-Bickford	Dec. 6	80	Oct. 25
Prodigal, The	Lawrence Tibbett	Feb. 21, '31	83	Jan. 17, '31
	(Reviewed under title "The Southerner")			
Reducing	Dressler-Moran	Jan. 3, '31	77	Dec. 13
Remote Control	Haines-Doran	Nov. 15	66	Oct. 11
Secret Six, The	Beery-Harlow	Apr. 18, '31	83	Apr. 25, '31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25, '31	72	Mar. 28, '31
Sidewalks of New York	Buster Keaton	Aug. 8, '31		June 13,'31
Stepping Out	Denny-Greenwood-Hyams	Apr. 11, '31	73	Mar. 21, '31
Strangers May Kiss	Norma Shearer	Apr. 4, '31	77	Feb. 28, '31
Tailor Made Man, A	William Haines	Mar. 28, '31	80	Mar. 7, '31
Their First Mistake	Laurel and Hardy			Sept. 27
	(Reviewed under title "The Rap")			
This Modern Age	Joan Crawford	Aug. 22, '31		June 13,'31
Those Three French Girls	Reginald Denny	Oct. 11	76	Oct. 18
Trader Horn	Harry Carey-Renaldo-Booth		120	Jan. 24, '31
War Nurse	Walker-Page-Montgomery	Nov. 22	82	Sept. 20
Way for a Sailor	John Gilbert	Nov. 1	89	Sept. 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School	Madge Evans-Jordan-Page			
Candlelight	John Gilbert			
Emma	Marie Dressler			
Flying High				
Get Rich Quick Wallingford	Wm. Haines			
Great Lover, The	A. Menjou	July 18, '31		
Guardsman, The	Lunt-Fontanne-Z. Pitts			
Guilty Hands	L. Barrymore-M. Evans			
Horseflesh		July 11, '31		
	(Reviewed under title "Dancing Partner")			
Lullaby		Aug. 8, '31		
Mirage	Joan Crawford			
Pigboats	Wm. Haines			
Politics	Dressler-Moran	Aug. 1, '31		
Sea Eagles	Beery-Rambeau			
Squaw Man, The	Roland Young-Valez-Baxter			
Son of India	Ramon Novarro	July 25, '31		
Susan Lenox, Her Fall and Rise	Greta Garbo	Aug. 29, '31		
West of Broadway	John Gilbert-El Brendel			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27, '31	6 reels	
Partners of the Trail	Tom Tyler	July 11, '31	6 reels	
Ships of Hate	L. Hughes-D. Sebastian	June 20, '31	7 reels	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Vanishing Men	Tom Tyler		6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Youth	Charles Rogers	Dec. 20	73	Oct. 18
An American Tragedy	Phillip Holmes-Slyvia Sidney-Frances Dee	Aug. 29, '31	95	June 6, '31
Blue Angel, The	Emil Jannings-Marlene Dietrich	Jan. 3, '31	109	Nov. 22
City Streets	Slyvia Sidney-Gary Cooper	Apr. 18, '31	80	Apr. 11, '31
Confessions of a Co-Ed	Phil Holmes-Sylvia Sidney	July 11, '31	75	
Conquering Horde, The	Arlen-Wray	Mar. 7, '31	72	Feb. 21, '31
Derelict	Bancroft-Francis	Nov. 22	75	Oct. 18
Dishonored	Marlene Dietrich-McLaglen	Apr. 4, '31	91	Mar. 7, '31
Dude Ranch, The	Jack Oakie	May 16, '31	67	Apr. 18, '31
Fast and Loose	Hopkins-Starrett-Lombard-Morgan	Nov. 8	71	Nov. 29
Feet First	Harold Lloyd	Nov. 8	93	Jan. 17, '31
Fighting Caravans	Cooper-Damita	Feb. 14, '31	91	Feb. 7, '31
Finn and Hattie	Errol-Green	Feb. 28, '31	76	Oct. 11
Follow the Leader	Ed Wynn	Dec. 13	65	Dec. 13
Gang Buster, The	Oakie-Arthur	Jan. 17, '31	68	Dec. 13
Gun Smoke	Arlen-Brian	Apr. 11, '31	64	Mar. 14, '31
Heads Up	Rogers-Kane	Oct. 11	76	Sept. 27
Her Wedding Night	Clara Bow	Oct. 18	75	Sept. 27
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21, '31	75	Mar. 7, '31
I Take This Woman	Gary Cooper-Carole Lombard	June 27, '31	74	
It Pays to Advertise	Foster-Gallagher-Lombard	Feb. 28, '31	64	Feb. 14, '31
June Moon	Jack Oakie-Francis Dee	Mar. 21, '31	70	Feb. 28, '31
Kick In	Clara Bow	May 23, '31	74	Apr. 25, '31
Ladies' Man	Wm. Powell-Kay Francis	May 9, '31	75	Apr. 4, '31
Laughter	Nancy Carroll	Oct. 25	99	Nov. 1
Lawyers, Secret, The	Clive Brook	June 6, '31	63	May 23, '31
L'Enimatique Mr. Parkes (Slightly Scarlet)	A. Menjou-C. Colbert		71	Sept. 6
Man of the World	Wm. Powell-Lombard	Mar. 28, '31	70	Mar. 7, '31
Monte Carlo	Buchanan-MacDonald	Oct. 4	85	Aug. 8
Morocco	Cooper-Dietrich	Dec. 6	92	Oct. 11
Newly Rich	Mitzi Green-Jackie Searl	June 20, '31	77	June 6,'31
Night Angel	Nancy Carroll-Fred. March	July 18,'31		
No Limit	Clara Bow	Jan. 24, '31	72	
Only Saps Work	Errol-Arlen-Brian	Dec. 6	74	Nov. 29
Playboy of Paris	Maurice Chevalier	Oct. 18	73	Sept. 13
Rango		Mar 7, '31	64	Jan. 24, '31
Right to Love, The	Ruth Chatterton	Dec. 27	79	Dec. 6
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31, '31	81	Jan. 3, '31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7, '31	73	Dec. 20
Sea Legs	Jack Oakie	Nov. 29	63	Nov. 15
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25, '31	88	Mar. 21, '31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1, '31		
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb. 21, '31	76	Feb. 21, '31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1, '31	81	Mar. 21, '31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2, '31	80	May 9, '31
Tom Sawyer	Jackie Coogan	Nov. 15	88	Oct. 18
Unfaithful	Chatterton-Lukas	Mar. 14, '31	85	Feb. 28, '31
Up Pops the Devil	N. Foster-Carole Lombard	May 30, '31	75	
Virtuous Sin, The	Huston-Francis	Nov. 22	81	Oct. 4
Vice Squad	Lukas-Francis	June 13, '31	70	May 9, '31
Women Love Once	Lucas-Boardman-Tashman	July 4,'31	73	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Caught	Richard Arlen-L. Dresser	Aug. 8, '31		
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5, '31		
Girl Habit, The	Charles Ruggles	June 27, '31		
Honeymoon Lane	Eddie Dowling	July 25, '31		
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15, '31		
Magnificent Lie	Ruth Chatterton	July 25,'31		
Marines Have Landed (Tent)	Wm. Boyd-C. Rogers	Oct. 24,'31		
Monkey Business (Tent)	Four Marx Bros.	Sept. 19,'31		
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8,'31		
My Sin	Tallulah Bankhead-March	Sept. 26,'31		
No One Man	P. Holmes-C. Lombard	Oct. 10,'31		
Personal Maid	Nancy Carroll	Sept. 12,'31		
Rich Man's Folly	G. Bancroft-Kay Francis	Aug. 22,'31		
Road to Reno	Charles Rogers	Sept. 19,'31		
Secret Call, The	Peggy Shannon-Richard Arlen	July 25,'31		
Secrets of a Secretary	C. Colbert	Sept. 5,'31		
Silence	Clive Brook-Mary Brian	Sept. 12,'31		
Stepdaughters of War	Ruth Chatterton	Oct. 31,'31		
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 17,'31		

RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr. 15,'31	77	Feb. 28,'31
Beau Ideal	Vail-Forbes-Stengel-Rich-Young	Jan. 25,'31	79	Dec. 13
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82	
Check and Double Check	Amos 'n' Andy-Carol-Rich	Oct. 25	75	Oct. 24
Cimarron	Richard Dix-Irene Dunn	Feb. 9,'31	124	Jan. 3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	64	Feb. 14,'31
Donovan's Kid	R. Dix-Shilling-Sheridan-Jackie Cooper	June 6,'31	77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76	May 9,'31
Half Shot at Sunrise	Wheeler-Woolsey	Oct. 4	79	Sept. 27
High Stakes	Lowell Sherman-Mae Murray	Sept. 19,'31		May 9,'31
Hook, Line and Sinker	Wheeler-Woolsey	Dec. 27	75	Dec. 6
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76	Jan. 24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72	Mar. 7,'31
Pay Off, The	Lowell Sherman	Oct. 15	70	Sept. 13
Millie	Helen Twelvetrees	Feb. 8,'31	85	Jan. 17,'31
Perfect Alibi	All Star	Apr. 1,'31	76	
Royal Bed, The	Sherman-Astor	Jan. 15,'31	76	Dec. 13
Runaround, The	Kerr, Prevost, Brian, Hines	July 25,'31		May 9,'31
	(Reviewed under the title "Waiting at the Church")			
Silver Horde	Brent-Wolheim	Oct. 25	75	Sept. 27
Sin Ship, The	Wolheim - Mary Astor - Ian Keith	Apr. 18,'31	65	
Three Who Loved	B. Compson - R. Ames - C. Nagel	July 3,'31	78	June 13, '31
Transgression	Kay Francis-Ricardo Cortez	June 27,'31	69	
Traveling Husbands	Evelyn Brent	Aug. 15,'31		May 2,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	81	May 30,'31
W. Plan, The	All Star	Mar. 15,'31	98	Apr. 4,'31
Woman Between, The	Lily Damita-Lester Vail	Aug. 1,'31		Apr. 25,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	All Star			
Consolidation Marriage	Irene Dunn-Pat O'Brien			
Fanny Foley Herself	Edna May Oliver			
Marchita	Dix-Dunne			
Nancy's Private Affairs	Mary Astor - Robt. Ames	Aug. 8,'31		
Public Defender, The	Richard Dix	July 18,'31		
Should Wives Work	Mary Astor-Rob't Ames			
Sodapopers	B. Wheeler-R. Woolsey-D. Lee	Sept. 5,'31		June 27,'31
	(Reviewed under title "Full of Notions")			
Sphinx Has Spoken, The	Lily Damita - Adolph Menjou - Eric Von Stroheim			
Strange Women	G. Tobin-B. Compson			
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 11,'31		

RKO PATHE

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73	Apr. 18,'31
Big Money	Quillan-Armstrong-Gleason	Oct. 26	82	
Born to Love	Constance Bennett	Apr. 17,'31		
Common Law	Constance Bennett	July 4,'31		
Lonely Wives	Horton-Ralston-LaPlante			
	Miller	Feb. 22,'31		Jan. 24,'31
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	85	Jan. 17,'31
Rebound	Ina Claire	Sept. 18,'31		
Sin Takes a Holiday	Constance Bennett	Nov. 23	81	Nov. 29
Sweepstakes	Eddie Quillan-Marion Nixon	July 10, '31		June 13, '31
Woman of Experience	Helen Twelvetrees	Aug. 7,'31		Apr. 25, '31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Gamble, The	Bill Boyd	Aug. 21,'31		
Devotion	Ann Harding			
Eddie Cuts In	Eddie Quillan			
Mad Marriage, The	Helen Twelvetrees			
Suicide Fleet, The	Bill Boyd			

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60	Mar. 21,'31
Costello Case	Tom Moore-Lola Lane	Oct. 15	78	Oct. 18
Damaged Love	Collyer	Dec. 15		Jan. 24,'31
First Aid	Gr. Withers-Marjorie Beebe	July 25,'31		
Hell Bent for 'Frisco	Delaney-Reynolds			
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25,'31	62	June 20,'31
Jaws of Hell	McLaglen-Hume	Dec. 30	100	Jan. 10,'31
Just for a Song	Davis-Carpenter	Dec. 20		
Reno	Roland-Thomson-Love	Oct. 1	80	Oct. 11
Rogue of the Rio Grande	Hatton-Loy Bohr	Oct. 15	70	Dec. 6
Symphony in Two Flats	Novello-Logan	Apr. 15,'31		
Swanee River	Withers-Todd	Mar. 15,'31	58	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30,'31
Alma de Gauche	Special Cast	Edw. L. Klein			Sept. 6
Bali		J. C. Jackson	Nov. 15	7 reels	
By Rocket to the Moon		Ufa	Feb. 6,'31	97	Feb. 14,'31
Cain and Artem	Emil Gall	Sovkino			
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			
Chess Player, The	Johanne-Blanchard	Unusual Pict.			
Clearing the Range	H. Gibson-S. Eilers.	M. H. Hoffman, Jr.			Apr. 25,'31
Comrades of 1918		Forenfilm			Feb. 28,'31
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6,'31
Docks of Hamburg	Jugo-Fritsch	Ufa Film			
Ex-Flame		Liberty Prod.		72	Nov. 29
Figaro		Franco-American		71	Dec. 7
Heart's Melody	Fritisch-Parlo	Ufa Film			
Immortal Vagabond	Hald-Froelich	Ufa Film			
Jade Casket, The	French Cast	Cosmos	Oct. 31	64	
Lawless Woman	Vera Reynolds	Chesterfield			
Let's Love and Laugh	Gene Gerrard	Wardour Films		84	May 30,'31
Lotus Lady		Audible		68	Nov. 15

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Lost Patrol		Pro Patria		57	Dec. 21
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Mad Parade, The	M.Day-L. Fazenda	Liberty Prod.			May 2,'31
Manxman, The	Carl Briason	Ufa	Dec. 21	76	Dec. 14
Midnight Special, The		Chesterfield	Dec. 15	60	Dec. 6
Mysteries of Nature		Ufa		71	
No Lady	Lupino Lane	Gaumont-British		72	May 30,'31
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		60	
Pori	Special Cast	Ufa Films			
Primrose Path, The	Foster-Darrow	Hollywood Films		94	Jan. 24,'31
Pueblo Terror	Buffalo Bill Jr.	West Coast Studios	Apr. 15,'31	60	Apr. 11,'31
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Rosenmmontag	Mathias Wieman, Lien Dyers	UFA		8 reels	
Saddle King, The	Cliff Tex Lyon	Anchor			Oct. 12
Sea Fury	Mildred Harris	Tom White		58	Dec. 7
Slums of Tokio	Japanese Cast	Moviegraphs			
Smoke Bellew	Conway Tearle	First Division		73	
South of Panama	Carmelita Geraghty	Chesterfield		70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31		
Ten Nights in a Barroom		Goetz		8 reels	
Thunder God	Cornelius Keefe	Crescent		66	
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16,'31
Today	Nagel-Owen	Majestic	Nov. 1	74	Oct. 25
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	55	Jan. 31,'31
Treasure, The		Film Arts Guild			Nov. 30
Two Hearts in Waltz Time	Janssen-Thelmer	Asso. C. of A.	Oct. 10	98	Oct. 25
Two Worlds	Nora Baring-John Longdon	E. A. Dupont	Nov. 21	82	Nov. 29
Viking, The	C. Starrett	J. D. Williams		72	June 20, '31
White Devil	Mosjukin-Degover	UFA Films			
Wien du Stadt Der Lieder	Max Hansen	Protex		8 reels	
Wild West Whoopee	Jack Perrin	Allied			Feb. 28,'31
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7,'31
Yankee Don	Richard Talmadge	Richard Talmadge Prod.			
Yiddish Mama, The	Mae Simon	Judea Films		45	

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept.1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Phantom of the West	Tyler-Gulliver	Nov. '30	10 episodes	
Vanishing Legion, The	Harry Carey-Edwina Booth	June10,'31	12 episodes	

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Danger Island	Ken. Harlan-Lucille Brown		10 episodes	
Fingerprints	Kenneth Harlan	Mar23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Spell of the Circus	F. Bushman,Jr.-A. Vaughn	Jan.12,'31	10 episodes	

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Law	Robert Frazer	Oct. 1	50	Nov. 8
Code of Honor	Mahlen Hamilton	Oct. 1	60	Nov. 15
Code of the West	Bob Custer		57	
Convict's Code, The	Cullen Landis		56	Oct. 4
God's Country and the Man	Tom Tyler	May 1, '31	6 reels	
Phantom of the Desert	Jack Perrin	Nov. 1	6 reels	Feb.14,'31
Riders of the North	Bob Custer	Mar. 1, '31	67	Apr.11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1, '31	6 reels	May 9, '31
Son of the Plains, A	Bob Custer	May 15, '31	6 reels	
Under Texas Skies	Bob Custer	Nov. 15		Jan. 17,'31
West of Cheyenne	Tom Tyler	Jan. 15, '31	6 reels	Mar. 7,'31
Westward Bound	Buddy Roosevelt		6 reels	Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frontier Days				
Honor of the Texas Ranger, The				
Last of the Pawnees	Aug. 1,'31			
Law of the Rio Grande				
Red Coats of Canada				

TALKING PICTURE EPICS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Across the World with Mr. and	Mrs. Martin Johnson	Feb. 1, '30	93	
Bottom of the World, The	Robt. Cushman Murphy	Aug. 1	45	
Break Up, The	Capt. Jack Robertson	Aug. 1	60	
Girl from the Reeperbahn	German Import	Mar 6, '31	94	Feb. 14,'31
Hell Below Zero		June 26,'31	42	
*Hunting Tigers in India	Comm. G. M. Dyott	Nov. 15, '29	82	
Lost Gods	Byron De Provok	July 1	55	
Monsters of the Deep	Capt. Jack Austin	July 4, '31	59	May 23,'31
*To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept. 15	60	
Wild Man of Kalihari	Dr. C. Ernest Cadle	Jan. 1, '31	50	

[NOTE—Features marked with asterisks are also released as serials. Exhibitors have the choice of booking either the feature versions or as serials.]

TIFFANY

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aloha	Torres-Lyon	Feb. 16, '31	87	
Caught Cheating	Murray-Sidney	Jan. 21, '31	63	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16, 31	79	
Drums of Jeopardy	Roland Collyer-Hughes	Mar. 2, '31	63	Feb. 21,'31
Fighting Thru	Maynard-Loff	Dec. 25	61	Dec. 20
Headin' North	Bob Steele	Nov. 1	51	Nov. 8
Hell Bound	Carrillo-Lane-Hughes	Mar. 7, '31	70	Feb. 7, '31
Just Like Heaven	Louise-Newell	Oct. 22	65	Oct. 11
Land of Missing Men	Bob Steele	Oct. 13	58	Oct. 4
Love Trader	Leatrice Joy	Oct. 9	64	Oct. 18
Ridin' Fool	Bob Steele	May 25, '31	64	June 20, '31
Salvation Nell	Graves-Chandler			
She Got What She Wanted	Glass-Compson	Dec. 18	88	Oct. 18
Single Sin, The	Johnson-Lytell	Feb. 23, '31	73	Feb. 21,'31
Sunrise Trail, The	Bob Steele	Feb. 7, '31	67	
Third Alarm, The	Hall-Louise	Nov. 17	64	Nov. 8
Two Gun Man, The	Ken Maynard	May 15, '31	63	June 13, '31
Under Montana Skies	Kenneth Harlan	Sept. 10	57	Nov. 15
Utah Kid	Rex Lease-Dorothy Sebastian	Oct. 27	49	Nov. 22

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone at Last				
Alias the Bad Man	Ken Maynard			
Arizonian, The	Ken Maynard			
Barbarian, The				
Branded Men				
Fighting Mad				
Gangster Girl				
Hijack				
Hotel Continental				
Husband Hunters				
Leftover Ladies				
Luxury Girl, The				
Men of the Night				
Monster Kills, The				
Morals for Women				
Moran of the Lady Letty				
Near the Trail's End	Bob Steele			
Price, The				
Range Law	Ken Maynard			
South of Santa Fe	Bob Steele			
Sunset Trail	Bob Steele			
Thrill Girl				
Unpardonable Sin, The				
Wild Youth				
Women Go On Forever	Clara Kimball Young			
X Marks the Spot				
Yellow Sheet				

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bat Whispers, The	Chester Morris	Nov. 29	87	Nov. 15
City Lights	Charlie Chaplin	Mar. 7,'31	88	Feb. 14,'31
Devil to Pay	Ronald Colman	Jan. 31, '31	74	Dec. 6
Du Barry, Woman of Passion	Norma Talmadge	Oct. 11	90	Nov. 1
Front Page	Adolphe Menjou	Apr. 4, '31	90	Mar.28,'31
Hell's Angels	Lyon-Hall-Harlow	Nov. 15	116	June 7
Indiscreet	Gloria Swanson	Apr. 25, '31		Mar.14,'31
Kiki	Mary Pickford	Mar. 14, '31	89	Feb. 21,'31
Lottery Bride, The	MacDonald-Garrick	Oct. 25	83	Nov. 22
One Heavenly Night	Evelyn Laye-John Boles (Reviewed under title "Queen of Scandal")	Jan. 10, '31	82	Oct. 25
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21, '31	91	Dec. 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove			
Arrowsmith	Ronald Colman			
Corsair	Chester Morris			
Greeks Had a Word for It	Ina Claire			
Palmy Days	Eddie Cantor			
Scarface	Paul Muni			
Sky Devils	All Star			
Street Scene	Sylvia Sidney-W. Collier, Jr.			
Tonight or Never	Gloria Swanson			
Unholy Garden, The	Ronald Colman			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23, '31	67	Mar.14,'31
Boudoir Diplomat	Compson-Keith-Duncan-Loff	Dec. 25	67	
Cohens and Kellys in Africa	Sidney-Murray	Jan. 19, '31	80	Nov. 8
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15, '31		
Dracula	Lugosi-Manners-Chandler	Feb. 14, '31	75	Jan. 3,'31
Free Love	Nagel-Tobin	Jan. 5, '31	72	Dec. 6
The Iron Man	Lew Ayres	Apr. 30, '31		Mar.28,'31
Many a Slip	Ayres-Bennett		74	Feb. 28,'31
Mother's Millions	May Robson	Feb. 2, '31		Feb. 28,'31
Resurrection	Boles-Velez	Mar. 2, '31	77	Jan. 10,'31
See America Thirst	Langden-Love-Summerville	Nov. 24	84	Oct. 18
Seed	John Boles-Genevieve Tobin	May 11, '31	97	Apr. 25,'31
Up for Murder	Ayres-Tobin	June 15, '31		
Virtuous Husband	Compson-Elliot Nugent	Apr. 12, '31	76	Mar.21,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battling with Buffalo Bill	John Mack Brown			
East of Borneo	Rose Hobart-Charles Bickford			
Fate				
Graft	Regis Toomey			
Heaven on Earth	Lew Ayres-Anita Louise			
Homocide Squad	L. Carrillo-M. Brian-N. Beery			
Lasca of the Rio Grande	Leo Carillo-J. M. Brown			
Mystery of Life	Clarence Darrow			
Strictly Dishonorable	John Boles-Sidney Fox			
Waterloo Bridge	Mae Clarke			

WARNER BROTHERS

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bought!	Constance Bennett-Ben Lyon	Aug 22, '31		
Captain Thunder	F. Wray-V. Varconi	Apr. 26, '31	67	May 16,'31
Divorce Among Friends	All Star	Dec. 27	66	Oct. 4
Fifty Million Frenchmen	W. Gaxton-H.-Broderick	Feb. 14, '31	74	Jan. 3, '31
God's Gift to Women	Fay-LaPlante	Apr. 25, '31	75	Mar.14,'31
Gold Dust Gertie	Winnie Lightner	June 27, '31	64	May 9,'31
Illicit	Stanwyck-Rennie	Feb. 14, '31	81	Oct. 25
Life of the Party	Winnie Lightner	Oct. 25	79	Oct. 25
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13, '31		Apr.18,'31
Masiste in Hell	Bartolomeo Pagano			
Maybe It's Love	Brown-Bennett	Oct. 4	73	Oct. 25
Man to Man	Holmes-Mitchell (Reviewed under title "Barber John's Boy")	Dec. 8	69	Oct. 4
Millionaire, The	George Arliss	May 1, '31	81	Mar.14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14, '31	74	Dec. 20
Night Nurse	Barbara Stanwyck	Aug. 8, '31		
Office Wife	Mackaill-Stone	Aug. 23	59	Oct. 4
Other Men's Women	Astor-Withers (Reviewed under title "Steel Highway")	Jan. 17, '31	71	Oct. 4
Public Enemy, The	Harlow-Cagney	May 15, '31	96	
River's End	Bickford-Knapp	Nov. 8	74	Oct. 4
Royal Box (German)	Moiss-Horn		89	Dec. 28
Sit Tight	Lightner-Brown	Feb. 28, '31	79	Oct. 4
Sinners Holiday	Withers-Knapp	Oct. 11	62	Oct. 4
Smart Money	Edw. G. Robinson	July 11, '31	81	May 16,'31
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov. 1	57	
Svengali	John Barrymore - M. Marsh	May 22, '31	83	May 9,'31
Three Loves	Marlene Dietrich	May 26, '31		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss		71	June 13, '31
Expensive Women	Dolores Costello			
Larceny Lane	James Cagney-J. Blondell			
Mad Genius, The	John Barrymore			
Mouthpiece, The	All Star			
Other Man, The	Wm. Powell			
Safe in Hell	All Star			
Side Show	Lightner-Butterworth			
Star Witness, The	All Star			

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Radio Razzberry, A	Jamison-Murdock	Feb. 7, '31	2 reels	
Wages of Gin, The	Jamison-Murdock	Apr. 28, '31	2 reels	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Kid, The	Krazy Kat Kartoon	Oct. 9	1 reel	
Bandmaster, The	Krazy Kat Kartoon	Sept. 8	1 reel	Nov. 8
Birthday Party	Mickey Mouse	Jan. 6,'31	1 reel	Feb. 7,'31
Busy Beavers, The	Silly Symphony			
Came the Pawn	Eddie Buzzell	Oct. 1	1 reel	Nov. 29
The Castaways	Mickey Mouse	Apr. 6,'31	1 reel	
Cat's	Silly Symphony			
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar. 13,'31	1 reel	
China Plate	Silly Symphony	May 25,'31	8 min.	
Cinderella	Krazy Kat Kartoon	Aug. 14	1 reel	Nov. 15
Crystal Gazer	Specialties (Eddie Buzzell)	Nov. 18	1 reel	Nov. 8
Curiosities No. C 212		Aug. 29	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curiosities No. C 216	Novelty by Walter Futter	Jan. 8,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 29,'31	1 reel	
Curiosities No. C 220		Mar. 26,'31	1 reel	
Curiosities No. C 221		May 25,'31	1 reel	
Delivery Boy	Mickey Mouse	June 15,'31		
Disarmament Conference	Krazy Kat	Apr. 27,'31	1 reel	
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Egyptian Melodies	Silly Symphonies			
Expressman, The	Mickey Mouse			
Father Nile	Rambling Reporter	May 11,'31		
For Christopher's Sake	Specialties (Eddie Buzzell)			
Gorilla Mystery	Mickey Mouse	Oct. 10	1 reel	Dec. 6
Hard Boiled Yeggs	Specialties (Eddie Buzzell)	Oct. 10	1 reel	Nov. 15
Home of the Sheikh	Rambling Reporter	Jan. 29,'31	1 reel	
Hot and Bothered	Specialties (Eddie Buzzell)	Sept. 26	1 reel	Nov. 8
I Can't Find a Name for It	Specialties (Eddie Buzzell)			
Jerusalem, City of Peace	Rambling Reporter	May 11,'31		
Jewel of Asia	Rambling Reporter	Sept. 23	1 reel	Nov. 8
Kings or Better (Specialties)	Eddie Buzzell	May 1,'31	8 min.	May. 30,'31
Lambs Will Gamble	Krazy Kat Kartoon	Nov. 1	1 reel	Nov. 29
Land Nobody Knows	Rambling Reporter	June 27,'31		
Last of Moe Higgins	Eddie Buzzell			
Laughing with Medbury in Africa			9 min.	Apr. 25,'31
Let's Talk Turkey	Rambling Reporter	Nov. 11	1 reel	Nov. 29
Little Trail, The	Krazy Kat Kartoon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug. 10,'31	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse	May 8,'31		May 30,'31
Mother Goose Melodies	Silly Symphony	Apr. 17,'31	1 reel	May 9,'31
Natives Along the Nile	Rambling Reporter			
Picnic, The	Mickey Mouse	Oct. 1	1 reel	Nov. 29
Pioneer Days	Mickey Mouse	Dec. 10	1 reel	
Playful Pan	Silly Symphony	Dec. 28	1 reel	
Rodeo Dough	Krazy Kat Kartoon	Feb. 13,'31	1 reel	Mar. 7,'31
Soda Poppa	Krazy Kat Kartoon	May 29,'31	7 min.	
Stork Market	Krazy Kat Kartoon			
Streets of Cairo	Rambling Reporter	Apr. 14,'31	7 min.	May 30,'31
Subway Jam	Krazy Kat Kartoon			
Svengarlic	Krazy Kat			
Swiss Movements	Krazy Kat Kartoon			
Vagabond Salesman, The	Specialties (Eddie Buzzell)		1 reel	
When Mickey Steps Out	Mickey Mouse			
Wild Man's Land	Rambling Reporter	Nov. 19	1 reel	
Wine, Women—But No Song	Specialties (Eddie Buzzell)	Feb. 14,'31	1 reel	

EDUCATIONAL

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An Anonymous Letter	Wm. J. Burns Detective Mysteries	Jan. 4,'31	10½	Feb. 7,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec. 21	10½	Jan. 24,'31
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	20	Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan. 18,'31	11	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15,'31	11	Mar. 14,'31
Blues	Terry-Toon	June 28,'31	6	
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar. 22,'31	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	13	Jan. 17,'31
By the Sea	Terry-Toon	July 12,'31	6	
Clowning	Terry-Toon	Apr. 5,'31	6	Mar. 28,'31
Club Sandwich	Terry-Toon	Jan. 25,'31	5½	Jan. 24,'31
College Cuties	Tamblyn-Rondell	Dec. 28	19	Dec. 7
College Racket, A	Glenn Tryon	June 14,'31	20	June 6,'31
College Vamp, The	Clyde-D'Avril	Feb. 15,'31	22	Feb. 7,'31
Come to Papa	Ford Sterling	Feb. 22,'31	20	Feb. 21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10,'31	22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5,'31	20	Mar. 21,'31
Cross Roads	Romantic Journeys	May 3,'31	11	Apr. 11,'31
Dance Hall Marge	Gribbon-Beebe	Jan. 18,'31	19	Jan. 3,'31
Day to Live, A	Terry-Toon	May 31,'31	6	
Death House, The	Wm. J. Burns Detective Mysteries	Apr. 12,'31	10	
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 26	21	Jan. 17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar. 15,'31	22	Nov. 1
Don't Bite Your Dentist	Clyde-Pollard	Nov. 9	18	Jan. 17,'31
Don't Give Up	Buster and John West	Oct. 26	22	Sept. 27
Don't Leave Home	Johnny Hines	Dec. 28	19	Oct. 11
Don't Divorce Him	Clyde Cook	May 31,'31	18	May 2,'31
Dream World	Romantic Journey	July 5,'31		
Dutch Treat	Terry-Toon	Sept. 21	6	
Expensive Kisses	Bert Roach	Dec. 7	18	Dec. 6
Explorer, The	Terry-Toon	Mar. 22,'31	6	Feb. 28,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	21	Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr. 12,'31	19	Mar. 7,'31
Fireman's Bride, The	Terry-Toon	May 3,'31	5	
Flying Trip, A	Hodge-Podge	Sept. 7	10	
Foolish Forties	Ford Sterling-June McCloy	June 28,'31	21	June 6,'31
Fowl Affair, A	Gayety Comedy	Apr. 26,'31	6	Mar. 21,'31
Framed	Wm. J. Burns Detective Mysteries	May 10,'31		
French Fried	Terry-Toon	Sept. 7	6	Oct. 18
Ghost Parade	Clyde-Gribbon-Beebe	May 24,'31	22	May 2,'31
Girls Will Be Boys	Charlotte Greenwood	Jan. 25,'31	21	Jan. 24,'31
Golf Nuts	Terry-Toon	Dec. 14	6	Nov. 22
Go West Big Boy	Terry-Toon	Feb. 22,'31	6	Feb. 21,'31
Grandma's Girl	Clyde-Stuart-Kane	Oct. 12	21	Oct. 25
Happy Little Honeymoon, A	Glenn Tryon	Feb. 15,'31	21	Feb. 7,'31
Her First Egg	Terry Toon	July 26,'31		
Hold 'er Sheriff	Beebe-Murray	June 7,'31	21	
Hollywood Theme Song	Gribbon-O'Leary-D'Avril	Dec. 7	20	Nov. 1
Honeymoon Land	Romantic Journeys	Feb. 1,'31	10	Mar. 28,'31
In Conference	Clyde-Gribbon-Wilson	Apr. 26,'31	21	Apr. 11,'31
Irish Stew	Terry-Toon	Oct. 5	6	Oct. 11
Jumping Beans	Terry-Toon	Nov. 2	6	Oct. 25
Jungle Giants	Hodge Podge	June 21,'31	11	
Just a Bear	Clyde-Gribbon-O'Leary	Mar. 29,'31	20	Feb. 21,'31
Love a la Mode	Granville-Drew	Nov. 2	19	
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan. 11,'31	21	Jan. 17,'31
Lure of Hollywood	Brooks-Chandler	July 5,'31	20	June 27,'31
Marriage Rows	Lloyd Hamilton	Jan. 18,'31	20	
Meade Trial, The	Wm. J. Burns Detective Mysteries	June 7,'31	10	
Medley of Rivers, A	Hodge-Podge	Nov. 9	21	Jan. 24,'31
Money Makers of Manhattan	Hodge-Podge	July 19,'31	10	
Monkey Business in Africa	Clyde-Beebe	June 21,'31	22	
Movie Town	Sennette-Beebe	July 5,'31	17	
My Harem	Moran-Bradbury	Nov. 16	19	
No, No Lady	Clyde-Christy	Jan. 4,'31	20	Dec. 6
One Yard to Go	Beebe-Eastman	Feb. 1,'31	21	Jan. 31,'31
Our Nagging Wives	Ford Sterling	Nov. 9	19	Oct. 25
Pete and Repeat	Harrison-Elms	Mar. 1,'31	20	Feb. 21,'31
Philadelphia Lancaster Counterfeiters, The	Wm. J. Burns Detective Mysteries	Feb. 1,'31	9	Feb. 21,'31
Pigskin Capers	Terry-Toon	Dec. 28	6	
Popcorn	Terry-Toon	Jan. 11,'31	6	Jan. 17,'31
Poor Fish, A	Beebe-Stewart-Stone	Jan. 4,'31	12	
Quack, Quack	Terry-Toon	Mar. 8,'31	6	Feb. 21,'31
Racket Cheers	Clyde-Irwin-Pollard	Nov. 23	22	Nov. 8
Razzberries	Terry-Toon	Feb. 8,'31	6	Feb. 7,'31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	11	Apr. 11,'31
Rough Idea of Love	Beebe-Eastman	Dec. 21	21	Jan. 3,'31
Salt Water Taffy	Terry-Toon	Nov. 30	6	
Scotch Highballs	Terry-Toon	Nov. 16	6	
Shotgun Wedding, A	Buster & John West	Apr. 19,'31	20	Mar. 14,'31
Shooting of Dan the Duck, The	Cook-McPhail	Feb. 22,'31	20	Feb. 21,'31
Sing Sing Song	Terry-Toon	Apr. 19,'31	8	Mar. 28,'31
Slide, Speedy, Slide	Daphne Pollard-Tom Dugan	July 19,'31	18	
Speed	A. Clyde-M. Beebe	May 10,'31	22	Apr. 11,'31
Speed Up	Hodge-Podge	Dec. 21	8	
Starbrite Diamond, The	Wm. J. Burns Detective Mystery	May 24,'31		
Strange Bird	Beebe-Eastman-Alberni	Nov. 23	10	Feb. 7,'31
Strangler, The	Wm. J. Burns Detective Mysteries	Mar. 29,'31	12	June 6,'31
Sultan's Cat, The	Terry-Toon	May 17,'31	6	May 2,'31
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov. 23	11	Jan. 3,'31
Thayer Trial	Wm. J. Burns Detective Mystery	Oct. 26	10	Oct. 25
Their Wives' Vacation	Kelton-Murray	Apr. 26,'31	11	
Three Hollywood Girls	L. Lane-R. Flynn-P. Crane	Dec. 14	21	
Tidbits	Hodge-Podge	Jan. 4,'31	21	Jan. 3,'31
Triangle Murder, The	Wm. J. Burns Detective Mysteries	May 24,'31	9	
2000 B.C.	Terry-Toon	Mar. 1,'31	11	Apr. 11,'31
Up a Tree	Lloyd Hamilton	June 14,'31	6	June 6,'31
What a Head	Duffy-Rondell	Nov. 30	19	
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	July 26,'31	20	
Won by a Neck	Lloyd Hamilton	May 3,'31	21	Apr. 11,'31
		Oct. 5	21	Oct. 11

FITZPATRICK PICTURES, INC.

Traveltalk Series

No. 1	From Barcelona to Valencia	Sept.	11	
No. 2	From Valencia to Granada	Oct.	11	Oct. 12,'31
No. 3	From Granada to Toledo	Nov.	11	Nov. 16,'31
No. 4	In Old Madrid	Dec.	10	Feb. 8
No. 5	Egypt—The Land of the Pyramids	May	11	June 21
No. 6	Gateway to India, The	June	9½	
No. 7	Temple of Love, The	July	10½	Sept. 6
No. 8	Imperial City, The	Aug.	9	Aug. 23
No. 9	Picturesque Hong Kong	Sept.	10	
No. 10	The Island Empire	Oct.	8	Sept. 6
No. 11	Japan in Cherry Blossom Time	Oct.	9	Nov. 22
No. 12	Java—The Fragrant Isle	Nov.	9	
No. 13	Charming Ceylon	Nov.	9	
No. 14	Honolulu to Havana	Dec.	10	
No. 15	Siam to Korea	Jan. '31	10	Jan. 3,'31

American Holiday Series

Abraham Lincoln	3
Armistice Day	3
Christopher Columbus	3
George Washington	3
Independence Day	3
Labor Day	3
Memorial Day	3
Mother's Day	3
Origin of Christmas	3
Thangsgiving	3

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Running Time Minutes	Reviewed
People Born in August			9	
People Born in September			11	
People Born in October			10½	
People Born in November			8	Nov. 9
People Born in December			8	
People Born in January			10	
People Born in February			10	
People Born in March			10	
People Born in April			8	
People Born in May			8½	
People Born in June			10½	
People Born in July			9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Running Time Minutes	Reviewed
George Bizet		Sept.	11	
Johannes Brahms			11	
Franz Liszt			11	
George Frederick Handel		Oct.	11	
Frederick Chopin		Oct.	10½	
Ludwig Von Beethoven			7½	
Guiseppe Verdi		Nov.	9½	Nov. 29
Felix Mendelssohn		Dec.	9	
Johann Strauss		Nov.	6	Dec. 13

FOX FILMS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Magic Carpet Series				
Down to Damascus	Near East		8	May 9,'31
Giants of the Jungle	Elephants		8	May 9,'31
Happy Days in the Tyrol	Bavarian Alps		8	May 9,'31
King's Armada, The	Great Britain's Fleet		9	May 9,'31
Pageant of Siam, The	Bangkok and the Siamese		9	May 9,'31
Wild Life on the Veldt	Govt. of South Africa		8	May 9,'31
Wild West of Today	Wyoming Mountains		8	May 9,'31
World at Prayer	Miracle at Lourdes		8	May 9,'31

METRO-GOLDWYN-MAYER

Air Tight	Boy Friends	May	9,'31	17	May 2,'31
Ambitious People	Colortone Revue	Mar.	21,'31		
Baby Talk	Boy Friends	Jan.	17,'31		
Bargain Day	Our Gang	May	2,'31	19	
Bark Brothers, The	Dogville				
Be Big	Laurel-Hardy	Feb.	7,'31	24	Mar. 28,'31
Big Dog House, The	Dogville	Mar.	14,'31	16	
Bigger and Better	Boy Friends	Oct.	25	19	
Blood and Thunder	Boy Friends	Jan.	17,'31	20	
Busy Barcelona	Holmes	Apr.	11,'31		Mar. 14,'31
Chickens Come Home	Laurel-Hardy	Feb.	21,'31	30	Mar. 14,'31
China's Ole Man River	Holmes	Oct.	4	9	Dec. 13
Copy	Novelty	Oct.	11	20	Dec. 13

Title	Sta,	Rel. Date	Running Time Minutes	Reviewed
Crazy House	Dane-Moran	Nov. 1	16	Mar. 14,'31
Cuckoo Murder Case, The	Flip the Frog Series	Oct. 18	8	Nov. 1
Devil's Cabaret	Revue	Dec. 13		Mar. 14,'31
Dublin and Nearby	Holmes	Dec. 27	9	Apr. 4,'31
Fly My Kite			21	
Gems of M-G-M	Novelty	Jan. 3,'31	21	
Geography Lesson	Colortone Revue	Mar. 28,'31		
Helping Grandma	Our Gang	Jan. 3,'31		Nov. 1
High C's	Charley Chase	Dec. 27	29	
High Gear	Boy Friends	Feb. 28,'31	25	
Hoosegow	Laurel-Hardy			Oct. 25
Laughing Gas	Flip the Frog Series	Mar. 14,'31		Mar. 14,'31
Laughing Gravy	Laurel-Hardy	Apr. 4,'31	21	
Let's Do Things			27	
Little Daddy	Our Gang	Mar. 28,'31	21	Mar. 14,'31
Love Business	Our Gang	Feb. 14,'31	20	Dec. 13
Love Fever	Boy Friends	Apr. 11,'31		
Love Tales of Morocco				
Old Man Trouble	Davidson-Nichols			
One of the Smiths	Charley Chase			
Our Wife	Laurel-Hardy		22	Apr. 11,'31
Peeps at Peking	Holmes	Jan. 17,'31	8	May 9,'31
Pip from Pittsburgh, The	Charley Chase	Mar. 21,'31	21	Mar. 14,'31
Ragtime	Flip the Frog Series		9	May 30,'31
Rough Seas	Charley Chase	Apr. 25,'31	20	June 6,'31
Rounder, The	Novelty	Nov. 22	20	
Roy Evans	Roy Evans		9	Apr. 11,'31
School's Out	Our Gang	Nov. 22	21	Aug. 30
So Quiet on the Canine Front	Dogville	Jan. 31,'31		
Soup Song, The	Flip the Frog Series	Jan. 31,'31	9	
Spain's Maddest Fiesta	Holmes	Sept. 13	10	Nov. 15
Splash	Novelty		9	June 20,'31
Sultan's Camp of Victory	Holmes	Feb. 28,'31		
Tale of the Alhambra, A	Holmes	Feb. 7,'31		
That Little Bit of Heaven	Holmes	Mar. 21,'31		
Through the Yangtze Gorges	Holmes	Oct. 25	9	
Thundering Tenors	Charley Chase	Feb. 7,'31	21	
Village Barber, The	Flip the Frog Series	Sept. 27	9	Oct. 11
Village Smithie, The	Flip the Frog Series	Jan. 31,'31	9	
What a Man	Charley Chase	Feb. 7,'31		
Who Killed Rover?	Dogville	Nov. 8	16	Dec. 13

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Spades, The	Talkartoon	Jan. 17, '31	1 reel	
Accordion Joe	Talkartoon	Dec. 13	1 reel	Dec. 13
African Dodge, The	Tom Howard	May 4, '31	10	Mar.14,'31
A Hunting We Did Go	Bruce Novelty	May 16, '31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9, '31	1 reel	
All for the Band	Eddie Younger	Apr. 4, '31	1 reel	Mar.14,'31
And the Green Grass Grew All Around	Screen Song	May, '31	1 reel	
Antique Shop, The	Burns and Allen	Mar. 7, '31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18, '31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28, '31	1 reel	Feb. 28,'31
Anything But Ham	Smith and Dale	Jan. 24, '31	1 reel	Jan. 3,'31
Betty Co-Ed	Rudy Vallee	Aug. 1, '31	7	May 16,'31
Big Splash, The	Weismuller-Kruger	Jan. 17, '31	2 reels	
Broadway Romeo, A	Jack Benny	Mar. 28, '31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4, '31	1 reel	
By Appointment	Craig-Bond	Nov. 1	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24, '31	1 reel	
Cab Waiting	Jack Benny	June 20, '31	17	May 16,'31
Camera Trails	Bruce Scenic	Oct. 11	1 reel	Dec. 13
Climate Chasers	Bruce Novelty	July 11, '31	9	
Clinching a Sale	Harry Richman	Apr. 18, '31	1 reel	
Confounded Interest	Raymond-Caverly	Oct. 11	1 reel	
Cow's Husband, The	Talkartoon	Mar. 14, '31	8	Mar.28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11, '31	1 reel	
Devil Sea	Ethel Merman & Leslie Stowe	Feb. 28, '31	1 reel	
Discovered	Solly Ward	Jan. 17, '31	1 reel	Jan. 17,'31
Drifting Along	Robert Bruce Scenic	Sept. 6	1 reel	Dec. 20
Elmer Takes the Air	Stubby Kruger-Assan-Jordanoff	July 18, '31	2 reels	
Excuses	Bruce Novelty	Nov. 29	1 reel	
Fair and Square Ways	Eddie Miller	May 2, '31	1 reel	
Fatal Card, The	W. & E. Howard	Nov. 8	1 reel	
French Line, The	Gina Malo	Jan. 24, '31	1 reel	
Gents of Leisure	Chester Conklin	May 9, '31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3, '31	1 reel	Dec. 13
Go Ahead and Sing	Tom Howard	Oct. 25, '31	1 reel	Dec. 13
Grand Uproar	Talkartoon	Oct. 4	1 reel	
Great Pants Mystery	Smith & Dale	Feb. 14, '31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14, '31	1 reel	
Headache, The	Billy House	Mar. 14, '31	2 reels	June 13,'31
He Was Her Man	Gilda Gray	Apr. 25, '31	2 reels	
Helping Hand, The	Solly Ward	June 27, '31	1 reel	
Herring Murder Case, The	Talkartoon	Oct. 4	7	
His Price	Johnny Burke	Dec. 13	1 reel	Mar.21,'31
His Wife's Birthday	Solly Ward	Oct. 26	2 reels	
Hudson and Its Moods	Leslie Stowe & Speed Young	Apr. 11, '31	1 reel	May 2,'31
Hurry, Doctor			8	Mar.14,'31
I'd Climb the Highest Mountain	Screen Song	Mar. 7, '31	1 reel	June13,'31
I'm Telling You	Willie & Eugene Howard	Mar. 7, '31	1 reel	
In Again Out Again	Cook-Bond	Dec. 20	1 reel	Nov. 22
In My Merry Oldsmobile	Screen Song		6	Mar.21,'31
It Might Be Worse	Georgie Jessel	Jan. 3, '31	2 reels	
It's All Over	Marion Harris	Dec. 20	1 reel	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14, '31	1 reel	
Just a Pal	Minor Watson	Nov. 15	1 reel	
Knock, Knock, Knock (Tent)	Talkartoon	July 25, '31	1 reel	
La Schnapps, Inc	Smith & Dale	Nov. 8	2 reels	
Laugh It Off	June MacCloy	Feb. 14, '31	1 reel	May 9,'31
Let's Stay Single	Frances Williams	Mar. 14, '31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31, '31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10, '31	1 reel	
Male Man, The	Talkartoon	Apr. 25, '31	6	May 23,'31
Mariutch	Screen Song	Nov. 15	1 reel	Nov. 8
Marry or Else	Arthur & Morton Havell	Oct. 25	2 reels	
Melodies	Smith Bros., Singing		1 reel	
Miscast	Jas. Kelso-Dolores-DeMonde	Mar. 21, '31	1 reel	
Model Women	All Star	Dec. 6	1 reel	
My Gal Sal	Screen Song	Oct. 18	1 reel	
My Wife's Gone to the Country	Screen Song	May, '31	1 reel	
Moonlight and Romance	Moreno-Martini	Feb. 21, '31	1 reel	
M'Lady	Irene Bordoni	Mar. 28, '31	1 reel	
Movie Memories				
No. 4—Sponsored by Chesterfield Cigarettes			10	May 16,'31
No. 5—Sponsored by Chesterfield Cigarettes			10	May 16,'31
My West	Bruce Novelty	Mar. 7, '31	1 reel	Mar.14,'31
Mysterious Mose	Talkartoon	Dec. 27	1 reel	Dec. 13
My Wife's Gone to the Country	Screen Song	June 13, '31		
New Rhythm	Azplazer & Band	Oct. 18	1 reel	
Noah's Lark	Talkartoon	Oct. 26	1 reel	
Office Blues	Ginger Rogers	Nov. 22	1 reel	
Oh Teddy	Billy House	Dec. 20	2 reels	
Ol' King Cotton	George Dewey Washington	Dec. 27	1 reel	
On a Sunday Afternoon	Screen Song	Nov. 29	1 reel	
Once Over, Light	Burns and Allen	May 23, '31	1 reel	May 18,'31
One Big Night	Ben Blue	Feb. 7, '31	1 reel	
Paramount Pictorial:				
No. 1—Clara Bow		Sept. 27	1 reel	
No. 2—Fish Faces; Munich Mannikins; Walrus Hunting in Siberia; Stars of To-morrow		Oct. 25	1 reel	
No. 3—In the Gloaming—Lowell Thomas-Jesse Crawford		Nov. 29	1 reel	
No. 4—Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher		Dec. 27	1 reel	
No. 5—Up the River in Mexico—Lowell Thomas-John Phillip Sousa		Jan. 31, '31	1 reel	
No. 6—The Trout Harvest—The Children's Hour—Lowell Thomas		Feb. 28, '31	1 reel	
No. 7—Rudy Vallee—Lowell Thomas Marionette Show		Mar. 28, '31	1 reel	
No. 8—Jesse Crawford-Ruth St. Dennis-Lowell Thomas				Apr. 25
No. 9—Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas		May 2, '31	1 reel	
No. 10—Journeys to Far Places—Lowell Thomas				
Paramount Sound News	(Two Editions Weekly)		1 reel	
Patient, The	The Three Swifts	Nov. 29	1 reel	
Pent House Blues	Muriel D'Or - Cy Kahn	Feb. 21, '31	1 reel	
Pest, The	Tom Howard	Mar. 14, '31	1 reel	
Plastered	Willie, West & McGinty	Nov. 22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan. 10, '31	1 reel	
Pulling a Bone	Burns & Allen	Jan. 10, '31	1 reel	Nov. 8
Pusher in the Face				Mar.28,'31
Putting Party, The	Juliet	Dec. 27	1 reel	
Radio Salutes			10	Mar.28,'31
Real Estators, The	Smith & Dale	May 2, '31	10	May 23,'31
Red, Green & Yellow	Lulu McConnell	Oct. 18	1 reel	
Row, Row, Row	Screen Song	Dec. 20	1 reel	
Runaway Boys	Bruce Novelty	Jan. 31, '31	9	
Sailor's Luck, A	George Beatty	Sept. 13	1 reel	Nov. 15
Seeing Helen Home	Helen Lynd	Dec. 6	1 reel	
Seven in One	Juliet	May 21, '31	1 reel	
Silly Scandals	Talkartoon	May 23, '31	1 reel	May 9, '31
Simply Killing	Willie & Eugene Howard	Jan. 31, '31	1 reel	
Sky Scraping	Talkartoon	Nov. 1	1 reel	
Somebody Stole My Gal	Screen Song	Mar. 21, '31	1 reel	May 2,'31
Song Service	Lee Morse & Co	Oct. 25	1 reel	
S. S. Malaria	Smith & Dale	June 6, '31	2 reels	
Stateroom 19	Clute - La Mar	Jan. 17, '31	1 reel	
Stolen Jools	All Star		2 reels	
Studio Sap	Chester Conklin	Feb. 28, '31	2 reels	
Swing, You Sinner	Talkartoon	Sept. 20	1 reel	Oct. 11
Taxi	Chester Conklin	Apr. 11, '31	2 reels	
Teacher's Pest	Talkartoon	Feb. 7, '31	1 reel	
Tex in 1999	Texaco Company		7 min	May 2,'31
13th Alarm, The	Chester Conklin	July 4, '31	2 reels	
That Old Gang of Mine	Screen Song	July 11, '31	1 reel	
Thou Shalt Not	Billy House	May 23, '31	2 reels	May 2,'31
Tongue Tied	Lulu McConnell	Dec. 13	1 reel	
Tons of Trouble	Rudy Muller and Rosie	Jan. 3, '31	1 reel	
Top Notes	Willy Robyn	Mar. 21, '31	1 reel	Mar 14,'31
Tree Saps	Talkartoon	Feb. 21, '31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr. 25, '31	1 reel	June13,'31
Twenty Legs Under the Sea	Talkartoon	June 6, '31	1 reel	
Two's Company	Marion Harris	Feb. 7, '31	1 reel	Jan. 3,'31
Tune Detective, The	Dr. Sigmund Spaeth	Feb. 14, '31	1 reel	Nov. 22
Two A.M.	Tom Howard	May 2, '31	1 reel	
Up to Mars	Talkartoon	Nov. 22	1 reel	Nov. 22
Via Express	Tom Howard	July 4, '31	1 reel	
Why Continue the Struggle	Casey-McHugh	Nov. 15	1 reel	
You're in the Army Now	Johnny Burke	Oct. 11	2 reels	

RADIO PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aunts in the Pants	W. Catlett	Nov. 22	2 reels	20 Dec. 13
Blondes Prefer Bonds	Louise Fazenda		2 reels	
Clean-Up on the Curb, A	Roscoe Ates		2 reels	June13,'31
County Seat, The	Charles "Chic" Sale		2 reels	
Cowslips	Charles "Chic" Sale		2 reels	
Dizzy Dates	Dane-Arthur	Dec. 7	2 reels	19
Dumbels in Derbies	Geo. K. Arthur-Karl Dane	Feb. 7, '31	19	Mar. 1,'31
Fall to Arms, A	Louise Fazenda	Oct. 26	20	
False Roomers	Clark and McCullough	Oct. 17,'31		
House Dick, The	Jimmy Savo		2 reels	
Humanette No. 2	Hutchinson-Lorch	Sept. 1	1 reel	10
Humanette No. 3	Clyde-Rubin	Oct. 1	1 reel	8
Humanette No. 4	B. T. Murray	Nov. 20	1 reel	9 Nov. 8
Humanette No. 5	All Star	Dec. 27	1 reel	
Humanette No. 6	Benny Rubin	Jan. 25, '31	1 reel	Jan. 3,'31
Humanette No. 7	Nat Carr	Feb. 25, '31	10	Mar.14,'31
Humanette No. 8	All Star	Mar. 22, '31	9	Mar. 7,'31
Humanette No. 9		Apr. 15, '31	1 reel	
Humanette No. 11	Eddie Lambert	June 13, '31	10	
Humanette No. 12	"On the Spot"		10	June 20, '31
He Loved Her Not	Nick & Tony	Jan. 25, '31	20	
Itching Hour, The	Louise Fazenda	Feb. 1, '31	22	
Knights Before Xmas	Dane-Arthur	Nov. 15	18	
Lime Juice Knights	Dane-Arthur	Mar. 22, '31	21	Mar. 7,'31
Long Starved Ranger, The	Rosco Ates		2 reels	
Mickey's Bargain	Mickey Yule	Dec. 27	19	Dec. 13
Mickey's Crusaders	Mickey Yule	Apr. 12, '31	2 reels	
Mickey's Dilpocamy	Mickey McGuire			
Mickey's Rebellion	Mickey McGuire		18	
Mickey's Stampede	Mickey Yule	Feb. 7, '31	19	
Moonlight & Monkey Business	Nick & Tony	Nov. 15	21	Nov. 15
Razored in Old Kentucky	Nick & Tony	Oct. 20	18	Nov. 8
Second Hand Kisses	Louise Fazenda	Mar. 29, '31		May 2,'31
She Went for a Tramp	Hugh Herbert - Rosco Ates	Mar. 15, '31		Mar. 7,'31
Strife of the Party, The	Ned Sparks		2 reels	
Talking Turkey	Benny Rubin	Jan. 25, '31		
Toby Hollowe'en	Toby, the Pup	May 1, '31	6	Dec. 13
Toby in the Bughouse	Toby, the Pup	Dec. 7	6	
Toby in Circus Times	Toby, the Pup	Jan. 25, '31	7	Mar. 7,'31
Toby in the Brown Derby	Toby, the Pup	Mar. 22, '31	7	
Toby Down South	Toby, the Pup	Apr. 15, '31	7	
Toby the Bull Thrower	Toby, the Pup	June 7, '31	7	May 23,'31
Toby the Fiddler	Toby, the Pup	Sept. 1	6	Nov. 15
Toby the Miner	Toby, the Pup	Oct. 1	7	
Toby the Milkman	Toby, the Pup	Feb. 25, '31	7	Nov. 8
Toby the Showman	Toby, the Pup	Nov. 22	21	Dec. 13
Too Hot to Handle	Louise Fazenda	Nov. 15	18	Dec. 13
Trader Ginsburg	Nat Carr	Dec. 27	7	May 23,'31
Trouble from A Broad	Ford Sterling - Lucien Littlefield		10	June 20, '31
Way of All Fish	Ned Sparks		18	June 13,'31
Wife O'Reilly	Nick & Tony	Feb. 25, '31	20	Mar. 7,'31

RKO PATHE

NOTE — RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	22 min.
Pathe News	10 "
Pathe Review	11 "
Aesop's Fables	8 "
Grantland Rice Sportlights	10 "

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Rules	Rainbow Comedy	May 31, '31	19	May 23,'31
All Gummed Up	Whoopee Comedy	May 23, '31	2 reels	May 16,'31
Angles on Angling	Sportlight	Dec. 28	1 reel	Jan. 3,'31
Animal Fair, The	Aesop Fable	Feb. 1, '31	1 reel	Jan.31,'31
Backfield Aces	Rockne Football	Oct. 15	1 reel	
Bare Knees	Pollard	Mar. 8, '31	2 reels	Mar. 7,'31
Big Cheese, The	Fable	Oct. 26	1 reel	Nov. 8
Blue Grass Kings	Sportlight	June 15, '31	1 reel	
Breakfast in Bed	Pollard-Pangborn	Nov. 16	2 reels	
Call of Mohammed	Vagabond Adventure	Apr. 7, '31	1 reel	Apr. 4,'31
Campus Champs	Nat Carr	Feb. 1, '31	2 reels	Feb.14,'31
Chasing Trouble	Checker Comedy	Apr. 26, '31	2 reels	May 9,'31
Cinderella Blues	Aesop Fable	Apr. 12, '31	8	Apr.11,'31
Cobb Goes Fishing	Sportlight	Oct. 5	1 reel	Oct. 4
College Capers	Fable	Mar. 15, '31	1 reel	Mar. 21,'31
Cowboy Blues	Fable	Feb. 15, '31	1 reel	Feb. 7,'31
Dance With Me	Wanzer-Palmer	Nov. 23	2 reels	
Dangerous Youth	Pollard	Sept. 14	2 reels	Nov. 29
Diamond Experts	Sportlight	May 17, '31	10	May 23,'31
Disappearing Enemies	Dot Farley - Rex Bell	Mar. 1, '31	2 reels	Apr. 4,'31
Dixie Chase, The	Sportlight	Nov. 30	1 reel	Dec. 13
Days of Solitude	Vagabond Adventure	Feb. 6, '31	1 reel	Feb. 14,'31
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel	Mar. 7,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eve's Fall	All Star	Dec. 28	2 reels	
Fisherman's Luck	Aesop Fable	June 8,'31	9	
Fly Guy, The	Aesop Fable	May 10,'31	7	June 6,'31
Flying Feet	Knute Rockne Football	Oct. 26	1 reel	Sept. 13
Fore!	Farrell Golf	Feb. 15,'31	1 reel	Feb. 14,'31
Frozen Face	Manhattan Comedy	Apr. 19,'31	2 reels	Apr. 18,'31
Gem of Agra	Vagabond Adventure	Oct. 19	1 reel	Sept. 27
Getting on the Green	Farrell Golf	Mar. 22,'31	1 reel	Apr. 11,'31
Glory of Spain	Vagabond Adventure	Nov. 18	1 reel	Nov. 8
Gossipy Plumber, The	Folly Comedy	May 17,'31	2 reels	May 2,'31
Gypped in Egypt	Fable	Nov. 9	1 reel	Nov. 15
Half Pint Polly	Capital Comedy	May 3,'31	2 reels	
Help Wanted—Female	Pollard	Jan. 11,'31	2 reels	Jan. 10,'31
Hidden Goal, The	Rockne Football	Oct. 15	1 reel	Aug. 30
High Steppers	Sportlight	Nov. 16	1 reel	Dec. 13
Hold the Baby	Agnew-Crane-McPhail	Nov. 9	2 reels	
Hunting Thrills	Sportlight	Apr. 21,'31	1 reel	Apr. 11,'31
Hurricane Island	Vagabond Adventure	Apr. 21,'31	1 reel	Mar. 28,'31
In the Rough	Farrell Golf	Mar. 8,'31	1 reel	Feb. 28,'31
I'll Take That One	All Star	Oct. 5	2 reels	
Jungle Terror	Vagabond Adventure	Oct. 5	1 reel	Sept. 20
Kid the Kidder	Owsley-Marsh	Dec. 7	2 reels	Sept. 20
King of Bugs	Fable	Dec. 21	1 reel	Jan. 3,'31
Last Yard, The	Rockne Football	Oct. 12	1 reel	Aug. 30
Lemon Meringue	Edgar Kennedy	Aug. 3,'31	20	June 6,'31
Midnight	Fable	Oct. 12	1 reel	Oct. 25
Mad Melody	Fable	Apr. 26,'31	1 reel	May 2,'31
Monarchs of the Field	Sportlight	Dec. 14	1 reel	Dec. 20
Mystic Isles	Vagabond Adventure	Nov. 30	1 reel	Nov. 22
Neat and Tidy	All Star	Nov. 28	2 reels	
Next Door Neighbors	Housman-Deering	Jan. 28,'31	2 reels	Jan. 3,'31
Night Class	Campus Comedy	June 7,'31	2 reels	May 16,'31
Not So Loud	Melody Comedy	May 3,'31	2 reels	May 2,'31
Office Boy, The	Fable	Nov. 23	1 reel	Nov. 29
One Nutty Night	Wills-Carney	Nov. 30	2 reels	Nov. 22
Open House	Nick Stuart	Mar. 22,'31	20	Apr. 11,'31
Old Hokum Bucket, The	Aesop Fable	Mar. 29,'31	7	Apr. 4,'31
Olympic Talent	Sportlight	June 29,'31	1 reel	
Outboard Stunting	Sportlight Series	May 3,'31	1 reel	May 31,'31
Over the Radio	Pangborn	Dec. 14	2 reels	Feb. 7,'31
Pale Face Pup	Aesop Fable	June 22,'31	1 reel	
Parading Pajamas	Johnny Arthur	Dec. 21	2 reels	Jan. 24,'31
Par and Double Par	Sportlight	Nov. 2	1 reel	Nov. 22
Pathe News	Released Twice Weekly		1 reel	
Parents Wanted	Folly Comedy	Mar. 15,'31	2 reels	Apr. 4,'31
Play Ball	Aesop Fable	May 24,'31	10	May 30,'31
Racqueteers	Sportlight	Oct. 19	1 reel	Oct. 11
Radio Racket	Fable	Mar. 1,'31	1 reel	Feb. 28,'31
Red Riding Hood	Fable	Jan. 18,'31	1 reel	Jan. 31,'31
Rough and Tumble	Sportlight	Jan. 18,'31	1 reel	Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr. 5,'31	2 reels	Mar. 14,'31
Royal Flush, The	All Star	Dec. 19	2 reels	Aug. 30
Sands of Egypt	Vagabond Adventure	Nov. 2	1 reel	
Seein' Injuns	Pollard	Feb. 15,'31	2 reels	Jan. 3,'31
Self Defense	Sportlight	Sept. 7	1 reel	Sept. 13
Shadow of the Dragon	Vagabond Adventure	Mar. 8,'31	1 reel	Mar. 14,'31
She Snoops to Conquer	Daphne Pollard	June 22,'31	20	June 20,'31
Sink or Swim	Sportlight	Mar. 22,'31	1 reel	Mar. 28,'31
Ski Pilot	Sportlight	Feb. 8	1 reel	Feb. 14,'31
Speed Limit	Sportlight	Mar. 8,'31	1 reel	Mar. 14,'31
Spirit of Sho-Gun	Vagabond Adventure	Dec. 28	1 reel	Jan. 3,'31
Stage Struck	Walter Catlett	Jan. 18	1 reel	Feb. 28,'31
Stone Age Stunts	Fable	Dec. 7	1 reel	Dec. 13
Stout Hearts and Willing Hands	Frank Fay	June 15,'31	20	May 30,'31
Tale of Tutulla	Vagabond Adventure	Jan. 25,'31	1 reel	Feb. 7,'31
Tennis Top-Notchers	Tilden-Wills	Apr. 4,'31	1 reel	Apr. 4,'31
That's My Line	Louis John Bartels	July 13,'31	20	June 6,'31
That's News to Me	Frank McHugh	July 6,'31	20	May 30,'31
Thom the Unknown	Vagabond Adventure	Mar. 22,'31	1 reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr. 12,'31	2 reels	Apr. 18,'31
Touchdown	Rockne Football	Nov. 2	1 reel	
Toytown Tale	Fable	Jan. 4,'31	1 reel	Jan. 3,'31
Traffic Tangle	Carr-Farley	Nov. 2	2 reels	Nov. 8
Twisted Tales	Arthur Housman-Marion Douglas	Mar. 29,'31	22	Apr. 4,'31
Two Minutes to Go	Rockne Football	Oct. 15	1 reel	
Under Cover	Sportlight	Jan. 11,'31	1 reel	Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	1 reel	Mar. 28,'31
Under the Cock-Eyed Moon	Carney-Wills	Oct. 26	2 reels	Nov. 15
Water Bugs	Johnny Weismuller	May 31,'31	10	May 23,'31
Well of Fortaleza, The	Vagabond Adventure	Feb. 28,'31	1 reel	Feb. 21,'31
Winning Putts	Farrell Golf	Mar. 1,'31	1 reel	Apr. 4,'31
Wizard Land	Vagabond Adventure	Dec. 14	1 reel	Dec. 13
Younger Years	Sportlight		1 reel	

STATE RIGHTS

Title	Star	Distributor	Running Time Minutes	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay		Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel	
Birds of a Feather		Ideal	8	Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10	
Bring on the Bride		Elbee	2 reels	Nov. 9
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Coast to Coast	Talker	Visugraphic	2 reels	Aug. 30
Down Hawaii Way	Color Novelty	Castle	1 reel	
Electric Ship	Educational	General Electric	9	Nov. 8
Eli-Eli	Cantor Waldman	Judea Film	10	
Evening in Jewish Camp	Eval Miller	Judea Film	12	
Felix Fernandino		Imperial	9	Nov. 22
Friend Husband		Burr	2 reels	
In the Good Old Summer Time		Ideal	8	Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	21	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
Kids and Pets	Color Novelty	Castle	1 reel	
Knights in Khaki		Falcon Prod.	22	May 23,'31
Kol Nidre No. 1	Cantor Schmilkel	Judea Films	10	
Kol Nidre No. 2	Cantor Waldman	Judea Films	11	
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2 reels	
Legend of the Skies		Ideal	6	Mar. 14,'31
Mai-Ko Mashma-Lou	Harry Feld	Judea Films		
Meet the Family	Harry Delf	Elbee	2 reels	
Monkey Business			8	Apr. 4,'31
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Niagara Falls		Essanay		Dec. 20
Oh Doctor	Special Cast	Judea Films	20	
One Day		Visugraphic		Dec. 6
Peas and Ques		Pro Patria		Dec. 6
Peculiar Pets		Ideal	8	Apr. 4,'31
Poem in Stone, A		Ideal	7	Mar. 14,'31
Polo		Visugraphic	10	Nov. 29
Sacred Elephants of India		Ideal	8	Mar. 21,'31
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
Shoemaker's Romance		Judea Films	21	
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes from Broadway	Color Novelty	Castle	1 reel	
Some Wild Appetites		Ideal	8	Mar. 21,'31
Spanish Rhythm	Orch.	Imperial	9	Nov. 29
Spring Is Here		Ideal	9	Mar. 21,'31
Style and Class	Marty Barratz	Judea Films	23	
Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
Talk-o-Graphs	Norman Brokenshire	Henry Sonenshine	9	Nov. 29
Tee Time	Felix the Cat	Copley Films	1 reel	Apr. 5
Trouble from Abroad	Brock-Radio			Mar. 14,'31
Una-Sana-Takof	Canto Waldman	Judea Films	11	
Wings of Tomorrow		Visugraphic	10	May 2,'31
World Unseen, A	Scientific	UFA	12	

SYNDICATE PICTURES CORPORATION

Alice Chops the Suey	Feb.	1,'31	
Alice Gets Stage Struck	Jan.	15,'31	
Alice Gets Stung	Oct.	15	
Alice Loses Out	Mar.	1,'31	
Alice on the Farm	Oct.	1	
Alice Picks the Champ	Mar.	15,'31	
Alice Plays Cupid	Apr.	1,'31	
Alice Rattled by Rats	May	1,'31	
Alice Solves the Puzzle	Apr.	15,'31	
Alice the Jailbird	Nov.	1	
Alice Wins the Derby	Nov.	15	
Alice in the Jungle	Jan.	1,'31	
Alice's Balloon Race	Dec.	15	
Alice's Egg Plant	Dec.	1	
Alice's Mysterious Mystery	May	15,'31	
Alice's Orphan	Feb.	15,'31	
Broken Spur, The (Jack Hoxie)	Feb.	1,'31	2 reels
Cyclone Bliss (Jack Hoxie)	Oct.	15	2 reels
Desert Bridgegroom (Jack Hoxie)	Jan.	15,'31	2 reels
Desert's Crucible (Jack Hoxie)	Oct.	1	2 reels
Dead or Alive (Jack Hoxie)	Nov.	15	2 reels
Double O, The (Jack Hoxie)	Dec.	1	2 reels
Rider from Nowhere (Jack Hoxie)	Nov.	1	2 reels
Romantic Sheriff (Jack Hoxie)	Jan.	1,'31	2 reels
Sparks of Flint (Jack Hoxie)	Feb.	15,'31	2 reels
Western Romance (Jack Hoxie)	Dec.	15	2 reels

TALKING PICTURE EPICS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr., '31	10	May 2,'31
Bird Islands of Peru	Dr. Robt. Cushman Murphy	Feb. 12,'31	10	Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	10	May 30,'31
Freaks of Nature	Dr. Raymond L. Ditmars	June 14,'31	9	
Heart of the Nation	Washington	May 25,'31	9	
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug. 31,'31	10	
Killing the Killer	Dr. Raymond L. Ditmars	June	9	
Land of Evangeline	(No. 2) Wanderlust	Jan. 30,'31	10	Feb. 14,'31
Land That Time Forgot				
Let's Sing	Howard Wade Kinsey	Sept. 1	10	
Like a Beaver	Dr. Raymond L. Ditmars	Feb. 12,'31	10	Feb. 14,'31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec. 25	9	May 30,'31
Naked Man vs. Beast	Martin Johnson	Oct. 15	10	
Pompeii				
Seeing Bermuda on a Bicycle... Minutes				
Seeing Bermuda on a Bicycle	(No. 1) Wanderlust	Oct. 15	10	Dec. 13
Sunny Sweden	Natives	June 15,'31	9	
This Is Australia	Natives	June 15,'31	15	
Today and Yesterday	Hearst News	Nov. 15,'29	30	
Top of the Old World	Norwegian	June 15,'31	9	
Up and Down New York	(Empire State Bldg.)	May 25,'31	9	
World of Make Believe				

TIFFANY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Color Symphonies Series	6 in Technicolor		1 reel	
Chinese Flower Boat		July 5		
Dancing Bear		June 10		
Parisian Nights		June 25		
Kentucky Jubilee Singers	Series of 6			
Old Black Joe		May 1	2 reels	
Pickin' Cotton			1 reel	Dec. 13
Road Home, The			2 reels	
Slave Days			1 reel	Dec. 6
Welcome Home		Dec. 12	1 reel	Nov. 29
Musical Fantasies	Series of 6		1 reel	
Fire Worshippers		Aug. 10		Sept. 27
Memories		Apr. 23		
William Tell		Aug. 1		
Way Down South				Dec. 6
Paul Hurst Comedies	Series of 6			
De Woild's Champion				Dec. 6
One Punch O'Toole		Mar. 23	18	Mar. 28,'31
Tale of a Flea, The				
Missing Link, The				
Rolling Stone Series	Series of 6			
In the Mountains		Sept. 25	1 reel	Sept. 6
The Desert		Dec. 18		
Tiffany Chimp Series	6 Monkey Comedies		2 reels	
1. Blimp Mystery, The				Sept. 27
2. Little Covered Wagon, The		Sept. 5		Aug. 30
3. Little Big House, The		Oct. 15		Oct. 4
4. Little Divorcee, The				Dec. 6
5. Nine Nights In a Bar Room		Jan. 26,'31		Jan. 3,'31
6. Chasing Around		Mar. 23,'31	16	Mar. 28,'31
7. Africa Squawks				
8. Apeing Hollywood				
9. Cinnamon				
Voice of Hollywood Series	Station S-T-A-R	Jan. 26	1 reel each	
No. 16	Nell Hamilton	Aug. 10		
No. 17	Laura La Plante	Aug. 20		
No. 18	Gleason & Armstrong	Sept. 11		
No. 19	Johnny Hines			
No. 20	James Hall			Oct. 11
No. 21	Conklin & Christy			
No. 22	Ian Keith			
No. 23	Sammy Cohen-Tiffany Talking Chimps			Dec. 6
No. 24	Leon E. Janney	Dec. 21		
No. 25	Seben 'n' Leben	Jan. 20,'31		
No. 26	Kenneth Harlan	Mar. 2,'31	10	Mar. 28,'31
No. 27	John Wayne - Our Gang		1 reel	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arabian Knights	Slim Summerville	Apr. 8, '31	2 reels	Mar.28,'31
All Excited	Sidney-Murray	Mar. 25, '31	2 reels	Feb.28,'31
Africa	Oswald Cartoon	Dec. 1		Nov. 29
Alaska	Oswald Cartoon	Dec. 15		Dec. 20
All for a Lady	Leather Pusher Series No. 6	Dec. 31	2 reels	Nov. 29
Band Master, The	Oswald Cartoon	May 18, '31	6	June 20, '31
Butter in Yeggman, The	Sidney-Murray	May 6, '31	2 reels	Apr.11,'31
Champion, The	Leather Pushers	Feb. 25, '31	2 reels	
Cat's Paw, The	Red Star Comedy	July 8, '31	2 reels	Apr. 4,'31
Champ, The	Oswald Cartoon	July 27, '31		
China	Oswald Cartoon	Jan. 12, '31	1 reel	
College	Oswald Cartoon	Jan. 26, '31		
Comeback, The	Leather Pusher Series No. 4	Dec. 3	2 reels	
Country School, The	Oswald Cartoon	May 5, '31	1 reel	May 16, '31
Dangerous Daze	Red Star Comedy	Mar. 11, '31	2 reels	Mar.14,'31
Detective, The	Oswald Cartoon	Sept. 22	1 reel	Oct. 11
Discontented Cowboys	Sidney-Murray	Nov. 12	2 reels	Oct. 11
Divorce A La Carte	Sidney-Murray	Apr. 15, '31	2 reels	Mar.14,'31
Farmer, The	Oswald Cartoon	Mar. 23, '31	1 reel	Mar.14,'31
Fireman, The	Oswald Cartoon	Apr. 6, '31	1 reel	
Fowl Ball, The	Oswald Cartoon	Oct. 13	1 reel	
Framed	Leather Pusher Series No. 7	Jan. 14, '31	2 reels	Dec. 13
Go to Blazes	Sidney-Murray	Oct. 15	2 reels	Nov. 8
Hammer & Tongs	Leather Pusher Series No. 2	Oct. 8	2 reels	
Hello, Russia	Slim Summerville	Jan. 17, '31	2 reels	Dec. 20
Hello, Napoleon	Red Star Comedy	June 3, '31	2 reels	
Here's Luck	Slim Summerville	May 20, '31	2 reels	May 2,'31
Heroes of the Flames	Tim McCoy	June 2, '31	17	Apr. 4,'31
Hot and Bothered	Sidney-Murray	Mar. 4, '31	2 reels	
Hot Feet	Oswald Cartoon	Aug. 24, '31		
Howdy Mate	Red Star Comedy	July 22, '31	2 reels	
In Old Mazuma	Sidney Murray	Jan. 21, '31	2 reels	Jan. 3,'31
Kane Meets Abel	Leather Pushers	Feb. 11, '31	2 reels	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kentucky Belle	Oswald Cartoon	Aug. 10, '31		
Knockout, The	Leather Pusher Series No. 3	Nov. 5	2 reels	Oct. 11
Lady Killer, A	Leather Pusher Series No. 8	Jan. 28, '31	2 reels	
Laughback, The	Red Star Comedy	Dec. 24	2 reels	Jan. 3,'31
Let's Play	Slim Summerville	Apr. 29, '31	2 reels	
Love Punch, The	Sidney-Murray	Dec. 10	2 reels	Nov. 22
Mardi Gras	Leather Pusher Series No. 5	Dec. 17	2 reels	Nov. 22
Mars	Oswald Cartoon	Dec. 29	1 reel	
Mexico	Oswald Cartoon	Nov. 17	1 reel	Nov. 29
Navy, The	Oswald Cartoon	Nov. 3	1 reel	Nov. 15
No Privacy	Red Star Comedy	Apr. 22, '31	2 reels	
North Woods	Oswald Cartoon	June 29, '31	1 reel	
One Day to Live	Red Star Comedy	Apr. 1, '31	2 reels	Apr.11,'31
Parisian Gaieties	Slim Summerville	June 17, '31	2 reel	May 16,'31
Ou La La	Slim Summerville	Nov. 26	2 reels	Nov. 15
Radio Rhythm	Oswald Cartoon	July 27, '31	1 reel	
Rolling Along	Sidney-Murray	Oct. 1	2 reels	
Royal Bluff	Slim Summerville	Feb. 18, '31	2 reels	Feb.28,'31
Sargie's Playmates	Slim Summerville	Mar. 8, '31	2 reels	Feb.21,'31
Scared Stiff	Red Star Comedy	May 13, '31	2 reels	May 2,'31
Stay Out, The	Sidney-Murray	May 24, '31	2 reels	May 16,'31
Shipwreck	Oswald Cartoon	Feb. 9, '31	1 reel	Feb.21,'31
Stay Out, The	Sidney-Murray	May 27, '31	1 reel	
Stone Age, The	Oswald Cartoon	July 13, '31	1 reel	
Strange as It Seems No. 1	Novelty	Sept. 1	1 reel	Sept. 20
Strange as It Seems No. 2	Novelty	Sept. 29	1 reel	Oct. 11
Strange as It Seems No. 3	Novelty	Nov. 3	1 reel	Nov. 22
Strange as It Seems No. 4	Novelty	Dec. 22	1 reel	Dec. 13
Strange as It Seems No. 5	Novelty	Jan. 19, '31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 18, '31	1 reel	Feb. 7,'31
Strange as it Seems No. 7	Novelty	Mar. 16, '31	1 reel	Mar.14,'31
Strange as It Seems No. 8	Novelty	Apr. 13, '31	1 reel	Apr.11,'31
Strange as It Seems No. 9	Novelty	May 11, '31	1 reel	May 16,'31
Strange as It Seems No. 10	Novelty	June 8, '31	1 reel	
Strange as It Seems No. 11	Novelty	July 6, '31	1 reel	
Strange as It Seems No. 12	Novelty	Aug. 3, '31	1 reel	
Strange as It Seems No. 13	Novelty	Aug. 31, '31	1 reel	
Sunny South	Oswald Cartoon	Apr. 20, '31	1 reel	May 2,'31
We We Marie	Slim Summerville	Oct. 29	2 reels	Oct. 11
You Said It, Sailor	Red Star Comedy	Nov. 19	2 reels	Nov. 15

VITAPHONE SHORTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures in Africa	No. 1. Into the Unknown		2 reels	June 6,'31
Adventures in Africa	No. 2. An African Boma		2 reels	
Adventures in Africa	No. 3. The Lion Hunt		2 reels	
Adventures in Africa	No. 4. Spears of Death		2 reels	
Adventures in Africa	No. 5. Trails of the Hunted		2 reels	
Adventures in Africa	No. 6. The Buffalo Stampede		2 reels	
Adventures in Africa	No. 7. The Witch Doctor's Magic		2 reels	
Adventures in Africa	No. 8. Flaming Jungles		2 reels	
Adventures in Africa	No. 9. Dangerous Trails		2 reels	
Adventures in Africa	No. 10. Maneaters		2 reels	
Adventures in Africa	No. 11. Beasts of the Wilderness		2 reels	
Africa Shrieks	Hugh Cameron		1 reel	
Ain't Nature Grand	Looney Tunes No. 7			Jan. 24,'31
Alaska—Laff Tour	Eddie Lambert		1 reel	
Algiers	Novelty Scenic		1 reel	
Alpine Echoes	Douglas Stanbury		1 reel	Dec. 13
Angel Cake	A. Rasch Girls - C. Landry J. Ray Foursome		2 reels	Feb.21,'31
Animals of the Amazon	E. M. Newman Travel Talk		1	0. June 6,'31
At the Round Table	Hellinger-Hopper-Runyon- Corbett		1 reel	Oct. 4
Babykins	Pee Wee Singer and Bill Halligan		1 reel	
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel	
Bard of Broadway, The	Walter Winchell		2 reels	Oct. 4
Barefoot Days	Cast of Children		1 reel	
Believe It or Not, No. 2	Robert L. Ripley		1 reel	Dec. 6
Believe It or Not, No. 3	Robert L. Ripley		1 reel	
Believe It or Not, No. 4	Robert L. Ripley		1 reel	Nov. 1
Believe It or Not, No. 6	Robert L. Ripley		1 reel	7. Mr.28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel	Feb. 21,'31
Believe It or Not, No. 8	Robert L. Ripley		1 reel	
Believe It or Not, No. 9	Robert L. Ripley		1 reel	9. My 23,'31
Believe It or Not, No. 10	Robert L. Ripley		1 reel	
Believe It or Not, No. 11	Robert L. Ripley		1 reel	
Big Deal, The	Harry Holman		1 reel	
Bigger They Are	Primo Carnero-Little Billy		2 reels	
Big Man From the North	Looney Tunes No. 6		1 reel	Jan.10,'31
Bitter Half, The	Frank Orth-Ann Codee		1 reel	
Border Patrol, The	Frisco-Knopp-Graham		2 reels	Jan. 24,'31
Booze Hangs High, The	Looney Tunes No. 4		1 reel	6. Oct. 4
Bosko's Holiday	Looney Tunes No. 11		1 reel	May 9, '31
Box Car Blues	Looney Tunes No. 5		1 reel	
Cave Club, The	Leach-Merman-Pieriot			9
Cold Turkey	H. Broderick - L. Crawford		1 reel	Nov. 8
College Capers			2 reels	
Compliments of the Season	Dressler-Lane-O'Brien		1 reel	Jan.24,'31
Court Plastered	Helen Broderick		1 reel	
Crime Square	Pat O'Brien-Mary-Duncan		1 reel	
Cry Baby	Vernon-Treen		1 reel	
Curses	Moore-Clement-Blackwood		2 reels	Feb.21,'31
Dandy and the Belle, The	Frank McGlynn, Jr. - Mary Murray		1 reel	9
Dining Out	Kent-Lake		1 reel	
Donkey Business	Edgar Bergen - C. Graver		1 reel	
Down the Blue Danube	E. M. Newman Travel Talk		1 reel	Apr.25,'31
Dumb Luck	Frank Orth - Ann Codie		1 reel	
Dumb Patrol	Looney Tunes No. 9		1 reel	7. Mr.28,'31
Duel, The	Fields-Teasdale		1 reel	
Envy	Dressler-Brent-Evans		1 reel	
Everything Happens to Me	Carson-Hoyt		1 reel	
Excuse the Pardon	Morgan-Alexander		1 reel	Dec. 13
Fast and Pleasant	Billy Wayne-Thelma White		1 reel	
Find the Woman	Hugh O'Connell			
Five Minutes from the Station	Overman-Churchill-Sidney		2 reels	
For Two Cents	De Wolf Hopper			10. June 6,'31
Fore	Ford-Lane		1 reel	
Fowl Triangle			1 reel	Feb.14,'31
Frame, The	Boyd-Middleton		1 reel	
Freshman Love	Ruth Etting-Jeanie Lang- Don Tompkins		1 reel	20. Ap 18,'31
Gangway	Joe Penner		2 reels	
Gigalo Racket, The	Helen Morgan		2 reels	
Girls We Remember			1 reel	Dec. 13
Good Mourning	Eddie Fay-Dressler-White		1 reel	
Good Pie Forever	Billy Wayne-Thelma White		1 reel	
Good Times	Madge Evans		1 reel	Mar.14,'31
Grand Dames, The	Patsy Kelly		1 reel	May 9,'31
Hangover, The	Neely Edwards - B. Granville		1 reel	
Handy Guy, The	Earl Sande			15. My 23,'31
Happy Hottentots, The	Joe Frisco		1 reel	Oct. 25
Headache Man, The	Clements-Cavanaugh		1 reel	Jan. 17,'31
Heart Breaker, The	Eddie Foy, Jr.		1 reel	15. Oct. 4
Hello, Sucker	Hugh O'Connell		1 reel	
Hocus Pocus	Edgar Bergen-C. Graver			
Hitting the High C's	Frank & Milt Britton & Band (Reviewed under title "On the High C's")		1 reel	Apr. 4,'31
Home Maid	Hackett-Hall-Burley		1 reel	
Honeymoon Trail, The			1 reel	7. Apr. 4,'31
Hot Sands	Billy Wayne-Thelma White		1 reel	
How I Play Golf	Bobby Jones			
No. 1—The Putter			2 reels	Apr.25,'31
No. 2—Chip Shots			1 reel	Apr.25,'31
No. 3—The Niblick			1 reel	Apr.25,'31
No. 4—The Mashie Niblick			1 reel	
No. 5—The Medium Irons			1 reel	
No. 6—The Big Irons			1 reel	
No. 7—The Spoon			1 reel	
No. 8—The Brassie			1 reel	
No. 9.—The Driver			1 reel	
I'll Fix It	Kent-Lake		1 reel	9. Mr 28,'31
Inventor, The	Billy Wayne-Thelma White		1 reel	10. My 16,'31
Jay Walker, The	Chester Cluts		1 reel	10. Sept. 13
Jessel, George, and The Russians	Art Choir		1 reel	Feb. 21,'31
Junior	Neely Edwards-J. McCallion		1 reel	
Just a Gigolo	Cameron-Crosbie-Austin J. Young		1 reel	7. June13,'31
Knocking 'Em Cold	Andrew Tombes		1 reel	
Last But Not Leased	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lady Killer, The	Eric Dressler		1 reel	
Lady Play Your Mandolin	Song Cartoon		1 reel	
Last Straw, The	Romney Brent		1 reel	8. My 2,'31
Let's Merge	Doree Leslie		1 reel	
Lodge Night	Phillips-Cox		1 reel	7. My 16,'31
Lonely Gigolo	Lotti Loder			9 Oct. 25
Looney Tunes				
No. 1—Sinkin' In the Bathtub			1 reel	
No. 4—Booze Hangs High, The			1 reel	Oct. 4
No. 5—Box Car Blues			1 reel	
No. 6—Big Man From the North			1 reel	Jan.10,'31
No. 7—Ain't Nature Grand			1 reel	Jan.24,'31
No. 8—Ups 'n' Downs			1 reel	Apr. 4,'31
No. 9—Dumb Patrol			1 reel	Mar. 28,'31
No.10—Yodeling Yokels			1 reel	
No.11—Bosko's Holiday			1 reel	
No.12—Trees' Knees			1 reel	
Lost and Found	Demarest-Bond		1 reel	
Love Nest, The	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lucky Break	Fox			21 Oct. 25
Madame of the Jury	Judith Anderson		1 reel	
Maid to Order	Eleanor Shalor - Bob Lynn		1 reel	May 2,'31
Making Good	Joe Penner		1 reel	Apr. 4, 31
Married	Flint-Ridges-Foran		1 reel	
Masquerade	V. Osborn-R. D'Arcy-W.Lytell		2 reels	
Martinelli				
Aria from "Aida"			1 reel	
Gypsy Caravan			1 reel	
Pagliacci			1 reel	
Prison Scene from "Faust"			1 reel	Sept. 27
Temple Scene from "Aida"			1 reel	
The Ship's Consort			1 reel	
Troubadour, The			1 reel	7. My 9,'31
Two Popular Italian Songs (Reviewed under the title—"Nina")			1 reel	Apr.18,'31
Meal Ticket, The	Jack Pearl		2 reels	June13,'31
Military Post, The	Roberto Guzman		1 reel	
Milky Way, The	Neely Edwards-Muriel Abbott, Dancers		1 reel	
Modern Fairy Tales			1 reel	
Merry Melodies			7 min.	Apr. 25,'31
No. 1—Lady Play Your Mandolin				
Modern Business			1 reel	
Money, Money, Money	Mason-Keeler			
Moving In	Joe Penner		2 reels	
Mr. Intruder	Otto Kruger		1 reel	
My Mistake	Donald Brian-Pat O'Brien		1 reel	
Naggers' Day of Rest, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers Go Camping, The	Mr. & Mrs. Jack Norworth		1 reel	8. Mr 28,'31
Naggers Go Shopping, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers in the Subway, The	Mr. & Mrs. Jack Norworth		1 reel	10
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel	May 2,'31
Naggers at the Ringside	Mr. & Mrs. Jack Norworth		10 min.	May 16,'31
Nightingale, The	Osborne-Talbot-O'Brien		2 reels	Jan. 31,'31
Nine o'Clock Folks	Whitey & Ford		1 reel	
No-Account, The	Hardie-Hutchison			9
Ni Privacy	Lloyd Hamilton		20 min.	May 2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel	
Number, Please	Shella Barrett-L. Barrie		1 reel	10. Mr 31,'31
Office Scandal, The	Bergen-Graber		1 reel	Jan. 31,'31
Old Flame, The	Audray Dale-John Marsdon		1 reel	
One Good Turn	Ruth Etting-Jay Velle		2 reels	
One Way Out	Chas. Lawrence-Thelma White		1 reel	Feb. 21,'31
Only the Girl	Wattles-Marsh			6
On the Job	Frank Orth-Ann Codes		1 reel	
Pa Gets a Vacation—Potter Series	Littlefield-Ward			14
Painter, The	Frank Orth			
Partners	Wm. Gaxton-Geo. Haggerty		2 reels	21. Ap. 4,'31
Paulo, Paquita & Chiquita				9
Peace and Quiet	Billy Wayne-Barbara Leonard		1 reel	
Perfect Understanding, A	May-Oaks			6
Pest of Honor, The	Short-Fielding-Hall		1 reel	
Play Boy, The	Fox-Curtis		2 reels	
Playing With Fire	Jack Hazzard		1 reel	
Politics	George Jessel		2 reels	Dec. 18
Purely an Accident	Brown-Kearns-Otto		1 reel	10. My 16,'31
Putting It On	Jarvis-Bond		1 reel	
Reno or Bust	Panghorn-Hager		1 reel	Aug. 23
Riding Master, The	Poodles Hanaford		9 reels	Nov. 8
Romeo and Juliet	Chas. Hackett-Rosa Low		1 reel	
Recruits, The	The Three Sailors-Clements		1 reel	Feb. 21,'31
Revenge Is Sweet	L. Adams-Weeks-Allworth		2 reels	9. Mr 28,'31
Roseland	Ruth Etting		2 reels	14
Rural Hospitality	Roger Imhof		1 reel	
Salesman, The	Orth Vernon		1 reel	
Santry, Henry, & Orchestra			1 reel	Feb. 28,'31
Sax Appeal	Joe Penner		1 reel	
Scotch Love	Blore-Swinburn-Collins		1 reel	
Second Childhood	Mayall-Mackin		1 reel	
Seeing Off Service	Penner-Busley-McNaughton		2 reels	Nov. 1
Seeing Sarah Off	Sylvia Clark		1 reel	
Seeing Things	Demarest-Auer-Fielding		1 reel	9 Oct. 18
Service Stripes	Penner-Waddell		1 reel	Jan. 10,'31
Servant Problem, The	Murray-Oakland-Stauber		1 reel	
Showin' Off	Vitaphone Kiddies		1 reel	
Silent Partner, The	Billy Gaxton		2 reels	
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel	May 9,'31
Sky High	Janet Reade-Durdey Clements		1 reel	10. Mr 28,'31
Sleepy Head	Frank Orth-Ann Codee		1 reel	Feb. 21,'31
South Sea Pearl	Gaston Glass		2 reels	May 10
Spirits of 76th Street	Helen Broderick		1 reel	17. May 2,'31
Sportslants				
No. 1—Ted Husing			1 reel	
Squaring the Triangle	Donald Brian-Mayo Melliot			
Stars of Yesterday	Old Film Stars		1 reel	Feb. 28,'31
Stepping Out	Penner-Phillips-Donnelly		1 reel	Oct. 25
Strange Case, The	Charles Halton		1 reel	8. My 16,'31
Strong Arm, The	Harrington-O'Neil		1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard		1 reel	
Surprise	Dugan-Leonard			12
Suspicion	Lyons-Earle-Morns		1 reel	
Syncopated Sermon, A	Hall-Johnson Choir Willard Robinson		1 reel	Nov. 15
System	Clements-Knapp		1 reel	
Taking Chances	Billy Wayne-Thelma White		1 reel	May 9, 31
Talking It Over	Jack Osterman			8
Thirteenth Prisoner, The	Willie Howard-Lee Kohlmar			Nov. 15
Tintypes	Yorke & King		1 reel	Oct. 11
Tom Thumbs Down	Jarvis McNaughton		1 reel	
Trip to Paris, A	Jarvis-Taylor		1 reel	
Trees Knees	Looney Tuney No. 12		1 reel	
Trip to Tibet, A	Scenic		1 reel	May 2,'31
23 Skiddoo	Lew Fields		1	4 10. May 2,'31
Twixt Love and Duty	Howard-Graham-Percival			10 May 2,'31
Two Rounds of Love	Rennie-Dixon		1 reel	
Unfair Sex, The	Healy-Gilbert		1 reel	
Ups 'n' Downs	Looney Tunes No. 8		1 reel	Apr. 4,'31
Varsity Vamp	Mike Ames		2 reels	
Victim, The	Orth-Howard		1 reel	
Wanderer, The	Douglas Stanbury		1 reel	9. Sept. 18
Watch Dog, The	Jack Hazzard		1 reel	
Where Men Are Men	Joe Penner		2 reels	
Where There's a Will	George Hassell		2 reels	
With Pleasure	Dolly Gilbert-Billy Wane		1 reel	8. Mr 14,'31
Ye Old Time News Reel			1 reel	May 2,'31
Yodeling Yokels	Looney Tunes No. 10		1 reel	

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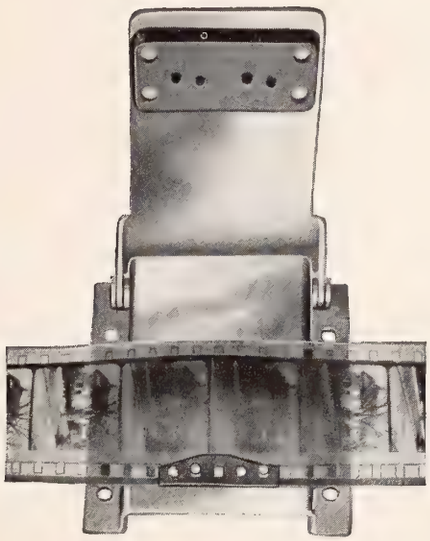

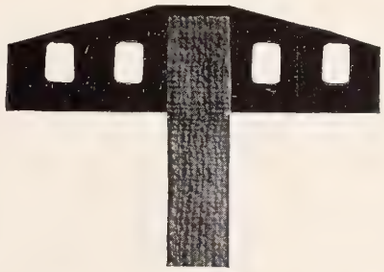

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Vol. 104, No. 1 In Two Sections—Section Two JULY 4, 1931

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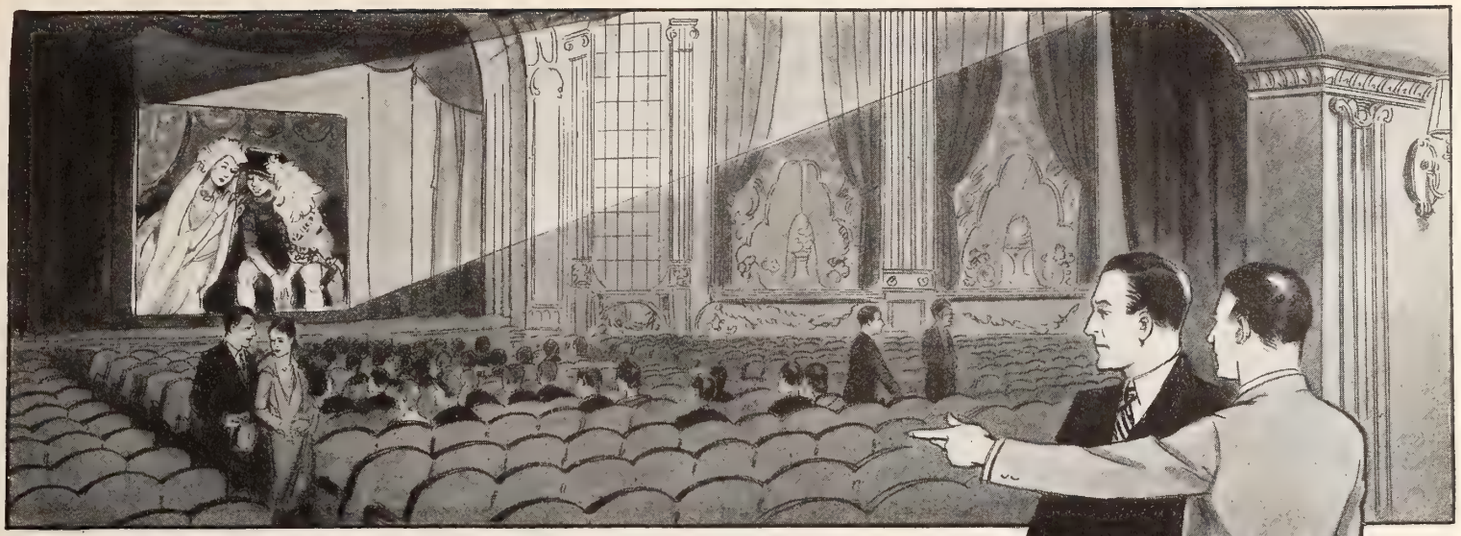

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BETTER THEATRES

SECTION OF

Motion Picture Herald

Better Theatres Section, devoted to the design, construction, equipment of theatres, appears every fourth issue

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Motion Picture Herald

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"It takes good *Dimmer Plates* to give the Stage Director the effects he wants"

says Harry Peters, famous for his stage lighting work at the Paramount, New York

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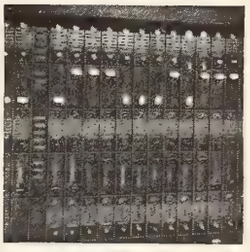

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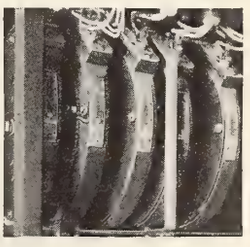

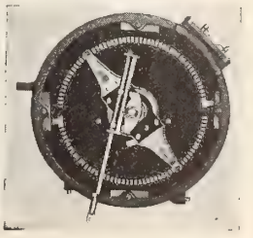

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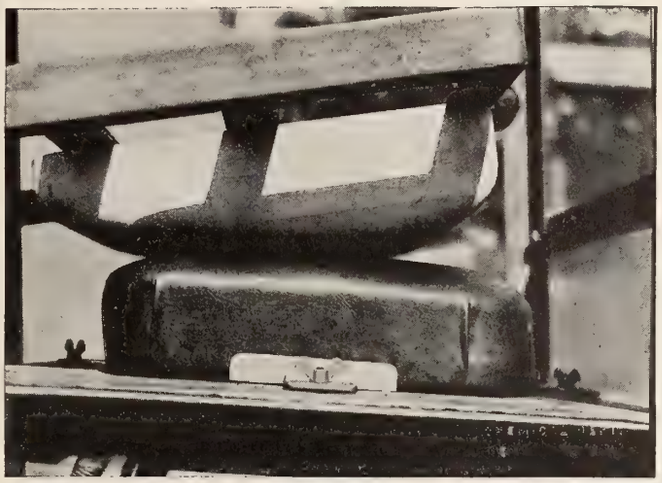
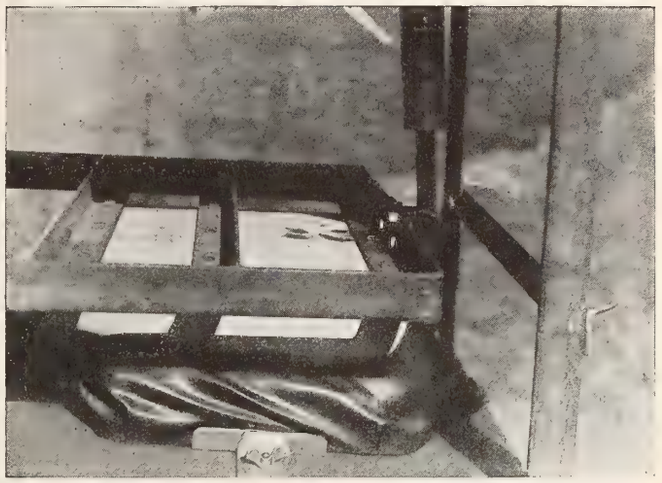


Here's the torture chamber ! This special flexing machine was developed by DuPont Company and Heywood-Wakefield to test out the wearing qualities of the new fabrikoid used on H-W chairs. It creates a "bellows action" similar to that caused by patrons in sitting and arising from chairs. The seats tested were kept under a constant pressure of 200 lbs.!



Crushed 1,000,000 Times ! The seat in the picture is upholstered in the new fabrikoid used on Heywood-Wakefield theatre chairs **only.** It was crushed, squashed, twisted, and distorted (as shown above) more than 1,000,000 times, yet it did not crack, chip, peel, or break. Seats upholstered in other materials of this type were unable to withstand **one-sixth** this amount of crushing!

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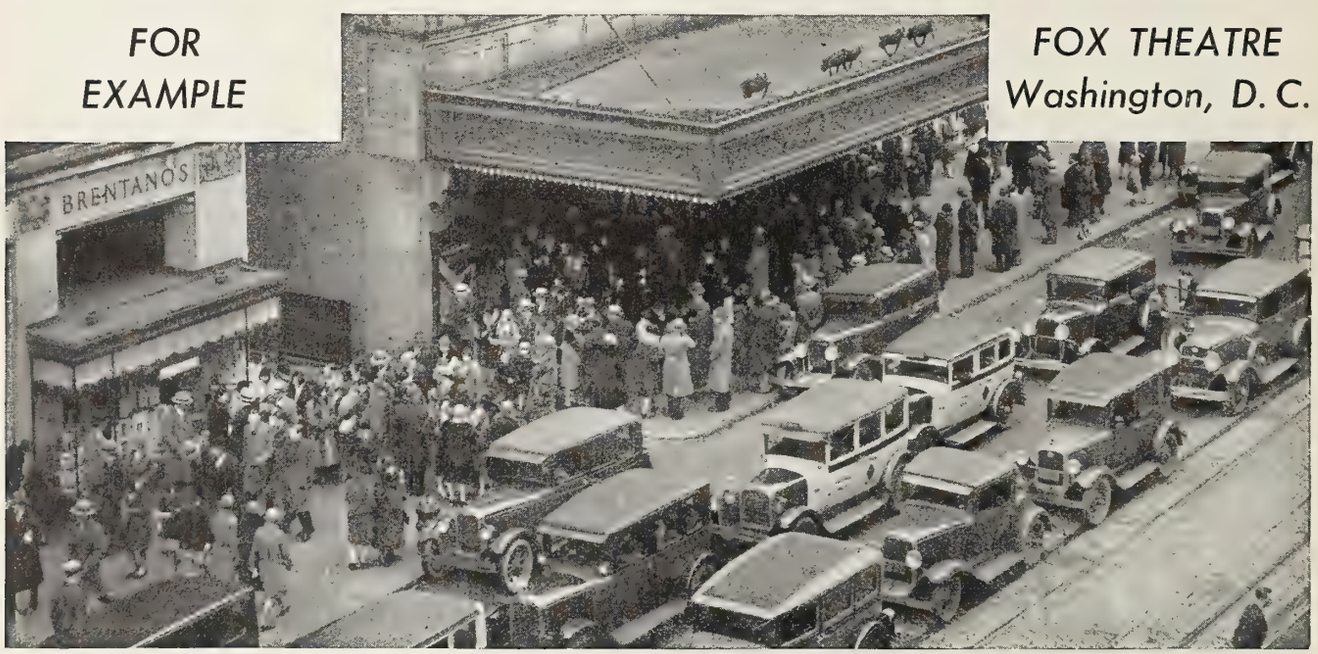

Before you carpet your theatre make this test: Compare Alexander Smith Crestwood Carpet with any other carpet at anywhere near its price. Compare the wool from which it is made; the depth of pile, density of weave; richness of colorings; acoustical properties; and attractiveness of patterns. When you have made this comparison decide for yourself whether it is coincidence that so many of the country's most successful theatres use Crestwood Carpet or whether it is, as we believe, because Crestwood offers you more for your money than any other carpet made. If there is not a dealer convenient, write us for color cards and quality samples. W. & J. Sloane, sole selling agents, 577 Fifth Avenue, New York.

ALEXANDER SMITH CRESTWOOD CARPET

THE LARGEST SELLING GRADE OF CARPET IN THE WORLD

¶ Perhaps the most widely discussed paper read before the 1931 Spring convention of the Society of Motion Picture Engineers was that by Architect Ben Schlanger of New York on his proposal to reverse the incline of the orchestra floor so that instead of walking down toward the stage, patrons would be walking up toward it. Rather a novel experience, after these many, many years of accepting the slope toward the stage as the established one. The paper was received with much acclaim and some dismay. The significant thing is that it was received at all, since the acutely interested attitude of the S. M. P. E. indicates that it is temperamentally equipped to sit in with the architect in at last getting at the motion picture theatre, to find out how it can be divorced from its old-fashioned traditions and revalued anew in accordance with the newness and distinction of the entertainment form to which it is devoted. As a matter of fact, the reversed slope is not without actual existence, its application in a Paris theatre, described in a recent issue of BETTER THEATRES, having been one of the most interesting developments of the past six months in theatre architecture. However, the history of Mr. Schlanger's idea takes one back quite a long time prior to the Paris innovation, and so far as we know, Mr. Schlanger has contributed a truly original idea to architectural form. It seems also that he has also gone more deeply than the other effort into the scientific readjustment of sight lines and seat installation. It is even beyond these considerations that the discussion of the Schlanger plan (*Reversing the Slope of the Main Floor*) endeavors to take us, for upon examination, the proposal seems to have great potential effect on many phases of the theatre. The spring meeting of the S. M. P. E., was by the way, the first time an architect had been invited to read a paper before it upon some scientific development in theatre architecture, and following that meeting, the society formally arranged for a program of constructive cooperation with the American Institute of Architects, a definite sign that the motion picture theatre has just begun its most important period of development.

¶ Among the theatres described in this issue, two naturally join each other through their contrasts as much as through their likenesses. They are the Warner theatre in San Pedro, and the Arlington, a Fox house, in Santa Barbara—both Spanish, but oh, how differently! The one is as Spanish as the elements of modern design could make it, the other as Spanish as Spain itself could make it. The one the result of straight adaptation that brings up the old "period question" again. The other the result of an attempt to assimilate the decorative values of period styles (so enthusiastically adopted by the theatre!) into the modern spirit. Two distinctive methods, distinguishingly employed.

¶ The systematized manner of seating patrons evolved at the Fox Strand in Milwaukee, analyzed in *Seating Patrons According to Sections,* has been in operation there for about three months, long enough to allow some appraisal of its value to other theatres. The verdict of the Strand management is that at least so far the system has realized its purpose, which is to eliminate confusion and interference, and also to get the most from available seats during peak attendance. *J. E. Taugher,* who discusses it, is himself an observer of theatrical affairs in Milwaukee, and a writer on them for the trade and other publications.

¶ While continuing the series, *What the Manager Should Know About Sound,* this issue inaugurates another series of practical articles on sound (*The Prevention of Interfering Noises*). System and other noises have offered new problems to the sound engineer since the establishment in the studios of "silent recording," and the three articles are aimed at helping each theatre's projection staff and manager to help themselves in getting the most benefit from this advance in talking picture technique. The author, *P. T. Sheridan,* is equipment manager of Electrical Research Products (Western Electric).

¶ *W. H. Mooring* (*Two New British Theatres*) is the editor of *The Bioscope,* leading British film trade journal, and also representative of the QUIGLEY PULICATIONS in England. . . . *Leo T. Parker* (*The Law of Contracts and Copyright*) is a Cincinnati attorney who contributes regularly to BETTER THEATRES on legal developments of special interest to the motion picture theatre field.

NOTES on WRITERS and SUBJECTS in this ISSUE

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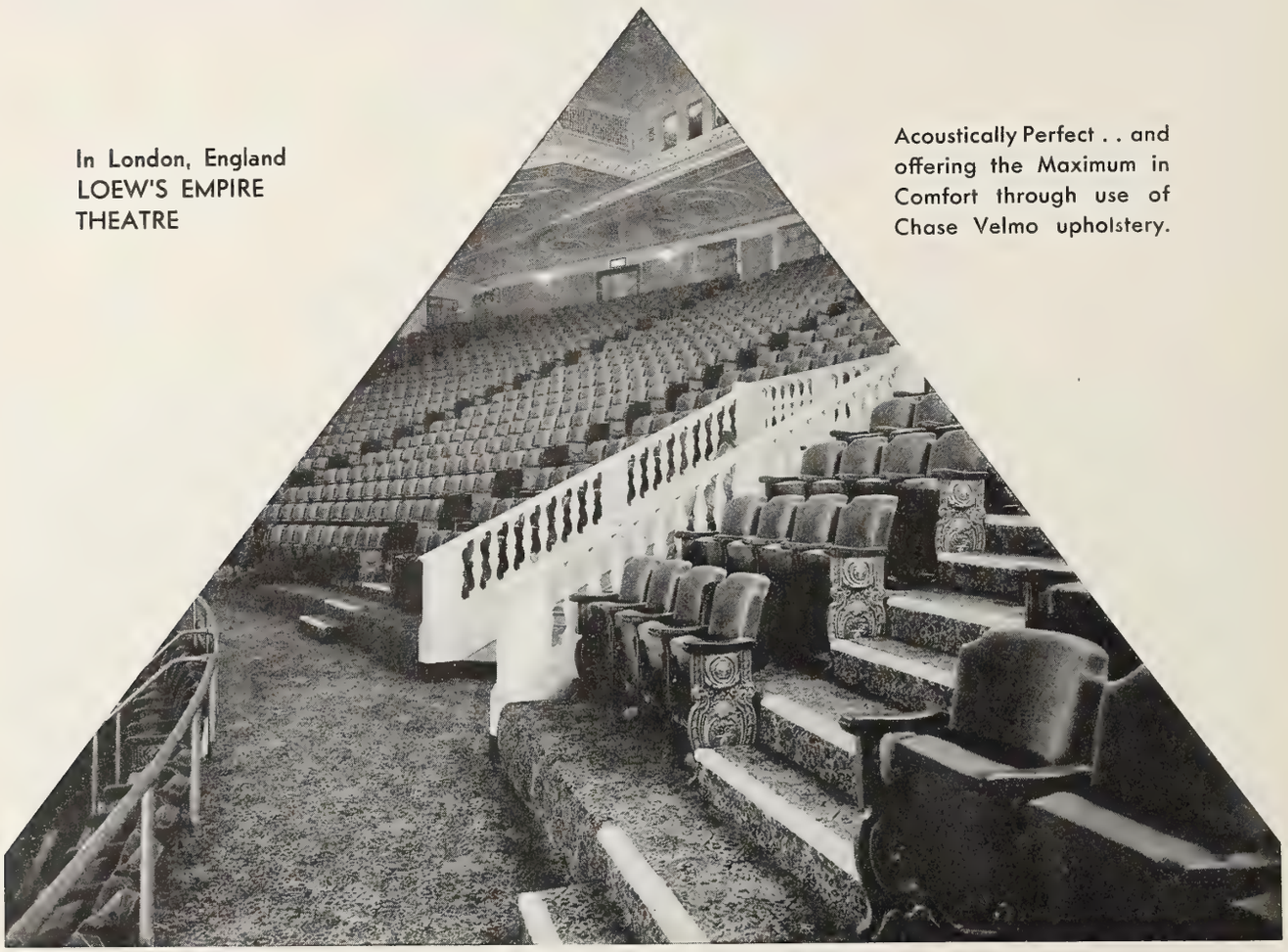

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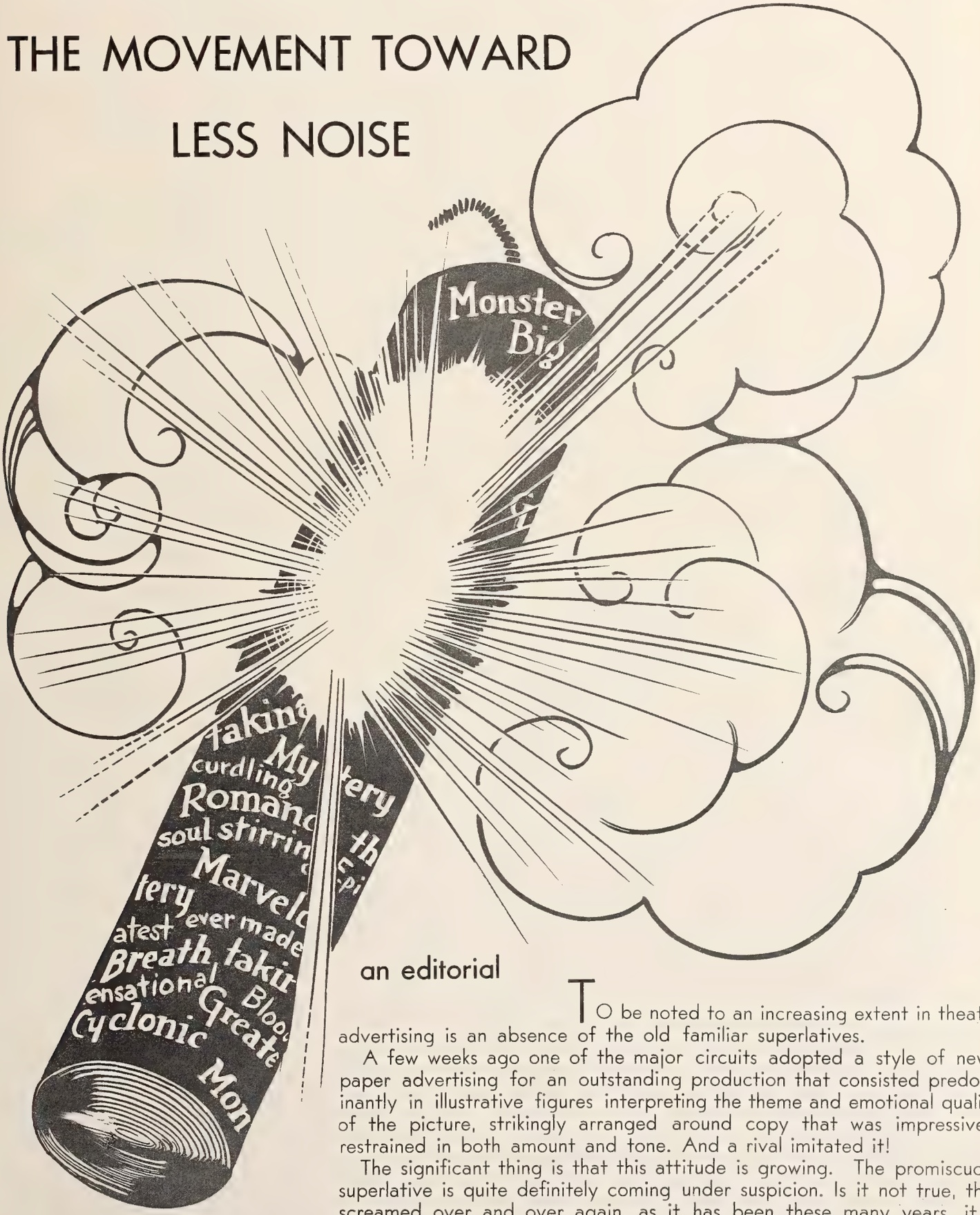
THE MOVEMENT TOWARD LESS NOISE



an editorial

TO be noted to an increasing extent in theatre advertising is an absence of the old familiar superlatives.

A few weeks ago one of the major circuits adopted a style of newspaper advertising for an outstanding production that consisted predominantly in illustrative figures interpreting the theme and emotional quality of the picture, strikingly arranged around copy that was impressively restrained in both amount and tone. And a rival imitated it!

The significant thing is that this attitude is growing. The promiscuous superlative is quite definitely coming under suspicion. Is it not true, that screamed over and over again, as it has been these many years, it is today so often mere noise? A new picture. But the same old shouting. This trend toward more originality and sincerity, and less noise, may be what the box office needs.

REVERSING THE SLOPE OF THE MAIN FLOOR

an examination of the Schlanger plan

By GEORGE SCHUTZ

A CONTRIBUTION to motion picture theatre design that is so basic as the "Schlanger plan" to make the main floor slope toward the rear of the auditorium, instead of toward the stage, requires the attitude of one sincerely interested in the improvement of theatres for motion picture exhibition and willing to give patient consideration to anything that is brought forward for the purpose.

The idea was presented for the first time formally by Ben Schlanger, New York architect who conceived it, before the last convention of the Society of Motion Picture Engineers, held in Los Angeles in May. It calls for a complete reversal of the slope of the main floor and an attendant revaluation of all sight lines, those of the balcony as well as of the orchestra level. (See diagram and explanation.) But although the plan itself is confined to this essential purpose, reflection upon its possibilities lead one into many phases of the auditorium, both functional, aesthetic and fiscal.

An interesting topic of discussion is always "how to increase box office receipts." Of all the attempts that have been made to this end, one means that has not been exploited to the full extent of its possibilities is that of the comfort of the patron. The cathedral, palace and outdoor garden type of motion picture theatres has lost a great deal of its effect on the theatre going public, and showmen speculate on what will be the next novelty that will encourage theatre attendance. But must it be mere novelty? The motion picture industry, like many other lines of endeavor, is destined to move ahead with a surer and more basic reason for each step that is taken. Comfort for the patron is a "box office attraction" that does not lose its effect, because it is not a novelty. It is an absolute necessity.

Ordinarily, comfort of the patron is interpreted by most of us as a well upholstered seat, comfortable lounges and the like. Now we have an entirely new meaning to attach to a phrase so often used. This time it involves a science of making the patron extremely comfortable, not while resting in a lounge room for a few minutes, but for the duration of two hours, the time needed to view an entire screen performance. In addition to answering this consideration of comfort, the Schlanger plan makes it possible to reach any seat in an auditorium with a minimum of walking and stair climbing. There is no doubt that these considerations just mentioned are not only directly beneficial to the patron, but that they are a distinct improvement from the standpoint of simpler seating control achieved by using one admission price throughout the entire theatre.

One of the aims of this new type of motion picture theatre design is to do away with the idea that a certain group of seats in a theatre are better than the rest of the seats, thereby demanding higher admission prices for one seat than for another. It calls for all seats to have practically the same accessibility and comfortable view of the screen. It would be a decided advantage to break down the idea of the balcony being less desirable than the main floor.

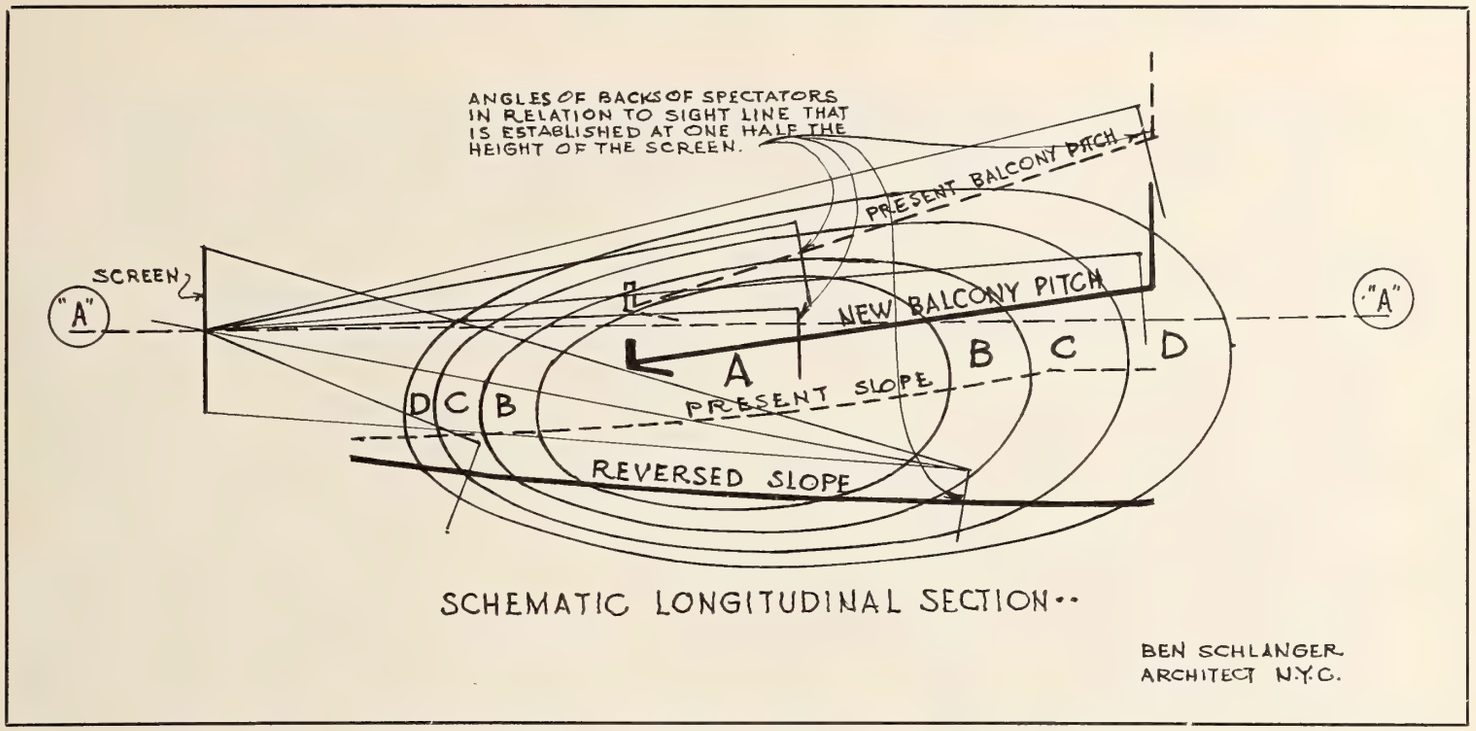
IT IS hardly conceivable that theatres built for motion picture entertainment will continue to be built like our present theatres. Originally they were never meant for screen performances, and as a result of using an old form that was really designed for the actual performer, the patron of the screen theatre has to sit with much bodily discomfort, and in many cases, with a distorted view of the screen.

The reversed orchestra floor type of theatre has been designed to correct these faults and to accommodate properly the enlarged screen. Although these faults are prominent in our present type of theatre using the small screen, the introduction of the enlarged screen would greatly amplify them. This really is the first attempt that has been made to consider seriously applied optical principles in theatre design, fitting the theatre around these principles instead of designing the theatre and inserting the optical factors afterwards. Recognizing the fact that the eye can comfortably see only within certain angles, both horizontally and vertically, it follows naturally that if the eye is not within comfortable range of that which it is viewing, an adjustment must take place. Instead of moving the eye itself, which would cause an unbearable strain, the spectator distorts a part or all of his entire body in order to see the entire screen. It is Schlanger's theory that this is caused by the improper location of seats and the lack of a method of tilting the backs of the seats, in accordance with the position of the seats in relation to the screen. In the present type of theatre, the spectator sitting in the orchestra has to raise his head up, causing a strain in the back of the neck, while if sitting in the balcony, it is necessary to pitch his body forward and look down. These uncomfortable positions are more uncomfortable when he has sat through a two-hour performance.

The reversed orchestra floor slope and the modified balcony pitch correct these faults by arranging the seats and adjusting their backs so that each seat is within comfortable view of the screen, permitting comfortable posture.

It is possible to demonstrate the position of the body in the various parts of both the reversed floor and present type of theatre, and also how the applied principles of optics affect the design. A consideration worthy of special notice is the need of a balcony in the planning of a theatre to accomodate the enlarged screen. As the screen becomes larger, more space is needed between the screen and the first row of seats. Therefore the remaining space must be used to the greatest advantage possible. It becomes necessary to use a balcony for two reasons: First, because of the position it holds in the most desirable area of seating, as described in the accompanying diagram, and secondly because of the economical utilization of space, which is most necessary because of the distance needed between the screen and the first row of seats. It is therefore inadvisable to use a one-floor, or stadium type of plan when a maximum screen size is desirable, because either would require too much ground area, and the seats in the rear of the auditorium would be out of range of co-ordination of vision and hearing.

Although the problems of good acoustics in theatre design seem to be of utmost importance at the present time, they are no more important than establishing good vision lines. As a matter of fact it is possible to correct an acoustical condition after a theatre is built, yet the disposition of the slope of the orchestra floor and the pitch of the balcony is practically unchangeable once the structure is completed. While a great many shapes of structures simple in form, and a variety of building materials for various wall treatments may be found acoustically suitable, there is a limit as to what forms must be resorted to in the seating arrangement to permit good vision and comfort. There is, of course, nothing to prevent shaping the side walls and ceiling, in connection with the reversed floor slope, so that the completed form is acoustically good. Certainly the elimination of



The above diagram shows a screen 22 feet in height. The line A-A, which is drawn at a level one half the height of the screen, indicates where the eye is chiefly focused. If that point on the screen is not within the direct range of the eye of the spectator sitting in an absolutely natural position, an adjustment takes place in the posture of the spectator. In the present type of theatre note that the angle, which is 90°, is formed by the sight line to point A-A, so that the back of the spectator is adjusted to ease the eye strain, which in most cases causes the spectator to lean forward in the balcony, or to slump down in his seat in the orchestra. Note that these 90° angles formed in the same manner on the reversed floor and new balcony pitch are so developed as to allow not only for constant support of the back of the spectator, but also eliminate the need of adjusting any part of the body to relieve eye strain. Area A is the most desirable area. Note that the reversed floor type of theatre causes more seats to come within that area and the next best areas. Note that the areas close to Line A-A and directly beneath it are more desirable because it is more natural to sit back and look up than it is to lean forward and look down.

the excess height of the auditorium in the present type of theatre, caused by the steep pitch of the balcony and the projection room over it, is desirable. These high portions are of no real practical or aesthetic value and are usually the cause of all kinds of sound pockets.

IT IS interesting to note how the Schlanger attack of the problems of vision and good posture effect other things. The angle of projection is much decreased, eliminating the problem of distortion. This new type of design proves most economical to build because of the ability to keep the balcony low also and of a slight pitch, which in turn permits a lower projection room and thus requires a minimum of structure height and area. This means that there could be more desireable seats per cubic foot of building than is now possible.

The reduction in height naturally means less side wall treatment for the interior finish effect. Some of the theatre architects are finally insisting on a simpler, less ornamental theatre. Now, it would not be an easy matter to strip our present theatre of all of its ornamentation. It has a form that is too basically unstudied and awkward in appearance. All the modernistic ornament that can be created would not give a real change from what we have now. But a form that deals with the more physical characteristics of an auditorium serves as an inspiration for a better interior form that in its shape and outline would be more pleasing.

To consider this new type of theatre design a radical departure from that which is in use now is, I believe, not only to a certain extent incorrect, but is also somewhat misleading. The main elements of the structure are retained unchanged in their appearance. They are modified as a refinement brought about by the recognition of applied optical principles.

The design upon careful study shows that the fixed proscenium arch common with the present type of theatre can be best eliminated by designing the entire interior to blend directly towards the screen. The enlarged screen affects the scale and interior treatment of the theatre. Whereas the small screen is practically lost and is a separated part of the theatre now, the large screen is an integral part that now determines the scale of the treatment.

TWO LIKELY effects of any application of the Schlanger plan cannot be overlooked. One would be the restriction of the width of the auditorium close to the limitations of the angle of good vision, a natural restriction which, however, has been extensively ignored in the interests of a maximum number of seats per area, so that in some theatres as high as 25% of the seats are undesirable as points from which to view the flat image of the screen. The other would be a substantial reduction of the angle of projection, which even at this late day in motion picture science is a great bugaboo and frequently a blight upon the performance.

That the reversal of the main floor and the consequent changes in form generally proceeding from it, would have considerable effect upon the decorative treatment, there seems no doubt. This would come not only from the complete reconsideration of the auditorium design that the plan urges, but also from the physical changes necessary themselves. The forward section of the auditorium would at once lose most of its value as a display space for gardens, turrets, balconies and what-have-you by way of decoration. There would also be less need for height, due to a lowering of the balcony. The general result would be less space in which to spread out with grandiose wastefulness the exotic ornamentation which has come to make the theatre itself a competitor with the screen for attention. Although these physical factors forcefully apply, nevertheless an important revaluation of the aesthetic phases of design would quite probably be a result of the new attention to the *function* of the theatre, rather than its mere appearance.

These, then, are some of the phases of theatre design that reversal of the slope of the main floor are likely to affect. Whether the changes that the plan in some ways would demand, and in others, strongly encourage, are desirable, is a matter only imaginative and technical deliberation can decide. The important thing is to deliberate strictly from the point of view that the motion picture itself is a radical departure from the world's previous art-forms, and that it is time we determined just to what extent it imposes its radical differences upon the theatre that it has not created but merely inherited.

THE WARNER IN SAN PEDRO

Another addition to the Warner Brothers circuit erected at a cost of $500,000 in that chain's current construction program, at San Pedro, Los Angeles' Harbor district

THE WARNER theatre in San Pedro, Cal., a city practically created out of Los Angeles' development of its own Pacific harbor, represents, besides a really pretentious addition to the expanding Warner Brothers circuit, another expression of that new school of theatre architecture which, while still accepting the theatricalism of the period design, is attempting to reinterpret it in modern lines and materials.

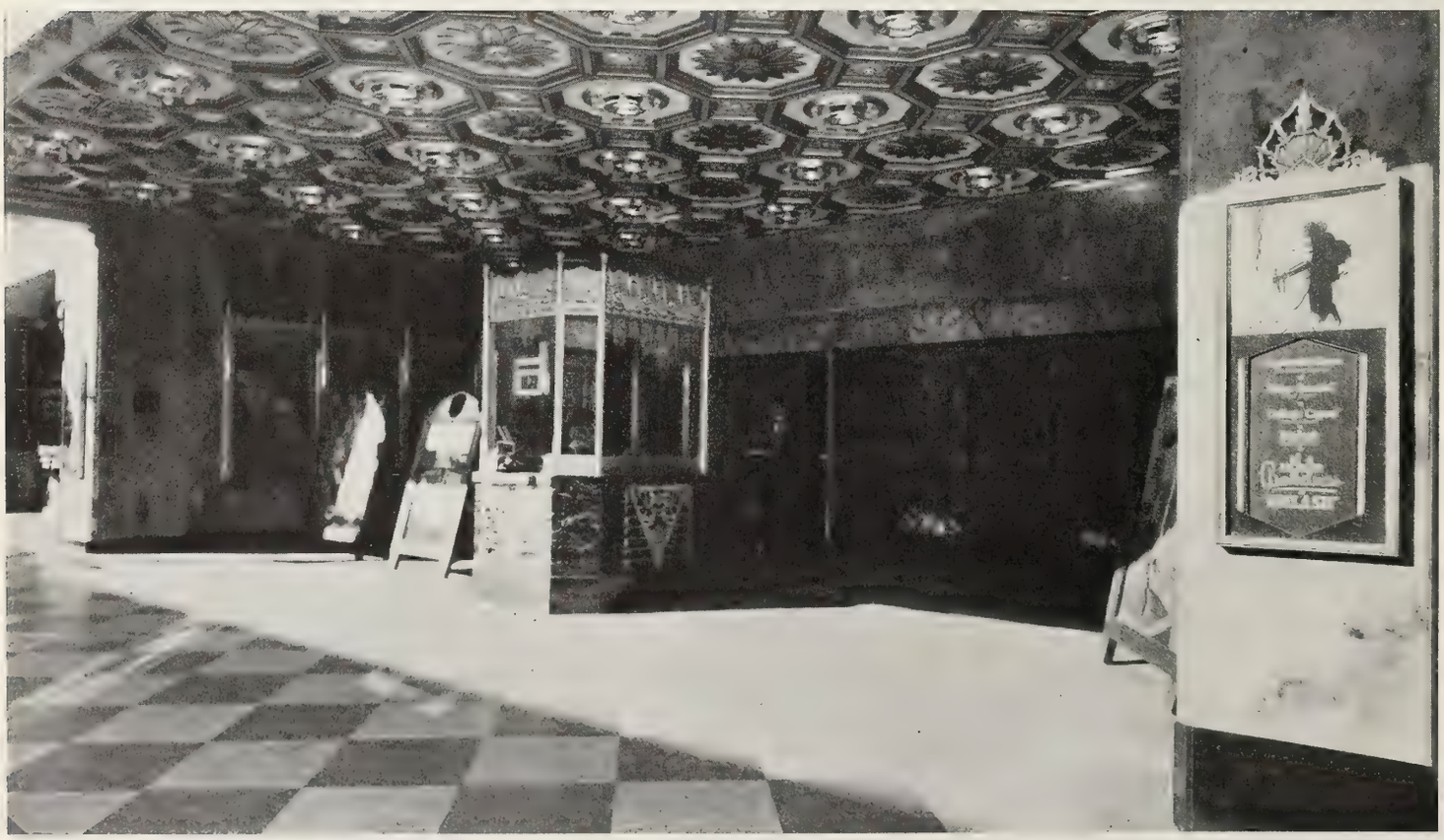
The Warner in San Pedro is Old Mediterranean in mood, but this spirit comes to life in metal and glass and modern building compositions wrought into a pattern that is interpretative of Italy's sunny gayety, rather than imitative of Italy's own architecture. As such, this Warner house is typical of the later work of its creator, B. Marcus Priteca, Los Angeles architect.

The exterior presents the only treatment that is at all directly representative of this Mediterranean influence, and of course its squareness, its plain surfaces embellished but slightly with scrolls pressed into the stucco finish, its brightly striped awnings colorful against the whiteness of the structure, has an appropriateness in Southern California that is contemporary as well as historical.

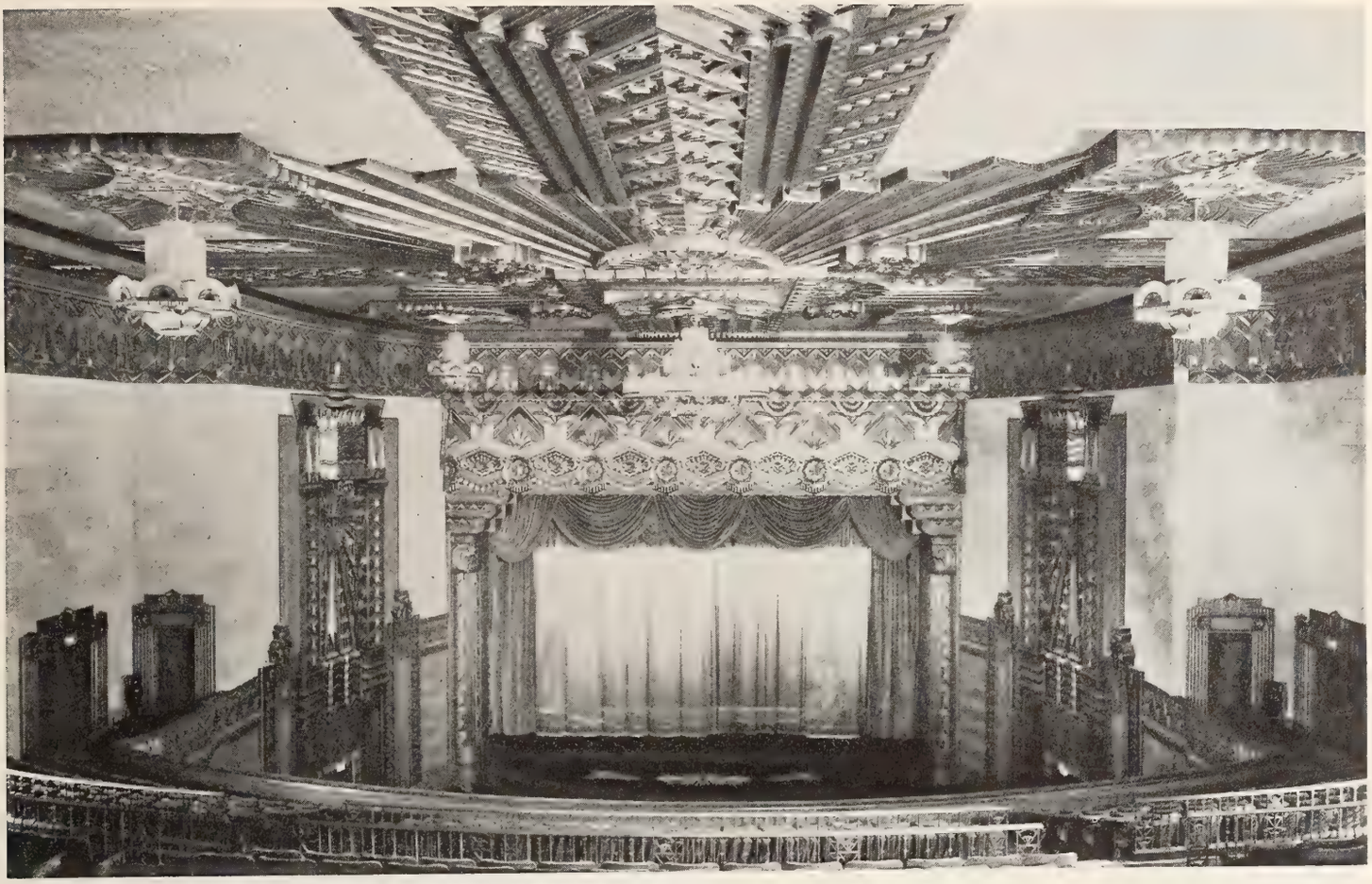
The vestibule is trimmed in silver and other metallic effects, while the entrance doors, of mahogany done in many panels, is decoratively treated with gold leaf. The ceiling is octagonally coffered and studded with myriad lights.

The lobby is beamed, each beam carrying in relief a plastic decorative treatment of individual allegorical theme, the whole depicting the advance of theatre arts from the beginning to the present. A double grand staircase leads from the lobby to the mezzanine promenade and balcony and also to the main lounge.

THE AUDITORIUM is dominated by an architectural colonnade representing ancient stone. The material used is sound-absorbing. This colonnade or arcade almost encompasses this chamber of 2,000 seats located on two levels. Surmounting this is a cornice and ceiling of metallic surfaces in a pattern representing a great carpet. Besides lighting fixtures, this glittering expanse, glinting gold, silver and other metallic hues, is pointed with rich, reflective ornamental details, making a pattern geometric with straight line and angle, for the most part, but bright with color and reflected light.



The vestibule, showing the octagonally coffered ceiling studded with lights.



View of the auditorium, looking toward the proscenium arch from the balcony.

The ceiling treatment has a central feature from which the rest emanates. From this is suspended an immense chandelier, and at symmetrical intervals, secondary features are similarly treated on a smaller scale. The metallic composition forming the decoration is highly reflective.

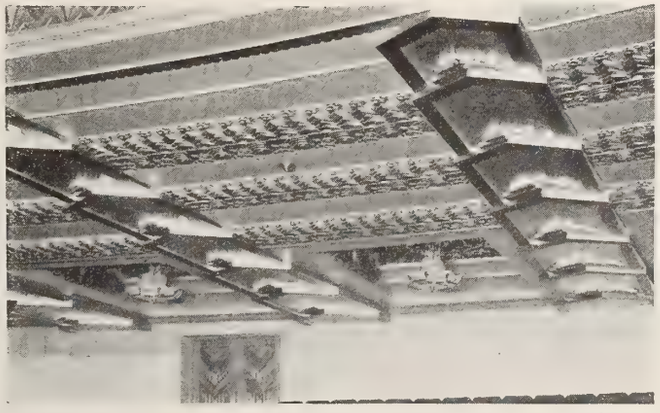
The balcony of the Warner in San Pedro follows the modern tendency in being really a compromise between the old type of high, steep balcony and the latter day mezzanine level. It has a relatively small climb and is relatively low. Six hundred can be seated here.

The proscenium arch measures 50 feet wide and 30 feet high. The projection room is large and is equipped with four projectors, besides the usual complement of stereopticons and effect mechines.

The ventilation system provides for a complete change of air every 10 minutes, assuring 35 cubic feet of air a minute to each person at capacity. The spray-wash system is used.

The Warner in San Pedro has a policy of continuous performances on Saturdays, Sundays and holidays from 2 o'clock until 11, and week-day schedules calling for one matinee daily and two evening performances. Programs are changed twice weekly, Sunday and Wednesday. Top prices are 25c for week-day matinees, and 50c in the evening; 30c for Saturday matinees, and 50c for all other week-end or holiday performances.

The theatre is under the house managership of Fred Crow.



Detail of treatment beneath the balcony.

CIRCUMSTANCES surrounding the creation of this theatre in a city which has sprung into being almost like the proverbial mushroom, offer familiar yet unusually illuminating instruction in an extraordinary kind of showmanship. It springs from what must be a natural interest of the public in the theatre. It chooses to regard show business as glamorous. The wise theatre operator, erecting a new house, will take advantage of the

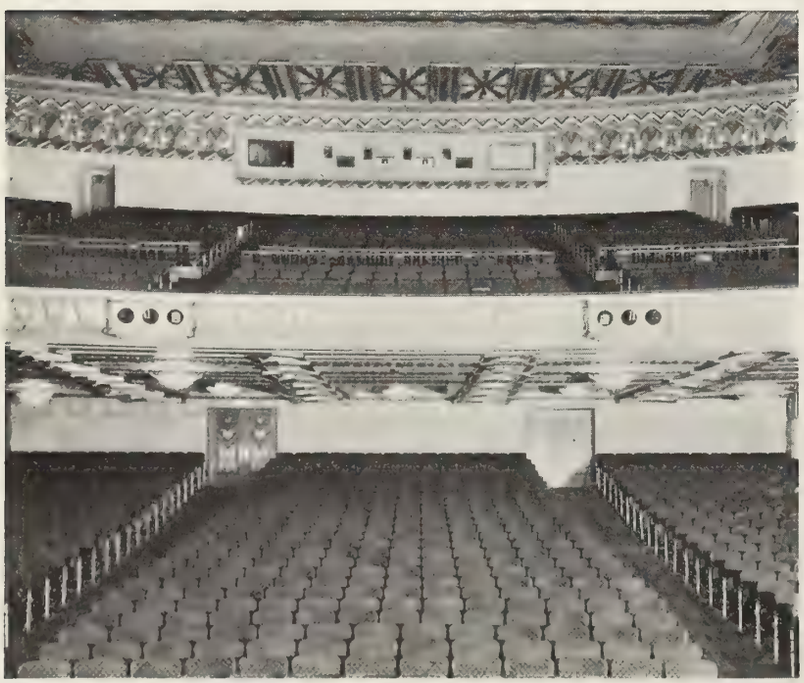
attitude. The example that San Pedro affords is evidenced in the following account in that city's newspaper, the *News-Pilot,* referring to the breaking of ground that began the project:

"That was an historic day in San Pedro, as more than 500 citizens from all points in the harbor district gathered for the short and informal program. Speaking through a loudspeaker, executives of the company and many prominent San Pedrans gave glowing accounts of what the new theatre meant to this community.

"With a huge steam shovel standing as a background with a packed circle of citizens watching, Jack Milton Warner, son of J. L. Warner, vice president in charge of production, turned the first shovel of dirt, officially marking commencement of construction activities.

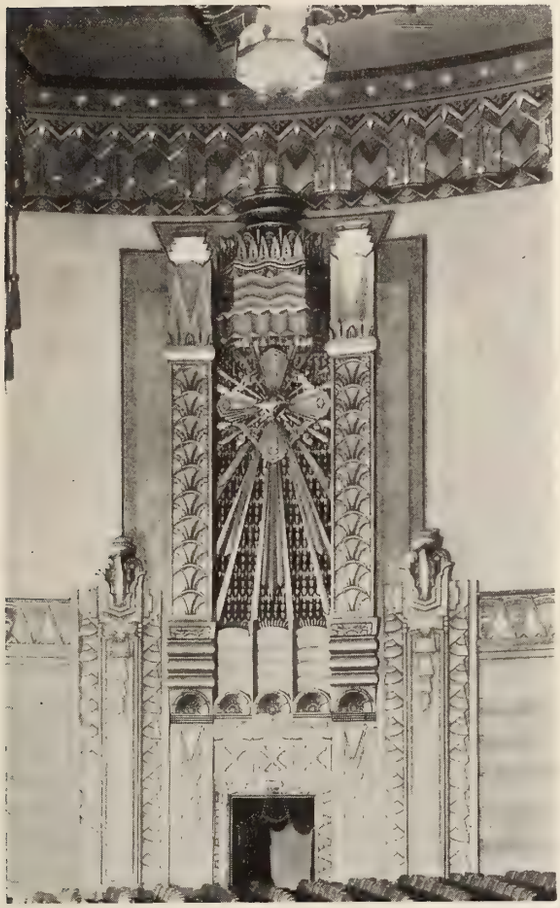
"A contagious spirit of enthusiasm ran through the crowd as Chamber of Commerce officials, company leaders and the score of screen luminaries present turned a shovel of dirt 'for luck' while a Warner Brothers camera recorded the event on everlasting film.

Below: The facade, finished in white stucco restrainedly embellished with cornice and plaque patterns pressed into the material.



Upper view: Along the mezzanine promenade, which serves as a lounge as well as means of access to the balcony level.

Lower view: View through middle section of the auditorium to the rear, showing low position of the balcony and its gentle ascent.



Above: Detail of decorative treatment at the proscenium and organ loft, done in metal-like surfaces finished in metal colors.

Upper view: Landing from which leads a double main stairway, giving access to both the mezzanine and to the main lounge.

Lower view: General view of the lobby, spacious and modernistically appointed. The main stairway is shown at the left.

"The enthusiasm noted that day indicated renewed faith in San Pedro, a faith that echoed in the number of short talks that were given. Councilman A. E. Henning declared on that occasion that 'this major development in the harbor district is of great significance to San Pedro people, for no company nor man would invest $500,000 in any community unless its future was assured.'

"President Leslie C. Mott and Secretary R. H. Beaton of the San Pedro Chamber, welcomed Warner Brothers to San Pedro, as did George C. Aitkenhead, H. L. Campbell, president of the San Pedro Realty Board, and Lieut. Col. Carr W. Waller."

"During the past months," proudly reflects the *News-Pilot,* "San Pedrans have seen the great reinforced concrete walls rise to an impressive height. Through rain and shine, the crew of 100 workmen kept to a rigid schedule in order to bring to San Pedro its greatest of showhouses as soon as possible."

Showmanship, verily, begins with the turning of the first shovelful of dirt.

THE LAW OF CONTRACTS AND COPYRIGHT

analyzing late decisions of the higher courts

By LEO T. PARKER

THE COPYRIGHT laws provide that any person who infringes a copyrighted musical composition shall be liable in damages to the copyright owner in an amount not to exceed $5,000, nor less than $250. In the case of a dramatic or dramatico-musical or a choral or orchestral composition, the penalty is $100 for the first and $50 for every subsequent infringing performance. In the case of other musical compositions $10 for every infringing performance.

In the late case of Jewell-La Salle vs. Buck (51 S. Ct. 407), the Supreme Court of the United States rendered an important decision interpreting the copyright infringement laws. In this case the owner of a copyright sued to recover damages for infringement of his copyright. During the trial it was shown that the person against whom suit was filed gave only one infringing performance. According to the above mentioned latter clause in the copyright law, the owner of the copyright should be permitted to collect $10, whereas the first mentioned clause states that in no case shall the amount of damages exceed $5,000, nor be less than $250.

The question presented the court was whether or not the infringer was liable for $250 or merely $10. In holding the owner of the copyright entitled to recover $250, the Court said:

"It is urged that under such interpretation the suggested measure of $10 a performance would not be applicable unless more than twenty-five infringing performances were proved. This appears to be the meaning of the section, read as a whole, particularly since the amounts in the scheduled subdivisions appear to have been inserted merely as an aid to the court in awarding such damages as 'shall appear to be just.' . . . Unless the number of infringing performances of a copyrighted musical composition exceeds twenty-five, the minimum allowance of $250 must be made. Where more than twenty-five infringing performances are proved, and there is no showing as to actual loss, the court must allow the statutory minimum, and may, in its sound discretion, employ the scheduled $10 a performance as a basis for assessing additional damages."

The Law of Infringement

IT IS WELL established that a photoplay copyright is infringed only when an audience can perceive the similarity between the two plays. In other words, unless the public is deceived by the pictures, and led to believe that the films are a picturization of a copyrighted literary work, then no infringement can be said to exist.

For illustration, in Barbadillo vs. Goldwyn (42 F. [2d] 881), suit was filed by owners of the dramatic composition, "The Christ of the Alley," against Samuel Goldwyn and others for infringement of copyright. The story related to the love adventures and death of the King of Castile and included a miracle scene whereby the image of Christ attested to the innocence of character in play. The scene was depicted as a bona fide miracle. Goldwyn and others associated with him had a photoplay entitled "Night of Love" which also included a miracle scene in which the mantle of the Virgin Mary was used by one character who impersonated the Virgin Mary and pointed an accusing finger at another character. It was contended that this photoplay infringed "The Christ of the Alley" play because in the latter play Christ pointed his finger at one character in the scene. In holding no infringement exists, this court said:

"Brushing aside the multiplicity of detail with which every dramatic episode must almost necessarily be laden, I find but one crucial alleged similarity between 'The Night of Love' and 'The Christ of the Alley.' In the former, the purported 'testimony' of the Blessed Virgin is in reality a sheer trick of legerdemain performed by Marie. The simple-hearted mob is deceived by the ruse, but the audience know it to be a piece of obvious jugglery and impersonation. On the other hand, in 'The Christ of the Alley,' the scene is that of a bona fide miracle probably believed in by the author and by the audience, as well as by the multitude. To say that a spurious miracle was suggested, in a way such as falls within the prohibition of the copyright law, by a genuine one, is to argue that error is copied from truth, black from white, negation from affirmation, nadir from zenith. A spectator, seeing Marie's palpable sleight of hand in 'The Night of Love,' could not reasonably assert that the incident was suggested by the solemn and genuine miracle in 'The Christ of the Alley,' which, as in the Zorrilla episode, accurately reflects the profound religious feeling of the Spanish people."

Fulfillment of Contract

IN THE CASE, Metro-Goldwyn Pictures vs. Berger (174 N. E. 926), it was disclosed that the Metro-Goldwyn Pictures Corporation entered into a written contract with the owner of a moving picture theatre whereby the Metro Corporation sold to the theatre owner for exhibition purposes the right to use moving picture films and pictures at an agreed rental or service charge. This contract was fully performed by both parties up to September 16th, when the theatre owner refused to accept any more films and pictures and wrote a letter to the Metro Corporation to that effect and stated that he had quit the theatre business and had installed a bowling alley in the building formerly used as a theatre.

Metro sued the theatre owner for damages contending that the latter was required to fulfill the terms of the contract notwithstanding the fact that he had disposed of his theatre. The lower court held the theatre owner liable. The latter appealed to the higher court contending that the verdict rendered was not supported by the evidence. In other words, the theatre owner contended that the testimony presented by Metro was not sufficient to prove beyond a reasonable doubt that he was liable on the contract. It is important to know that the higher court reversed the lower court's decision in view of a similar verdict decided many years ago in the leading case of Blackstone Theatre Corporation vs. Goldwyn Distributing Corporation (146 N. E. 217).

Breach Stops Suit

IT IS WELL settled law that any firm of person who breaches a contract, or fails to fulfill its terms, is liable in damages. On the other hand, a person who first breaches a contract cannot later sue and recover damages from the other party.

For instance, in Monagnas vs. Fox Film Corporation (46 F [2d] 877), it was disclosed that the Fox Film Corporation conducted a beauty contest and advertised that the winner would be entitled to a free trip to New York, free hotel accommodations while there, visits to moving picture studios and the right to take part in a moving picture to be exhibited in various parts of the world.

(*Continued on page* 66)

General view of the front exterior, showing its Segovian tower surmounted bya revolving sign.

A STUDY IN ADAPTATION

Describing the Arlington, a new Fox theatre in Santa Barbara, Cal., that carries the Spanish villa architecture to an extreme

WHATEVER theoretical fault the critic may reasonably find with the Fox West Coast circuit's new Arlington theatre in Santa Barbara, Cal., it has the great merit of being a building authentic and beautiful. The critic observes that it is truly Spanish and he questions the propriety of this type of structure to the purposes of motion picture exhibition, particularly in America.

In the first place, the issue is never clean-cut when one argues the propriety of Spanish architecture, especially its New World outgrowth, in Southern California, the soil of which became as native to Spanish culture as was that of Spain itself. And California has fostered, rather than discouraged, these early Spanish influences. It has, indeed, persisted in remaining, in terrain and climate, and also to an appreciable extent, in population, akin to the land that is more truly its mother country than any nation of the North. Whether the Arlington is to be adjudged beautiful as a motion picture theatre or not, it yet has been designed to take advantage of every charming characteristic of Old Spanish structures, and beautiful almost all its beholders will surely call it.

The very adaptation, then, of this architectural style, so sincerely and authentically, to the business of vending motion picture entertainment to a modern American public, must be interesting to the showman as well as the architect.

THE APPROACH is precisely that of those Spanish buildings—missions and villas—that have been native to the extreme Southwest and Mexico for several centuries. They came originally from Spain. The Arlington likewise. Its tower has its prototype in those of the famous El Alcazar de Segovia. This, indeed, presents the first study in adaptation. The pinnacle is a sign carrying the name of Fox, and it revolves!

The marquee is an adaptation of a Spanish canopy with a valance in metal running around the lower edge. It is painted to match the whiteness of the building. Metal too is used to embellish the building itself. The facade is surmounted by a Spanish cresting of wrought iron scroll work with a wrought iron cartouche at the center.

The box office is located at the front of the vestibule—an elaborate little "chapel" of faience tile and hand-wrought iron, the lower portion being in blue and gold tiles irregularly placed, while the canopy portion is of iron with bars opened into an old Sevillian pattern and extending to an iron frieze surmounted by a shield supporting figures executed in repouse iron.

Upper left: In "El Club Chico," refreshment room having vision of the auditorium, where parties may see the show in privacy.

Upper right: In the Paseo, or lobby, an arcaded approach to the theatre proper typical of the theatre's Spanish character.

Lower view: Detail of the entrance and marquee. The latter is an adaptation of a Spanish canopy, edged with a metal valance.

Souls have been shrived within lesser compartments, even in Spain. Here something rather different by way of surcease may be purchased across a counter of brightly colored tile.

This vestibule, extending into a lobby, is really something more than either. Called the Paseo, it extends along a goodly portion of the building, shielded from the outside by a series of massive Spanish arches. Midway within it is a shallow tiled fountain of the type found in the smaller villas. The Paseo leads to the entrance loggia.

A gay colorful note, redolent of both Spain and the theatre, occurs at the entrance loggia, across which, above the arches, are murals of Spanish figures doing the dances popular in those distant days when Santa Barbara itself was Spanish. They are the work of Samuel Armstrong. The ceilings in the entrance loggia are constructed of reinforced concrete so cast as to represent rough beams and planking. The floor here resembles the tile paving used in Spanish courtyards.

The main foyer is spacious and vaulted. From its ceiling hang three hand-wrought chandeliers, each over six feet in diameter. These fixtures are augmented by wall lanterns, similarly of Spanish pattern. The floor is carpeted in powder blue, with a design in antique gold based on the interlocking D found in the decorations of the Davanzati palace in Florence. Floor borders and wainscoting are in colored tile. At both ends of the foyer are staircases leading to the upper levels of the

theatre, with steps bordered by a tile strip and carpeted in antique gold.

ENTERING, from this foyer, the auditorium, the patron beholds a detailed representation of an early Spanish village. The treatment is vigorously atmospheric, an exotic outdoor panorama with a vaulting, star-studded sky overhead.

At the front of the auditorium, really the proscenium arch, is a bridge, through the span of which is a river narrowing into distant hills, painted upon the stage curtain, the work of John M. Gamble. Outlined against the sky and mountains are groups of Spanish buildings. To speak of utilitarian matters for a moment, this bridge, or proscenium arch, has a "span" of 50 feet, and a rise of 30 feet, with accommodations for wide screen. A novel adaptation looking toward the possibility of striking stage presentations, is the provision of steps from the stage to the top of the proscenium arch, across which a performer may pass high above the audience, from one side of the stage to the other.

The walls of the auditorium, done entirely in relief, of course, are a representation of outer walls of Spanish buildings, balconied and windowed above, arched below. They are patterned after structures in various parts of Spain, and also (it should be noted) after buildings in early Santa Barbara. Where grilles, weathervanes or other ironwork occur, all are handmade according to the period to which the building involved belongs. Illumi-

Upper left: The loggia, leading into the theatre proper, striking a theatrical note with murals depicting various Spanish dances.

Upper right: The fountain of the Paseo. The border is mosaic, the rim of red tiles in pattern on edge. The basin is also of tile.

Lower view: Another exterior view, this one showing the substitution of typical Spanish doorsteps for unsightly fire escapes.

Above: View of the auditorium along the left wall, looking toward the rear, representing the outer walls of dwellings and shop buildings in a Spanish village of varying architectural periods.

Left: The main foyer. The chandeliers are of hand-wrought iron and measure over six feet in diameter. The carpet is of powder blue, the floor borders of tile, as is the wainscoting.

nation is from lanterns along the walls and suspended from the ceilings of the "buildings," have been made from measured drawings of 14th, 15th and 16th Century Catalonian street lamps.

The ceiling sweeps in an elliptical vault over 100 feet in width, and 150 feet in length. Its construction is of light fabricated metal secured to steel trusses over 75 feet above the lowest point in the auditorium floor. Quake-proof methods were used in this construction, with over 5,000 anchors. It is treated over its entire surface with acoustic plaster.

Details of the general treatment offer further studies in adaptation. The design of the seat frames at the row ends follows that of benches used in about the 15th Century in Segovia. There is a unique refreshment room—"El Club Chico"—high above the balcony floor, yet allowing with complete privacy a view through plate glass of the entire auditorium—this has been adapted from old Monterey architec-

ture, with overhanging balconies and a low sloping ceiling. Even the poster display panels are based on panel patterns culled from Ronda, Segovia, Toledo and Granada.

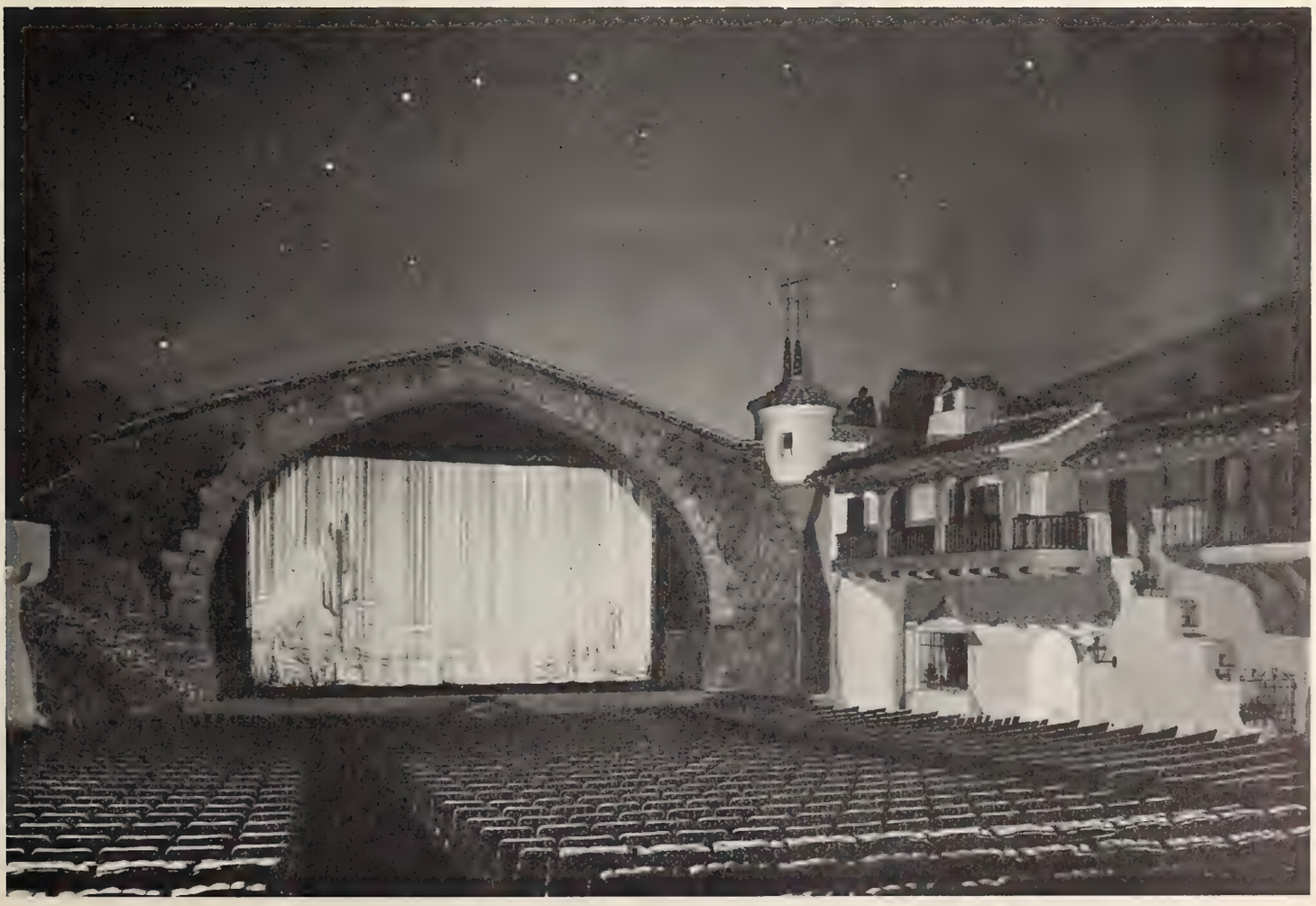
And a most shrewd adaptation is that which permits the elimination of unsightly fire-escapes. On each side of the main portion of the structure, staircases lead out into two patios, which measure approximately 50x80 feet. Instead of the usual fire escapes, there are broad flights of steps leading to the exterior like those to be found in many an humbler dwelling in villages of Spain.

The architects of the Arlington were Edwards & Plunkett of Santa Barbara, while the decorating was executed by the Robert E. Power Studios of Los Angeles. Walter Kofeldt has been appointed managing director.

The Arlington operates on a continuous policy at popular prices, with programs including both stage and screen performances.

Right: One of the two staircases that are located at either end of the main foyer. The steps are carpeted in antique gold and bordered by tile strips. The railing is of wrought iron.

Below: View of the auditorium as darkened at performance time. The "bridge" forming the proscenium arch can actually be crossed, an arrangement in anticipation of novel stage acts.



SEATING PATRONS ACCORDING TO SECTIONS

a detailed analysis of a new plan

By J. E. TAUGHER

THE SEATING of patrons is a familiar problem to every experienced theatre manager. And few other phases of theatre operation are more important. The theatre cannot prosper without pleasing its patrons, obviously, and not only the picture, but where the patron sits to see it is a great factor in determining the extent to which he is pleased. Making the problem a particularly acute one, is the variation in the individual preferences of patrons as to where they sit.

It is when the theatre is approaching capacity, of course, that the seating of patrons most taxes the resources of the theatre and its personnel in their purpose of satisfying customers. It has been to prepare for this situation before it actually arrives that the method of seating now being used at the Fox Strand in Milwaukee was devised.

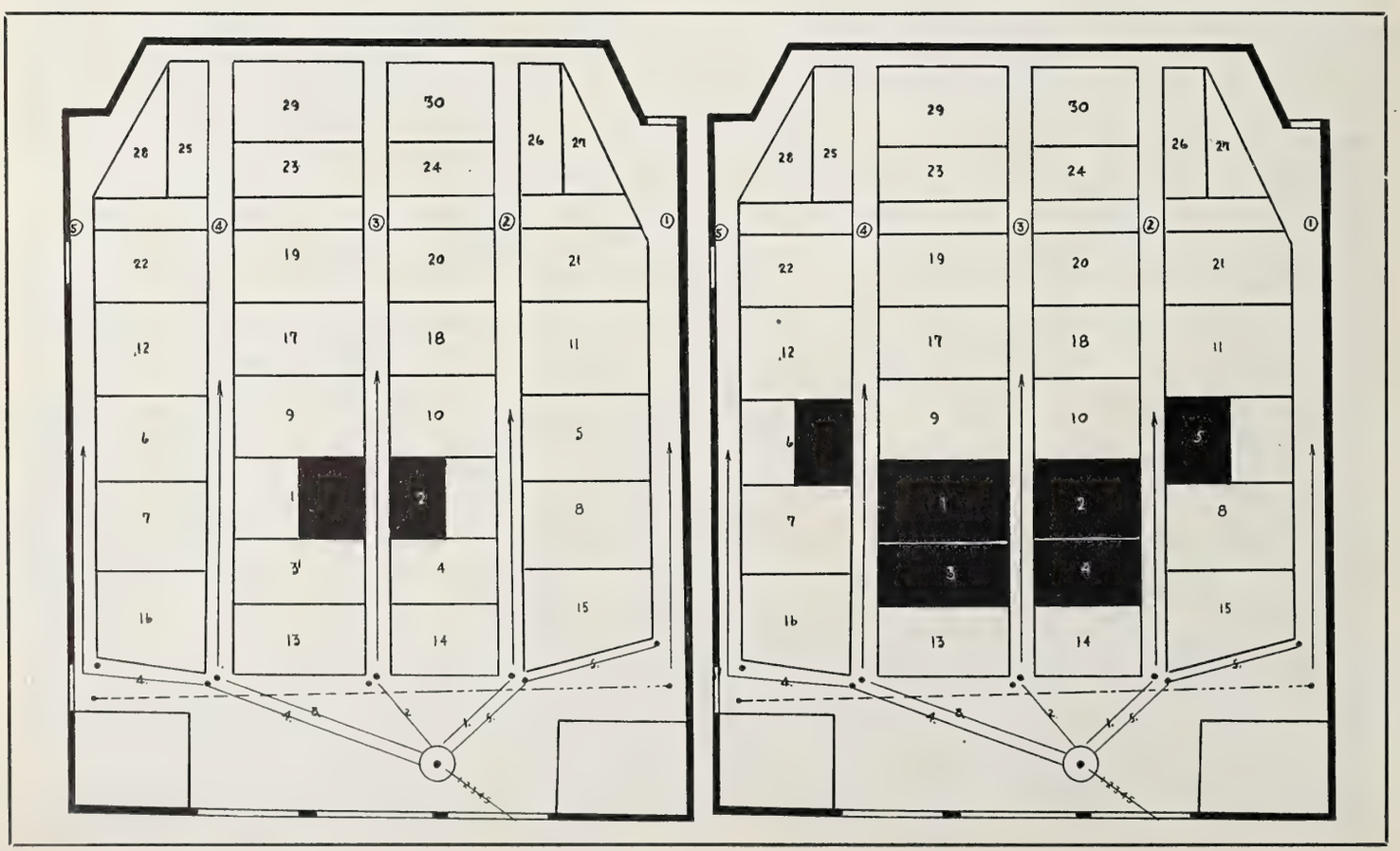
The system, developed, by Roger H. Dawson, manager of the Strand, and by his assistant, Frank Schreihart, is called by them so far successful, and it has had several months in which to be proved so. Dawson is aware, of course, that conditions peculiar to the Strand may have much to do with the success of the method. However, these are not apparent enough, if indeed they do exist, to offer any reason why the system, in its essentials, would not operate successfully in many another house of similar type and policy.

The Strand has a seating capacity of 1,219. It has no balcony, only a small foyer, but a long lobby. The theatre itself measures 100x96 feet. The house is often called upon to handle a tremendous rush of business and accommodates as many as 1,300 people in an hour. Consequently it is for this type of pressure business that the plan has ben designed.

For three weeks before the plan was inaugurated a survey was conducted by the theatre. People were allowed to enter the house and seat themselves wherever they wished. The ushers watched, and a chart was prepared showing the most desirable seats in order according to voluntary selection.

The first survey was made during the week of February 13, and the last the week of March 27. The plan was placed into effect April 3. It is interesting to know that a host of factors were taken into consideration in connection with these surveys. First, three different types of pictures were shown during this period. Accordingly, the reaction of these various types to seating preference were studied. Also included in the survey were weather

The charts on this and the opposite page show the order of seating, as indicated by numbered sections, part of which have been blacked-out to indicate location of patrons as auditorium fills. The left tier has 247 seats, the middle tiers 371 each, and the right tier 230.



conditions and types of advertising. The survey showed that by voluntary selection the seats in sections 1, 2, 3 and 4 (see chart), were filled first, while the others were filled in the order shown, and the seats farthest toward the front, or sections 29 and 30, were the last to be filled. Incidentally, the distance from the seats to the screen is but approximately five feet.

Patrons are escorted to those seats, which, according to the survey, have proved most desirable. As the patrons enter the theatre they are divided into five groups, group 1 going to aisle 2; group 2 to aisle 3; group 3 to aisle 4; group 4 to aisle 4, and then to aisle 5; and group 5, from aisle 2 and then to aisle 1.

The rows are only filled-in half-way from each side, so that when one section is filled from one aisle, the patrons are directed to the other section to fill in from the other aisle. The effect of the plan is a wedge building to the front center aisles. The filling of the rows only half-way from each aisle results in the disturbing of a minimum number of people when newcomers take their seats.

AFTER the best seats have been taken, the object of the theatre is to give the patron the best remaining seats. There is nothing compulsory about the system on the part of the patron, and the policy fo the theatre is that the patron is always right. A person coming into the theatre may be directed to aisle 3, where he may be met by an usher who says politely, "Aisle 4, please," holding his arm across his chest in the direction of the next aisle. When the patron reaches aisle 4, he is greeted with the question, "How far down, please, I will see what I can find." And stating that he believes there is a seat nearer the center, the usher says, "Just a moment, please. I will see what I can find." And if there is a seat where this customer wants to sit, he is escorted to his selection. According to Mr. Dawson, however, one out of a hundred complain, and the majority of them are satisfied with where they are placed.

Two ushers are stationed at each of the three main aisles, and one at each end aisle. In addition, the head usher supervises back and forth, from one far aisle to the other. Electric buttons are located on aisles 2 and 4, and a rapid survey made by the usher down the aisles gives him the number of vacant seats, both doubles and singles. The wedge effect, with the seats filled at the rear of the theatre, shows the patron that the only available seats are located toward the front of the house.

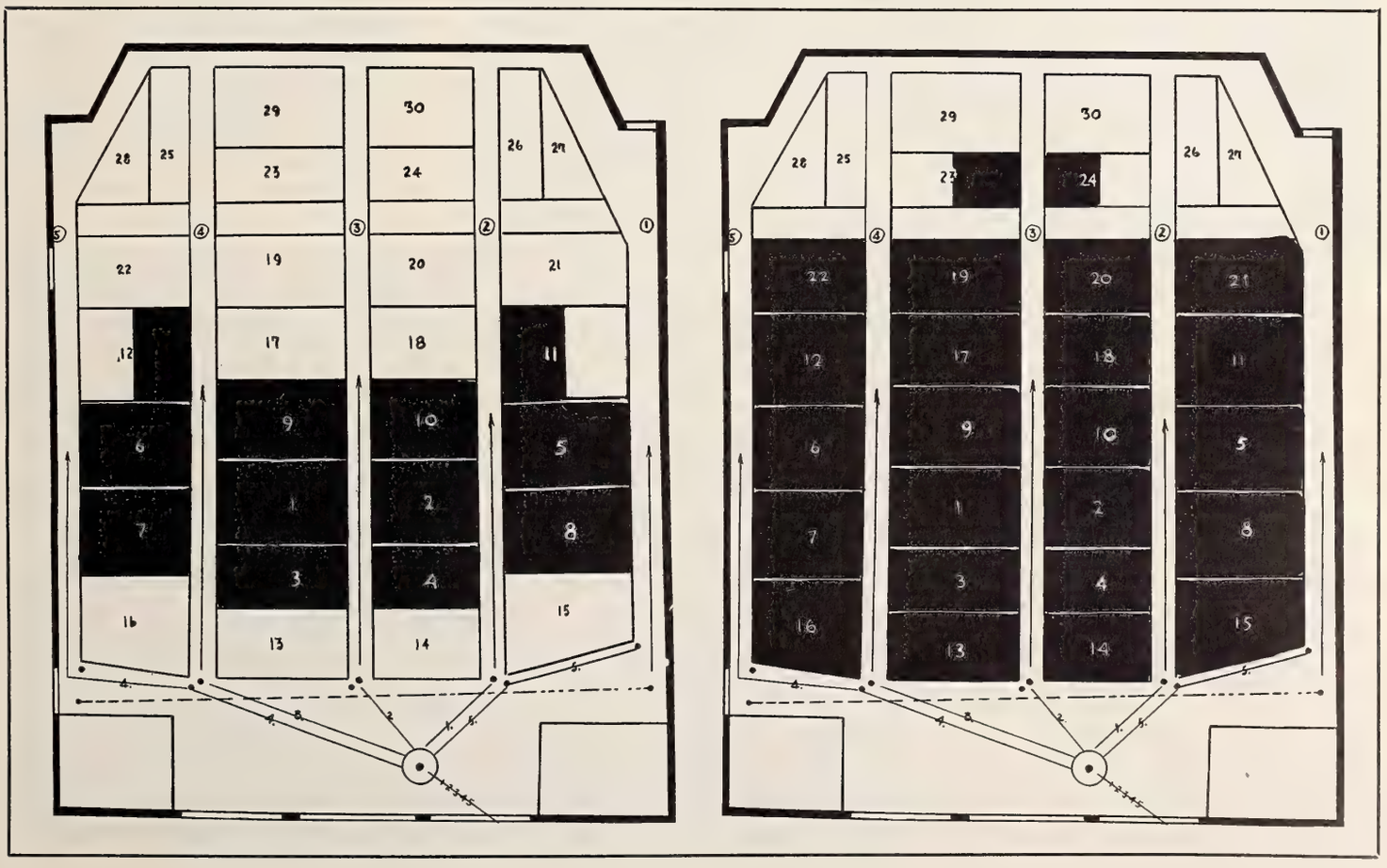
Standing is permitted in the lobby only when the least desirable seats are still vacant. Patrons are also permitted to stand in a line two deep, behind sections 16 and 15. If any vacancies occur in the right half of sections 21, 11, 8 or 15, they are escorted down aisle 1. If they occur in the left half of sections 29, 23, 19, 17, 9, 1, 3, or 13, they are escorted down aisle 4. In this connection the electric signals are brought into play to show the number of vacant seats.

In some instances the entire 29 and 30 blocks have been filled up by notifying those in the lobby that there are still 35 or 40 minutes until the next show, but that far front seats are available. These sections are filled almost invariably in this manner without any objection from the patrons. When the crowd standing in the lobby begins to grow restive, Mr. Dawson makes it a policy to joke a bit and from time to time allow three or four to enter in order to stir up the crowd and make them think that they are nearing their destination.

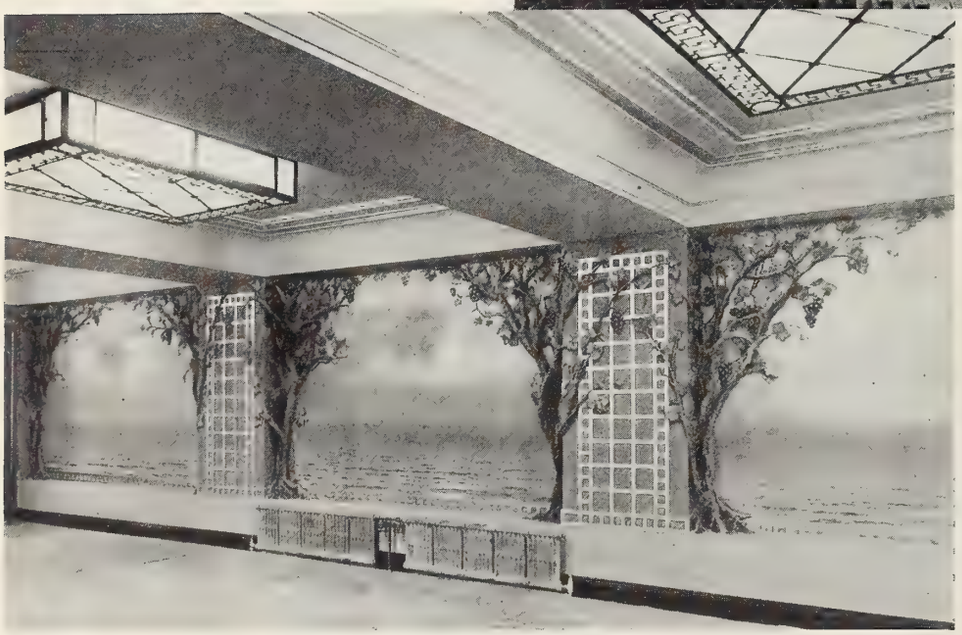
Through this system, three ushers have handled as many as 1,067 patrons in 30 minutes, or an average of 355 persons a minute. It is a rigid rule that an usher is not allowed to touch a patron's arm. Furthermore, he is not permitted to stand directly in front of a person, but always at an angle, looking the patron straight in the eyes. A school is conducted by the theatre for the training of its ushers, and politeness and diplomacy prevail at all times.

WHEN A CROWD is waiting, Mr. Dawson personally patrols the exit side. Although he does not allow his ushers to do this, when he sees an aged man or woman waiting in the crowd, he will open the ropes and escort them personally to some seat in the house. His policy is that *the patron is right at all times*. If there is a complaint (and there are some, although they have been held down to a minimum under this system), he will attempt to pacify them with a pass good at any time, even though they paid only matinee admission prices. If this fails, he will ask the patron if he or she has seen the Wisconsin theatre, which

(*Continued on page* 65)



Two New British Theatres



The Forum and The Savoy in suburban London

By W. H. MOORING

Two views of the Forum, located in the Fulham district with a seating capacity of 2,500. The architectural treatment is along conventional lines, with a dash of the unusual based on a theme of local color, as expressed in the sea murals in the foyer, shown in the lower view. The auditorium motifs, shown in the upper picture, consist mainly in a large dome and a Corinthian colonnade. The general color scheme is of turquoise blue and gold.

AN ADDITION to London's suburban theatres was achieved by H. Yapp, independent exhibitor, who already has theatre interests in London and the provinces, in the opening of the Fulham Forum. Planned on conventional lines, it has a bold stone frontage a feature of which is the half-domed center. J. Stanley Beard, F.R.I.B.A., planned the Forum, which seats 2,500 and has a lounge accommodation for a further 1,150.

The main entrance is on the corner of two thoroughfares, and the main elevation has been carried out in glazed terra cotta, with pale blue facings. The rest of the frontage is in red Dorking brickwork.

Blue and amber leaded lightings also relieve the frontage and give light to the lounge inside.

There is a large circular entrance vestibule, with marbled walls and vellum-covered ceiling diffused with turquoise blue. Approaches from the vestibule to the auditorium are richly carpeted, and lead by way of graceful stairways and promenades into the horseshoe-shaped auditorium.

An 80-foot dome is fitted with a central lighting point in representation of the sun, which sheds soft amber light over the whole theatre. The general color scheme is in turquoise blue and gold, varied by the rich red-colored Corinthian pillars, which break up the plainness of the walls. In these pillars are deft little niches which conceal light units.

The Forum undoubtedly improves upon many of the best West End theatres, in size and in comfort.

The Savoy is in one of the growing London suburban reaches, Acton, on the South West side of the Thames. Planned by George Coles, London cinema architect, the Savoy theatre is one of the most attractive places in the greater London area.

Its capacity is not mammoth, judged on recent suburban tendencies—it seats around the thousand mark—but it has few rivals in comfort throughout the dormitories of London.

Abe Goide, well-known independent cir-

cuit owner, is the promoter, and he was lucky to secure a fine corner site adequate to allow a straight lay-out.

Coles has planned the building along modern French lines of architecture and decoration, and surprising effects are achieved by sharp contrasts of curve and straight line.

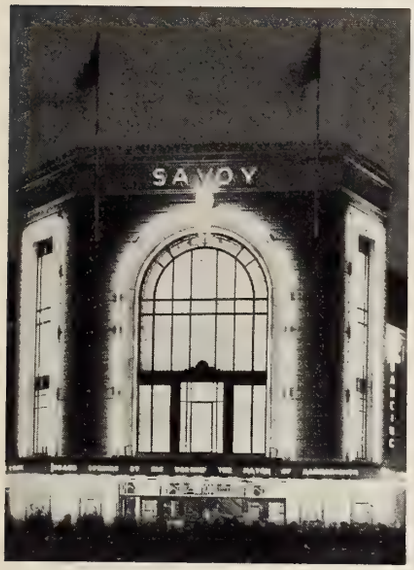
Exteriorly, this note is expressed in the severity of the roof line and the rising corners, which are accentuated by a huge central window with rounded top. Skillful use is made of concealed floods, which serve to emphasize these outlines.

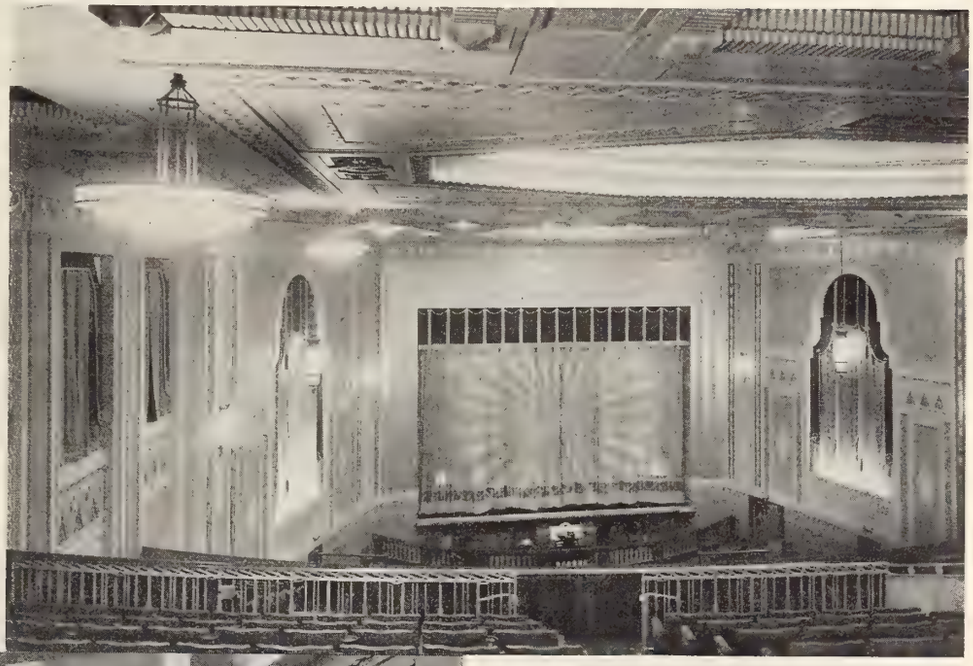
Inside there are spacious waiting lounges, a large ballroom with ornamental orchestra gallery, a tea salon and retiring rooms. Decorations in each, are in close harmony with the scheme of browns and greens which predominate in the main auditorium. Touches of silver and gold in the wall treatment are repeated here and there in hangings, cords, and other soft furnishings. It is probably in the furnishing of this theatre that the secret of the success of its appearance lies.

The square proscenium arch for example, is almost entirely in silver, and touches of the same treatment are taken up in the ceiling.

Across the width of the stage opening hangs a severely cut pelmet in vivid green velvet, the stage drapings being festooned in gold and silver and touched with decorations in rich green, red and blue satin. Drapings surrounding the "dummy" boxes which flank the stage opening are similar with additional curtains of silver silk alternated with panels of gauze chenilled with satin and finished with cords and tassels in gold and silver. All other windows and recesses are hung with silver silk, finished with pelmets of green. Carpeting throughout is in green and buff.

The Savoy is probably the most electrified theatre in Greater London.





The interior views are of the auditorium and lobby of the Savoy, which are of modern French pattern, with a color scheme of brown, green, silver and gold.

The facades of the Forum and Savoy, respectively, are shown in the exterior views. The Forum follows the classical, the Savoy the striking modern French forms.

THE MAJESTIC, WELLINGTON, NEW ZEALAND

The Majestic theatre in Wellington, New Zealand, is controlled by the Fuller-Hayward Theatre Corporation, Ltd., and it was erected at a cost of $1,500,000, including site and furnishings. The seating capacity is 2,119. It is one of the most pretentious motion picture theatres in Wellington, which is a city of 130,000, with 12 picture houses within its limits, six of which are first-run. There are also seven suburban theatres. The view on this page shows the auditorium looking toward the proscenium arch. The arch is 40 feet wide and is surmounted by a large decorative sun-burst executed in plaster board. The center piece is of smooth plaster and finished with gold leaf, concealing three strips of indirect lighting in three

colors, operated through the house dimmer system. The other reproduction shows the foyer of the Majestic. From here the patron has a view across the stalls to a passage on the other side of the theatre, a distance of 100 feet, and also up the stairs to glass doors which open into still another entrance, where there is another box office, a supplementary service installed principally for those patrons who come in motor cars and park their machines just below, where an attendant watches them, with the theatre management providing free car insurance for the duration of the performance. The Majestic was designed by W. J. Prouse. The theatre has a policy calling for both stage and screen performances.

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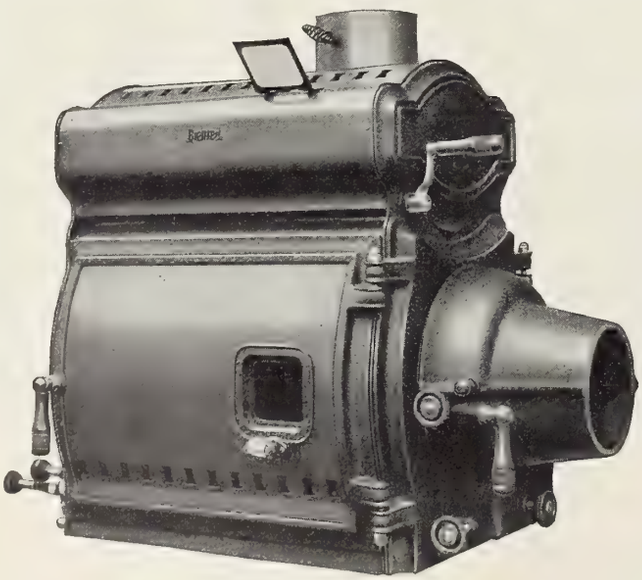

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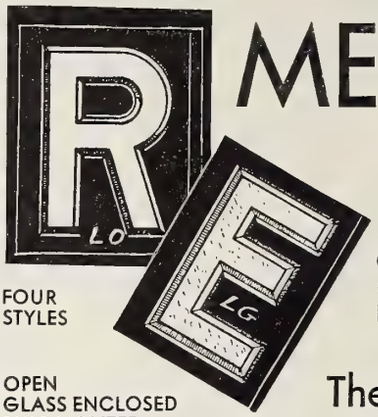

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THE PREVENTION OF INTERFERING NOISES

I.—Noises Directly Transmitted Through the Air

By P. T. SHERIDAN

This is the first of a series of three articles directed toward assisting the projectionist and sound engineer in eliminating interfering noises the absence of which has become absolutely necessary to good sound with the introduction of noiseless recording. The second article will appear in the August 1st issue.

THE PRESENTATION of sound pictures can be successful only if they are realistically reproduced. The action presented with its accompanying sound must be realistic enough to make the audience forget that they are looking at a picture and imagine themselves really living through the scene with the actors. The theatre manager who is a good showman knows how easily this illusion is destroyed when something entirely foreign to the picture occurs in the theatre and distracts the attention of the audience. This is especially true since the introduction of noiseless recording, which causes such noises to stand out in contrast.

The sound system equipment if not quietly operated will to some extent be responsible for the destruction of the very entertainment it creates. It is in the prevention of noises from these sources that the projectionist can be of great assistance and as an aid, the most common noises and their contributing causes will be outlined and suggestions offered for their prevention.

Before describing specific noises and causes, an analysis and classification of the various types of noises may be of assistance.

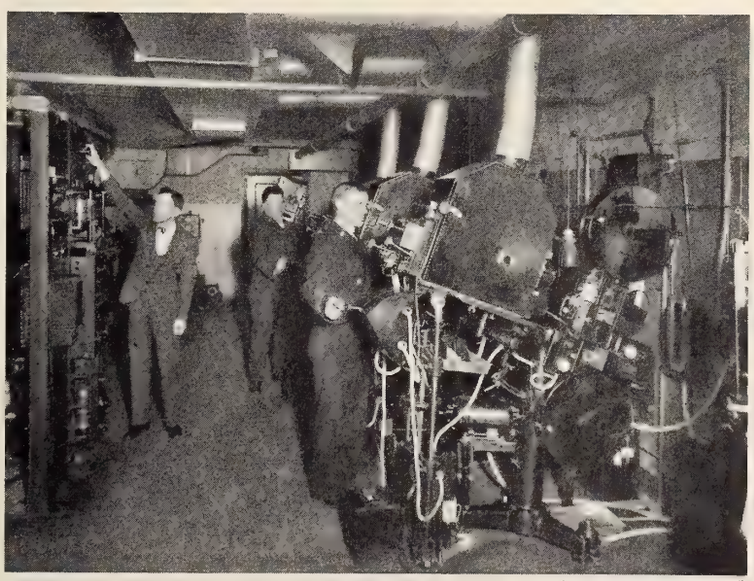
Insofar as the projectionist is concerned, noise may be classified in two general groups: (1) That originating in the projection room or in the sound system, and (2) that which has its origin in other sources such as ventilating systems, audience noise or street noise. The first of these groups, with which we are primarily concerned, may be further classified under three general headings. The first comprises those noises which reach the audience by direct transmission through the air from the projection room itself. Such noises include the noise of rotating machinery, loud conversation, high monitor horn volume and other noises incidental to the operation of the projection equipment.

The second group includes noises of an intermittent character that are introduced into the sound system electrically, such as might be caused by loose contacts, defective fuses or run-down batteries.

The third group includes noises which also are introduced into the sound system electrically, but which are more or less steady, such as the "rush noise" from the photo-electric cell, hums from a.c. pickup, and noise resulting from the electrical transmission of mechanical vibrations.

Although noises from any source will prove distracting to an audience, this is especially true of mysterious noises coming from directions other than the screen. Noises coming from the direction of the screen are generally not so objectionable, especially if they are of such a nature that they may be interpreted as originating in the action.

We will discuss in this first article those noises reaching the audience through the air from the projection room, showing how they can be prevented, or at least reduced to the point where they are no longer objectionable.

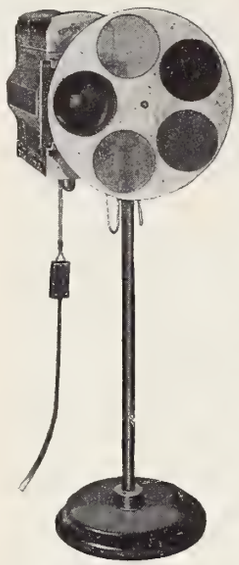


[PHOTO COURTESY ERPI]

Checking up on system noise, Washington theatre, Washington, D. C.

EXCEPT in an emergency, loud conversation between projectionists is quite unnecessary. If the projection room is not thoroughly soundproof, the projectionists' conversation, even if not abnormally loud, will be heard by those seated in the rear of the audience. Reasonable care on the part of the projectionists will prevent criticism on this point.

STAGE LAMPS



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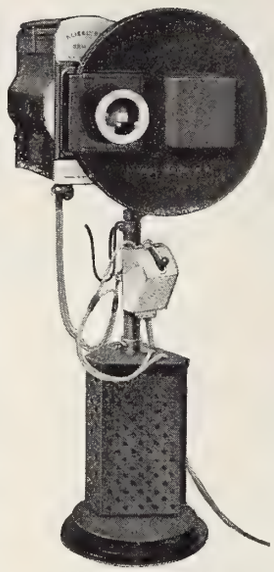

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Loud operation of the monitor horn is likewise very annoying to the audience. Although the projectionist of course needs sufficient monitor volume to assist in making a successful changeover, the volume should be reduced as soon as the changeover is completed. The monitor is not intended for use in judging quality or volume of the sound in the auditorium. This is a duty which can be performed satisfactorily only by observation in the auditorium.

In the handling of film the careful projectionist can do much to reduce the noise originating in the projection room. Al-

[PHOTO COURTESY ERPI]

Making noise tests at the New Broadway theatre in Charlotte, N. C.

though enclosed motor-driven rewind machines are not usually excessively noisy, the ordinary hand-operated machine can be, especially when operated at a high speed. If, however, it is operated slowly enough to permit careful inspection of the film for oil spots, worn sprocket holes and insecure patches there will be little possibility of objectionable noise.

Reels which have been bent out of shape frequently strike against magazine walls, and their continued use should be avoided. The slamming of magazine and lamphouse doors and the occasional dropping of empty film cans are also sources of noise which are to be guarded against. Automatic changeover devices are sometimes noisy, as are also manual changeovers if carelessly operated. Another source of occasional disturbance is the striking of the arcs in preparation for a changeover. However, the experienced projectionist will have little difficulty from this source.

THE NOISES described thus far are practically all under the direct control of the projectionist, who can prevent their occurrence or minimize their extent by the exercise of reasonable care in the operation of his equipment.

Due to the fact that they contain gears, drives and other rotating parts, projectors contribute their share in adding to the general noise originating in the booth. Assuming that the equipment is properly designed and manufactured, the reduction of noise from it becomes largely a question of careful maintenance. Proper lubrication is the

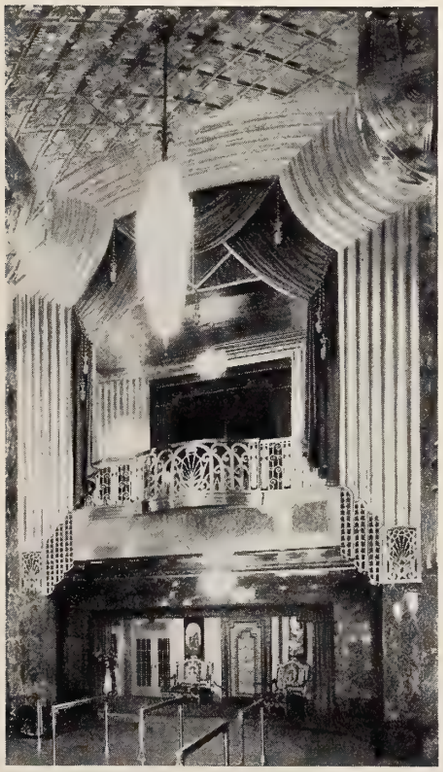
first step in preventing wear and noise. Although the instructions issued by the manufacturer should carefully be followed in lubrication, it is in general true that the more frequent use of less oil is more effective than its use in larger quantities at less frequent intervals would be, because of the reduction o fthe danger of seepage from parts on to the film due to an excess at any one time.

Gears which show sign of excessive wear should be replaced, since in addition to causing noise, considerable vibration may be set up which may be picked up by the sound system as will be described in a later article of this series. Universal joints and flexible couplings should be frequently inspected to insure that they are not binding and thus setting up increased vibration and therefore noise.

Many of the larger theatres and theatre chains make it a practice to completely rebuild projector heads at least once a year. This represents good insurance against breakdown and noisy operation.

Careful glassing in of the booth portholes and lookouts will go far in reducing the amount of noise which reaches the audience directly from the booth. Vibratory noises originating in the booth and transmitted to the auditorium through its walls and floor may be especially difficult to overcome. However, a careful survey by a reliable acoustic consulting service will usually indicate what steps should be taken to reduce interfering noise in any cases of this kind.

The next article will describe the causes and prevention of noises of an intermittent character.



Archway leading to auditorium and mezzanine balcony in foyer, Warner theatre, Milwaukee. Rapp & Rapp, architects.

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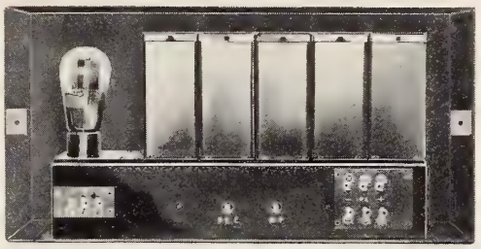

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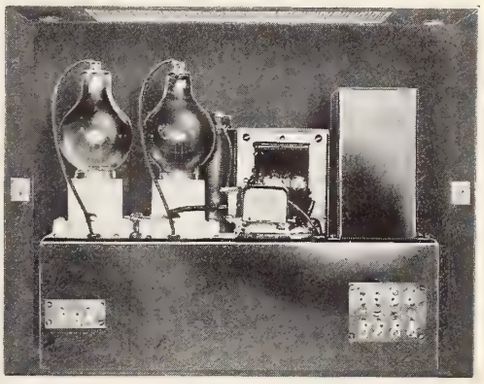

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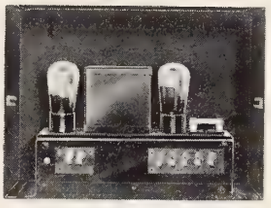

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WHAT THE MANAGER SHOULD KNOW ABOUT SOUND

●

REPLACEMENTS AND IMPROVEMENTS

By A THEATRE SOUND ENGINEER*

This is the third of a series of articles prepared for the theatre manager, as well as, of course, his managerial and technical assistants, in order that those in charge of the theatre's actual operation may be better equipped to judge the quality of the sound, to judge the requirements of the projection department, and to judge the sound and projection equipment and supplies that they may be called upon to purchase. The fourth article will appear in the August 1st issue.

A NUMBER of new devices have appeared on the sound equipment market in recent months, designed to improve reproduction from sound-on-film, or, in one way or another, to reduce the cost of operating and maintaining this portion of the equipment. Many, perhaps most theatres using sound-on-film, can profit by the introduction of one or more of these devices. Just which of the new contrivances may be of benefit in any particular case, and the extent of that benefit, will, of course, very largely depend upon the type of equipment already employed. The manager who knows what is in his own projection room will be the best judge of what improvements should be helpful or economical.

Managers who do not now use sound-on-film, but who may be contemplating its installation at some future time, will also be interested in the newer devices for checking any apparatus that they may consider purchasing, to see if it includes some or all of these later improvements.

Still other nventions for greater economy or better results may be expected to make their appearance, of course, as time goes on.

I
Sound-On-Film Reproduction

Mechanical Considerations

THE PRIME mechanical requirement of a good film "drive" is that it shall move the film steadily past the beam of the exciting lamp. The least unsteadiness in this motion creates the very serious condition known as "flutter."

The seriousness of flutter lies principally in the fact that this trouble is insidious. It does not announce its presence. It merely makes sound harsh and disagreeable to listen to. It is therefore a condition that may persist for weeks, or even months, stigmatizing the theatre as one in which sound is poor. The manager who is in that theatre constantly may not notice the very gradual increase in the unpleasantness of his sound. The projectionists likewise may fail to notice this, especially since they hear sound only through the interference of noisy machinery. Patrons may not notice the flutter for some time, until in the end patrons, manager and projectionists all come to realize suddenly that sound *is* bad.

Means for detecting flutter before it becomes serious, and for correcting the many causes of this condition, will be discussed at another time. But the one cause that seems to have given more trouble than any other, perhaps than all others combined, is the lower-magazine take-up, and the chain or belt that drives it.

The take-up is a friction clutch and it can lose adjustment in many ways. The slightest loss of adjustment causes an unsteady pull upon the film. If that unsteadiness reaches far enough back, along the line of celluloid, to be perceptible at the "sound gate," flutter will result.

Take-Up Sprockets

It has been found very difficult in practice to keep even the best of take-ups in such condition that they never cause flutter. For this reason, a second, or "hold-back sprocket," is often added below the regular sound sprocket in more modern types of equipment. "Hold-back sprocket attachments" are now made by a number of manufacturers for addition to earlier apparatus that did not embody this precaution.

Such devices in no sense constitute a complete insurance against flutter. They offer no more than this: that when properly made they insure against the commonest and most troublesome cause of flutter. Many of the largest theatres have considered that sufficient reason for installing them. They are not particularly expensive, but whether their expense is justified in any particular theatre is of course a question only the manager of that theatre can answer.

Flutter can be caused by almost innumerable defects in a sound-on-film drive, but in every case the defect manifests itself by causing an unsteady motion of the film.

Sound Attachments

The life of gears cannot well be predicted by even the most conscientious manager or the most competent engineer, who may be contemplating the purchase of sound-on-film equipment. Such manufacturers' guarantees as may seem indicated in any given case are perhaps the only consideration that can be given that important point. Steadiness of film motion, and the likelihood that this will not be upset by normal wear, is the point the writer would be inclined to give the most careful thought, if buying a sound-on-film attachment.

The tension pad, which holds the film as it passes the exciting light, would perhaps rate second consideration. If this pad does not fit firmly, unsteady reproduction will follow, regardless of the pull upon the film. The celluloid will shift back and forth through the point of focus. Good tension in the tension pad is as essential as any mechanical requirement.

Another factor in the tension pad is of equal importance. Dirt on the sound track causes noisy sound, as everyone knows. Loose particles of dirt or grit, vibrating in the path of the exciting light, may do the same. The tension pad must be so constructed that any loose dirt, no matter where else it may collect, does not linger in the path of the light. There must be nothing in or close to that path for dirt to cling to. If this requirement is not met, avoiding noisy sound becomes difficult—even almost impossible.

The film guides, or idler rollers, require a word. When they lose adjustment, "motor-boating" appears in the sound, owing to the effect of sprocket-holes or dividing lines passing through the beam of the exciting light. Some film reproducing equipment now in common use is provided with guides that slip their adjustment more or less frequently. It is an undesirable condition and one to be checked in considering new equipment.

"Shimming Attachment"

There is one mechanical accessory which may be of interest here. Some earlier types of equipment were so designed that the projection head had to be carefully shimmed into place, in order for all the gears to mesh properly. Much equipment of this

** Because of certain professional affiliations of the writer, he prefers that his name be held in confidence.*

MORNING NOON MIDNIGHT

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THE loyalty of a National Salesman to the interests of his customers is one of the remarkably fine features of National Service. The divisions of the 24-hour day place no limitations on his determination to get things done for his customers . . . day or night, he is always ready to go places and do things for the exhibitor who needs help in emergency or in the routine operation of his theatre.

Incidents of this kind occur daily in every National Branch. A break-down during performance; a needed quick change of lenses; a suddenly discovered shortage of carbons; lamp trouble develops . . . when anything goes wrong, or something is needed, a call to your National Branch or to one of the night telephone numbers brings relief quickly.

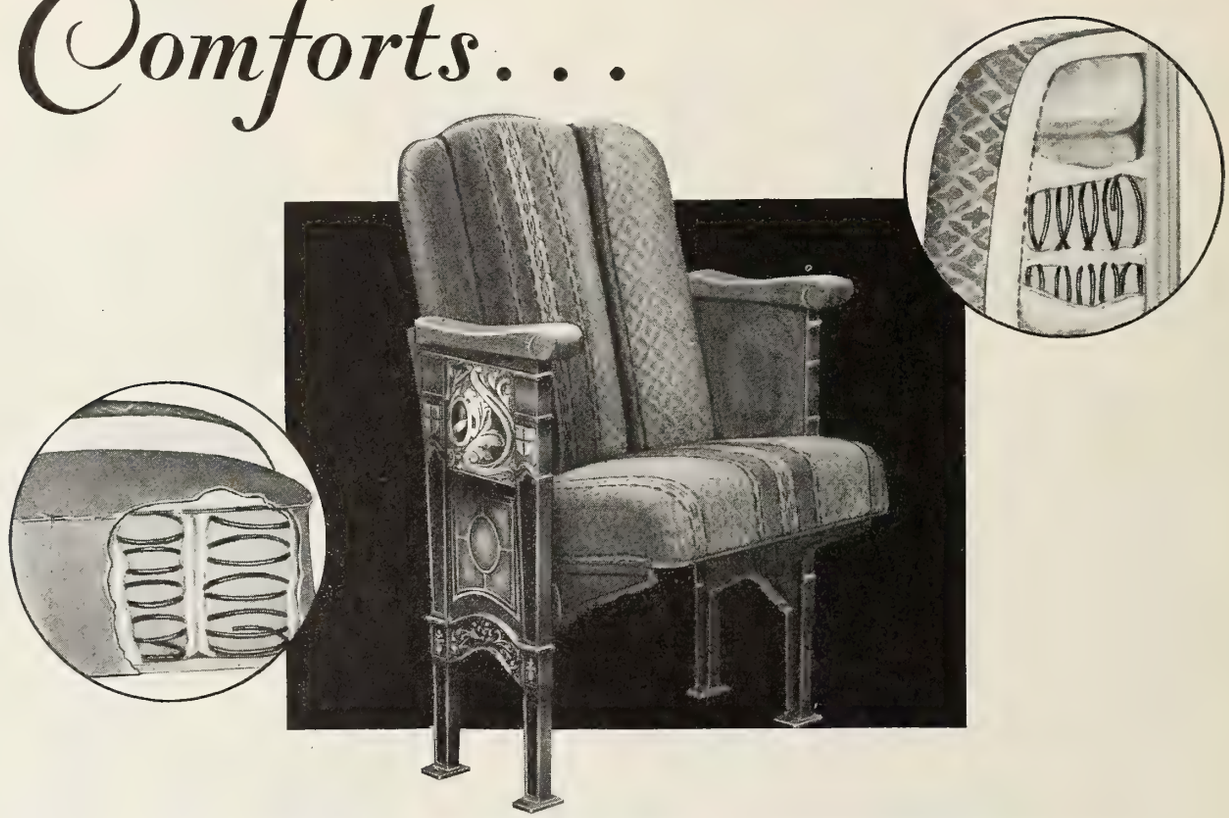
National men are on the job for you, not only to stamp out trouble when it strikes, but to help prevent its recurrence, by offering you equipment and supplies of known quality and dependability. Keep this in mind: If it's worth buying, you can always buy it better from your National Salesman.

Read the following advertisements of manufacturers who distribute their products through National Service. They offer you the dual security of Reliable Production and Efficient Distribution through 31 National Stores.

NATIONAL THEATRE SUPPLY COMPANY

BRANCHES IN ALL PRINCIPAL CITIES

Built to Compete *with* Modern Home *Comforts*...



TODAY an exhibitor's keenest competition is home entertainment and home comfort. It can be effectively combatted by providing your patrons with as much personal comfort in your theatre as they provide for themselves at home. . . . Steel Furniture Company chairs are built to fill this vital theatre need. . . . The shape and angle of chair backs and seats are correctly designed for body ease and relaxation. Deep, spring-upholstery approximates the yielding luxury of a fireside lounging chair. Steel Furniture upholstered chairs excel also in other standards of good theatre seating. They are sound absorbent. . . . Their ball and socket hinges are smooth working, noiseless and practically unbreakable. . . . Standard designs, upholstering fabrics and colors offer ample variety to meet the individual requirement of any theatre.

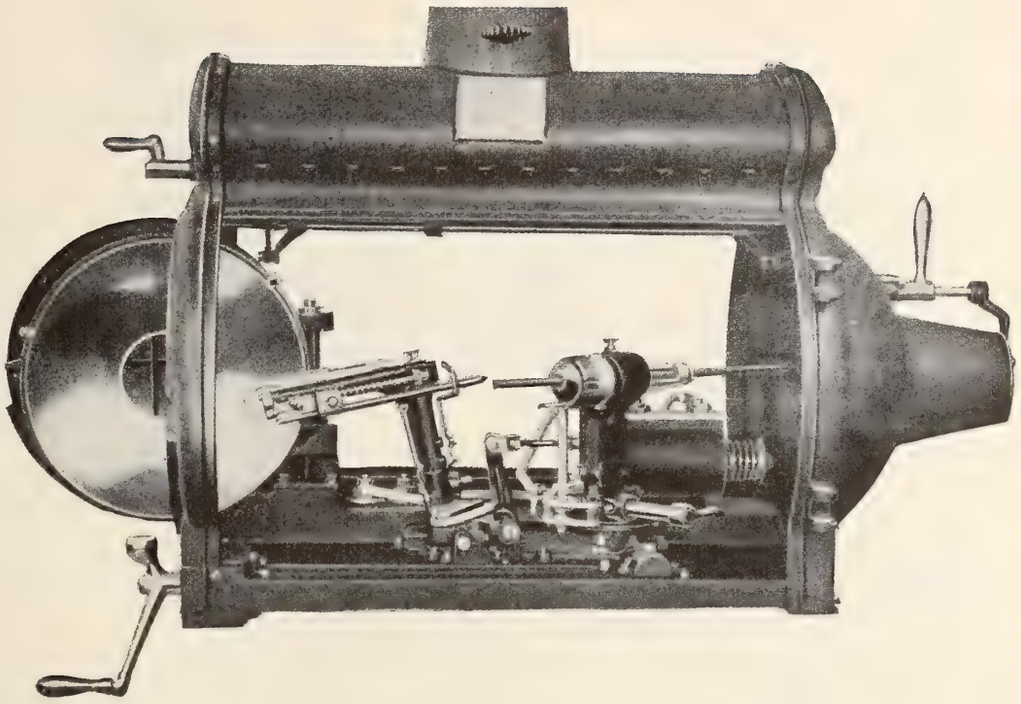
Your nearest Branch of National Theatre Supply Company will be glad at any time to give you an estimate for reseating with Steel Furniture Chairs. Ask them also or write us direct for your copy of the Steel Furniture Catalogue of theatre seating.

STEEL FURNITURE COMPANY

GRAND RAPIDS, MICH.

APPROVED BY NATIONAL THEATRE SUPPLY COMPANY · COAST-TO-COAST DISTRIBUTORS

DISTRIBUTED BY NATIONAL THEATRE SUPPLY COMPANY



Peerless

"The Super Reflector Arc Lamp"

AUTOMATIC
HIGH INTENSITY
Reflector Arc Lamps
and
LOW AMPERAGE
Reflector Arc Lamps

ECONOMY!

THE cost of Peerless Projection is no more than you might mistakenly pay for much less in performance. Delivering to the screen more light per ampere Peerless Reflector Arc Lamps offer exceptional Economy possibilities. The unqualified supremacy . . . the enviable position of Peerless is proof of greater value . . . leadership to be held, must be earned.

Don't make a Mistake!

J.E.McAULEY MANUFACTURING CO.

552-554 WEST ADAMS ST. :: :: CHICAGO, ILL., U. S. A.

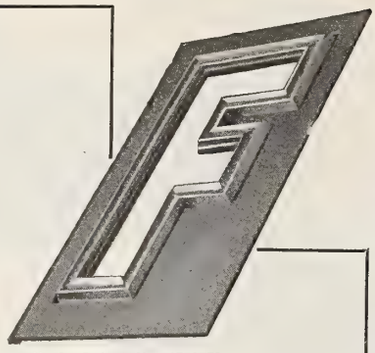
SERVICED FROM 31 NATIONAL BRANCH STORES

APPROVED BY NATIONAL THEATRE SUPPLY COMPANY · COAST-TO-COAST DISTRIBUTORS

Dingy Sign Letters Don't Help Business !

F & V LETTERS DO

a good job of advertising for theatre owners because their message is highly readable at great distance and from all angles of vision, day or night. Economical too, because they're made of strong cast aluminum and don't break or bend out of shape. No glass to break—no frequent expensive replacements.



U. S. Patent No. 1778778
Canadian Patent No. 297617

ECONOMICAL
NON-RUSTING
LIGHT WEIGHT
SELF-CLEANING
NON-BREAKABLE
EXTRAORDINARY VISIBILITY

F & V Cast Aluminum Sign Letters, nine or twelve inch, are sold and serviced by all National Theatre Supply Branches. Ask to see a sample.

FRIEDLEY-VOSHARDT COMPANY
761-771 MATHER STREET, CHICAGO, ILL.

WORTHY COMPANIONS

WALKER SOUNDSCREEN

THE ARISTOCRAT OF WHITE SCREENS

SILVERSHEET

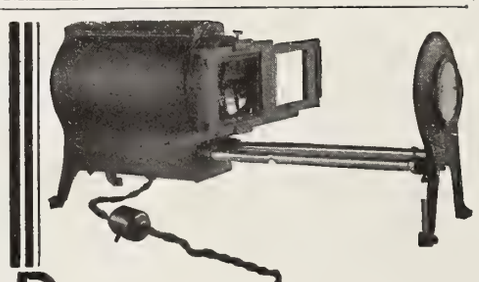
METALLIC SURFACE SOUNDSCREEN

WALKER AMERICAN CORPORATION

FILM PROCESS

For Film Exchanges and Theatres—Eliminates Waxing Process. For first run and used film—talking and silent.

YANKEE LUBRIC CO.
Incorporated
624 West Jefferson Street
Louisville, Ky.



BESTEROPTICON

A lot more effect for a lot less money. Best in name and best in performance. Complete with cord, switch, slide holder and lens, $26.00. Any focus lens from 12 to 24 inches furnished. 500-watt lamp, $3.00 extra. AT YOUR DEALER.

BEST DEVICES COMPANY
200 FILM BLDG. CLEVELAND, OHIO

SOLD THRU NATIONAL SERVICE

kind is still in use—and giving excellent service. But whenever a head is removed—or changed, for any reason—the shimming process must be repeated. This process has been known to take hours. It has sometimes been done in a few minutes. The difference is largely due to luck, and the competence of the projection staff is no guarantee that they will not need half a night to shim up a head with this type of equipment. A device has recently appeared which makes shimming unnecessary. It involves an additional gear, and means for adjusting this to compensate for any position of the head.

The overtime involved in changing heads, wherever shimming is required, is likely to be costly. If a new head must be installed rapidly at any cost, as when the old one has bound up and stopped a show, there is strong temptation to shortcut the shimming procedure by use of force, in spite of possible damage to, or even complete destruction of, the entire drive mechanism. Depending on the condition of the projector heads in any given theatre, the likelihood of one of them breaking down, and the frequency with which they are changed for repair or other purposes, the non-shimming device may prove very valuable—and a long-run economy of no mean proportions.

Exciting Lamp System

Exciting lamps are a replaceable item, and need special thought as such, since replaceable items offer the chief opportunity for intelligent economy. Exciting lamps become useless in two ways. They may burn out, or the interior of the glass may blacken to such an extent that the light is materially diminished, and full volume can no longer be obtained.

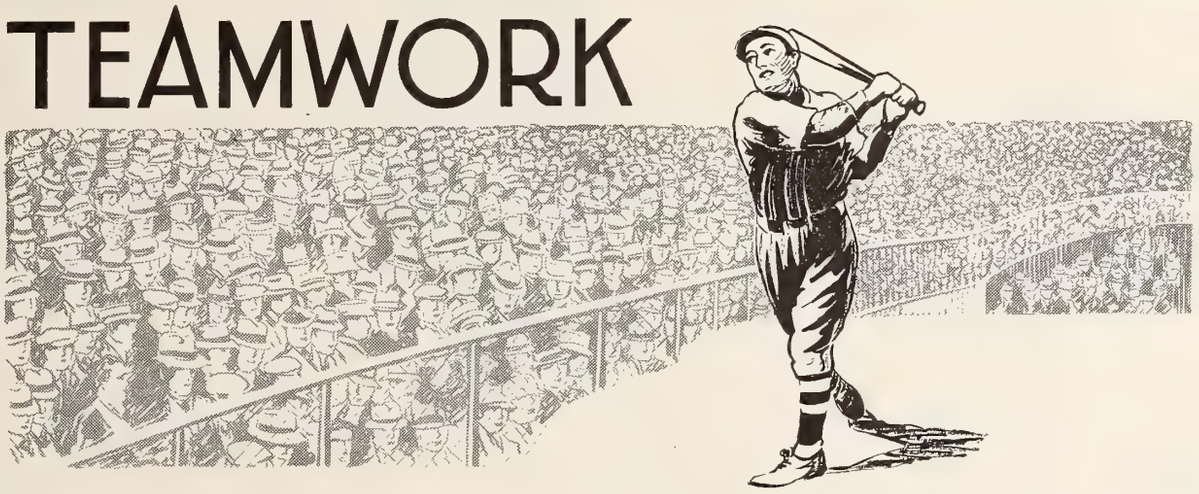
Exciting lamps that will not blacken are in prospect for the immediate future. Their use will result in added savings, but will involve a new danger. The lamp that becomes dark before it burns out will not stop a show. The other kind will. No matter how rapidly lamps can be changed in any particular installation, there will always be a brief break before even the most competent projectionist determines that the lamp, and not something else, is at fault. Many theatres will be willing to take the risk for the sake of the saving. Others may use the new lamp, but take care to discard it some little time before its allotted span of life.

Lens Tubes

The "lens tube" is the heart of the film reproducing system. It should give perfect focus, and maintain its adjustment despite the vibration to which it is subject. It should be hermetically sealed—to prevent oil seeping into it. Such oil will vaporize under the heat of the exciting lamp, resulting in a yellowish light and gross loss of volume.

Some lens tubes are so made as to be adjustable in the projection room. Others are not. The possibility of projection room adjustment is an obvious advantage from the point of view of economy, but from

TEAMWORK



INSURES CROWDS

Side Lights on the TransVerter

Eye glasses that insure perfect vision must be fitted individually.

The "Silver Screen" tells its story well or poorly, according to your projection "fit."

The Transverter is especially designed to FIT your needs by engineers who have STUDIED your needs.

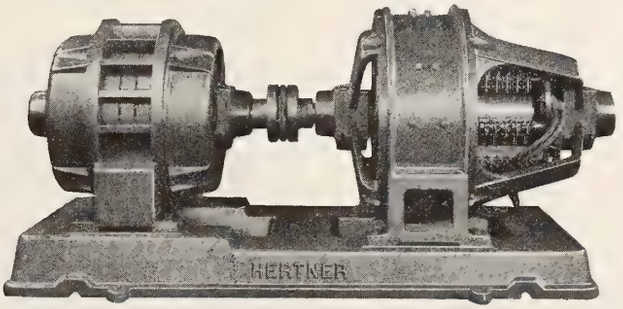
To insure crowds at your Theatre, there must be "team work" in your Projection Room.

That's why the Transverter is so popular with those who know projection needs.

It always backs up the performance of its team mates . . . gives them uniform, constant voltage with which to work. . . . The Transverter produces steady, direct current through accurate voltage automatically maintained!

That means smooth projection performance on the screen . . . which the public demands.

Why not insure better performance in your Projection Room, by investigating the merits of the Transverter, today.



Manufactured Exclusively by

THE HERTNER ELECTRIC COMPANY

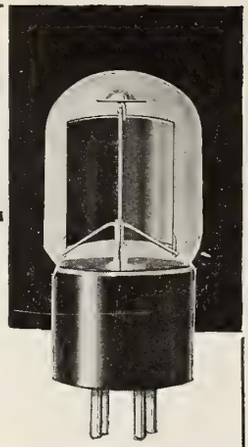
TransVerteR

12700 ELMWOOD AVENUE CLEVELAND, OHIO, U. S. A.

SERVICED FROM 31 NATIONAL BRANCH STORES

NATIONAL THEATRE SUPPLY COMPANY · APPROVED BY · COAST-TO-COAST DISTRIBUTORS

There is no substitute for GOOD SOUND



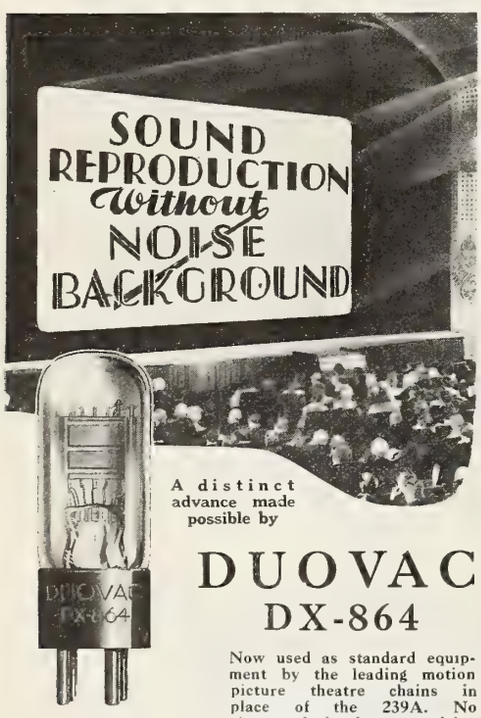
Neither is there any excuse for crackly static and system noise largely caused by inferior photoelectric cells. Visitron Photoelectric Cells with higher sensitivity, reproduce all the Sound exactly as it was recorded. Long life; positive guarantee. No trouble. Get them from your National Branch.

PHOTOELECTRIC CELLS
VISITRON
REG. TRADE MARK

ACCEPT NO SUBSTITUTE

G-M LABORATORIES, INC., 1731 Belmont Avenue CHICAGO

SOUND REPRODUCTION *Without* NOISE BACKGROUND



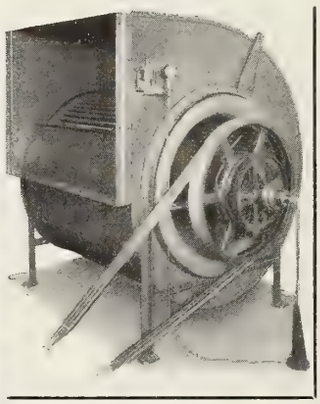
A distinct advance made possible by

DUOVAC
DX-864

Now used as standard equipment by the leading motion picture theatre chains in place of the 239A. No change of circuit, no rewiring or batteries required.

See the new 242, 50-100W Tungsten Filament Power Amplifier. Designed to replace the 211E. Ruggedly constructed for long life. Especially low priced.

DUOVAC RADIO TUBE CORP.
BROOKLYN, N. Y.



SILENCE

HYDRAULIC CONTROLLED VARIABLE SPEED DRIVE USED IN SOUND EQUIPPED THEATRES AND PUBLIC BUILDINGS. COOL AND QUIET AT ALL SPEEDS. POWER SAVING QUICKLY LIQUIDATES COST.

HORTON MANUFACTURING CO.
3016 University Ave. S. E. Minneapolis, Minn.

FOR ECONOMY AND PERMANENCY SPECIFY HILO

EXPANSION BOLTS FOR YOUR CHAIR INSTALLATIONS

Chicago Expansion Bolt Co. (Not Inc.)
126 So. Clinton St. Chicago

Bulletins on New Theatre Projects

Supplementary to the department, Theatre Projects, a special service is conducted by Better Theatres consisting in the issuance at intervals between issues, of bulletins giving the latest information concerning theatre construction activities. These bulletins are mailed direct to those interested upon application and approval.

SOLD THRU NATIONAL SERVICE

the point of view of good sound, perfect adjustment should be possible in the projection room. If it is not, the other kind is preferable, in spite of the additional cost.

The Photoelectric Cell

Four things are required of a good photoelectric cell. It must be non-microphonic. That is, it must be so rigidly built that its internal parts will not pick up the projector vibration. If they do this, they will introduce projector noise into the sound.

The cell should have "high gain." That is, other things being equal, the cell is best which produces the greatest volume, for its output will need correspondingly less amplification. There is distortion in any amplification, and the least amplification is always the best. But when amplification must take place on the projector mechanism itself, with the attendant possibility of picking up machine noise or stray ground currents, to have as little of it as possible is especially desirable. Greater output from the photocell very greatly reduces the chance of noisy sound.

The cell should likewise have good overall quality and long life.

Some of the newer cells apparently have an eternal life. No one knows how long they will last, for the excellent reason that none has yet worn out. It would therefore seem excellent economy to discard older models that required frequent replacement in favor of these "eternal" cells, and more especially so since they have the additional advantage of higher gain.

The Photocell Amplifier

Most, although not all, systems use a photocell amplifier. This has its own requirements. It is commonly mounted on spring suspension, to minimize the possibility of picking up machine vibration, and very often a rubber pad is placed under it for the same purpose.

Oil from the projector mechanism causes the rubber pad to swell. With some types of equipment, replacing these pads is a running expense that constantly recurs.

Oil Shields

"Oil shields" of several types are available, and in severe cases easily pay for themselves in the rubber replacements that they save. Whether or not justified as an economy, such shields are often justified as a precaution. The swelling of the rubber pad defeats the purpose of the spring suspension, causing the amplifier to touch its cradle at some point, and thus introducing noise into the sound. In extreme instances this swelling has been known to warp the amplifier casing to such an extent that factory repairs were required. Where this possibility exists, the economy of the oil shield is unquestioned. Such extreme conditions, however, are not common, and should not occur if care is taken.

Microphonic Tubes

Microphonic tubes are a serious menace in photocell amplifiers, and especially so with noiseless recording. More sturdily built tubes, less subject to vibration of their elements and consequent microphonic dis-

turbances, are now available. Their use is indicated wherever maximum freedom from noisy sound is an essential. Frequently tubes of the older type can be used in one of the system amplifiers, as well as in the photocell amplifier, and may be put aside for that purpose. Where this is done, no real loss is involved in installing the newer tubes without delay, while the possibilities of noisy sound are reduced materially.

Resistors

In many systems, resistors of the "grid leak" type are used as part of the coupling between the photocell and its amplifier. These resistors can be purchased in any radio store. A few years ago they were available at the "five-and-ten," and some can still be had for ten cents. There are theatres that still make the mistake of buying the ten-cent kind.

These resistors are not good subjects for economy. They are too inexpensive and they occupy too vital a point in the system. Moreover, the better kinds seldom or never need replacing. The overtime that may be involved in looking for the cause of noisy sound created by one of poorer kinds can easily cost enough to keep any theatre supplied with the best quality of this item for as long as it remains standing.

Accessibility

The perfect machine may be one that never needs attention or repairing, but accessibility for necessary repairs or attention may be considered next to perfection. Because sound-on-film reproduction involves greater intricacy and more complications than any other portion of the sound system, accessibility for periodic care and quick repairs in an emergency is more vital here than in any other part of the projection room.

II
Sound-On-Disc Reproduction

SOUND-ON-DISC requires primarily smooth motion of the record. Irregular motion here can produce flutter, exactly as in the case of sound-on-film. The difficulties here, however, are not so great, and the requirements less involved, than in the other system.

Reproducer Arm

The turntable must be perfectly level in all directions, or the needle will leave the groove. But the reproducer arm must also be level, if this trouble is to be avoided. The arm should, therefore, have a flat top, across which a spirit level may be placed for check. If this is not provided, the arm should be so built as to permit of a counterbalance test for "drift."

Resynchronizing Devices

Re-synchronizing devices are available in several forms. They are particularly necessary for theatres which do not receive first-run pictures, and which therefore are more or less likely to find their film in mutilated condition. Since no portion of the record will be missing, some means must be pro-

After all, it's what others say that counts!

MOTION PICTURE THEATRE AND AMUSEMENT SUPPLIES

Export Department
Suite 809
120 Liberty St.
New York City

J. A. TANNENBAUM, Inc.
Suite 603 :: 1600 Broadway
New York City

Registered
Cable Address
Jatannen New York
All Codes Used

WRIGHT-DE COSTER, INC.
St. Paul, Minn.

June 20, 1931

Gentlemen:

For the past several years we have featured Wright-De Coster Reproducers in our many installations of Sound-on-Film and Sound-on-Disc Talking Picture Systems.

Representing as we do the largest independent sound equipment manufacturers, we have had perhaps more experience in selling reproducers than the average installation company. We have used practically every known method for re-creating the dialogue of motion pictures.

The good name that you enjoy in this field, we believe, has been almost entirely due to various combinations of your No. 107 and 107T Speakers, with either a No. 5 or 9 horn. However, these were always limited by the acoustical condition of the house.

When you announced your new No. 109 Sound-On-Film Reproduction with its horn of special composition, frankly, we were skeptical. We had about given up hope of finding *one* speaker which could be depended upon in *all* cases.

Our very first installation of the new model was an eye-opener. After making the necessary adjustments on the diaphragm, we learned to our great surprise that here was a reproducer which could be "tailor-made" to fit any size or shape of auditorium. The lows or highs can now be controlled at the proper point.

There are none of the unnatural high frequencies which are sometimes so disturbing, neither do those bassy, down-in-a-barrel low frequencies appear with the No. 109.

You are to be congratulated in this real contribution to the art!

Very truly yours,

J. A. TANNENBAUM, Inc.
(Signed) By J. A. Tannenbaum, Pres.

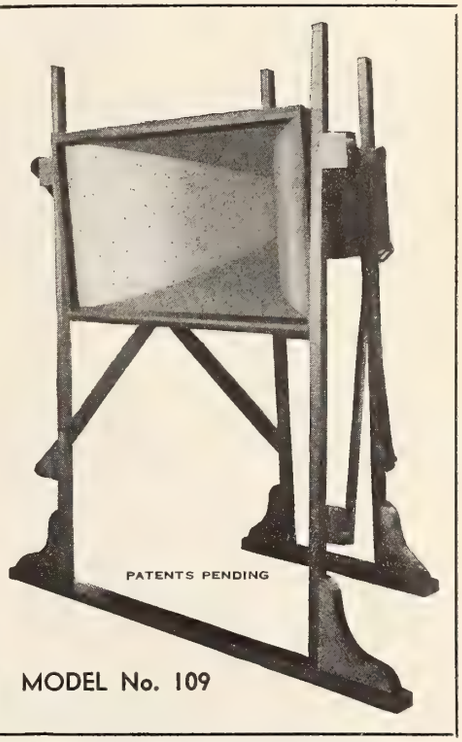
WRIGHT-DE COSTER REPRODUCERS

Write for complete information and address of nearest sales office.

WRIGHT-DE COSTER, Inc.
2225 UNIVERSITY AVENUE
ST. PAUL, MINNESOTA

Export Department:
M. Simons & Son Co., 25 Warren Street, N. Y. C.
Cable Address: Simontrice, New York

The Speaker of the Year



MODEL No. 109

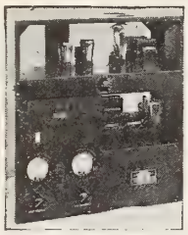
DISCRIMINATING EXHIBITORS
Choose

RAVEN TRANSTONE SCREEN
Pat. U. S. and Canada

When Picture Value Is The Governing Factor

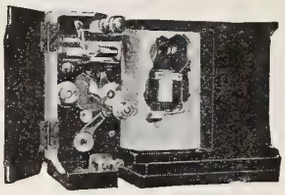
RAVEN SCREEN CORPORATION
147 EAST 24th STREET NEW YORK, N. Y.

EVERY KNOWN IMPROVEMENT WILL BE FOUND IN PHOTOTONE



ALL A. C. OPERATED SOUND ON FILM EQUIPMENT SELLS TO YOU COMPLETE FOR

$695.00



NOTICE: On and after August 1st, there will be a substantial increase in price on both complete Sound Film Equipment and Sound Heads Only.

NOTHING ELSE TO PURCHASE — NO BATTERIES — NO GENERATOR— INSTALLED IN A DAY'S TIME

COMPLETE WITH SOUND HEADS, MAIN POWER AMPLIFIER, SPEAKERS FOR STAGE AND BOOTH, METERS, VOLUME CONTROL, TUBES AND ALL NECESSARY CONNECTIONS. A COMPLETE PERFECT MATCHED OUTFIT SUITABLE FOR THEATRES SEATING AS MANY AS 2000 PERSONS.

IF WE CHARGED YOU $3000.00 WE COULD NOT SUPPLY YOU WITH A BETTER OUTFIT. FOR ATTACHMENT POWERS — SIMPLEX — KAPLAN PROJECTORS

DO NOT CONFUSE OUR AMPLIFICATION WITH THE SMALL AMPLIFIER USING 245 TUBES.

PHOTOTONE AMPLIFICATION CONSISTS OF 4 STAGE, USING 2-227 TUBES, 2-250 TUBES, 1-224 TUBE, 2-281 TUBES.

PHOTOTONE SOUND FILM HEADS

SOUND HEADS COMPLETE WITH DRIVES — PHOTO CELLS — OPTICAL SYSTEMS—EXCITER LAMPS AND ALL WORKING PARTS

$295.00 PER PAIR

PHOTOTONE EQUIPMENTS USE ONLY THE VERY BEST MATERIALS — G. M. VISITRON PHOTO CELLS — G. E. EXCITER LAMPS — RADIOTRON OR CUNNINGHAM TUBES— PERFECT SLIT LENS SYSTEMS — LINK BELT SILENT DRIVES — SPECIAL CONSTRUCTED SPEAKERS AND AMPLIFICATION PERFECTLY MATCHED.

FOR USE WITH 110-120 VOLT ALTERNATING CURRENT 50-60 CYCLES
TERMS CASH—ORDERS FILLED IN THE ORDER RECEIVED
PRICES INCLUDE CAREFUL PACKING F.O.B. INDIANAPOLIS, INDIANA

WRITE—WIRE—PHONE

THE PHOTOTONE EQUIPMENT CORPORATION OF AMERICA

309 N. ILLINOIS STREET TELEPHONE RILEY 4428 INDIANAPOLIS, INDIANA

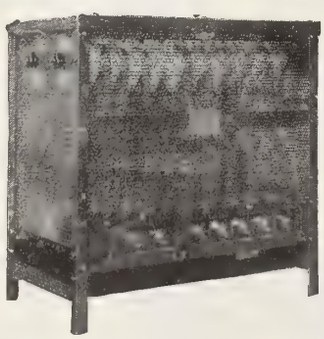
PERFECTION

REMOTE CONTROL
RHEOSTATS

Making claims is one thing—Standing back of them is another.

Projectionists and theatre owners who have installed Perfection Rheostats *know* our guarantee means the best results—clearer pictures and longer life.

And Union-made workmanship of highest skill—the only rheostats so made—is an added guarantee



THE ONLY UNION MADE RHEOSTAT

Now equipped with solderless, adjustable lugs to take wire sizes from No. 4 to No. 4/0 without any additional cost.

Sold by all Branches of NATIONAL THEATRE SUPPLY CO., SAM KAPLAN, NEW YORK CONTINENTAL THEATRE ACCESSORIES, and by your dealer.

HOFFMANN-SOONS
ELECTRICAL & ENGINEERING CORP.
387 First Avenue, New York
Contracting Electrical Engineers
Moving Picture Theatre Electrical Specialists

Super-Lite Lens

The Perfect Screen Lens

Adaptable to Any Projector

The construction of this lens, deviates radically from all previous types heretofore known and is guaranteed to increase the illumination and greatly reduce your electricity expense on projection. The very long over-all length permits the rear lens to come as close as possible to the gate and therefore gather all the light rays.

USED BY LEADING THEATRES EVERYWHERE

Projection Optics Co., Inc.

330 Lyell Ave.
ROCHESTER, N. Y., U. S. A.

vided for keeping picture and sound in time. Theatres not subject to that trouble have less need of contrivances for recovering synchronization, but still may find them a valuable insurance.

Needles

Needles should be purchased only from manufacturers of unquestioned reputation, or from those who can show evidence that tests have been made proving their product capable of faithful reproduction of all frequencies. If any other brands are used, careful projection room check of the quality of their output is highly advisable.

III
Other Reproduction Forms

"Non-Sync" Reproduction

MOTORS used for non-synchronous reproduction may or may not be equipped with speed controls, depending on their type. The speed of some motors can be so definitely insured that no speed control is necessary. These motors are ideal for every purpose except one—they are difficult to use if the non-sync. is to be played in accompaniment to an orchestra, organ, or soloist. When this is done, with such motors, the artists must accommodate themselves to the pitch of the record. If motors involving a speed control are used, the pitch of record can be adjusted, through change of speed, to meet the convenience of the artists.

Announcing Systems

Microphones of all types and prices are available to the theatre manager. The ordinary carbon "double button" is satisfactory for most theatre purposes, but care is necessary in selecting a make capable of faithful reproduction.

For reproduction of music, the "condenser transmitter," recently made available for theatre use, gives better quality than the carbon microphone, but the difference can be over-emphasized. Where fine music of the finest quality is in question, the condenser transmitter, or similar high quality microphone, will be advantageous, but the less expensive carbon type will do very well for speech or for an ordinary jazz program not involving artists of extraordinary ability.

Where several microphones are used, a "mixer" panel will be helpful in controlling the volume from each.

New type heavy duty B-L Electric Company rectifier.

DISTRIBUTORS OF THE WORLD'S FULCO BEST THEATRE EQUIPMENT

SERVICE

FOOD FOR THOUGHT

THE ECONOMICAL DOLLAR

OR

THE ECONOMICAL DOLLAR

VS.

THE WASTEFUL DOLLAR

The Dollar is the unit used to measure the value of what is received in exchange for that dollar.

The Economical Dollar is the one given in exchange for product — of 100% dollar value.

The Wasteful Dollar is the one given in exchange for product—of possibly 75% dollar value or even less.

Seldom has one been more concerned or determined, than right now, that every dollar you part with shall prove to be an "Economical Dollar" instead of a "Wasteful Dollar."

Mr. Theatre Owner or Manager:

Let us illustrate what we mean by the term "The Economical Dollar."

If you buy a piece of equipment, required to deliver a reliable, uninterrupted service and you shortly find that it is unreliable in delivering the service you had a right to expect but required several additional dollars from time to time in upkeep and repairs, besides interrupted service, then it is a fact that every dollar originally invested in that equipment has proved to be a "Wasteful Dollar" to be measured by the number of dollars to keep it in service.

In contrast with the above, suppose you could have bought equipment for the same service, and that serviceproves to be always reliable and uninterrupted, without requiring practically an additional dollar for upkeep or repairs, then every dollar invested in that equipment is proved to be "An Economical Dollar" and not a "Wasteful Dollar."

The above applies to the Fulco Projector and we can prove it.

Yours very truly,

E. E. FULTON COMPANY

E. E. Fulton.

President.

E. E. FULTON COMPANY

COAST TO COAST FULCO DISTRIBUTORS.

COMPLETE LINE OF THEATRE EQUIPMENT - BRANCHES IN ALL KEY CITIES - INSTALLATIONS GUARANTEED - SERVICE DAY AND NIGHT - EXPERT ENGINEERING -

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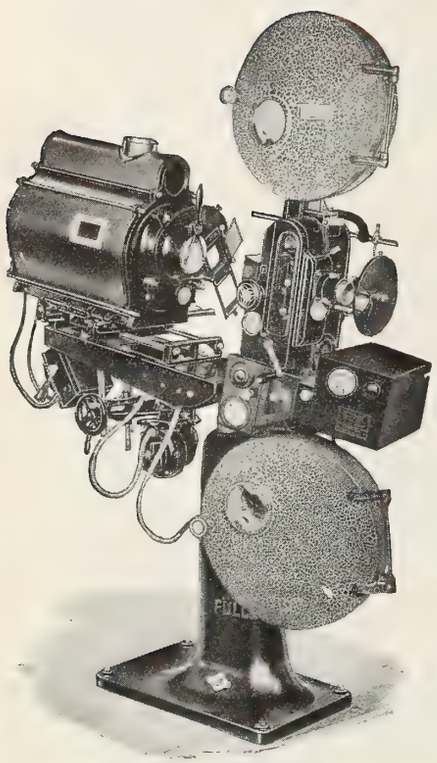

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(Ernemann Design)

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This has been made possible by an incomparable Practically Expense-Free Performance Record in many Theatres over a period of more than three years.

Go over your REPAIR BILLS and REPLACEMENT PARTS for the past FIVE YEARS and see if they don't total your original cost of Projectors, you are now using in your theatre, and how many times in that same period were you forced to run on one Projector.

The introduction of a Three (3) Projector installation, was necessary to insure a continued performance.

But, — this was before the introduction of FULCO PROJECTORS. Today the savings of the third projector installation and equipment necessary for same, amounts to some investment.

Stop these LEAKS from your BOX OFFICE and turn it into PROFITS for your THEATRE.

Liberal allowance on your old Projector and convenient terms on the balance.

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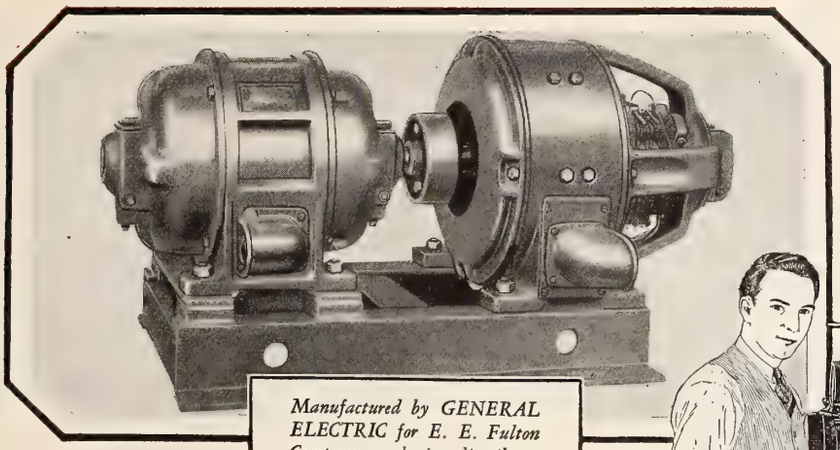
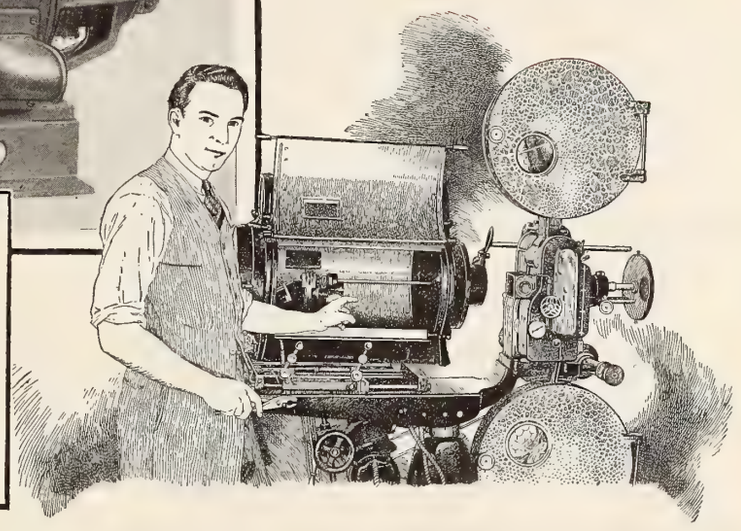


Manufactured by GENERAL ELECTRIC for E. E. Fulton Company, exclusive distributor in the theatre field for the United States

Complete information at any office of the E. E. Fulton Company or, if more convenient, address your inquiry to the nearest G-E office



Pictures At Their Best

STEADY, uniform picture brilliance, so pleasing and satisfying to patrons of motion-picture theatres, is assured when projector lamps are supplied with "juice" from G-E motor-generator sets.

It will be worth your while to inspect closely a G-E motor-generator set on the job. And when you do, note its smooth, noise-free performance—so important in talkie installations—its ease of control, and its many other qualities that make it outstanding in dependability and efficiency.

A 1-hour-and-45-minute screen journey in Fulton's Model DeLuxe Theatre affords you a highly informative inspection of factories, facilities, processes, featuring the manufacture of many of the products presented in this special Fulco advertising section.

150-17

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AMERICAN STAGE HARDWARE COMPANY

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Complete Stage Scenery, Curtains and Drapes
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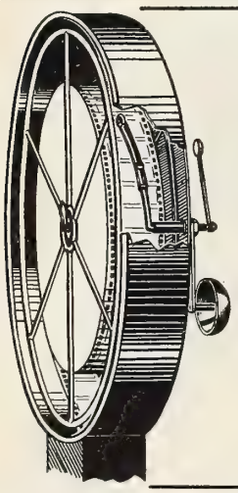

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Reel End Alarm

The most practical, simplest and most reasonably priced Reel End Alarm that can be procured. Anyone can install it, and, when once installed, will last for years. It is absolutely positive, and can be adjusted to ring at any point desired. Inexpensive; it saves its cost many times over daily by preventing "white screens" and miscued change-overs. Each projector should be equipped with reel-end alarms as a service to patrons who appreciate uninterrupted projection. Every projectionist knows its value and will tell you that you cannot afford to be without it. Absolutely fool-proof—it always works with satisfaction.

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FLOOR COVERINGS

A wide variety of designs to match the general scheme of every auditorium may be found in the complete line of new carpetings now being offered at new low prices.

If Your Show

is a good one, don't keep it a secret

ELECTRICAL SIGNS

are noiseless but powerful announcers.

They will broadcast your message to more people than you have any idea of.

Our Lighting Engineers Will Show You

how your theatre may be illuminated most effectively by the use of modern fixtures. Expert assistance in such matters means no outlay or obligation.

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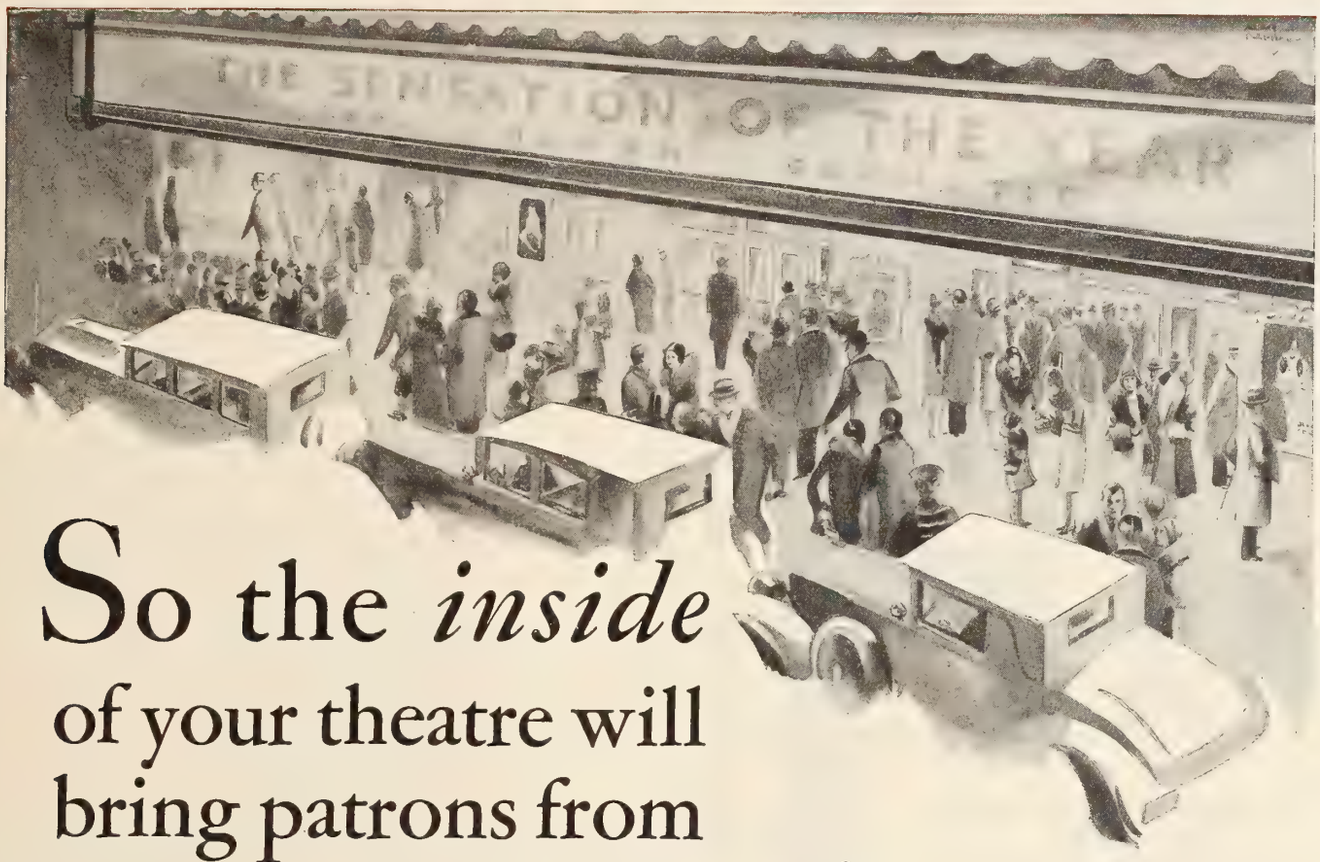

So the *inside* of your theatre will bring patrons from *without!*

NOW the spotlight is turned from the *outside* of the theatre to the *inside*. From the exterior that first attracts patrons to the interior that actually sells and keeps patrons sold. Owners and managers now focus attention on the seated audience . . . make the *interior* of their theatre so inviting that it brings patrons from *without!*

In the competition for patron favor, seating . . . the chairs your audience sit in from 2½ to 3 hours, can be made to contribute definitely to bigger volume. For comfortable chairs . . . seating that permits of healthful relaxation is always appreciated by the theatre goer. Showmen find that extra comfort brings extra profits.

So, American Seating Company undertook research. Posture specialists worked with engineers. Chairs were built to conform with proved posture principles. From a maze of research findings, came comfort features that were quickly recognized by the motion picture industry. Roomy, luxurious chairs . . . seating built to fit the body—to correctly support the spine . . . to give the utmost in easy, natural comfort without slumping.

Illustrating Theatre Chair No. 8136 with 843 Standard
A comfortable chair of unusually attractive design that is meeting with the enthusiastic reception of theater owners and managers. Specially built for maximum sound absorption. Only one of the many American Seating Company types and styles of theatre seating.

Then followed acoustical research. It was found that seating had a direct bearing on the acoustics of the theatre . . . that properly built seating had a sound absorption value that assisted in producing more perfect sound effects. Chairs were built that stopped excessive reverberation, echo and hollow sounds—that helped sound reproduction and eliminated rasping noises, jumbling of words.

Your theatre—*reseated* with these comfortable, acoustically correct American Seating Company chairs will prove to be a magnet of patron drawing power . . . an investment you must eventually make if you expect your daily receipts to show a steady, healthy increase. The facts are available. Just use the coupon. It brings you our interesting booklet, "Acoustics and its Relation to Seating"—and places our Reseating Engineering Service at your *free* disposal.

(M. 7)
AMERICAN SEATING CO., Grand Rapids, Mich.

Please send me, without obligation, your Booklet, "Acoustics and its Relation to Seating" and the facts about your Reseating Engineering Service.

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Address.....

Theatre.....

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VALLEN

AUTOMATIC
CURTAIN
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is the most effective refinement you can add to your theatre, and by far less expensive than many others. The smooth working elements of Vallen Equipment, the perfect synchronization it gives to your program, are features that do not escape the attention and approval of your patrons. Accept no substitute for Vallen performance. Remember

VALLEN DARES TO GUARANTEE!

All Steel Safety Track Noiseless Curved Track Syncontrol : High Speed Control : Junior Control Flying Control : Automatic Screen Modifier.

VALLEN ELECTRICAL CO., Inc.
AKRON, OHIO

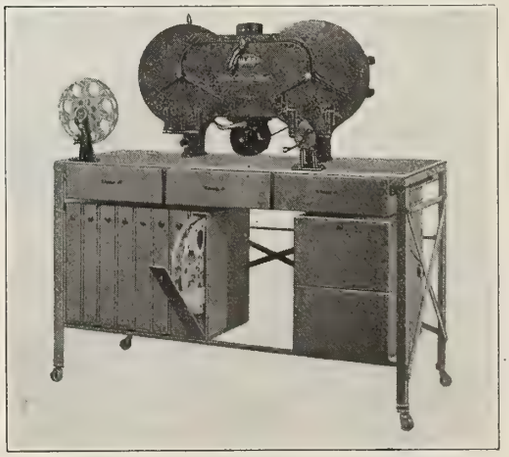
If Your Lobby
Is Unattractive
You Are Surely Losing
Money

Up-to-Date lobby frames compel attention and present photos and lithos to the best possible advantage.

From a Dollar and Cents angle, they are worth while.

FULCO
AUTOMATIC ENCLOSED REWIND

Comprises a well designed cast aluminum frame into which are built all the accurately built elements that make



this the easiest and quietest running rewind on the market. Complies with the strictest regulations.

If you show talking pictures, you of course want your projection room free from noise making apparatus. THE FULCO IS A NOISELESS REWIND.

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WORLDS BEST THEATRE EQUIPMENT

THE MODEL THEATRE

Serves as the Testing Laboratory for All Equipment Offered by Fulco

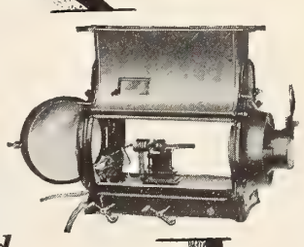
Every item of equipment necessary to the operation and maintenance of a modern motion picture theatre is submitted to the test of practical operation in the Fulton Model Theatre built and maintained at the headquarters of the E. E. Fulton Co.

Here the theatre owner, the architect and the technical man may observe demonstrations of equipment under actual operating conditions. Thus performance may be checked *before* final decision is made in the selection of needed apparatus or furnishings.

PROJECTION ACCESSORIES

The complete line of accessories now available for the well appointed projection room numbers many improved devices designed specifically to facilitate the work of the projectionist and contribute to finer results achieved in the presentation of talking pictures.

A check-up on the present equipment and comparison with improved devices now available may reveal the causes responsible for shortcomings present in the projection at your theatre—flaws for which inadequate equipment and not the projectionist are to blame.



A Program Is Only As Good As It Is Projected

Today's critical audiences demand faultless projection.

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HIGH INTENSITY AUTOMATIC REFLECTOR ARC LAMPS

Buy only that equipment which incorporates all up-to-the-minute improvements.

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WORLDS BEST THEATRE EQUIPMENT

ARE YOU WILLING TO BE SHOWN?

Fulton's One-Contract Plan Includes Invaluable Engineering Service.

PERHAPS it hasn't occurred to you, Mr. Theatre Man, that the subject of DECORATION is one that is worth giving a little attention to at this time.

YOU can readily perceive how good or poor programs may have up or down effects upon box office receipts, but don't forget to reckon with other factors which just as surely relate to success or failure.

WE would like to show you, for instance, the importance and value of really good decorating as a factor in the case.

AS Designers and Creators of Distinctive Interiors, with much background of experience, it is certain that we can offer you a patronage-pleasing decorative scheme of an inexpensive sort.

Equipment — Furnishings Displayed— Demonstrated in Fulton's DeLuxe Model Theatre.

IT will cost you nothing to give us a chance to prove this to you.

Fulton Company branches at Chicago, New York, Boston, Philadelphia, Atlanta, St. Louis, Indianapolis, Milwaukee, San Francisco, and Los Angeles, will gladly give you complete information on the subject of Theatre Decoration.

A 1 hour 45 min. screen journey in Fulton's Model DeLuxe Theatre affords you a highly informative inspection of factories, facilities, processes, featuring the manufacture of many of the products presented in this special Fulco ad section.

J. A. TORSTENSON & CO.

CHICAGO ILLINOIS

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E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •

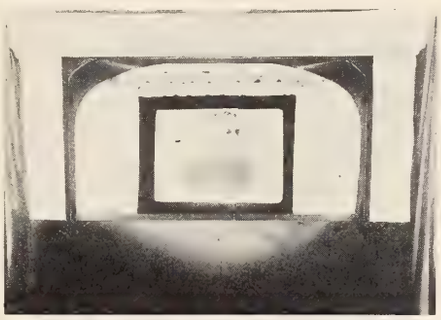
F. H. Richardson

A THEATRE THAT TWO BOYS BUILT

IN YEARS PAST and gone I have looked at and examined many hundreds of theatres. I have visited and inspected theatres literally all over both the United States and Canada. But in all my travels I have never seen anything as impressively unique as the "Dewey Theatre" in Jersey City, built and owned by George and Morrow Applegate. George is but 18 years old, while Morrow is only 15.

At this "theatre" they put on programs (usually for children but quite often for grown-ups, too) lacking in only one of the prime characteristics of the theatre—an admission price. The "Dewey" is operated intermittently to entertain the boys and their friends.

The young exhibitors invited me to visit their theatre, inquiring whether I would care to see merely one or two short subjects, or a full two-hour show. Curiosity brought about an acceptance of the invitation, and at eight o'clock in the evening, Friend Daughter and I rang the bell of the Applegate residence. We were ushered in by Mr. Morrow Applegate, Sr., father of the two boys, and having been greeted by their charming mother, were conducted down a flight of stairs and to the basement,



The screen and forward wall.

where we saw, beside a door, a handsome illuminated sign with the name of the theatre.

Entering the "Dewey" through a curtained door cut in a 12-inch concrete wall (the Dewey is thoroughly fire-proof), we stepped into the "auditorium," which is approximately eight feet wide and 15 feet deep. The seating arrangement consists of four neatly painted, cushioned benches (everything we are talking about is home-made, the product of the brains and hands of these two boys, assisted possibly to some extent by their dad). Each bench comfortably seats four adults or probably six of the younger generation. The total seating capacity is therefore 16 grown-ups. On the right, however, is an aisle in which chairs can be placed, thus adding considerably to the seating capacity.

Over the door is a tiny illuminated exit sign. The "proscenium" arch is approximately 3½ x 6 feet. Just inside the arch is a red silk draw curtain operated (get this!) by a motor controlled from the projection room. The sides of the stage are draped with blue silk, hung in graceful folds which display none of the usual "home-made" effects. Something like four feet in back of the red curtain is the screen, in front of which is another motor driven silk curtain, and between these two is a third one. All are well made and operate perfectly. The completeness of this little "theatre" is, everything considered, nothing less than astounding.

The projection room is approximately eight feet wide and five feet from front to back, with a ceiling about six feet, four inches high. It is thoroughly ventilated by a very clever home-made arrangement which will either remove air or blow it in. It may also be made to blow air over a hot water heating coil located under the back seat of the auditorium. In the center of the auditorium ceiling there is an opening through which air may be drawn out. There is even a sprinkling system attached to the rear wall, all ready for business.

Two Bell & Howell 16-mm. projectors are employed. These two projectors and the turntables alone represent an investment of over $1,100, so you can see dad has been pretty generous with the boys.

The turntables themselves are four in number, two being synchronous, and two

The front wall of the projection room in the Applegate boys' "theatre."

non-synchronous. The synchronous tables rotate at 33⅓ r.p.m. and use standard theatre-size discs. The other tables rotate at regular phonograph speed and are, of course, smaller in diameter, to accommodate regular phonograph records.

There is a home-made dissolving stereopticion equipped with a six-tint color wheel (which, incidentally, enables the boys to put over an effect which goes even some regular commercial theatres one better).

The total supply of film on hand at the time of my visit was about 45 reels, many of which were stored in a neat home-made film cabinet. They are all of non-combustible film, of course. There is a spot lamp equipped with six-tint color wheel in the projection room, and in addition, two spot lamps located on the stage.

The dissolver is operated by means of a dimmer rheostat located immediately beneath the dissolver table. The rewinding table, about 18 inches long and 6 inches wide (16-mm. reels, remember) is attached to the rear wall of the projection room. Between its elements, attached to the table, is a complete film mending device, clamps and all. Truly, there seems to be nothing omitted in this theatre, for all practical purposes.

On the right wall, beside the entrance door, is a switch controlling all the current used in the theatre, save and except one pilot light in the projection room. Aside from the dimmer rheostat handling the dissolver, there are five other dimmers for controlling the various auditorium and stage lights and the spot lamps. There is also a switchboard by means of which the various stage curtain motors are controlled.

Out of all this two things stand out. First, all the equipment, except the projectors, has been built either totally by the

The "theatre" toward the rear.

boys themselves, or so thoroughly rebuilt by them that it is practically their own product. This includes even the Todd amplifier. That is to say, it was originally a Todd, but now may fairly be called an Applegate. Second, this little theatre is a one-man outfit. Either of the boys can, from the projection room itself, put on an entire show, handling all the equipment perfectly.

In addition to all this, these two boys have built a portable sound outfit, with which they can and do give shows in lodge rooms and churches and for weddings, etc.

The picture is, of course, small. It is 38 x 52 inches in size and is well projected. The light is sufficiently brilliant and is

George

Morrow, Jr.

evenly distributed. The sound is very good. The column is made to fit the little auditorium perfectly, and the cone quality is excellent.

The color effects pulled off by those kids in that little theatre were little short of amazing. There are three colors available on the stage, and 12 in the two-color wheels. The curtains are handled expertly.

This whole thing started years ago, when George Applegate was six years old and Santa Claus made the mistake of leaving a magic lantern in his sock one Christmas. That started the youngster to give "shows" for the neighborhood kids. His keen interest soon caused his dad and mother to replace the toy with a 500-watt stereopticon and some slides, whereupon George soon had the stereo yelling for mercy, so it was replaced by a hand-cranked projector and some short strips of film. And then finally came the great big day in a small boy's life. A Pathex motor driven projector arrived!

By this time the younger son's interest was just as keen as was that of his brother, so his dad found he just could not stop at the Pathex. The two Bell & Howell 16-mm. projectors were installed, and later on the boys added sound attachments.

During all this time the little theatre was built up bit by bit, so that it might well be said these two boys have spent their lives erecting a theatre. My compliments to the Applegate boys and their parents. They have done a really wonderful thing. I rather expect them to enter the motion picture industry, which can hardly fail to welcome those who have made so remarkable a bid for its favor.

ON SCHOOLS OF PROJECTION

FROM TRENTON, N. J., comes this letter: "For some time I have been thinking about joining a school of projection and photography. Would like to have your opinion as to whether $250 for such a school is too much to invest in this type of training."

I grow weary of answering this particular question, but I suppose it must be done, since day by day young men get the idea that they want either to become motion picture projectionists or photographers.

As to what value a course in a school of photography might have, I cannot say since I am not a photographer. As to projection, I would consider the expenditure of such a sum to be largely in the nature of throwing it away.

I have often said this and I say it again: First, the projection field is right now very much overcrowded, there being very many competent projectionists looking for jobs which are not to be had. Second, while a school course may provide a certain amount of knowledge, no school I have ever heard of provides sufficient training. The graduate student therefore is left, not in a half-baked, but in a one-fourth-baked condition, to enter into competition against the very many competent projectionists now out of work. What earthly chance would the graduate have? None.

The way into the projection field is no longer an easy one. The only way promising real success is to secure some sort of position in a theatre, preferably, of course, that of an apprentice to the projectionist.

"JUST A MINUTE PLEASE"

FROM A correspondent in Louisville, Ky., comes the following: "Two incidents in connection with the showing of 'Trader Horn' at one of the Louisville theatres carried one back to the dim distant days of the past, when delays were frequent and the 'Just a Minute Please' slide was kept polished up for frequent use.

"At a very interesting point in the action of the final run of the evening, the screen went blank and remained that way for a period of minutes. Quickly some chap let out a piercing whistle, which was at once repeated by others. There were several good loud cat-calls, etc., all reminders of days now vanished.

"In the old days, the 'Just a Minute Please' slide was quickly flashed on the screen. In this case it remained blank. Finally the picture returned and all was well. It developed that the trouble was due to the blowing of a tube."

Accidents are of course not always avoidable. However, I have been attending shows in New York City for a good many years and may with perfect honesty say that not once in the past 10 years have I ever seen a show stopped, nor can I remember having more than once or twice heard of incidents where that sort of thing occurred in a Broadway theatre. I set this forth as evidence that where men are permitted and required to keep their equipment in perfect condition, and know very well that a stop in a show would mean all kinds of trouble for them, probably to the extent of discharge for every man implicated, stops seldom, if ever, occur.

I can make no positive statement in this case, but would be willing to wager considerable money that if all the facts were known it would become evident that the stoppage in question was directly or indirectly due to some fault, either on the part of the theatre management or the pro-

New Light *Exceeds* . . . Sun's Brilliancy

MODERN projection calls for a light source equaling and in some cases exceeding the brilliancy of the sun itself.

Sound, color, and wide films, with long throws on porous screens now demanded by the modern theatre, have called for a most intense and active program of research and development to keep National Projector Carbons ahead of the requirements of modern projection.

The concentration of large quantities of electrical energy in slender carbons, while keeping the light confined to a point source, represents a most remarkable advance in lighting practice.

The results of this development program have been the production of National Projector Carbons of the highest quality with economies which make carbon costs extremely low in comparison with other important items needed for the successful operation of the theatre.

NATIONAL PROJECTOR CARBONS

National Carbon Company will gladly cooperate with the producer, exhibitor, machine manufacturer or projectionist on any problem involving light. . . .

NATIONAL CARBON COMPANY, INC.

Carbon Sales Division · Cleveland, Ohio

Unit of Union Carbide UCC and Carbon Corporation

Branch Sales Offices: New York Pittsburgh Chicago San Francisco

jection staff. My own guess would be that either the management refused to supply spare tubes, or the tubes were not examined and tested often enough.

A stop in a show nowadays is almost unthinkable. It is in the nature of a projection monstrosity. It interrupts the entertainment of that particular audience. It destroys all the illusion.

If the cause of this particular stoppage lies in the manager's office, then the manager should be thoroughly ashamed of it. If the fault is one due to any lapse on the part of the projection staff, then the man or men responsible should be made to understand that sort of thing will not be tolerated.

AN INTERESTING CHANGEOVER DEVICE

THE OTHER DAY I found a letter received from the Golden Gate theatre projectionists, written by W. G. Reinhardt of the San Francisco chapter of The American Projection Society, who says:

"Dear Mr. Richardson: I hand you herewith a sketch of the sound changeover device we demonstrated to you at the Golden Gate theatre, a diagram of which you wished to publish. I think you will find the drawing sufficiently explanatory, but I will add a word or two concerning the adjustment of the signal.

"After the signal is installed on the projector mechanism, the best procedure is to thread the mechanism with film and then turn the adjustment screw until it barely makes contact with the guide roller. Then by backing off this same screw from one-half to three-quarters of a turn, the adjustment will be found to be about right.

"As regards the cutting of the film, you will note the indentations, as shown in the sketch, are on the side opposite the sound track. These indentations may be cut to suit the projectionist's desire for a longer or shorter visual or audible signal-bell or light.

"As you know, we are using an RCA installation with d.c. motors, which require about a seven-second pickup. We use two indentations, one for a motor start seven feet from the end of the reel, and another placed one foot from the end as a changeover cue."

HOW TO MAKE A SOLENOID COIL

IN A RECENT letter, Loyd Corwin, projectionist at the Pastime theatre in Logan, Ia., wants to know "how to make a solenoid coil to attach to a changeover dowser." He says, "I have a dowser as shown in the drawing (*Fig.* 1) and would like to cause it to be magnetically operated. I would like to make it so it will operate off a three-volt transformer, though can

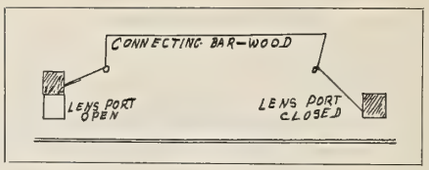


Fig. 1.

make other arrangements if necessary."

Forget the three-volt stuff, Brother Corwin. It can't be done! I was not myself certain as to just how such a coil should be made, so took your letter down to the projection department of Loew's and

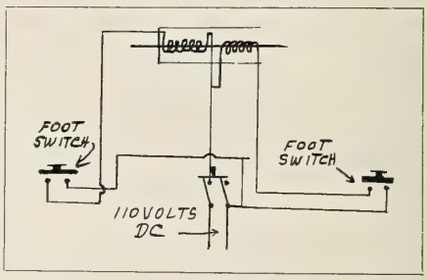


Fig. 2.

they very kindly prepared the necessary drawing and instructions.

The equipment consists of two solenoid coils wound in reverse direction, each having a resistance of approximately 800 ohms. Use enameled wire, either No. 32 or 34, for the winding. Connect as shown. These coils wired to suitable foot switches, as per diagram (*Fig.* 2), will pull the dowser plunger in the direction of the switch you close.

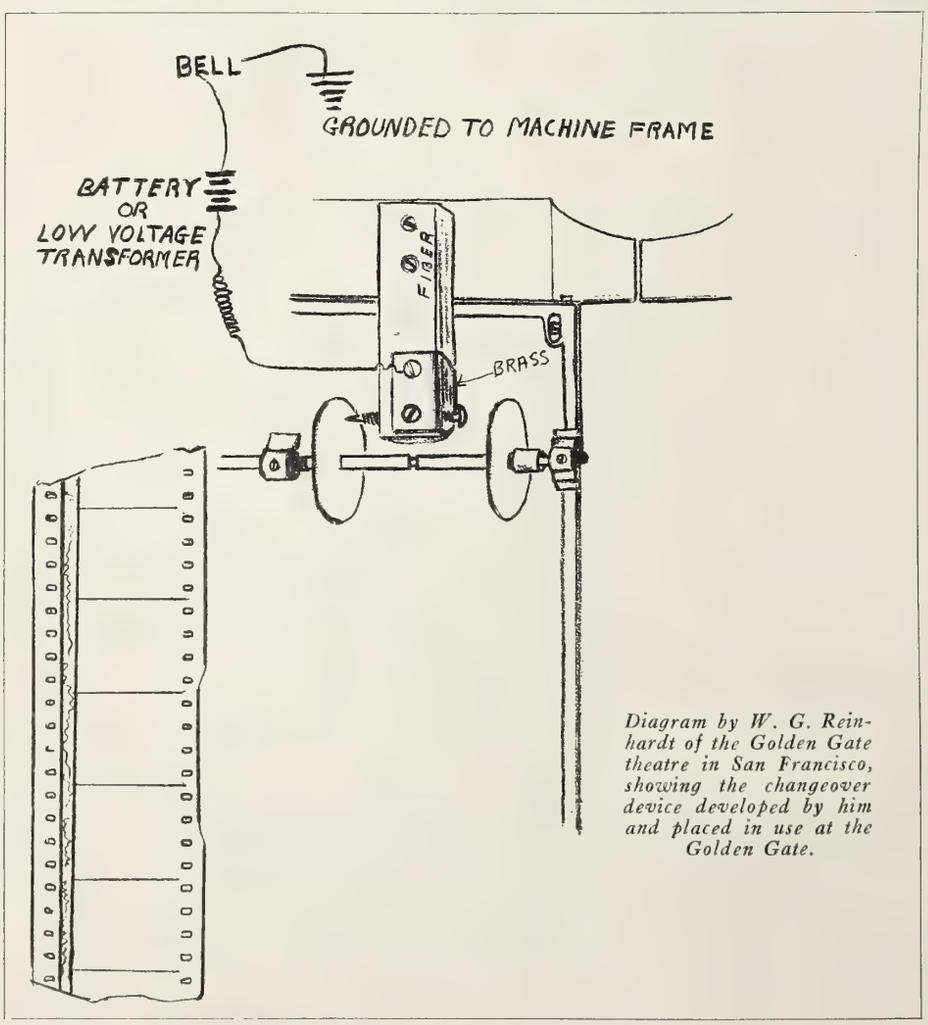


Diagram by W. G. Reinhardt of the Golden Gate theatre in San Francisco, showing the changeover device developed by him and placed in use at the Golden Gate.

THE MEN WHO STRIVE ON UNSEEN

I NOTE in the March issue of the American Cinematographer, the official paper of the American Society of Cinematographers, under the heading, "What Hall Says," the following:

"For the first time in many a moon the picture critics on daily papers took occasion, on the opening of 'East Lynne,' to give special mention to the men who photographed the picture. It was really gratifying to this writer, who has always fought to bring the cameramen into the limelight where they belong. Why isn't this done more frequently?"

Hall says much more, and I sincerely wish that each man should have full credit, but I can tell Friend Hall just why critics don't pay much attention to the cameraman. It is exactly for the same reason that the projectionist gets little or no credit for his work. It is because, like the projectionist, he is not in what we call the limelight. He, the cameraman, is not within view of audiences. His work is accepted as a part and parcel of the whole, just the same as excellence of film development is, or as any one of many other necessary things are. It is a part of the cameraman's job to work unseen—and to put forth excellence in per-

formance which is unheralded and unsung.

For years I have seen the name of cameramen blazoned forth on the screen, but of them all I cannot name one. Audiences see the same names, but I will wager $10 to a Woolworth collar button that not one in a thousand theatre patrons could name a single cameraman, while not one in 25,000 could name two of them. And after all, what earthly good would it do the cameraman if they did?

True, the cameraman is highly skilled, but he must be that to get a job and hold it, or even to get it at all. His skill brings financial reward, but never in this wide world will it bring much fame, save among producers and those with whom he works.

It must also be remembered that the skill of many others is just exactly as important as that of the cameraman, because without it the work of the cameraman would vary from poor to punk, insofar as concerns the ultimate buyer, the theatre patrons. Let the development room fall down on its job and where, oh, where is the excellence of camera work going to land? Let the projectionist fall down on his job, and of what earthly good is excellence in camera work? And so on through many items.

I wish we might all receive full credit for all we do. Without excellence in camera work nothing else could be good, but just the same, since camera work cannot possibly be worth while unless many other things also are good, it seems to follow that those others, the projectionist, for example, should be just as much entitled to favorable comment by the critics as the work of the cameraman. I have never believed that the cluttering up of the theatre screen with the names of a lot of folks who do not appear thereon, with the single possible exception of the director, is of any real benefit to those persons, and certainly it is more or less of an annoyance to theatre patrons.

I have, however, often thought, and do believe, that if the name of the projectionist himself could appear on the screen it would be a very strong stimulant to excellence in projection work. Certainly a man would not feel very much like permitting punk projection work to follow his own name.

TO SETTLE AN ARGUMENT

RECENTLY Thomas L. Grady of Red Wing, Minn., asked, "I had an argument with a visiting projectionist a few days ago. He claimed that Erpi had only about 100 service engineers. I believe they have many more than that. Who is correct?"

You are right. While I do not know the exact number, Erpi has either a few under or over 450 service engineers in the field and a very fine body of men they are!

They are divided in something like 225 locations. They service more than 5,000 Western Electric installations. In New York City there are about 35 resident engineers, in Chicago about 25. Los Angeles has about 20, Philadelphia about 15, Boston the same, and Kansas City, 10.

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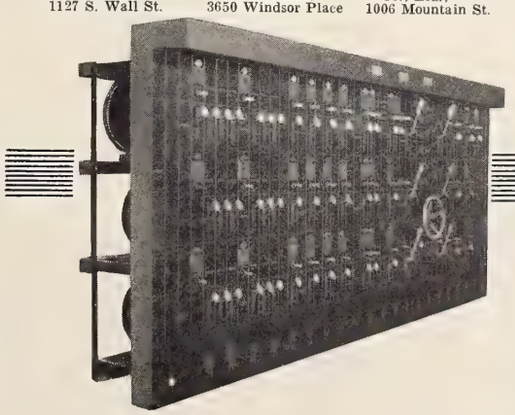

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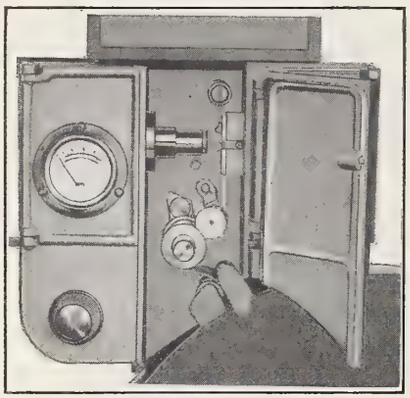

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WRITTEN IN APPRECIATION

I QUOTE a letter from W. G. Samhammer, secretary of a local that I shall not name:

"It is now four months since I wrote you concerning the sound service here. I am really ashamed of myself. Will save you the trouble of looking up the letter by refreshing your memory as follows:

"The trouble concerned a service engineer, who would have received every consideration if he had not talked too much. We made no complaint until he caused dissatisfaction among our members. He did not seem to know that he might have been much better equipped with knowledge of his work.

"About two weeks after I had written you, we heard from the company office. About one month later the man was replaced by another, who is well up in his work and the most willing engineer it has ever been my pleasure to meet. Beside all that he is positively a marvel of good nature. How I do love to watch a man work who knows what he is doing—and never needs to be reminded that something is wrong! He always hears us the first time, and we get attention immediately.

"Therefore, Brother Richardson, all of us thank you! I heard your lecture last year and hope we may have that pleasure again some time in the future. Of course you are never long out of my thoughts, as I read the department (which I think deserves more space) in BETTER THEATRES every month, and every week in the weekly HERALD. It is my opinion that the importance of projection deserves considerable more space than is alloted to you. Besides I like to read about it. Thank you again and best regards from us all."

Letters of this character are not at all infrequent. They constitute the greatest pleasure and satisfaction incident to the work I am doing. Money is both important and good. There could be more of it (business management please take note), but over and above actual living requirements, there is something greater and better than money, and that is the satisfaction of knowing the work you are doing is helping others.

In this particular insident I took the matter up with the head of the company in question, with whom a complaint concerning one of their men was not especially welcome. However, he took action and evidently the results are satisfactory.

AS IT WAS NOT LONG AGO

I WAS just looking over the first edition of the Projection department in February 19, 1910, issue of the *Moving Picture World*. I have said the department is 22 years old, but I find I was in error. It won't be until early next year.

On the opposite page from the "Operators Page," as the department was then called, appeared the following article, entitled, "Picture Business in Canada," in which R. W. Hulbert, an exhibitor of Toronto, and before that of London, England, set forth his views. In this article occurs the following interesting description of that time:

"In Canada the length of the program depends upon the price of admission. We show either two or three reels. We get so many people who want to see the show that there is a tendency to rush the show through too quickly, thus giving them too jerky a movement."

Mr. Hulbert was then asked the question, "Do you go in for much music with the pictures?"

"Oh, yes," he replied. "We have both piano and orchestra. On Saturday nights when there is a full orchestra we charge extra for admission. This is done more with a view to relieving congestion on Saturday nights. We show very little comics. Generally we have one reel of scenic and educational, one reel of dramatic, and if there are three reels, one reel of comics to get a well balanced program."

And there you have the show of 1910. I thought it would be amusing for the younger men to compare that program with today's program in the smallest theatres we have. If you will examine the various issues of the *Moving Picture World* Projection Department, very soon after us starting in 1910, you will see where I then predicted the time would come when a motion picture show would last from two to two and one-half hours, with the admission price well up to a dollar—for which wild statement several people wrote the *Moving Picture World* to the effect that man Richardson had surely gone just plain crazy.

ALL COMMUNICATIONS TO F. H. RICHARDSON SHOULD BE ADDRESSED AS FOLLOWS:

F. H. Richardson
43-28 Thirty-ninth Place
Long Island City, N. Y.

A REMINDER OF NICK POWER

THE INTERNATIONAL Projector Corporation has moved its offices from the third floor of 90 Gold Street, to the fifth floor of 96 Gold Street. Being down there the other day it struck my fancy to go up into the place where the old offices were for so many years. In a way it was a mental shock, for the old office of Edward Earl, late president of the Nicholas Power Company, was filled up with drawing boards, and they were getting ready to put machines in the spot where Nicholas Power's desk once stood. And you know, after all, Nicholas Power was the first man who began to make improvements in the motion picture projection apparatus.

When Thomas Edison got out a projector, that settled it. Improvements were

seldom thereafter made on that model. When Nicholas Power got out a model, the darned thing wasn't out a week before old "Nick," as his friends called him—at least behind his back—started making improvements on it.

THE STEPS IN DAILY PREPARATION

THE FOLLOWING letter has come from George L. Mandanhall of Waycross, Ga.:

"Recently I visited Jacksonville, Fla. While there I had an argument with a Jacksonville projectionist concerning the various duties the projectionist should perform before starting the show each day. We could not agree, and I am now asking you, Mr. Richardson, to be kind enough to tell us just what the projectionist should do before he starts the show each day."

First, the theatre management should require one hour of extra service in equipment inspection daily and should be very willing to pay for it.

Second, if the management refuses to pay, then the real projectionist will donate the time rather than run the chance of obtaining poor results in his work.

Third, upon arrival the floor should be thoroughly cleaned, using a vacuum, if one is supplied, because dust and film don't fit well together.

Fourth, test each individual horn, making sure each one is functioning as nearly as possible perfectly, and that the sound volume from each is equal.

Fifth, take off any batteries which are on charge, being certain that this is done at least half an hour before use.

Sixth, make certain that all batteries are in good condition and that they have water.

Seventh, oil the projectors and start them running, with duplicate test film in, making certain that each gives equal volume at equal fader setting. Examine all meter readings and make certain they are as they should be. Stop projectors, remove film and clean projector mechanism, lamp and lamphouse interior thoroughly, making sure that all wires are okay and that all connections are tight. Clean condensers or reflectors and projection lens.

Eighth, make sure that all tubes are right.

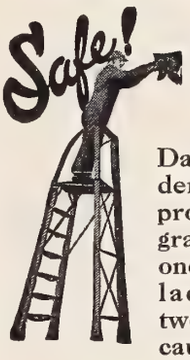
Ninth, examine the exciting lamp, making certain its filament is perfectly straight and its globe perfectly clean, both inside and out. Examine exciting lamp optical system.

Tenth, examine sound sprockets.

Eleventh, if there be two shifts of projectionists, make sure there is or is not any message left by the former shift, and that no change has been made in schedule.

Twelfth, examine the film track from upper magazine to take-up, making sure there is no adhesion at any point which might scratch the film, that all sprockets and their idlers are in perfect condition and adjustment, examining intermittent sprocket teeth under a magnifying glass for undercut.

Thirteenth, test all switches and fuses to see that contacts are tight.



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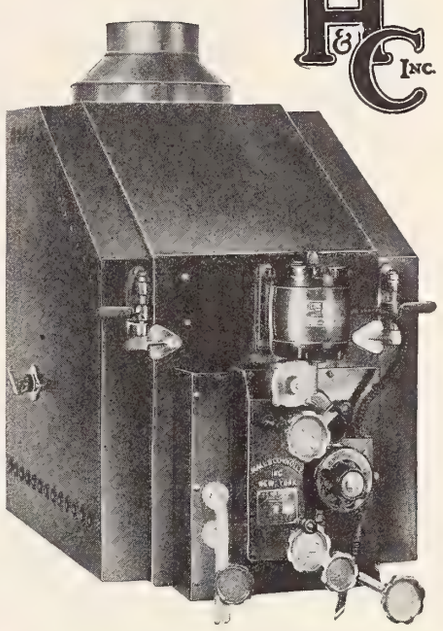

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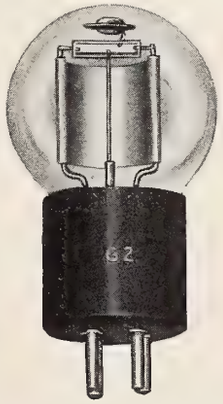

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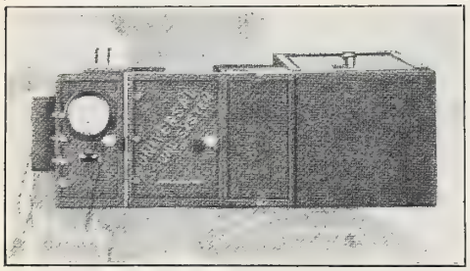

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Fourteenth, examine the rewinder to make sure it is in perfect alignment, unless it be of the sort which is permanently anchored in such manner that the elements cannot get out of line.

Fifteenth, examine the new show, if any, making report to manager of all mechanical defects found therein, and protest if such imperfections are found as will cause poor work or set up fire hazard.

Sixteenth, make sure that all spare parts, such as exciting lamps, which mey be required for quick use, are in their proper place and available for instant replacements.

There, that is all that occurs to me at the moment. True, there are a few of these things which need not be done every day, but just the same it is a mighty good scheme to include them in the daily inspection, and they will only require a few moments.

Once each week the room and all equipment should be given a very thorough cleaning, which should include sucking all dust off the walls and ceiling with a vacuum. Also, once each week all equipment should be given an extra-careful inspection. Have a fixed day upon which to do this and consider it is an imperative duty which cannot be delayed. Otherwise the average man will feed himself most excellent excuses for putting it off until next day, and that soon leads to more or less complete neglect.

THE PROJECTIONISTS' GROWING ABILITY

WHEN SOUND was literally dumped into the hands of projectionists, the service engineer was just about as vitally necessary as the horns themselves. Projectionists were forced, almost without warning, to take full charge of complicated, delicate apparatus, which in order to perform its duties acceptably, must function near-perfectly at all times. He, the projectionist, was merely given a short, intensive course of instruction while the apparatus was being installed. He was told to "move this," "let that alone," and to do or don't do this, that or the other. Then a service engineer remained on the job a few days, and that was that. Few service engineers were available, and those few themselves had oodles of things to learn about theatre sound equipment. Verily, it was a tough game!

I hold it to be a very wonderful thing that projectionists were able to rise to the occasion and do what they did under such impossible conditions. Naturally under the situation above outlined, the service engineer and his knowledge was all that saved the day. Without him the projection staff would have been just plain "sunk" as soon as the installation engineers departed. Sound would quickly thereafter have become a mere blare of noise, as unpleasant as it would have been unintelligible.

However, thanks to the service engineers and other agencies, plus the scare of their lives when sound came, projectionists advanced rapidly in knowledge. In fact, it may be truthfully said that projectionists, taking them as a whole, have acquired more technical knowledge since sound came than they did in all the quarter of a century that went before. They have, for the most part, become well posted on many of the finer points in motion picture projection and its equipment.

Until sound arrived one never knew when he addressed a projectionist concerning technical matters pertaining to projection, whether he would meet with some degree of interest or with a more or less covert sneer.

Today it is very different. Entering a projection room I almost invariably find technical discussion to be eagerly welcomed, also I find the men able to discuss both sound and projection intelligently, and often very ably, too, all of which leads up to the thought behind this article.

In the beginning the service engineer was, as I have said, vitally necessary. His visits must be periodic and frequent, else disaster might step out of its niche, say hello and proceed to raise (deleted) with just about everything.

This is no longer true, except in a very restricted sense. The average projectionist of today can, I believe, cope with almost any ordinary emergency. He can keep sound equipment in at least a very good state of repair, except that, of course, with the more complicated equipments it is still and probably always will be necessary that a service engineer visit the theatre at regular, gradually lengthening periods and test out certain portions of the equipment with suitable instruments, which latter could not be expected to form a part of the regular theatre equipment.

I believe it is only fair and right, everything considered, that the modern projectionist be obliged to undergo an examination once each year, to the end that the exhibitor, the union and others interested know that he has not only kept up-to-date, but has advanced at least reasonably in the matter of knowledge. It seems entirely reasonable that the exhibitor is entitled to know just how capable the men in his projection room are and to form some intelligent opinion as to when they may be expected to handle the equipment with either a minimum of servicing by engineers, or without it at all, save possibly in rare emergencies.

The servicing charge is a heavy one. Up to this time there seems to be no possibility of complaint with it, considering all the circumstances. However, it would seem the time now approaches when the projectionist may reasonably have had ample opportunity for the acquisition of pretty accurate, complete knowledge of the equipment and its vagaries, and that servicing may, subject to reasonable limitations, be dispensed with rather soon.

THAT LAST TELLING BLOW

I WAS RAISED on a farm in Southern Iowa, living there during the first 10 years of my life and plowed many an acre of ground and cultivated hundreds of acres of corn. Afterward, down in Linn County, Missouri, I farmed.

There was timber on the Missouri farm, and many a sturdy oak tree from eight to 12 inches through, I actually felled with a single blow of the axe. That is neither a lie nor an example of romancing. It is perfectly true, but it so happens that the blow I have in mind was the last one delivered. Up until that blow the tree stood. When it was delivered the tree toppled and fell.

Why all that fantastic line of talk, you ask?

Because the "last blow" very often spells success, or lack of it causes one to fail to attain to the pinnacle, in projection or anything else.

This is true, gentlemen. If a man has mental power and courage and will keep the axe of endeavor swinging long enough and strong enough, the "last blow" point will finally be reached, though trees of knowledge and ability are often of big diameter and must have many "blows" before they will finally topple.

HOW HE STOPPED INTERFERENCE

A LETTER from James Hudson Johnson, supervisor of projection for the Macris Operating Corporation, Wellsville, N. Y., says, "In the March 14th issue, I noticed a complaint from the Muse-U theatre, Tularosa, N. M. Their complaint was noise interference from their arc control. I think I can present the solution to their trouble.

"We had exactly the same thing occur with Motiograph arcs on Western Electric in one of our theatres. After spending quite a bit of time and money, we finally discovered that an interference filter and line noise reducer manufactured by the Leslie Muter Company, Chicago, cleared up the trouble with an outlay of only $4.50 per projector."

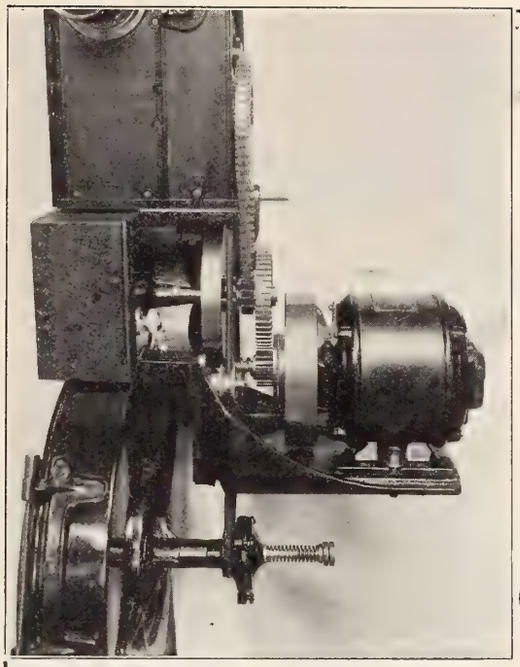
THE WILL TO DO

RECENTLY I came across some verses which I believe should be laid before you. They are entitled "The Will To Do." The verses are short, so may I suggest that you read them carefully. I think there was never more truth set forth.

It's not the shape of your head, you know,
Nor the steely glint of your eye.
It's not the make of the car you own
Nor the sparkler that livens your tie.
It's not how determined you think you'll be,
Nor a body that's full of zest.
It's the will to work and the will to do
That will show you up at your best.

It's not your ancestral blood that counts
Nor your family coat of arms.
It's not the name of your church that helps,
Nor a string of good-luck charms.
It's not the savoir faire you affect,
Nor the ultra style of your clothes.
It's the will to work and the will to do
From which your achievement grows.

—GENE BARTH.



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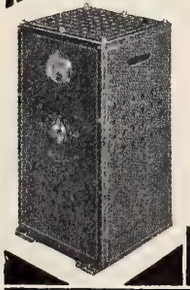

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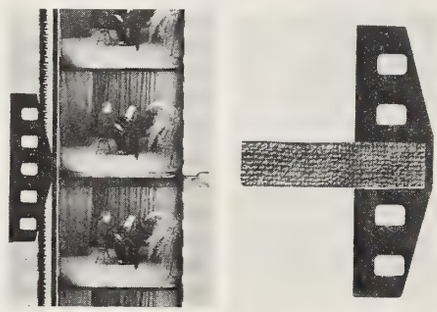
PROJECTION MART

Equipment News and Comment

Conducted by G. J. Reid

NEW SPLICING METHOD

● Eastman is now marketing the method of treating the sound track at splices developed some time ago by its laboratories. The new patching system is designed to obviate the condition in which imperfect painting of the sound track at splices frequently caused noises as objectionable as

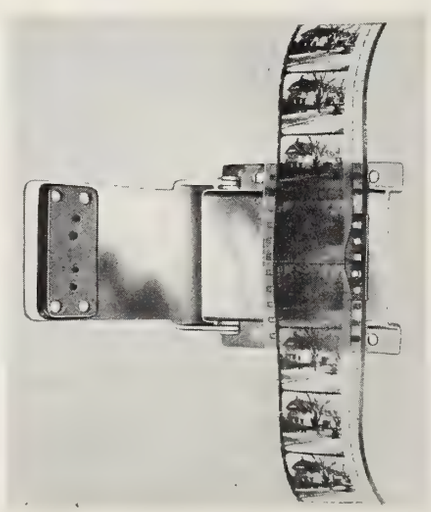


The patch applied and the patch itself.

the extraneous sounds made by the reproducing system when an untreated patch went through.

Even in the laboratories, where less dissatisfaction was felt with the old system than in the projection room, the new method has proved to allow greater speed and accuracy.

The material finally adopted for the patch, after many substances were tried unsuccessfully, was a very thin clear film base coated with emulsion and exposed and developed to produce opacity. The patches are five perforations long and are cut in a shape designed to cover the sound track completely for a distance equal to the width of a standard splice, but tapering away toward each extremity until the sound track is entirely exposed. When a properly mounted patch passes through the reproducer, the light reaching the photoelectric cell from the sound record is reduced gradually to an insignificant intensity and so continues until the splice has passed, after which the light passing through the sound record gradually attains its normal intensity. The resulting diminution of sound lasts not long enough to be perceptible.



How the patch is applied.

Mounting of a patch, after completion of a splice, is very similar to the process of splicing. Four pins on the patcher fit the film perforations so closely that pressure clips for holding the film are unnecessary. Cement is rapidly applied with a camel's hair brush to the shiny side of the patch, which comes into contact with the shiny side of the film. Five seconds' pressure with the pressure plate of the patcher is sufficient to permit drying of the cement.

THREE SCREEN TYPES

● Additions to the screen line of the Beaded Screen Corporation of New York, now place on the market three models of that company's sound screen. They are called "Vocalite," "Superlite" and "Chromolite," and are in addition to its regular list of screens.

The company has also instituted a time payment plan for its new numbers.

The company claims for "Vocalite," its featured product, the property of giving the optical impression of depth. This screen is surfaced with crystal pearl beads.

A.C. POWER SUPPLY

● The Weber Machine Corporation of Rochester, N. Y., is marketing a new a.c. sound equipment power supply of uninterrupted current to exciter lamps and the filaments of the head amplifier tubes, and a "B" unit for supplying current plate voltage to the head amplifier tubes and photoelectric cells.

The "A" unit is equipped with two 6-ampere rectifier tubes, in connection with a brute filter system. An automatic relay is included in the circuit, functioning to maintain a constant output voltage by cutting an equalizing resistance when the fader is at zero position.

The "B" unit is equipped with a multi-stage filter system, in connection with standard 280-type tube for rectification.

NEW SAFETY DEVICE

● The Film Fire Prevention Company, Inc., Philadelphia, has placed on the market a new fire prevention device for projectors. It has been approved, we are informed, by the National Board of Fire Underwriters and numerous fire marshals.

The controls are an assembly of seven distinct parts. Parts one and two are an upper and lower fire throat, or valve, which automatically close if the film catches on fire, breaks or loses its tension. The fire throats are mechanically operated. Part three is the dowser head. Part four and five are the upper and lower loop switches.

Part six is a centrifugal switch or governor, which operates when the speed of the projector drops too far below the required rate. Operation causes dowser to drop and motor to stop. Part seven is a magnetic control switch, which carries power to the motor and switches and will break circuits upon faulty operation. The time required from the moment of faulty operation of the projector until the dowser drops and the motor circuit is broken, is one-sixteenth of a second.

TUBE PRICES CUT

- The Arcturus Radio Tube Company of Newark, N. J., has announced price reductions on the type 127, 551 variable-mu, and PZ Pentode tubes. According to C. E. Stahl, general manager of Arcturus, this reduction leaves the type 127 the only tube not conforming to universal lists, it being now available also at competitive prices.

BATTERY TEST RESULTS

- The National Better Business Bureau has issued as a circular letter, a reprint of finidngs of the Bureau of Standards of the U. S. Department of Commerce, relative to various materials which are supposed to charge storage batteries, or materially improve the performance of the batteries.

Tests have been made on salts to be added to the battery electrolyte, the bureau concluding that these materials do not charge or improve batteries. It has been shown, according to the report, that batteries are not charged by changing the solutions, nor the charging time decreased.

NEW PORTABLE APPARATUS

- A new portable sound-on-film projector has been brought out by the Phototone Equipment Corporation of Indianapolis. Low intensity arc's for some models of this projector may be used in place of the Mazda 1,000-watt lamp which is ordinarily used.

The Phototone portable sound projector operates directly from 110-volts, 50 to 60 cycle, a.c. With the low intensity arc, a special rectifier is furnished. The amplifier supplies current for both the photocell and the exciter lamp. The projector uses straight feed to do away with any twist in the film. The magazines, fastened on the top and front of the projector case, are easily detachable for packing and carrying. The speaker case also contains the amplifier, rectifier and compartments for the film magazines. When packed for traveling, the outfit is in three pieces, the amplifier-speaker, the screen and the projector. The total weight is 195 pounds without the trunks. The trunks bring the weight up to 235 pounds.

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SOUND EQUIPMENT
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LOWEST PRICE KNOWN

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Sound Heads, Optical Units, Photo Cells, Exciter Lamps, Preamplifiers, Power Amplifier, Tubes, Speakers for Stage and Booth, Everything High Grade.

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The chance of operating Motion Picture Projectors without this protection only lays the Exhibitor open to serious losses and can be eliminated by a small expenditure on a cash or terms basis.

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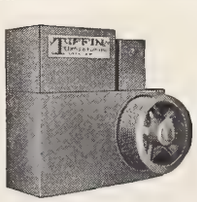

THE NEW TIFFIN CURTAIN CONTROL

TIFFIN Scenic Studios
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COMPLETE STAGE EQUIPMENT

Watching the Trend of Today

In this period of readjustment, the motion picture theatre is moulding its future. This is an inevitable phase of growth. Many have commented on a general tendency to resist any remoulding . . . then when resistance proves futile, the tendency to let the future shape itself. But the destiny of any human activity is largely in the hands of those whose lives are linked with it. The theatre manager . . . the architect . . . the engineer who is not content merely to wait blindly for whatever happens, will watch now each day's trend and endeavor to appraise its meaning. . . . Better Theatres is dedicated not alone to the purpose of giving direct practicable service, but to offer guideposts to the future, by reflecting the trend of today in theatre creation and operation.

HUB

Up-to-the-Minute Lighting

Increases Theatre Profits

The best investment which any theatre can make today is in its lighting system. It makes no difference whether you are building a new theatre or remodeling, now is the time to look to your lighting.

This organization maintains a department to give constructive advice and practical and economical ideas on the lighting of all kinds of theatres—large and small. These services are offered absolutely without charge.

Have you seen our new Handbook on Theatre Lighting? It is the most comprehensive and informative book of its kind ever published. A copy is yours for the asking.

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EQUIPMENT AFFAIRS

General Equipment News and Comment

Conducted by G. J. Reid

LIGHTING CONDUCTOR

● An innovation, for New York theatres, at least, will mark the lighting of the Earl Carroll theatre when it opens to the public in August. The house will have a "lighting director," who really is nothing more nor less than a glorified electrician. He will sit in a small rail-enclosed box beside the orchestra leader, and in full evening dress will handle deftly the various and numerous changes of lighting effects necessary to any theatre of size which goes in for extensive stage presentations in a big way.

There will be no electrician garbed in overalls, standing backstage at his large panel switchboard, throwing switches here and there to produce those effects which go far to making entertainment on the stage all that it might be. He will, instead, use the electron tube control of theatre lighting, especially designed for the new theatre by the General Electric Company, which put the entire affair at his finger tips and gives him an opportunity to see just what is happening in the theatre as a result of his electrical machinations. He is now a color conductor, or director of light.

Furthermore, by means of the highly simplified new board, the turn of a small switch is all that is required to introduce an entirely new color scheme, or to "black out" the stage, house lights, or both.

It is the intention of the operators of this latest legitimate house on Broadway to use plenty of light dramatically. There will be 50 incandescent lighting circuits in all, 34 on the stage and 16 in the house, in addition to a large number of arc lighting circuits. Color master controls will be provided for both stage and house, in addition to several different master controls and black-out controls, both for stage and house and for each separately.

A total of 367,000 watts is the value of all the incandescent lights to be used. The new method of control on the board does not handle large amounts of power directly, but does so through the medium of the electron tubes and the reactor system.

The lighting control console will resemble a desk with raised sides and back, being approximately six feet long, five feet high and three feet deep. The operator will stand or sit at this console, viewing the stage over the top. While one scene or action is taking place, he will be arranging the setup for the next scene, with

the new lighting scheme being introduced at the proper moment with the turn of a switch.

SEAT COVERING TESTS

● The Mohair Institute of Chicago, makers of upholsteries for theatre seats, has completed tests that determine the value of that material in reducing the danger of stained clothing due to perspiration. The tests were begun on the theory that the dye in some other types of theatre seat coverings are apt to run during warm weather.

Mohair velvet, or velmo, is claimed to have fast dyes. But not only that, it is pointed out, the structure of the Angora goat hairs, of which it is made, is almost never guilty of causing perspiration stains, the tests are reported to have shown.

PRICES REDUCED

● The National Theatre Supply Company has announced substantial price reductions on numerous staple supply items, effective July 1. The drop is from 10% to 33⅓% to the consumer.

The company points out that this reduction is not temporary, but is a definite move for a downward revision in prices of theatre supplies. This is attributed to manufacturing and distributing economies which have been effected. New distributing arrangements on several new lines of theatre equipment may result in further downward price revision as a consequence of increased sales volume.

BY WAY OF NEWS

● The New York offices of the Frank Adam Electric Company have been removed to 419 West 54th Street, with new telephone numbers listed as Columbus 5-6861 and Columbus 5-6862. The company warehouse at the new address carries in stock the complete line of panel boards, cabinets, fan hangers, floor boxes and other items. Fred G. Kraut, manager of the Atlantic Coast territories, remains in charge.

D. J. Quammen has been appointed manager of the Philadelphia district office of Cutler-Hammer, Inc., manufacturers of electric motor controls and allied apparatus, with headquarters in Milwaukee. Quammen succeeds F. J. Burd, who becomes assistant manager of the Chicago office of Cutler-Hammer. Burd will be in charge of industrial sales in the Chicago district and of the company's new paper machine drive throughout the country. Quammen has been connected with the Philadelphia office for the past five years as sales engineer.

D. J. Quammen

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20-40 AMPERES . . . . . 3 H.P. SIZE
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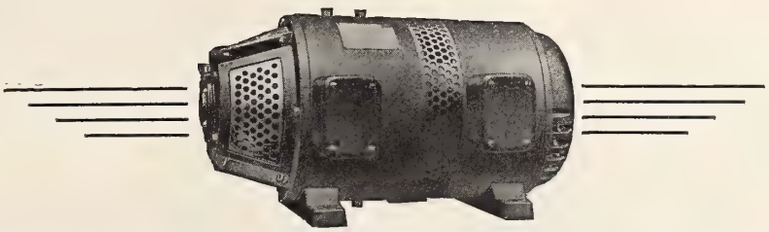


AUTOMATIC DEVICES COMPANY
739 HAMILTON STREET, ALLENTOWN, PA.

Also Manufacturers of ALLENTOWN Automatic Curtain Control Equipment and SILENT-STEEL Curtain Tracks

4,820 YARDS OF CARPET

● Four new Warner theatres, the Warner in Cleveland, the Palace in Orange, N. J., the Maryland in Hagerstown, and the Earl in Washington, D. C., all equipped with Scotia Velvet carpet, made by the Mohawk Carpet Mills of New York, have a total yardage of these carpetings of 4,820. The Mohawk axminster was chosen for the redecoration of the Warner Riverside in Bristol, Pa., where 135 yards were required to complete the job.

All these installations were handled through Continental Theatres Accessories, Inc., of New York.

In the four years since March, 1927, when the rug in the huge rotunda of the New York Roxy theatre was put down, it is estimated some 25,000,000 people have trod up on it, which makes a total of 1,500,000,000 footsteps. The rug, a giant two-ton oval Mohawk chenille, measures 58 feet long and 41 feet wide. Larger rugs have been produced since, but at the time the Roxy rug was the largest in the world.

Manager C. W. Griswold says after four years: "In spite of this record-breaking wear and constant cleanings, the rug still retains its beauty of color and design and its deep softness and resilience. It is still one of the showpieces of the theatre, despite the millions who have walked upon it."

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

CAN A 600-seat moving picture house be built on a lot 37½x100 feet? If so, what would be the cost (approximately) of the equipment only, not the building? Would there be room for two stores?—H. R. C.

The Answer:

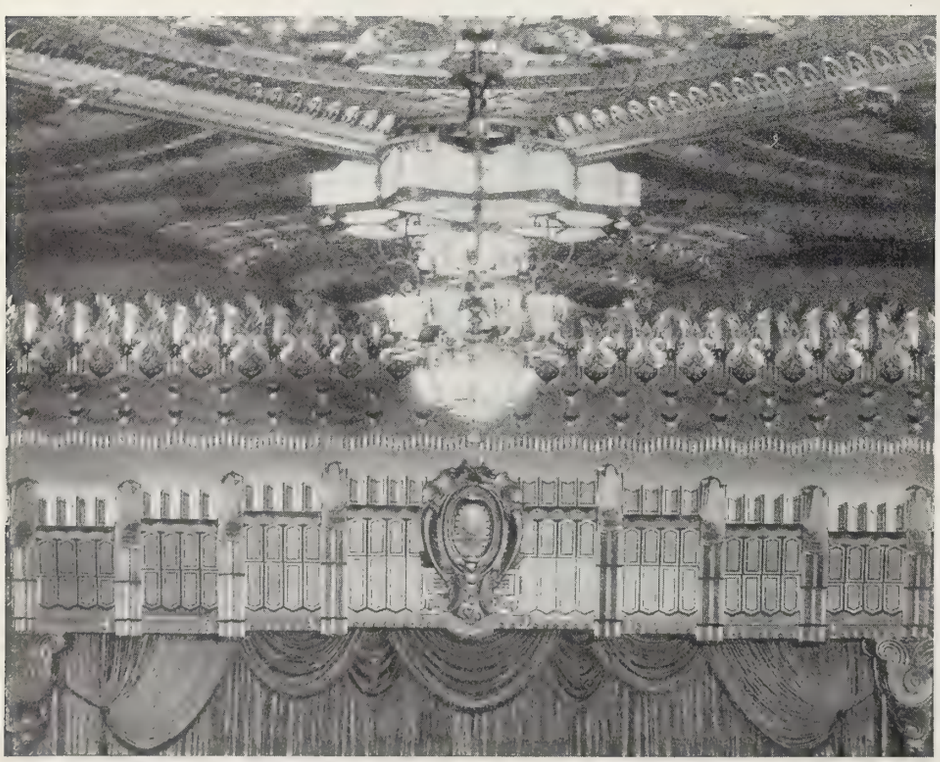
IN ANSWER to your inquiry, if your lot is only 37½ feet by 100 feet, I believe it would be entirely too small for a theatre of 600 seats and there would not be any room for stores unless they are rather small.

If we take the frontage of the building, 37½ feet, we should need at least a 12 foot lobby. Taking that off with the thickness of the walls, it would leave us about a 11 foot width for each store. Say that we make the lobby 15 feet deep. That would give us a store of 11 feet by 15 feet deep, then it would leave us 85 feet for the theatre proper. From this 85 feet we should take off at least 8 feet for the foyer, 10 feet for an apron, and 12 feet for space between the apron the first row of seats, which would leave us a space of 65 feet for the seats. Taking the seats at 30 inches back to back, would leave us 26 rows, and as we will have 17 seats in a row, according to the width of the house, we would have a total capacity of 442 seats, and at this rating everything is as compact as it possibly can be.

The cost of your equipment with two modern projectors, a screen, seats, carpets, electric lighting fixtures, decorating, marquee, display frames, etc., would be around $10,000.

NOTE:

IN THIS department Better Theatres will be glad to ansyer questions pertaining to the preliminary consideration involved in the planning of a new theing one. Only requests for ideas will atre or in the remodeling of an existbe answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.



Details of features at proscenium arch, Warner theatre, Beverly Hills, Cal. E. Marcus Priteca, architect. Interior decoration by Robert E. Power Studio.

The Question:

I AM thinking some day of building a motion picture house and would like your opinion on the following:

I am going to build a cheap building, about 22x70 feet. How many will this seat? This dimension is the auditorium.

About how much will the booth cost for two machines?

Do you think the —— projector with 1,000-watt bulb, "no transformer," would be all right? Does the sound-on-film attachment work satisfactory on a machine of this type?

Is a muslin screen that I could make myself all right in a small place like this? Do you think it would be necessary to have the building treated for acoustics for fairly good sound? I have attended theatres with and without, and I fail to see any difference.

Perhaps you will not want to bother answering these simple things, but I have not had any experience in a picture house but have had considerable with portable projection.—A. C. B.

The Answer:

IN ANSWER to your inquiry, I understand that 22 feet by 70 feet is the size for the auditorium exclusive of foyer and lobby and stage or apron. This is a rather small-sized auditorium, as you could get only get about 216 seats, at most, in such a space. A two-machine booth made of concrete, if standing on the floor and not to be supported on columns and girders, could be built for around $500.

I have had no experience with the projector which you mentioned. I would advise you to investigate some theatres in which this equipment is installed, then judge for yourself.

I do not think that a muslin screen is very up-to-date. To obtain the best projection you had better purchase a screen of standard make.

I certainly would advise you to treat your building acoustically. You do not have to go to very great expense. You might use acoustic material in your plaster, which would cost you very little more than using ordinary plaster.

You state that you failed to see any difference in theatres which were treated acoustically and those which were not. You must have inspected houses in which no acoustical requirements were necessary. They, however, are very scarce, as by taking an instrument test of sound it will certainly show which houses are best, those so treated or the ones not so treated.

Seating Patrons According to Sections

(*Continued from page* 25)

is also operated by Fox and located in the same block. If they would like to see the picture at that house, an usher escorts them over to the theatre and sees that they are taken care of. When either of these methods fail, the patron's money is refunded.

It is not unusual for the staff to handle 1,491 patrons in this 1,219-seat house without a complaint. Recently, when a fire in an adjacent store building threatened a panic in the theatre, the ushers succeeded in emptying the house in less than two minutes without any disorder whatever. The efficient and military manner in which the patrons were handled at this time resulted in each of the ushers being awarded a medal by the Milwaukee fire chief.

A survey conducted in other houses before placing this plan into effect may show that the voluntary selection of seats differs. In Mr. Dawson's estimation there is no doubt of this fact. In a theatre featuring stage shows or vaudeville, the tendency will be to fill the front seats first. In another house having a balcony and doing a good kiddie and young people's business, the trend will perhaps be toward the first rows in the balcony. Consequently it is important that the survey be made in order to determine the voluntary selection of seats over a period of time, which includes various pictures, weather conditions, etc.

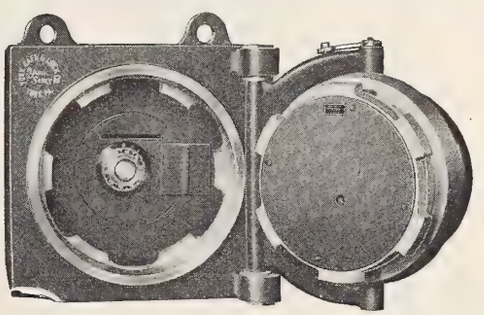
Between features at the Strand the house lights are lit, and the audience is permitted to move about as it pleases. However, during the showing of the picture, a patron is not permitted to change from one far section of the house to the other, under ordinary circumstances. Since the system has been in effect, the public has been educated to its operation, and for the most part has learned that it is fair and equitable and for its own benefit, and patrons therefore are willing to cooperate to the fullest extent.

Not only the appearance and actions of the ushers, but their tone of voice has also been taken into consideration in connection with their training. Furthermore, in order to acquaint the public with the time of the next feature, a large clock is suspended in the lobby pointing to the time when the next feature starts.

Everything in the theatre has been charted. Mr. Dawson has in his possession two large charts which give the complete information concerning the operation of the house and the location of everything in the house. After an hour's delay, a man unfamiliar with the theatre would know where everything is and the persons designated to take care of it. He would know how many bulbs there are in a certain

PROTECTION FROM HOLD-UPS AS WELL AS BURGLARS

THE York Round Door Chest is not only thoroughly burglar proof. When desired, it may also be provided with an ingenious additional protection against the activities of bandits and hold-up men—the "Hold-up Partition". As a surplus of money is accumulated over the average amount for making change, it is slipped into the interior through the slot shown in the illustration. The operation of the inner door, however, is in the hands of an executive or trusted employe who collects the money at suitable intervals. The "Hold-up Partition" thus offers a disconcerting obstruction to bandits who attempt raids during business hours.



The York Chest, when installed, is anchored in a solid concrete block, giving complete protection against fire. It cannot be removed from the building or attacked at any point except the heavy, thief-proof door. The saving in burglary insurance alone will pay for the York Chest in a reasonable length of time.

Illustrated folder describing the York Round Door Chest in detail will be sent gladly on request. Write for it today.

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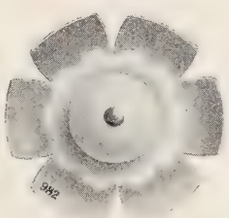

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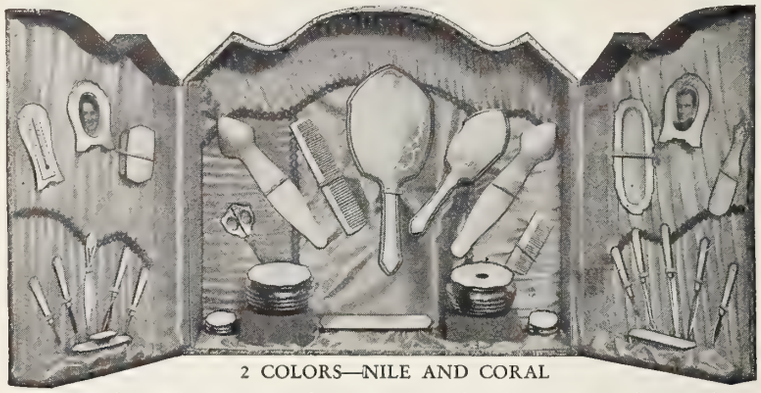

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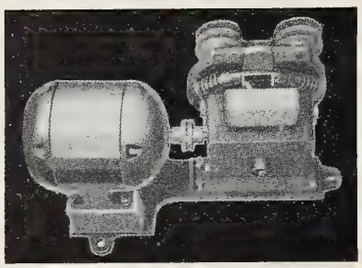

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THE ECONOQUIPMENT MANUFACTURING COMPANY
AKRON, OHIO

Department Services

F. H. Richardson

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Peter M. Hulsken

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section of the house, or any other information concerning the theatre. These charts are always available to the ushers who may desire to know more about the house.

Because of this, the ushers feel that they are a part of the theatre and take a personal interest in it. Recently there were certain sections of the house that needed renovating, and one morning when Mr. Dawson came down, the staff was on hand in their old clothes, busily engaged in the necessary work. It is because this type of spirit is present that the theatre is able to function as successfully as it does.

The object of the seating plan as adopted by the house, is to satisfy every person in the best possible manner and at the same time to fill every available seat. To do this successfully, courtesy and diplomacy is necessary, but the Strand has worked the system to a point where the refunds and complaining patrons are very few. This may be a happy local condition. But it also may be one that proper application might make possible quite generally. In fact, the Fox organization has endorsed the plan, and it has been placed in use in several other houses on the Fox Midwesco circuit, in a form to suit the individual requirements of each house.

The Law of Contracts and Copyright

(*Continued from page* 18)

The winner of the beauty contest refused to go to New York and later sued the film company for damages, contending that the latter had failed to employ her in the production of a film "as one of the main astistic characters therein."

However, since the winner had herself breached the contract by failure to go to New York, the higher court refused to hold the film company liable, and said:

"As plaintiff (winner) refused to go to New York, or to do anything further under the contract, the court below ordered a verdict for defendant (film company). This ruling was right. The construction of this written contract was for the court . . . She herself repudiated the actual contract and thus relieved the defendant of all obligations thereunder."

RECOVERY OF COMMISSIONS

VARIOUS STATES have enacted laws which entitle employes to recover wages from employers before payment is made to common creditors. Therefore, it is important to know that the term "wages" not only includes salary but also commissions. So held the higher court in the late case of Nelkin vs. Carencon (153 Atl. 702.)

The facts of this case are that a person named Sanders was engaged by a theatre

company under a contract by the terms of which the former agreed to devote his entire time and efforts for one year, six days a week, eight hours a day, in the services of the theatre corporation as manager. He was to be remunerated at a stipulated rate or commission on all tickets sold.

When the theatre corporation became insolvent, litigation developed over the question whether or not Sanders was entitled to recover his commissions from the receiver of the insolvent firm before payment was made to common creditors. In holding Sanders entitled to recover payment, the court said:

"The claimant's (Sanders') services were as essential to the business and his compensation was as truly wages as were the ticket seller's at the door of the theatre . . . his compensation was fixed but uncertain . . . . but the uncertainty of enjoyment does not distinguish the one from the other as wages. He may appropriately be likened to what in factories is called a pieceworker. He served the company and earned the commissions within the last two months of the company's existence, and his claim is clearly within the protection of the Corporation Act."

Repairing of Sidewalks

GENERALLY SPEAKING, it is the legal duty of a municipal corporation to keep its sidewalks in a reasonably safe condition. If a defect has existed in a sidewalk for such a length of time that *by reasonable diligence* in the performance of their duties the defect ought to have been discovered by the proper authorities, notice of such defect will be presumed, and proof of actual knowledge and failure to make repairs will *not* be necessary in order to render the municipality liable for injuries occasioned thereby.

In other words, various courts have upheld the conclusion of law that a municipality is not liable in damages for injuries resulting from defective sidewalks, unless it is shown that the city officials had knowledge of such defects and negligently failed to repair them, or unless the defects existed for such length of time that by the application of ordinary care the city officials should have discovered and repaired the defects. The length of time such a defect must exist in order for a court to infer notice to the city officials is ordinarily a question for the jury. The latest higher court case involving this point of the law is City of Waycross vs. Howard (157 S. E. 247).

The facts of this case are that a pedestrian, in front of a theatre, was seriously injured when she stumbled over a rod lying on the sidewalk. She sued the city to recover damages. During the trial evidence was introduced showing that this rod had remained on the sidewalk for approximately one week without having been removed by city employees.

In view of this testimony the jury rendered a verdict in favor of the injured pedestrian, and the higher court upheld this verdict.

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Paper: Society of Motion Picture Engineers

SOME PROPERTIES OF CONTINUOUS PROJECTORS

[*The following is a paper reprinted from the JOURNAL of the Society of Motion Picture Engineers* (*June,* 1931). *It was prepared for the Society by William C. Plank.*]

IN THE ART of cinematography there is nothing more important than registration; and so, improvements in taking, printing or projecting the successive film photographs with greater precision will always be of interest to motion picture engineers. In this important matter the continuous projector offers a valuable contribution.

To fully appreciate this fact a consideration of the essential features of a continuous projector will first be necessary. The prism projector, in which the compensating elements are totally reflecting prisms having a rhomboidal cross-section, will be taken as an example. It is fairly representative, as the identical mechanical features can be used in other continuous projectors. Furthermore, its definition and flatness of field will be found to meet the requirements.

With a properly corrected objective and a tandem condenser lens system, excellent definition may be obtained. The rhomboidal prisms are (in their optical effect, at least) like two parallel plates of thick glass interposed between the film and the objective lens, and this relation does not vary in any position of the prisms. The axial ray is always maintained perpendicular to the faces and is displaced, not deflected, to counteract the motion of the film.

This displacement, which occurs with every pair of prisms, is the optical intermittent movement and the counterpart of the mechanical intermittent movement in standard projectors. The primary requirement, as with the Geneva movement, is that it be repeated with exactness. This brings us to an important advantage of the rhomboidal prisms: the distance between the parallel reflecting surfaces of these prisms determines the distance the axial ray is displaced or the amount of the optical intermittent movement for a given number of prisms on a wheel.

The displacement is entirely independent of the distance the prisms are situated from the axis of rotation, the objective lens, or the film so it cannot readily be affected in the mounting of the prisms. In fact, as long as the faces of the prisms are maintained perpendicular to the axis, it cannot be made to vary. When a set of prisms is, therefore, made from a plate glass that has been ground and polished flat and parallel to within two wavelengths, the optical intermittent movement will be exceedingly uniform in all the prisms, and will not vary because of wear, which is equally important.

A great advantage in a reflecting system is that it is not difficult to match a plurality of plane reflectors so that the images reflected by them will also match accurately in size and composition. But the rhomboidal prisms have the additional advantage of maintaining the image at exactly the same size and in the same vertical plane throughout their optically effective travel. This property is indispensable in obtaining definition and flatness of field.

Tilting a prism backward or forward with respect to the axis while in the light beam, will move the projected image laterally on the screen. Rotating it from a radial position will move the image up or down. It will be seen that these two adjustments suffice to make the prisms register when they are indexed. With the faces of the prisms always perpendicular to the axis, only one adjustment is necessary.

The mechanism in its simplest form consists of but three moving parts: a sprocket shaft, which carries a ten-frame sprocket, and two parallel shafts situated above and at right angles to the sprocket shaft. These carry the wheels or disks upon which the compensating elements are mounted. Right- and left-hand spiral gears revolve the disks or prism-wheels in opposite directions when the sprocket shaft is turned. The sprocket shaft revolves at 96 rpm. and the two prism-wheels rotate at the unusually slow speed of 48 rpm.

The mechanic will see at once that there are no restrictions as to weight or size and that the three essential parts may be made unusually heavy and, therefore, very rigid and accurate. The three shafts, for instance, may be made up to two inches in diameter, and the bearings sufficiently long to last indefinitely. An advantage of importance in a slow-speed mechanism is that excessive oiling is avoided with its consequent ill effects on the sound track and picture surfaces.

The spiral gears (which constitute the heart of the mechanism) may also be made unusually heavy so as to assure long and accurate service. The wear on these gears depends largely on the pressure exerted by the teeth. The work involved is very light, since it is only necessary to turn over two freely revolving prism-wheels, which once set in motion, require but little effort to keep them revolving. The wear will then also be evenly distributed in both sets of gears, so they may be used until quite worn out without loss of accuracy.

The outstanding advantage of this construction is therefore seen to be its capacity for sustained accuracy. It is one thing to construct motion picture apparatus with a high order of precision, but quite a different problem to maintain this precision through continued use. The more frequent and familiar experience is to have motion picture machines vary very noticeably in their performance from time to time because of dryness, stickiness, or grit, if not because of wear.

But there is another and more important reason for the more uniform performance of the continuous projector. It is a fundamental one and is based on the principle upon which its registration is based. A property that is peculiar to the continuous projector is that the precision of its registration depends, upon uniform motions in the film and the revolving compensating elements.

The law of inertia tends to provide this uniformity of motion despite certain imperfections in the mechanical parts. The fly-wheel effect of the prism-wheels, for example, will tend to bridge over a missing tooth in the gears and the momentum of the film will tend to carry onward a pair of worn or enlarged perforations so that they will not slip back to the sprocket teeth and affect the registration.

This unusual feature overcomes many inaccuracies in the perforations and provides for steadier projection. The momentum of the film also tends to carry it along a straight path and thus prevent certain lateral movements and vibrations that occur with intermittent projection. The technician will therefore see that it is an advantage of major proportions to have a law of nature constantly operating to assure precision in the registration, instead of constantly operating to prevent it.

To realize these advantages the compensating elements of the continuous projector must, of course, be properly indexed. This operation may be performed by any careful person with great accuracy. The important thing is that when the compensating elements are once indexed and fixed in place, they cannot vary or get out of adjustment through wear.

In the present device, each prism may be quickly adjusted while in the light beam, to make the image of cross-hairs that have been placed in the aperture register to fine pencil marks upon the screen to within about 0.01 inch. This precision may be further increased by using more refined means for adjusting the prisms and by increasing the distance to the screen. It is only limited by the accuracy of the dividing head used for indexing, and this may be easily tested by turning a prism-wheel that has been indexed, partly around on its shaft and checking up on it.

In the present device, film shrinkage is taken care of by interposing a thin lens between the film and the compensating elements whenever an old film is projected. By adjusting this lens the film may be brought up to its proper size. It will also be seen that the same lens can be used for

(*Continued on page* 74)

NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on July 1. The list also includes projects for which contracts have been awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

California

LOS ANGELES—Fox-West Coast Theatres, Inc., 1609 West Washington street, has plans by S. C. Lee, 2404 West Seventh street, for a reinforced concrete theatre to be located at Florence and Compton avenues, with seating capacity of 2000. Estimated cost, $250,000.

LOS ANGELES—W. H. Leinert Company, 8107 Vermont avenue, has plans by Morgan, Walls & Clements, 1135 Van Nuys Boulevard, for a reinforced concrete and tile theatre and store building, to be located at Crenshaw Boulevard and Vernon avenue, Leinert Park. Estimated cost, $150,000.

STOCKTON—Bliss & Fairweather, Balboa Building, San Francisco, will soon award the contract for a Class A reinforced concrete theatre to be located on Main street for the National Theatres Syndicate, 25 Taylor street, San Francisco. Estimated cost, $400,000.

Florida

MIAMI—Paramount-Publix Theatres Corporation, Paramount Building, New York, and local subsidiary Paramount Enterprises, Inc., reported will erect probably one-story theatre at East Flagler street and S. E. Third avenue, with seating capacity of 1800. C. W. and George L. Rapp, architects, Paramount Building, New York. Estimated cost, $500,000.

Kentucky

CAVE CITY—Park Way Realty Company, care W. R. Gardner, plans erection of a modern picture theatre.

Massachusetts

SPRINGFIELD—Fox Theatres Corporation, 850 Tenth avenue, New York, and A. J. Benline, 30 Church street, New Haven, Conn., has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for a brick theatre and office building to be located on Main street. Estimated cost, $1,000,000.

WORCESTER—Fox New England Theatres, Inc., A. J. Benline, 30 Church street, New Haven, Conn., plans rebuilding theatre on Front street recently destroyed by fire. Architect not selected. Estimated cost, $150,000.

New Jersey

TRENTON—F. V. Storrs, 33 West Forty-second street, New York, will soon award the contract for rebuilding recently destroyed theatre by fire. Estimated cost, $400,000.

New York

NEW YORK—Fox Theatres Corporation, 850 Tenth avenue, has project for new theatre at 731 Lexington avenue in abeyance until late in 1931. Estimated cost, $1,000,000.

NEW YORK—B. S. Moss Theatres, care Colony Theatre, Broadway and Fifty-fifth street, plans the erection of a new theatre at Eighth avenue and Twenty-third street. Eugene De Rosa, architect, 18 East Forty-first street. Maturity in winter or early next spring. Estimated cost, $1,000,000.

PLATTSBURG—Paramount - Publix Theatres, Paramount Building, New York, has project for a new theatre in abeyance until winter. Estimated cost, $150,000.

WHITE PLAINS—Warner Brothers Theatres, Inc., 312 West Forty-fourth street, New York, has plans for a new theatre by John Eberson, 370 Lexington avenue, New York. Maturity next winter. Estimated cost, $150,000.

Pennsylvania

BRADFORD—Imperial Chain Theatres, Inc., Clark Building, Pittsburgh, Pa., has plans by Marks & Kann, Home Trust Building, Pittsburgh, Pa., for a theatre, with seating capacity of 1500. Estimated cost, $150,000.

Rhode Island

PROVIDENCE — J. Conn, 368 Friendship street, has plans by T. J. H. Pierce, 1713 New Industrial Trust Building, for a brick theatre to be located at Broad and Chestnut streets. Estimated cost, $150,000.

South Carolina

AIKEN—Willis Irvin, architect, S. F. C. Building, Augusta, Ga., is preparing plans for a two-story brick and tile picture theatre.

Tennessee

NASHVILLE—Warner Brothers Pictures, Inc., 321 West Forty-fourth street, New York, is taking bids on various contracts for a new theatre and office building. Mair & Holman, architects, Stahlman Building. Estimated cost, $1,250,000.

Texas

AMARILLO—Amarillo Theatre Company has plans by W. S. Dunne, Melba Building, Dallas, Texas, for a two-story theatre, 140 by 180 feet, to be located at Ninth and Polk streets. Estimated cost, $400,000.

DALLAS—Hughes-Franklin Theatres Company, Harold B. Franklin, president and general manager, Los Angeles, Calif., plans the erection of a picture theatre in the Mission shopping district, Preston road and Mocking Bird lane, Highland Park. Estimate cost, $250,000.

LONGVIEW—East Texas Theatre Corporation, Inc., Sol E. Gordon, president, Perlstein Building, Beaumont, Texas, has plans by J. A. Cararas, Henderson, Texas, for a new theatre and office building, 55 to 150 feet. Cost $30,000.

Vermont

BURLINGTON—Citizens' Theatres, Ltd., Church street, plans the erection of a new brick theatre on Church street.

West Virginia

CHARLESTOWN—Benjamin T. Pitts and E. C. Beer, Fredericksburg, Va., have completed negotiations with A. D. Goetz Sons Company, Ranson, W. Va., for the erection of a theatre, with seating capacity of 1000. Estimated cost, $100,000.

Remodeling

Alabama

BIRMINGHAM — Trianon Theatre, 1926 Second avenue, N., George Steele, manager, plans remodeling.

New York

NEW YORK—F. H. T. Holding Corporation, 309 West Twenty-second street, plans alterations to theatre and store building at 302 West Twenty-fourth **street.** Improvements estimated to cost $350,000.

Contracts Awarded

California

RICHMOND—United Artist Corporation of California, 1966 South Vermont street, Los Angeles, has awarded the contract to H. I. Beller Construction Company, 6513 Hollywood Boulevard, Los Angeles, for the erection of a Class A reinforced concrete theatre on McDonald avenue. Estimated cost, $50,000.

POMONA — Uptown Theatre Company has awarded the contract to J. Strona, Philadelphia street, for the erection of a reinforced concrete theatre on Carey avenue, with seating capacity of 1000. Estimated cost, $165,000.

Kentucky

SCOTTVILLE — Dr. Lattie Graves has awarded the contract to Hood Brothers for the erection of a two-story brick theatre and office building. Estimated cost, $25,000.

New Hampshire

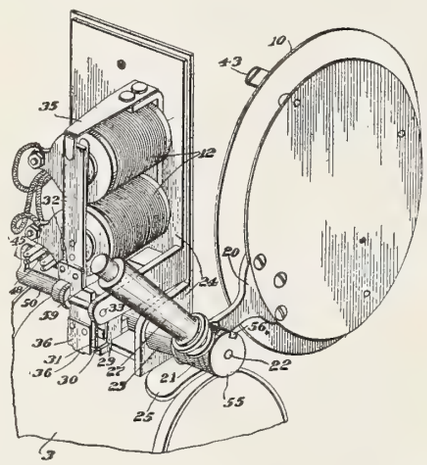
FRANKLIN — S. Kurson, 179 Exchange street, Bangor, Me., has awarded the contract to Jandrin Construction Company, Blanchard place, Gardner, Mass., for the erection of a one and two-story brick theatre, store and office building, 50 by 175 feet. Estimated cost, $150,000.

New York

NEW YORK—Loews Theatres, Inc., 1541 Broadway, has awarded the contract to Aronberg Fried Company, Inc., 21 East Fortieth street, for the erection of a theatre at Seventy-second street and Third avenue. Estimated cost, $750,000.

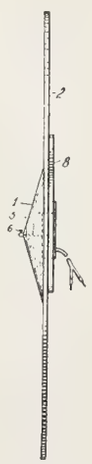
New Inventions . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

1,769,772. SAFETY AND CHANGE-OVER MECHANISM FOR MOVING-PICTURE-PROJECTING MACHINES. Henry C. Cornetta, Boston, Mass. Filed Dec. 27, 1927. Serial No. 242,609. 7 Claims. (Cl. 88—17.)



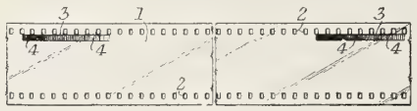
1. In a mechanism for use with moving picture projecting machines, the combination of a dowser, a support on which said dowser is mounted for movement into an open or closed position, mechanism for normally holding said dowser in its open position and including electro-magnetic means for releasing the dowser, said dowser being adapted to be moved manually into its open position, an electric switch, and operating means for said switch arranged to be connected to said dowser to be operated therewith or to be disconnected therefrom at will.

1,763,049. LOUD SPEAKER. Marcus C. Hopkins, Washington, D. C., assignor to Hopkins Corporation, Jersey City, N. J., a Corporation of Delaware. Filed Feb. 11, 1926. Serial No. 87,491. 16 Claims. (Cl. 181—31.)



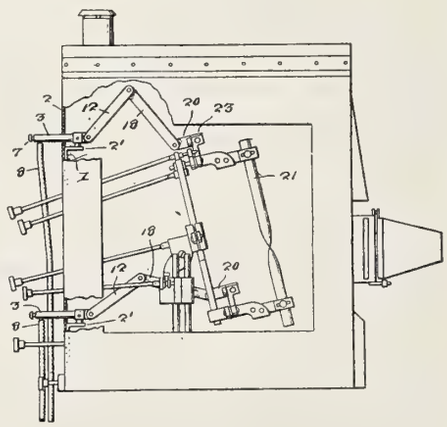
1. A loud speaker tympanum having a portion which is substantially fully responsive to the higher frequencies and a portion consisting essentially of synthetic lumber which is substantially fully responsive to the lower frequencies.

1,762,925. SOUND FILM WITH SENSITOMETRIC SCALE. Loyd A. Jones and Clifton M. Tuttle, Rochester, N. Y., assignors to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed May 1, 1929. Serial No. 359,634. 5 Claims. (Cl. 95—9.)



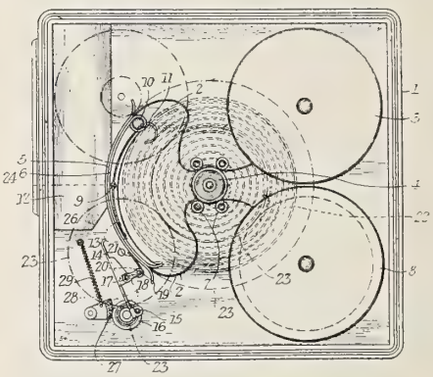
1. A band of sensitized film having thereon at intervals throughout its length latent images of sensitometric strips, and having a longitudinal series of exactly spaced perforations, each sensitometric strip image varying in exposure longitudinally of the band in an accurate dimensional relation to the perforations.

1,763,517. PROJECTOR LAMP. Frederick H. Hartwick and Harry C. Arnold, Columbus, Ohio. Filed Jan. 21, 1924. Serial No. 687,552. 1 Claim. (Cl. 176—103.)



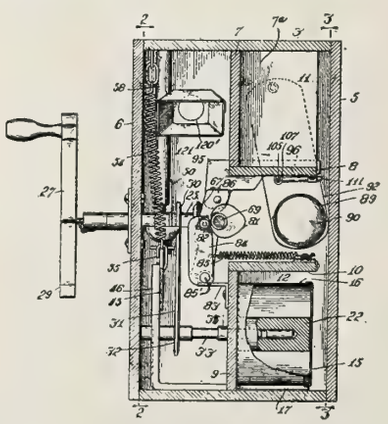
In a supporting device for the carbons of an arc lamp projector, angle brackets secured to a wall of the lamp housing of the projector and including horizontal parts, a boss on each of the horizontal parts, a pin rising from each boss, a bar for each pin swiveled thereon, the bars passing through said wall and each having a horizontal bore in the outer end thereof, a screw for each bore for securing a terminal of an electric wire in a hole formed in each bar at right angles to the bores therein, the opposite ends of said bars being flattened, links, spring pressed pivot means connecting the links at one of their ends in pairs, one link of each pair having its opposite end pivoted to the flattened end of one of said bars, brackets at the opposite ends of the other links of the pairs, a boss for each of the second mentioned brackets, studs extending from the bosses and providing pivots between the links and the second mentioned brackets respectively, spring means for the last mentioned pivots, a flange for each of the second mentioned brackets disposed at the outer end thereof, carbon holders, and connecting means between the carbon holders and flanged ends of the second mentioned brackets.

1,762,939. FILM-MOVING MECHANISM. Otto Wittel, Rochester, N. Y., assignor to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed June 10, 1925. Serial No. 36,291. 1 Claim. (Cl. 88—18.4).



In a motion picture apparatus having a frame and a motor carried thereby, mechanism driven by said motor and including an arm with a claw, a link pivoted to said arm and to said frame, and means to reciprocate said arm, whereby the claw is moved through a closed path, members forming a guideway for a film strip, a portion of said path intersecting said guideway whereby the claw may engage and move a film, and a spring between the frame and the link and adapted to oppose and be tensioned by the movement of the link when the claw is being moved along its path outside of said guideway, and adapted to assist in the movement of the link and the mechanism connected thereto, when the claw is in the film engaging portion of its path, the force exerted by the spring alone being insufficient to move the film.

1,762,378. MOTION-PICTURE MACHINE. Franklin H. Avers, Portage, Wis. Filed Feb. 26, 1923. Serial No. 621,339. 14 Claims. (Cl. 88—16.)



2. In a camera having an exposure opening, a plurality of fixed lenses in alignment with and spaced transversely in said opening, a mechanism for intermittently advancing a film past said opening, a source of light, a rotary shutter shaft, a cam mounted on said shaft, and means operable by said cam for intermittently moving said source of light in predetermined timed relation with respect to the film feeding mechanism relatively of the film.

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Vallen Electrical Company, Inc.

BANNERS, SIGNS
H. Dryfhout Company

CAMERAS AND PROJECTORS
Bell and Howell Company

CARBONS
National Carbon Company

CARBON ADAPTERS
Best Devices Company
Hewes-Gotham Company

CARPETS
Bigelow-Sanford Carpet Company, Inc.
Mohawk Carpet Mills
B. F. Shearer Company
Wm. Slater, Jr.
W. & J. Sloane

CARPET CUSHIONING
The Celotex Company
Clinton Carpet Company
National Rug Mills, Inc.
Western Felt Works

CEMENT FOR FASTENING CHAIRS
General Seating Company
The Paine Company

CHAIR ANCHOR BOLTS
Chicago Expansion Bolt Company

CHANGEABLE LETTERS
Crystalite Products Corporation
Friedley-Voshardt Company
Metal Products, Inc.

CHANGEOVERS
Basson & Stern
Essanay Electric Manufacturing Co.
GoldE Manufacturing Company
Guercio and Barthel

CLEANING COMPOUND
J. B. Ford Company

COLOR LIGHTING EQUIPMENT
Reynolds Electric Company

CUTOUT MACHINES
International Register Corporation

DIMMERS
Cutler-Hammer, Inc.
Reynolds Electric Company

DOUBLE BEARING ASSEMBLY
Lavezzie Machine Works

DOUBLE BEARING MOVEMENTS
Guercio and Barthel

DRAPERIES
B. F. Shearer Company

EARPHONES
Hearing Devices Corporation
Western Electric Company

EFFECT MACHINES
Brenkert Light Projection Company
Chicago Cinema Equipment Company

ELECTRIC FLASHERS, COLOR HOODS
Eagle Sign Company
Reynolds Electric Company
Time-O-Stat Controls Company

ELECTRIC PICKUPS
The Audak Company
Best Manufacturing Company
The Oro-Tone Company
Webster Electric Company

EMERGENCY LIGHTING SYSTEMS
Electric Storage Battery Co.
Roth Brothers & Company

ENGINEERING SERVICE
Bilmarjac Corporation
Humphrey Davy & Associates
Kendell & Dasseville, Inc.

EQUIPMENT SUPPLIES
Continental Theatre Accessories, Inc.
E. E. Fulton Company
Guercio and Barthel
Illinois Theatre Seat Exchange Company
Monarch Theatre Supply Company
Movie Supply Company
National Theatre Supply Company
B. F. Shearer Company
S. O. S. Corporation

FANS, VENTILATING
Century Electric Company
Typhoon Fan Company

FILM CEMENT
F. B. Griffin
Hewes-Gotham Company

FILM PROCESSING MACHINES
The Rex Film Renovator Mfg. Company
Yankee Lubric Company

FILM STOCK
Eastman Kodak Company

FIRE PREVENTION
Film Fire Prevention Company
Sentry Safety Control Corporation

FRAMING LIGHT SHIELDS
GoldE Manufacturing Company
Guercio and Barthel

FUSIBLE LINKS
J. W. Yates

GENERATORS
Automatic Devices Company
General Electric Company
Hertner Electric Company
Roth Brothers & Company

GOLF COURSES, MINIATURE
Miniature Golf Courses of America, Inc.
National Rug Mills, Inc.

HORNS AND SPEAKERS
Miles Reproducer Company
Macy Manufacturing Company
Racon Electric Company, Inc.
Silver-Marshall, Incorporated
Wright-DeCoster, Inc.

INTERIOR DECORATIONS
Armstrong Studios, Inc.
J. A. Torstenson & Company
Novelty Scenic Studios
B. F. Shearer Company

LAMPS, HIGH INTENSITY
Hall & Connolly Inc.

LAMPS, REFLECTING ARC
The J. E. McAuley Manufacturing Company
Strong Electric Corporation

LENS MOUNTS
GoldE Manufacturing Company

LENSES
Bausch & Lomb Optical Company
Ilex Optical Company
Projection Optics Corporation

MATS AND RUNNERS
Boston Rubber Mat Company
Rub-Tex Products Company

MAZDA REGULATORS
Garver Electric Company

NEEDLES, PHONOGRAPH
Sound Service Systems, Inc.
Wall-Kane Needle Manufacturing Co.

ORGANS
George Kilgen & Sons, Inc.
The Page Organ Company
Rudolph Wurlitzer Company

ORGAN HEATERS
Kausalite Manufacturing Company
Time-O-Stat Controls Corporation

PATENT ATTORNEYS
William N. Moore

PHOTO ELECTRIC CELLS
Duovac Radio Tube Company
G-M Laboratories, Inc.
Q.R.S.-Neon, Inc.

PROJECTORS
Coxsackie Holding Corporation
Enterprise Optical Mfg. Co.
Holmes Projector Company
International Projector Corporation

PUBLIC ADDRESS SYSTEMS
Miles Reproducer Company

RAILINGS, GRILLES
Zero Valve and Brass Corporation

RECTIFIERS
Forest Electric Company
Garver Electric Company

REELS
Hewes-Gotham Company
Universal Electric Welding Co.

REEL END SIGNALS
E. W. Hulett Manufacturing Company

REWINDERS
Dworsky Film Machine Corporation
GoldE Manufacturing Company

RHEOSTATS
Hoffmann & Soons

SAFES, THEATRE
York Safe & Lock Company

SAFETY LADDERS
Dayton Safety Ladder Company
Patent Scaffolding Company

SCHOOLS
Theatre Managers Institute

SCREENS
Da-Lite Screen Company
Minusa Cine Screen Company
Raven Screen Company
Schoonmaker Equipment Company
Walker-American Corporation

SEATS
American Seating Company
General Seating Company
Heywood-Wakefield Company
Illinois Theatre Seat Exchange Company
Standard Manufacturing Company
Steel Furniture Company
Wisconsin Chair Company

SEAT INDICATORS
Flexlume Corporation

SIGNS—ELECTRIC
Flexlume Corporation
Metal Products, Inc.
Milne Electric Company

SLIDES
National Studios, Inc.
Quality Slide Company
RadiO-Mat Slide Company
Ransley Studios
Worstel Studios

SPEED INDICATORS
Essannay Electric Manufacturing Co.
Mellaphone Corporation

SOUND EQUIPMENT
Bestone, Incorporated
Elec-Tro-Fone Corporation
The Foto-Voice Company, Inc.
General Talking Pictures Corporation
Gates Radio & Supply Company
Mellaphone Corporation
National Motion-Ad Company
Ohio Music Company
Pacent Reproducer Corporation
The Phototone Equipment Corporation of America
Pictur-Fone Corporation
R C A Photophone, Inc.
Sound Service Company
Powers Cinephone Equipment Co.
Universal Sound System, Inc.
Vitadisc Company
Weber Machine Corporation
Western Electric Company

STAGE AND ORCHESTRA LIFTS
Brenkert Light Projection Company
Bruckner-Mitchell, Inc.
Peter Clark, Inc.
Gallagher Orchestra Equipment Company

STAGE LIGHTING EQUIPMENT
Frank Adam Electric Company
Belson Mfg. Company
Chicago Cinema Equipment Company
Hub Electric Company
Kliegl Brothers
Major Equipment Company
Reynolds Electric Company

STAGE RIGGING HARDWARE
Bruckner-Mitchell, Inc.
J. H. Channon Corporation
Peter Clark Inc.
Novelty Scenic Studios
Sosman and Landis

STAGE SCENERY
Armstrong Studios, Inc.
Novelty Scenic Studios
B. F. Shearer Company
Sosman and Landis
Tiffin Scenic Studios

THEATRE PRINTING, PROGRAMS
Exhibitors Printing Service
National Program & Printing Company
The Vitaprint Company

THEATRE SEAT REPLACEMENTS
Frost's Veneer Seating Company, Ltd.
Illinois Theatre Seat Exchange Company

TICKETS
Arcus Ticket Company

TICKET MACHINES
General Register Corporation

UNIFORMS
Chicago Uniform and Cap Company
Maier-Lavaty Company

UPHOLSTERY PRODUCTS
L. C. Chase & Company

USHER SIGNAL SYSTEMS
Gallagher Orchestra Equipment Company

VARIABLE SPEED PULLEYS
Horton Manufacturing Company

VENDING MACHINES AND SCALES
Watling Scale Manufacturing Co.

VENTILATING EQUIPMENT
Arctic Nu-Air Corporation
Blizzard Sales Company
Kooler-Aire Engineering Corporation
Lakeside Company
Supreme Heater & Ventilator Company
Tiltz Air Conditioning Corporation, Ltd.
Typhoon Fan Company
Wittenmeier Machinery Company

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems.
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Air dome tents.
11 Aisle lights.
12 Aisle rope.
13 Amplifiers.
14 Arc lamps, reflecting.
15 Architectural service.
16 Arc regulators.
17 Artificial plants, flowers.
18 Automatic curtain control.
19 Automatic projection cutouts.
20 Automatic sprinklers.

B

21 Balloons, advertising.
22 Banners.
23 Baskets, decorative.
24 Batteries.
25 Bell-buzzer signal systems.
26 Blocks, pulleys, stage-rigging.
27 Blowers, hand.
28 Booking agencies.
29 Boilers.
30 Bolts, chair anchor.
31 Booths, projection.
32 Booths, ticket.
33 Box office safes.
34 Brass grills.
35 Brass rails.
36 Brokers-Theatre promotion.
37 Bulletin boards, changeable.

C

38 Cable.
39 Cabinets.
40 Cameras.
41 Canopies for fronts.
42 Carbons.
43 Carbon sharpeners.
44 Carbon wrenches.
45 Carpets.
46 Carpet cushion.
47 Carpet cleaning compound.
48 Carpet covering.
49 Cases, film shipping.
50 Cement, film.
51 Cement for fastening chairs.
52 Chair covers.
53 Chairs, wicker.
54 Chairs, theatre.
55 Change makers.
56 Changeable letters.
57 Change overs.
58 Cleaning compounds.
59 Color hoods.
60 Color wheels.
61 Condensers.
62 Controls, volume.
63 Cutout machines, display.

D

64 Date strips.
65 Decorations.
66 Dimmers.
67 Disinfectants—perfumed.
68 Display cutout machines.
69 Doors, fireproof.
70 Draperies.
71 Drinking fountains.
72 Duplicating machines.
73 Dynamic speakers.

E

74 Earphones.
75 Effect machines.
76 Electric measuring instruments.
77 Electric fans.
78 Electrical flowers.
79 Electric pickups.
80 Electric power generating plants.
81 Electrical recording.
82 Electric signs.
83 Electric signal and control systems.
84 Emergency lighting plants.
85 Engineering service.
86 Exit light signs.

F

87 Film cleaning machines.
88 Film processing machines.
89 Film rewinders.
90 Film splicing machines.
91 Film tools.
92 Fire extinguishers.
93 Fireproof curtains.
94 Fireproof doors.
95 Fireproofing materials.
96 Fixtures, lighting.
97 Flashers, electric sign.
98 Flood lighting.
99 Floorlights.
100 Floor covering.
101 Floor runners.
102 Flowers, artificial.
103 Footlights.
104 Fountains, decorative.
105 Fountains, drinking.
106 Frames-poster, lobby display.
107 Furnaces.
108 Furniture, theatre.
109 Fuses.

G

110 Gelatine sheets.
111 Generators.
112 Golf courses, miniature.
113 Grilles, brass.
114 Gummed labels.
115 Gypsum products.

H

116 Hand driers.
117 Hardware, stage.
118 Hearing devices.
119 Heating systems.
120 Horns.
121 Horn lifts and towers.

I

122 Ink, pencils for slides.
123 Insurance.
124 Interior decorating service.
125 Interior illuminated signs.

J

126 Janitors' supplies.

L

127 Ladders, safety.
128 Lamps, decorative.
129 Lamp dip coloring.
130 Lamps, general lighting.
131 Lamps, incandescent projection.
132 Lamps, high intensity.
133 Lamps, reflecting arc.
134 Lavatory equipment, furnishings.
135 Ledgers, theatre.
136 Lenses.
137 Letters, changeable.
138 Lights, exit.
139 Lights, spot.
140 Lighting fixtures.
141 Lighting systems, complete.
142 Linoleum.
143 Liquid soap.
144 Liquid soap containers.
145 Lithographers.
146 Lobby display frames.
147 Lobby gazing balls.
148 Lobby furniture and decorations.
149 Lobby merchandising.
150 Lockers.
151 Lubricants.
152 Luminous numbers.
153 Luminous signs, interior, exterior.

M

154 Machines, display cutout.
155 Machines, ticket.
156 Machines, pop corn.
157 Machines, vending.
158 Marble.
159 Marquise.
160 Mats and runners.
161 Mazda projection adapters.
162 Mazda regulators.
163 Metal lath.
164 Metal polish.
165 Miniature golf courses.
166 Motors, electric.
167 Motor generators.
168 Motors, phonograph.
169 Motion picture cable.
170 Musical instruments.
171 Music publishers.
172 Music stands.

N

173 Needles, phonograph.
174 Novelties, advertising.
175 Nursery furnishings and equipment.

O

176 Oil burners.
177 Orchestra pit fittings, furnishings.
178 Organs.
179 Organ novelty slides.
180 Organ lifts.
181 Organ heaters.
182 Ornamental fountains.
183 Ornamental metal work.

P

184 Paint, screen.
185 Paper drinking cups.
186 Paper towels.
187 Perfumers.
188 Phonograph motors.
189 Phonograph needles.
190 Phonograph turntables.
191 Photo-electric cells.
192 Photo frames.
193 Pianos.
194 Plastic fixtures and decorations.
195 Plumbing fixtures.
196 Pop-corn machines.
197 Positive film.
198 Posters.
199 Poster frames.
200 Poster lights.
201 Poster paste.
202 Portable projectors.
203 Pottery decorative.
204 Portable sound equipment.
205 Power generating plants.
206 Printing, theatre.
207 Programs.
208 Program covers.
209 Projection lamps.
210 Projection machines.
211 Projection machine parts.
212 Projection room equipment.
213 Public address systems.

R

214 Radiator covers.
215 Rails, brass.
216 Rails, rope.
217 Rectifiers.
218 Reconstruction service.
219 Records.
220 Record cabinets.
221 Recording, electrical.
222 Redecorating service.
223 Reflectors.
224 Refurnishing service.
225 Regulators, Mazda.
226 Reels.
227 Reel end signals.
228 Reel packing, carrying cases.
229 Resonant orchestra platform.
230 Reseating service.
231 Rewinders, film.
232 Rheostats.
233 Rigging, stage.

S

234 Safes, box office.
235 Safes, film.
236 Safety ladders.
237 Scales.
238 Scenery, stage.
239 Scenic artists' service.
240 Schools.
241 Screen masks and modifiers.
242 Screen paint.
243 Seat covers.
244 Seat indicators, vacant.
245 Signs, directional.
246 Signs, marquise.
247 Screens.
248 Seats, theatre.
249 Signs, parking.
250 Signals, reel end.
251 Sign flashers.
252 Sign lettering service.
253 Slides.
254 Slide ink, pencils.
255 Slide lanterns.
256 Slide making outfits.
257 Slide mats.
258 Shutters, metal fire.
259 Soap containers, liquid.
260 Sound equipment.
261 Sound-proof installations.
262 Speakers, dynamic.
263 Speed indicators.
264 Spotlights.
265 Spring seats, interchangeable.
266 Stage doors-valances, etc.
267 Stage lighting equipment.
268 Stage lighting systems.
269 Stage rigging-blocks, pulleys.
270 Stage scenery.
271 Stair treads.
272 Statuary.
273 Stereopticons.
274 Sweeping compounds.
275 Switchboards.
276 Switches, automatic.

T

277 Tapestries.
278 Tax free music.
279 Telephones, inter-communicating
280 Temperature control apparatus.
281 Terra cotta.
282 Terminals.
283 Theatre accounting systems.
284 Theatre dimmers.
285 Theatre seats.
286 Tickets.
287 Ticket booths.
288 Ticket choppers.
289 Ticket holders.
290 Ticket selling machines.
291 Tile.
292 Tone arms.
293 Tool cases, operators'.
294 Towels, paper.
295 Trailers.
296 Transformers.
297 Transparencies.
298 Turnstiles.
299 Turntables, phonograph.

U

300 Uniforms.
301 Upholstery material.

V

302 Vacuum cleaning equipment.
303 Valances.
304 Vases, stone.
305 Ventilating fans.
306 Ventilating systems.
307 Vending machines.
308 Vitrolite.
309 Volume controls.

W

310 Wall coverings.
311 Watchman's clocks.
312 Water coolers.
313 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[6-6-31]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

.....

.....

.....

Remarks: .....

.....

Name..... Theatre..... City.....

State ..... Seating Capacity .....

Some Properties of Continuous Projectors

(*Continued from page* 68)

correcting a set of over-sized prisms, so that whenever a lens is interposed between the compensating elements and the film, a very liberal tolerance may be allowed as to the dimensions of these elements, and uniformity becomes the principal requirement. As the ordinary sprocket constitutes a variable-speed drive within narrow limits, it automatically takes care of the requirement for the slightly slower speed of the shrunken film.

The principle of the registration in the continuous projector is better appreciated when the prism-wheels and the film are driven by entirely independent means. With the prism-wheels revolving at standard speed (about 48 rpm.) and with the film stationary, the projected image of the film will be seen streaking downward on the screen at a high velocity. If we start the film moving and gradually increase its speed by means of a variable-speed drive, we can slow down the motion of the image until the frames creep downward very slowly. An inspection of the picture will now reveal the fact that the registration is exceedingly close, in fact, it should almost equal that to which the prisms were adjusted and which we have seen may be within 0.01-inch or so, depending upon the care taken in indexing the prisms. When the velocity of the film is further increased so that the picture no longer tends to creep out of frame, as happens when the film photographs are in synchronism with the prisms, the registration of the successive images on the screen will exactly equal that to which the prisms were adjusted or indexed, assuming the film to be perfect and the motions of the film and prism-wheels to be uniform.

* * *

Straight-Line Luminosity Curve

A SCREEN luminosity curve, taken in any of our best motion picture theatres, will show at a glance one of the most serious defects of motion picture projection as it is practiced today. The curve rises rapidly from zero to the mean or average intensity level, then soars upward to a peak where the brightness is twice that of the average intensity; it then falls as rapidly back again to zero. The motion picture engineer who is familiar with the requirements of the human eye need not be told that this curve is far from being an ideal one.

With this condition of screen illumination, the iris of the eye makes a vain, and in some sensitive persons, a fatiguing effort to adjust itself to the alternations of light and darkness. But it is obvious that on account of the inertia of the nerves and muscles that control its action, it cannot do so at the high frequencies employed. At most, the muscular movements are but incipient ones, which, nevertheless, are tiring to some people. The more probable thing to expect is that the iris becomes adjusted to an illumination on the retina that is an average of the different intensities of the intermittent light falling upon it.

In this case the aperture or pupil will be entirely too large for the excessively brilliant peaks of the curve. In other words, nature has not provided us with an efficient protection against brilliant illumination of an intermittent character and a high frequency. It is therefore, an easy matter to exceed the safety limit, which will lie in only a moderate difference between the brightness of the average intensity and that of the peaks, and which should be determined for every theatre.

The excessively bright light-periods, however, are not the only defects which the luminosity curve will show up, for the dark periods are equally faulty and are frequent causes of eye-strain. Besides the fatiguing efforts already mentioned, there is the possibility of effects derived from the photo-electric nature of the retina, and the response of delicate pigment grains to intermittent light.

* * *

Unusually Long Rest or Stationary Period

In motion picture projection it will be found that if we shorten the stationary periods, or the time the film images are held arrested upon the screen, by means of adjustable shutter blades or the like, we will noticeably detract from the quality of the projected image. It will appear to lose something in the half-tones and depth of perspective, or in that quality projectionists call "snappiness." On the other hand, when we make the stationary period longer, we strengthen and improve these same qualities.

This fact has always been well known and one manufacturer of an intermittent movement that gave a ten or fifteen per cent longer stationary period than others, claimed very much for this advantage.

Formation of Composite Images

One of the most singular and interesting properties of the continuous projector is that of filling in the gaps of the photographic record with resultant or composite images, formed by superposing the images or two adjacent film photographs upon the screen. This blending-period takes the place of the usual dark-period in intermittent projection, and thus very conveniently and appositely fills in the blanks in the record.

When two film photographs are held in the double aperture of the continuous projector and their images are superposed upon the screen, it becomes possible to see how a composite image with an intermediate posture or pose of its own is created. Two cases may be demonstrated: one in which the moving parts are light upon a dark background, and the other where they are dark upon a bright background.

In the first instance, the parts of the two images that coincide will have their full value of illumination, but the parts that do not coincide (those parts that were in motion in the object) will be only half illuminated and but faintly noticeable. Where these parts overlap, however, the illumination will be brought up to its full value and a new outline will be formed which will be different from that of either of the two original images. In the second case, the parts that do not coincide will tend to become obliterated by the highlights of the opposite frame falling upon them. But where these parts overlap, the highlights cannot fall upon them and a new outline or posture will be created.

In the above example, if the change from one film photograph to the next were made very slowly, we would expect it to occur in two distinct and spasmodic steps, that is, from the first film posture to the composite posture, and then from the composite posture to that of the second film photograph. But the extraordinary thing is that it is not spasmodic or jerky. It appears as a continuous uniform movement no matter how slowly it is made, provided, of course, that the difference between the two film postures be not too great. Turning movements of the head or body appear particularly even and natural at the slowest possible rates.

We cannot explain this phenomenon excepting upon the principle of irradiation, which makes a narrow fringe or border of light or shadow appear to vary in width with a variation in the illumination. It results, however, in a more complete and natural representation of motion—the primary object of the art of cinematography.

Third Dimension Effect

When we hold two frames of titles in the double aperture and pull them slightly out of the perpendicular so that their images do not quite superimpose or register upon the screen, it becomes possible to demonstrate an important reason for the remarkable plasticity given by the continuous projector. When equally illuminated, the two images will appear to be in the same focal plane, but if the illumination of one of the frames be reduced considerably, the images will appear to be in different planes.

The more strongly illuminated titles will appear to be considerably closer than the dim ones; so, if we straighten up the film again, the dimmer titles will appear to move in behind the bright ones, giving a distinct impression of a third dimension on the screen. When projecting pictures, this effect occurs with every dissolve-period and accounts for much of plasticity in the projected image.

Again, when the double aperture is tilted with respect to the optical axis, the two images will actually lie in different focal planes. It will be seen, therefore, that in moving the film photograph downward from the upper position of the double aperture to the lower one, the image will successively occupy the farther plane, the intervening planes, and then the nearer one.

Simplex The International Projector

TRADE MARK REG'D.

IN JAPAN

AND

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The International Projector

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Simplex Superiority and Supremacy

FROM
ELABORATE CATALOG ISSUED BY
ACME TRADING COMPANY, INC.
No. 9, MINAMI-SUMIYA-MACHI, MINAMI-KU,
OSAKA, JAPAN

TRANSLATION

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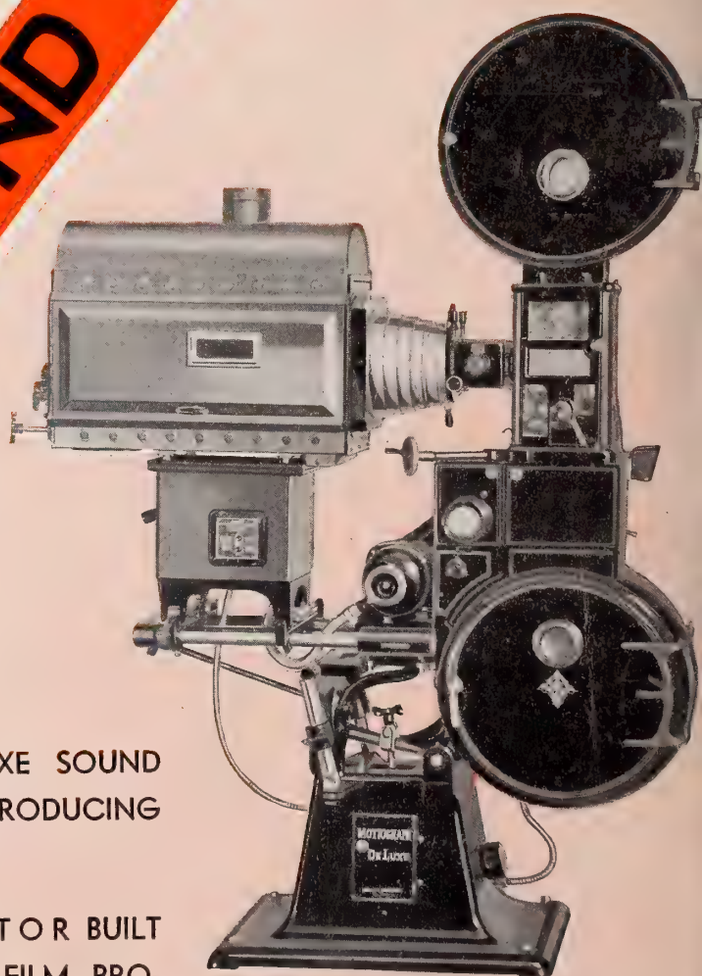

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by William A. Johnston

CONTRASTS IN SCREEN MUSIC
by Joseph O'Sullivan

FRANCE LETS DOWN THE BARS
Text of New Regulations

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A New Service to the Trade

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Victor Varconi · **J. M. Kerrigan**

Directed by

HAMILTON MacFADDEN

FOX

"COPY...BOY!

...and make the first edition!"

Staccato Hum of the City Room at Press Time!....

Nimble Fingers Dancing across Clicking Keyboards!

News of the Show World Flashing to an Eager Public!

NATION'S TOP-RANK REVIEWERS IN STRIKING VOTE OF PRAISE!

Trade and Daily Press Collaborate In Testimonial to RKO Radio Pictures!

Boston Globe (*White Shoulders*)
"Strong, effective, well acted." . .

Boston Traveler (*White Shoulders*)
"Highly diverting...novel plot." . .

Ft. Worth Star Telegram (*Young Donovan's Kid*)
"First-rate entertainment." . . .

Cincinnati Post (*Young Donovan's Kid*)
"Put it down for an hour of joy." .

New York Times (*Transgression*)
"Admirably directed." . . . .

New York Daily News (*Transgression*)
"Most satisfying" . . . . . .

New York Herald Tribune (*Transgression*)
"Well worth seeing" . . . . .

Lowell Courier-Citizen (*Everything's Rosie*)
"Cyclone of laughter." . . . .

New York Daily Mirror (*Transgression*)
"Strong woman's picture." . . .

Detroit Free Press (*Transgression*)
"Brenon scores high." . . . .

Portland Evening News (*White Shoulders*)
"Interesting and original." . . .

Springfield Republican (*White Shoulders*)
"Action never lags." . . . . .

Detroit News (*Young Donovan's Kid*)
"Seeing it is a grand experience." .

Hollywood Filmograph (*The Public Defender*)
"Gripping action that never lags." .

Harrison's Reports (*High Stakes*)
"Excellent... strong human interest."

Film Mercury (*The Public Defender*)
"Splendid Dix starring vehicle." .

Motion Picture Herald (*Full of Notions*)
"Wheeler Woolsey never funnier." .

Daily Screen World (*Full of Notions*)
"Set record for comedy productions."

Boston Traveler (*Transgression*)
"Ladies are going to adore this one."

Detroit Daily Mirror (*White Shoulders*)
"Vivid drama...good audience stuff."

RKO Radio PICTURES

Reg. U. S. Pat. Off.

MOST PRACTICAL SHOW BUY OF THE NEW SEASON . . .

36 TITAN ATTRACTIONS BACKED BY GOLDEN ERA AD CAMPAIGNS SHOT RIGHT AT YOUR TICKET WINDOW

Mr. Sheehan

Here are the

Six Smash Successes

TRANSATLANTIC

MERELY MARY ANN

BAD GIRL

WICKED

SKYLINE

THE BRAT

MAN of few words sends infrequent telegram apprais-ing 6 completed new season

FOX PICTURES

GOES ON RECORD

NIGHT LETTER TO ALL BRANCHES:

July 6, 1931

This is the first definite report that I have made to exchange managers regarding our product since September nineteen twenty nine. I wish to go on record now that our new pictures, six already completed for next season, are the best we have ever produced in FOX FILM CORPORATION history.

TRANSATLANTIC is a stupendous melodrama, with plenty of comedy, aboard gigantic ocean liner with Barnum and Bailey pictorial effects. It is commercial production that will class for spectacle drama and comedy with anything ever produced in talking pictures.

MERELY MARY ANN is JANET GAYNOR and CHARLES FARRELL'S best picture, not barring 7th Heaven.

BAD GIRL will create two new stars, JAMES DUNN and SALLY EILERS. This is the best picture in Frank Borzage's career.

ELISSA LANDI *in*

WICKED gives a better performance than Constance Bennett did in Common Clay, and Wicked is better box office attraction than Common Clay.

SKYLINE is tremendous melodrama with plenty of comedy, photographed atop New York skyscrapers. It compares favorably for box office attraction power with any film we have ever made.

JOHN FORD has made a real commercial knockout *in*

THE BRAT. SALLY O'NEIL gives sensational performance in The Brat. We immediately signed her on five year contract after witnessing her performance. She is ideal and a new SALLY O'NEIL.

The above pictures are completed. The pictures now being made for names, entertainment, comedy and quality, plus box office angles are at the highest mark that this Corporation ever attained in production. Best regards.

WINFIELD SHEEHAN

Pointing with pride to pictures loaded with box office produced at

FOX **Movietone City**

CHEVALIER-LUBITSCH HIT, "THE SMILING LIEUTENANT", IN 3rd S. R. O. MONTH AT $2 CRITERION, N. Y., PICKED FOR 2-A-DAY RUN AT CARTHAY CIRCLE, LOS ANGELES.

With CLAUDETTE COLBERT, CHARLIE RUGGLES, MIRIAM HOPKINS. Music by OSCAR STRAUS. ***What a show!***

Smash opening at long run United Artists Theatre, Chicago, brings record crowds and raving reviews!

PARAMOUNT

JUL 11 1931 ©CIB 121304

MOTION PICTURE HERALD

Vol. 104, No. 2 July 11, 1931

An Opportunity in Shorts

OFTEN the reflection comes that the art of the motion picture seems in its present state most amazingly devoted to the manufacture of fictional entertainment, to the practical exclusion of the realms of fact. It is chiefly in the short topicals that the interesting materials of the non-fiction world of record and expression find an avenue to the screen. And this non-fiction has a sizeable audience which is but casually served.

Some interesting observations are presented in a letter to MOTION PICTURE HERALD from Ina Roberts, of the staff of the Cleveland Public Library, in which she observes: "For years I have tried to get cooperation established, since the short subjects often tie up more directly with books than do features. The drawbacks are: the usual lack of stills and the fact that short subjects are not advertised. The stills are very important to us as they serve to separate the books and jackets in an exhibit from the mass of books that line the walls. The advertising of short subjects is necessary because without it we can hardly post exhibits on these subjects without adding too much direct advertising. If the subjects were advertised we could install exhibits on the same subject and the connection would be obvious.

"I do feel that the right handling of this matter would result in filling the theatres during the supper hour and our people—a small number, it is true—much prefer such subjects to features and these are quite apt to be the type who prefer to go to a show during the supper hour and get home early."

▲ ▲ ▲

Selling the Newsreel

AN interesting and significant bit of enterprise is presented in the manner in which Mr. D. M. Idzal, manager of the Fox theatre in Philadelphia, exploits newsreels. He scans the contents of the reel and sends notes to any important individuals or organizations which he deems likely to be interested in special subjects. The result is considerable constructive publicity and good will in important places.

A recent example is afforded in the attention which he won from the Philadelphia Chamber of Commerce with a Fox Movietone News presentation of a picture and remarks by Merle Thorpe, editor of the Nation's Business. Such endeavor is a service to the motion picture institution, tending to demonstrate to the substantial world of business a none too widely appreciated aspect of the screen's service to the whole social and industrial fabric.

The newsreel is the one product of the screen which, to a highly important portion of the audience, is especially laden with responsibility for establishing and maintaining the status of the motion picture as a medium. Also the newsreel is the chief instrument by which the institution of the screen can hope to build up a public state of mind calculated to give to it some part of the status and prerogatives of the art of publication.

▲ ▲ ▲

Powerful Statistics

NO less than 26,697,398 motor vehicles were owned in the United States January 1, according to a census by Charles F. Baldwin of the automotive division of the Department of Commerce. That provides one car for each 4.9 persons, no matter how awkward you might feel with that kind of a load. This tends to indicate that the American public is still equipped to go places. It is just possible a fair fraction might be induced to go to the motion picture theatre if properly invited. It is suggested that 4.9 admissions should be sold as 5.

▲ ▲ ▲

Importance of Music

ATTENTION may well be given certain reportings and observations by Mr. Joseph O'Sullivan in this issue in his article on the muscial aspects of various foreign productions. He appears to feel that musical opportunity in dramatic narration is being given but casual attention by a preponderance of American producers. Not so long ago we found Mr. Nicholas Schenck expressing a somewhat related thought. It may be observed in passing that in Europe one seems to observe a closer kinship and sympathy of purpose between the arts than in the United States, and it is not so surprising as regrettable that in our country the art specially concerned with the making of sounds should have so small a voice in the making of sound pictures.

▲ ▲ ▲

Debating the "Tragedy"

NOW we are to have a battle of the experts over the question of whether Paramount did or did not make a faithful transcription to the screen of Mr. Theodore Dreiser's "An American Tragedy." Mr. Deiser's committee of literary personages has viewed the picture and reported, adversely. In the coming week Paramount will name a like committee of equally weighty names. Each committee will be as loyal to the points of view of the opposed principals as the divided alienists in the Thaw case, and likely to reach the same net result. Regardless of the special issue between Paramount and the author, the preview reports from Hollywood aver that the picture is excellent as a picture. The issue, then, is one of the art, not the business.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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HONOR PUPILS GUESTS OF HOOVER AT VISUAL EDUCATION TESTS

Clarke Tenders Dinner to Visual Education Pupils

The first nationwide test and demonstration of visual education through sound motion pictures is being held in Washington this week with 96 grammar school graduates participating daily at George Washington university.

A boy and a girl pupil from the various states and the District of Columbia were appointed by the governors at the suggestion of President Hoover, who received the students Wednesday at the White House.

The films were prepared especially for the test by Fox Film Corporation at the request of a group of educators and include four major subjects: science, history, geography and civics.

The students were welcomed by Joseph M. Dixon, acting secretary of the interior, at a dinner given Monday night at the Wardman Park hotel by Harley L. Clarke, president of Fox Film Corporation.

Dixon in his welcoming address impressed upon his youthful auditors the importance of the part they are taking in this epoch-making occasion.

"We are sure," said Dixon, "that visual education can quicken the processes of education, enlarge the culture, and increase the earning power of the boys and girls who leave our public schools."

In addressing the guests, Clarke, whose interest in visual education dates back to 1920, said:

"For the first time those who have the resources and technical ability to produce good pictures are in full cooperation with competent educators who know how to adapt motion pictures to school purposes. Not only does sound film supplement the textbook in direct instruction, but it gives to the pupil the culture and the breadth of knowledge that otherwise might be acquired only by advance study, travel and years of experience.

"The cooperation of President Hoover in helping to bring about this week's demonstration augurs well for this important contribution to one of the most significant developments in the recent history of education. A library of sound films to supplement textbook teaching in American schools is being developed by us, and we are beginning with the production of films in the fields of science, geography, history and civics. If we can do something to give the 18,000,000 boys and girls in grade schools today a broader culture and wider vision of life, we shall have justified the faith and patience and the efforts of the advocates of visual education."

This Week

Educational field opening way to huge non-theatrical growth *Page 9*

Lowering of service charges would jeopardize quality of equipment, ERPI warns *Page 11*

Motion picture common stocks gain $160,000,000 from record low levels of last April, compilation indicates *Page 16*

Fox Film income is $25,458,223 for quarter, with a net profit of $1,124,704 *Page 13*

French government removes all quota restriction on American films; successful termination of long negotiations seen as Hays organization victory *Page 21*

Action awaited in Canadian film combine investigation *Page 14*

Fox plans production in Germany and Australia, Clayton Sheehan reveals in Europe *Page 22*

A Contrast in Musical Treatment in Motion Pictures—By Joseph O'Sullivan *Page 25*

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Can't Translate Lines Literally, Producer Warns

Literal American translations of American productions into Latin tongues are largely responsible for failures of American-made talkers to click with Latin audiences, in the opinion of Maurice A. Chase of Mexico City, president of Empire Productions of Mexico. Chase is now in Los Angeles arranging for the equipment for the new studio which his company has built in Mexico and will devote exclusively to the production of feature and short subject talkers in Spanish.

"Spanish people do not always understand the American way of doing or saying things," said Chase. "The American director cannot take an American script, translated into Spanish, and shoot it as a reproduction of his American picture. It must be translated, both as to dialogue and action, with the customs, the mannerisms and the movements which the Spanish peoples will recognize as natural. They will not stand for people doing and saying things in an unnatural manner any more than will an American audience. Our American artists must do things in a natural, convincing way, and their dialogue must be natural. It has not been so with many of the foreign language productions made in America."

Chase also is of the opinion that American producers have raised too much of a bugaboo in their own minds over the question of dialect.

Chase says his company expects at the outset, at least, to produce about twenty features a year for the Spanish market. This, he declares, is only 4 per cent of the amount of product required. "The Spanish talker market covers 150,000,000 people in twenty different countries," he said. "That is a great market, and one worthy of consideration. In Mexico City our company will develop a staff of Latins, most of whom will be Mexicans, in all probability. I have engaged a number of American technical experts to return with me to train our people in the most up-to-date Hollywood methods of sound picture technique. After that we should be able to go on our own."

Empire Productions, Mr. Chase said, is financed by American and Mexican capital.

EDUCATIONAL FIELD OPENING WAY TO HUGE NON-THEATRICAL GROWTH

Hope of Revived Film Mart Follows Hoover Debt Pact

American producers are already looking toward an enlivened market, in this country but more notably in Europe, as a result of the world war debt moratorium instigated by President Hoover and finally consummated with France's agreement this week. They see in Europe's immediate reaction a favorable sign for the theatre business there, and hence greater possibilities for the producer here.

It is even possible that production schedules may ultimately be reorganized to take advantage of any renewed vigor in the film market both here and abroad. One company, Universal, has already announced its intention to extend its production expenditure, as a direct result of the debt holiday. One million dollars more will be spent than had been originally intended, this sum to be used chiefly, at least according to present plans, in elaborating on the productions scheduled.

The British "Film Review" states that "during the past week there has been a very pleasant boom in European production, coinciding with President Hoover's world heartening statement in regard to war debt payments." It is also pointed out that though better conditions mean greater opportunities for the American producer, they likewise offer him more competition as a result of an increase in European production.

Foreign Films For Columbia

Columbia's initial venture into distribution of foreign pictures, particularly English, in the American market, is set for the new season when Joe Brandt will launch a new department, under Foreign Manager Miss H. Kass, who now is in Europe spotting product.

A deal for several already has been consummated with British International Pictures.

Heywood-Wakefield Asks Stockholders to Cash Shares

Heywood-Wakefield Company, Boston, is inviting holders of first preferred stock to cash in their securities to the extent of $350,000.

Continued liquidation of excessive inventories has resulted in accumulation of cash reserves not required for current operations, the company statement said.

Pettijohn and Milliken Flay Off-Color Titles

Flaunting the dollar sign, particularly in publicity, came in for a severe lashing by Charles C. Pettijohn and Carl E. Milliken at a Hollywood meeting this week of directors and producers.

Both warned against the use of suggestive feature titles and sex stories, telling Coast picture makers that each factor seriously jeopardized a healthy legislative condition. They make censorship difficult to ward off, the producers were told, while laying heavy stress on the dollar sign and Hollywood's "gorgeous homes" pave the way for heavy taxation, Pettijohn and Milliken stated.

Report Wanger to Join RKO Radio

The question now arises, "With what company will Walter Wanger, now out of Paramount, become associated?"

Reports current along Broadway have him considering two propositions, one with RKO Radio and the other with a group of associated directors.

Walter Wanger

Wanger, who now has offices at the American Play Company, refuses to discuss either report, his secretary stating that "Mr. Wanger is not giving interviews these days."

Insiders are of the opinion that the Radio hookup seems the most likely.

Darrow Will Sue Censor For Cuts; Universal Not Involved

Clarence Darrow, featured with Professor H. M. Parshley of Smith College in the educational study of evolution, "The Mystery of Life," plans suit against the censor board of New York state for deletions which the board made in the film.

Universal is distributing the film, but is not in any way involved in the proposed suit, since a clause in Darrow's contract with Universal provides that the company must inform Darrow of any censor deletions, and he has the privilege to undertake legal action if he so desires, without Universal having the right to stop him or being in any way involved in the suit. The film, inspired by the Tennessee "monkey" trial, may be shown in that state.

Big Division of Industry To Use 16-mm Film

Number of Sound and Projector Equipment Makers Pointing Definitely in New Direction

Developments in the non-theatrical field, now current and presaging a decidedly quickened pace in that field perhaps as early as fall, point to the establishment of a potentially great division of the motion picture industry, largely employing 16-mm. film instead of standard commercial stock, and stressing the use of talking pictures in education.

A number of sound and projector equipment manufacturers are now pointing directly toward this field. One of the largest professional projector builders, the International Projector Corporation (Simplex), already has brought out a portable 35-mm. projector with sound-on-film apparatus, and now is contemplating the marketing of 16-mm. equipment in the near future. Another make of projection-sound equipment designed expressly for the non-theatrical field and but recently added to the others on the market, is that of the Phototone Corporation of America, an Indianapolis concern. And now arrived at the testing stage is a Western Electric model for 16-mm. stock. This type, designed exclusively for industrial, church and school use, is expected to be ready for the market by the end of summer.

Realizing Extent of Market

Impetus has been given to the whole field, it is believed, by the growing realization of the extent of the non-theatrical market—especially that part of it represented by educational activities, both general and religious.

It is, in fact, the enormity of the field that so far has prevented anything but estimates of admitted looseness as to the number of units in the market. But there are figures that point the way. One places the potential education market at over 65,000 institutions, some of which doubtless would need more than one set of equipment. Another figure places the number of churches at 400,000. Besides the tens of thousands of industrial organizations, the possibilities of which cannot be estimated because of the great variance in activity, there are also a huge number of lodges and similar organized social groups which form a lesser phase of this vast non-theatrical market.

Two Conditions Necessary

Of these divisions, the schools have come to be regarded as by far the most important. Indeed, opinion is almost in agreement that non-theatrical entertainment offers relatively but few opportunities for the equipment manufacturer and film producer. The main field of development, it is believed, will be in the use of talking pictures for education.

Interest in the extension of visual educa-

(Continued on page 24)

FILM COMMON GAINS 160 MILLIONS FROM RECORD LOW LEVELS OF APRIL

Average Price Increases $2.57 During June

Steady Rise from Bear Market Reflects Better Sentiment Toward Film Stocks

The stock market rise from the record low levels of the April "bear market"—a forward movement which gained increasing momentum during June, resulted in an appreciation of more than $160,000,000 in market value of all motion picture common stocks on the stock and curb exchanges, a compilation by MOTION PICTURE HERALD shows.

The extent to which the amusement stocks responded to improvement in the general list is reflected in the fact that at their lows for the year, which generally were touched in April, and which in most instances represented record lows, these shares had a market value of $442,736,747, while at current levels the market valuation of these stocks is approximately $603,271,888.

Unlike the spasmodic advances in most other sections of the list, the rise in picture stocks from their bear market lows has been marked by steady crystallization of a better sentiment toward amusement securities. This trend was accelerated in June, by which time most of the unfavorable news in the way of dividend reductions and first quarter earnings reports were out of the way and the speculative fraternity was inclined to look ahead to a generally better showing for the industry in the last half of the year.

During June, according to the official monthly statement of the New York Stock Exchange, the average price of amusement stocks rose from $14.80 to $17.37 on July 1.

The table, compilation by MOTION PICTURE HERALD herewith shows picture stock valuation on both the stock and curb exchanges at the lows of the year, and at current levels, with net appreciation for each stock.

FILM SHARES' VALUATION ON STOCK AND CURB EXCHANGES

Approximate

Stock	Market Value at Year's Low	Current Market Value	Increase
Consol. Film	$1,958,667	$4,199,824	$2,241,157
Eastman Kodak	266,801,540	292,371,410	25,569,870
Fox Film A	28,098,297	48,513,200	20,414,903
General Theatres	6,407,900	9,493,185	3,085,285
Loews	51,269,214	75,864,765	24,595,551
Paramount	30,115,403	84,479,571	54,364,168
Pathe	948,581	1,897,162	948,581
Pathe A	729,669	1,945,784	216,115
RKO	26,192,812	37,252,000	11,059,188
Warner Bros.	17,896,052	30,140,720	12,244,668
Columbia Pictures	1,488,602	1,931,160	442,558
Fox Theatres A	2,774,374	4,487,130	1,712,756
Nat. Screen Serv.	1,888,000	2,171,200	283,200
Sentry Safety Con.	148,950	167,569	18,619
Technicolor	1,876,111	3,622,836	1,746,725
Trans-Lux DPS	4,142,575	4,734,372	591,797
Totals	$442,736,747	$603,271,888	$160,535,141

New European Company Plans 10 Multi-Linguals

Consortium Internationale Cinematographique is the name of a new European production unit being formed by S. D. Wilson and H. P. Carver in Berlin, Wilson to be managing director and Carver, formerly general manager of Cosmopolitan Productions, in charge of production.

In conjunction with German Universal Company it is planned to produce, in Berlin, ten pictures in the first half of the coming season, with German, French and English versions.

DuPont Changes Name

DuPont-Pathe Film Manufacturing Corporation has changed its name to DuPont Film Manufacturing Corporation, at the State House, Dover, Del.

Ask Open Studios As Business Aid

Hollywood business men, faced with the tourist competition of Miami, Reno, Havana and other places, and as a result of the successful visits of National Education Association delegates to the studios, have presented to film companies a plan by which the tourist business to Hollywood as the film center may be improved vastly.

Colonel Harry Baine, president of the Hollywood Boulevard Association; Robert J. McCabe, manager of the Roosevelt Hotel and others have asked studios to relax their non-visitor rule in order to attract visitors.

Fred Beetson, Hays representative, arranged visiting hours for the Association people, with great success, and proponents of the idea point out that the plan would be a boon to local business and employment, and also result in motion picture good-will.

Thorpe Resigns B. I. P. Post To Produce Independently

It has been officially confirmed in London that J. A. Thorpe, former general manager of British International Pictures, Ltd., has resigned to take active control of an independent producing company, Associated Metropolitan Productions, Ltd.

Thorpe will remain on the British International board of directors, however. The new company will make at least three pictures a year for British International Pictures.

Garyn Returns From Europe

Pat Garyn, sales chief of National Screen Service, has returned to the home office in New York following a six weeks' visit to company branches at London and on the Continent.

Darst Out As Pathe Midwest Manager

James Darst, Midwestern manager of Pathe News, with headquarters in Chicago, is out.

Up to this time, no replacements have been made in positions which have been dropped in the Chicago territory. The office originally had two sound trucks, one of which recently was transferred to New York. The other is understood to be on the road continuously.

This is offered in some quarters as a possible explanation of the present lack of necessity for maintaining the position of Midwestern manager.

According to Jack Connolly, Darst has resigned, prior to engaging in an enterprise of his own. This was coincident with or in sequel to a visit to Chicago by Connolly.

Eddie Kaw, Pathe News editorial representative on the Pacific Coast, has also resigned.

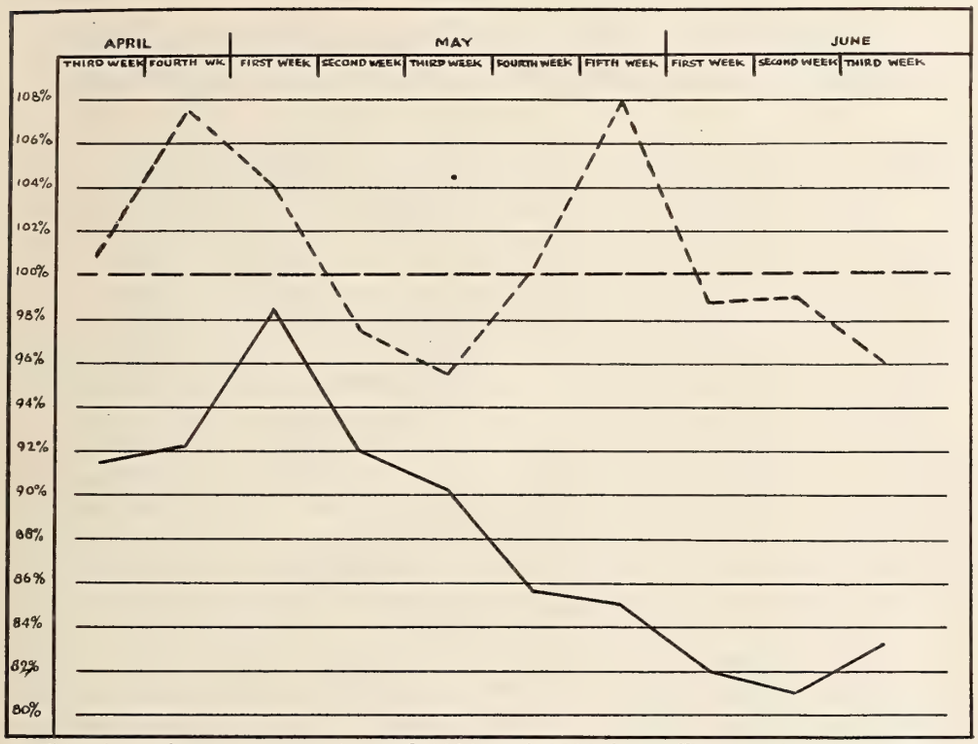
Beverly Jones, formerly assistant editor of Pathe Review and latest to depart from the Pathe News and Review organization under the progressive retrenchments of the last few weeks of the Courtland Smith administration, has been employed by Truman Talley of the Fox news and short subject department.

Jones becomes assistant to Louis DeRochement, who is charged with the production of various topical, adventure and travel short pictures as a division of the newsreel department's activity. Jones was among the first members of the Pathe organization to become specially trained in sound picture production and editing. He has conducted various pictorial expeditions in the United States and abroad.

Schnitzer Arrives From Coast

Joseph I. Schnitzer, Radio Pictures' president, is due to arrive in New York from Hollywood on Friday.

CUTTING SERVICE CHARGE WOULD JEOPARDIZE QUALITY, ERPI WARNS



This chart shows a comparison of 1930 and 1931 box office receipts in sixteen cities, in analysis of Motion Picture Herald's survey of grosses in the theatres. The horizontal line designated 100 per cent represents average receipts in 1930 for the period April to June. The broken line (- - -) represents receipts in 1930, the black line the receipts in 1931 for the same period.

See Indictments In Chicago Quiz

The state's attorney's office in Chicago expects conspiracy indictments to be returned against officials of the projectionists' union some time this month. It was stated further that investigators have "enough evidence to send all officials of the union to the penitentiary."

This declaration came from Assistant State's Attorney Charles Bellows as the July grand jury took over the investigation begun last month. An unnamed Chicago exhibitor is expected to testify this week to the effect that while he paid two projectionists $125 each per week, the exhibitor had realized no income from his theatre.

The state's attorney's office is also continuing the investigation of the murder of Jacob Kaufman, insurgent member of the union, who was killed several days before he was to have testified before the grand jury.

Heyl Replaces Abel As RCA Photophone Sales Manager

E. O. Heyl, vice president in charge of foreign affairs for RCA Photophone, has been appointed vice president and general sales manager by A. E. Reoch, executive vice president. He succeeds Sydney E. Abel, who recently resigned as commercial department head.

T.P.E. Announces '31-'32 Schedule

Talking Picture Epics will offer 12 features and 88 short subjects for the 1931-32 season. The first three features are the Ufa-American films, "The White Devil," "The Last Company" and "The Immortal Vagabond."

The shorts are grouped as "The Great American Cities" series, "Latin American" series, "Far East" series, "Wanderlust," "Intimate Interviews" and various other novelty groups.

The Chester Monkey comedies will be revived and released with the addition of synchronized music and sound effects.

Three other features already announced are "Monsters of the Deep," "Hell Below Zero" and "I Kiss Your Little Hand, Madame," with Marlene Dietrich.

Claim Against Ripley by Lecture Bureau Is Denied

Robert L. ("Believe It or Not") Ripley, who is making a series of shorts for Warner Brothers, is the victor in a suit brought by Famous Speakers, Inc., which asked damages on the charge that Ripley had refused to fulfill a contract for lecture engagements but had taken film, radio and vaudeville engagements with others. The plaintiff stated that its half interest in these totaled between $50,000 and $100,000.

Replies to Complaints by National Circuits

Major Theatres' Executives Reported To Feel That Much of Compulsory Costs Is Unnecessary

Further price reductions in charges for servicing sound equipment of Electrical Research Products are impossible for theatre owners, circuit or independent, at least within the immediate future, unless, in the opinion of Erpi, the industry would jeopardize present quality standards of sound and take upon its own shoulders all responsibilities for eventualities.

This, it is learned through authentic sources close to the inside circle of the company's policy-makers, is Erpi's reply to the reported widespread dissatisfaction which is supposed to exist on a threatening scale among theatre circuits of national distributors, with regards present charges for servicing Western's talker equipment.

Executives both at Western Electric and Electrical Research point out that "every bit of efficiency has been squeezed out of the economic servicing phase of sound. Charges have been lowered as this reduced overhead and increased efficiency took place. but further cuts most certainly would necessitate an immediate weakening of quality standards."

"There is no alternative other than a downward slide in quality, if charges for servicing equipment are further slashed," Erpi chiefs stated, "and if the motion picture leaders are of the opinion that this quality will stand being lowered, then the consequences of lost theatre patronage and the future fate of sound must rest in their hands."

The major circuit executives are said to be of the opinion that much of the compulsory service charges now being paid to Erpi is unnecessary, particularly in view of the existence of a maintenance department in practically each circuit organization.

The matter of reduction in charges, according to the report, is said already to have left the hands of circuit engineers and maintenance men and now is reported to be in the hands of front rank company executives, who are said to be considering concerted action, possibly working through the Hays organization.

Cline Named Producer of Paramount Shorts

Edward Cline has been appointed producer of one- and two-reel comedies to be made at the Paramount Eastern studio in New York.

The post was offered Cline at the conclusion of his direction of Charles Ruggles in "Girl Habit." He joined the Paramount staff in March. It is expected Cline will devote most of his time to the production of the 22 slapstick two-reel comedies on the 1931-32 schedule.

The Industry Facing Its *Armageddon*

by WILLIAM A. JOHNSTON

IT looks now as if the picture industry would face its Armageddon this fall. A battle will be fought to yank up theatre receipts and to lower production costs—a real battle, so real that upon its result one way or another hangs the future of the much vaunted American industry of motion pictures.

This is no alarmist opinion; least of all is it intended as such. The writer, in the past 18 years, has seen many a scare and at times a crisis, out of which the profitable business tramped triumphantly on with only a memory of some huge, fearsome shadows on the wall.

But we are not facing shadows this year of 1931. We are facing large economic facts.

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True to its traditions, this entertainment business has been the last to feel the severe business depression. Other industries have had, for over a year, to fight high and low and desperately to put their houses in order. That is just what the picture business must do. And without any thought that some miracle like talking pictures is going to leap out of the sky to save the day for inefficiency.

The reader can clearly visualize the situation by making his own graph.

Take, as a baseline, the span of the last six years—from 1925 to 1931.

Then start—at 1925—two lines; one representing theatre receipts and the other production costs. Start the first, say, an inch above the other, simply to indicate that production costs were low and theatre receipts high as compared with today.

1925 was not a happy year. There was the radio scare for one thing; for another there were the big consolidation of theatres and ensuing circuit buying which was forcing the distributors into their corners. But there were pictures, be it known—such as "Thief of Bagdad," "Lost World," "Sea Hawk," "Ten Commandments," "White Sister," "Iron Horse," "Beau Brummel," "Girl Shy," "Phantom of the Opera," and many another close to 90 per cent in box-office rating. Theatres—the big ones—and the big circuits were making money.

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At any rate, from 1925 on, theatre receipts began creeping down and production costs went upward until in 1928 they came altogether too close to each other. The film diet was beginning to pall, so all the exhibitors reported. But the studios were turning it out more expensively than ever.

Just as the two lines seemed destined to cross—to the exclusion of profit in a prosperous industry—a cataclysm happened, the advent of sound, and sent the lines soaring away upward, the more so because the innovation came at a time of high wages and loose spending.

Production costs, of course, went up sharply, but theatre receipts made studio expense a negligible item. Throughout 1929, theatres made a harvest. The big circuit owners who had sold out were frantic and maneuvering to get back into the business again. Here, in California, small-town theatres were making as much as a thousand dollars a week.

This continued into 1930 and then the two lines resumed their normal directions; theatre receipts downward, production costs upward.

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Have the lines now crossed?

This highly important question may well be argued. And that the summer slump is here, with a record-breaking number of closed houses, is a heavy factor.

But the plain facts to consider are these: If the lines have crossed we are for the first time in picture history in a definite loss area; and if they have not crossed as yet they are certainly pointed to cross unless something quite radical happens.

An executive, whose judgment should rank highest, stated this spring that unless theatre receipts bounded upward with a vim in the fall—and kept up—the industry would face its great crisis.

That seems logical. This is no time for gloom. But, also, it is no time for thin optimism, for blind hopefulness that things will somehow right themselves and that the Great God of Picture Prosperity will continue to beam his rosy blessings and condone glaring inefficiency, opportunism and heartless extravagance.

Hollywood is facing today a mighty responsibility. The studios are owned by the New York companies and the New York companies are owned by nation-wide stockholders. A family can wreck its own house if it will, but not the other fellow's. Men have no business at the head of studio affairs today unless they can prove their ability without politics and without luck. The business of production is calling for manpower as never before. If it doesn't get manpower, production will fail; and the test is right here, *now*.

Marketing New Sound System

The Radio Installation Company, Los Angeles, has introduced a new studio sound system, called the "Rico." According to engineers of the company, the equipment is an effort to meet the needs of independent and foreign production companies which cannot afford the higher priced sound equipments.

The "Rico" system employs the double system of recording. The new method of noiseless recording has been incorporated in the apparatus, which has been specially designed for use in all climates, with precautions having been taken, it is said, to guard against moisture.

Operation of Tiffany Unit To Bill Saal

William ("Bill") Saal's friends in the industry honored the former Publix film buyer at a testimonial dinner Wednesday night at the New York Astor. L. A. Young, Tiffany backer, is understood to have brought Saal from Publix to handle all phases of Tiffany operation, switching Grant L. Cook to the executive business and financing end of that company's activities.

Practically every major company was represented at the gathering of 200 which turned out to pay homage to Saal, and at the dais were: Lou B. Metzger, who represented Columbia; Ned Depinet, RKO Pathe; Felix F. Feist, M-G-M; Al Lichtman, United Artists; Phil Reisman, Universal, and Charles Rosenzweig, RKO. Saal's former associates at Paramount and Publix were, of course, present in force. At the speaker's table alone were Robert J. O'Donnell, Austin C. Keough, David J. Chatkin, Sam Dembow, Jr., representing Sam Katz, as well as himself; George Schaefer, representing Sidney R. Kent; A. M. Botsford, Leon D. Netter, Milton H. Feld, Boris Morros and Arthur Mayer. E. W. Hammons, now associated with L. A. Young in the consolidated Educational-Tiffany-World-Wide-Sono Art interests, was another, as was Grant L. Cook.

Toastmaster A. M. Botsford, Publix publicity advertising chief, read telegrams to Saal from Adolph Zukor, L. J. Ludwig, Minneapolis; Maurice F. Barr, New Orleans; Nat Wolf, Minneapolis; Harry David, Salt Lake City; Vincent R. McFaul, Buffalo; Sam Katz, Publix chief; Ralph A. Kohn, Paramount treasurer; Sam E. Morris, Warners' general manager; Harry M. Warner, Harold B. Franklin, James R. Grainger, Fox general sales manager; Mike Shea, Buffalo; Max Balaban, Chicago; E. V. Richards, New Orleans; Eddie Grainger, Fox; Jay Rubens, Chicago; Levere Montgomery, New Orleans; Mack Mansfield, Chicago; Max Friedman, Des Moines; Harry L. Nace, Phoenix; William K. Jenkins, New Orleans.

Among those present were:

Ed Ruben, Sam Dembow, Jr., Arthur Mayer, Harry Katz, Milton Feld, D. J. Chatkin, Bob O'Donnell, Leon Netter, Gaston Rureau, Jr., Paul Raibourn, M. F. Gowthorpe, T. X. Jones, Jack Hirch, Harry Hollander, John Bannan, A. M. Bottsford, Lem Stewart, Jack Meredith, Maurice Kann, James R. Cron, James P. Cunningham, Herb Fecke, L. L. Edwards, A. C. Keough, J. A. Walsh, W. H. Higgins, Marty Mullen, Scott Lett.

Phil Seletsky, Louis Notarius, J. J. Deitch, Leo Miller, Tracy Barham, Dave Samelson, W. Borack, Alex Halperin, Sol Bragin, Harold Greenberg, Joel Golden, Harold Goldblatt, Sol Edwards, Warren Duff, Harry Roberg, Ralph Kohn, G. B. J. Frawley, George Schaefer, Miles Gibbons, P. McDermott, J. Zimanich, J. E. Fitzgerald, Herman Robbins, M. Van Praag. I. Schwartz, Phil Meyer, Abe Schneider, Lou Metzger, Louis Weinberg, Rube Jackter, Hal Hodes, L. A. Young, Grant Cook, Carl Goe, Earle Hammons, Stanley Hatch, Burt Kelly, Harvey Day, Budd Rogers, Nel Depinet, Eddie McAvoy, Harry Scott, Charles Rosenzweig, Jerry Safron, Louis Cohn, Ted Schlanger Harry Lorch, Sig Wittman, Fred McConnell, Felix Feist, Tom Connors, Eddie Saunders, Bill Rodgers, Al Lichtman, Harry Gold, Charles Klang, Irving Wormser, Nathan J. Cohen, Arthur Gottlieb, Wm. O'Donnell, Paul Swift, Gradwell Sears.

Ed Hinchy, W. C. Patterson, Sam Shane, Pat Garyn, Tom Waller, Willard Patterson, M. Solomson, George Walsh.

Roxy Plans European Trip To Examine Architecture

It is understood that Samuel L. (Roxy) Rothafel and Andrew Reinhard of the architectural firm of Reinhard and Hofmeister, plan a visit to Europe this summer to study architectural ideas for possible Radio City adaptation.

FOX FILM INCOME $25,458,223 IN QUARTER; NET PROFIT $1,124,704

FOX INCOME ACCOUNTS FOR QUARTER COMPARED

	1931	1930
INCOME:		
Gross income from sales and rentals of film and literature and theatre receipts	$24,099,795.59	$26,069,336.84
Income from rental of stores and offices	547,727.20	514,746.32
Dividends from investments—Loew's, Inc.	495,675.00	.....
Other income	315,025.37	211,661.03
Total income from all sources	$25,458,223.16	$26,975,744.19
EXPENSES:		
Operating expenses of theatres and exchanges, head office and administration expenses, etc.	$14,250,986.79	$13,346,064.76
Amortization of production costs, including participations	7,204,478.08	7,537,053.04
Depreciation	1,009,160.75	867,482.26
Interest	500,540.54	288,466.37
Minority interests' share in theatre subsidiaries' profit	140,068.79	400,460.25
Total	$23,105,234.95	$22,439,526.68
Income available for interest requirements of parent company and Federal income taxes	$2,352,988.21	$4,356,217.51
Interest requirements on one-year six per cent. gold notes:		
Interest	$825,500.00	.....
Amortization of discount and expenses	402,783.77	.....
	$1,228,283.77	.....
NET PROFIT FOR QUARTER (13 WEEKS) BEFORE FEDERAL INCOME TAXES	$1,124,704.44	$4,356,217.51

Expenses Show Increase Over Half Million

Rise Over Same Period in 1930 Accounted For by Acquisition of 70 Theatres

Total income from all sources of $25,458,223 for 13 weeks is shown by Fox Film Corporation and wholly owned subsidiary, controlled and affiliated companies, in the comparative consolidated statement of income and expenses for the quarter ended March 28, 1931. This compares with $26,975,744 for the corresponding period of last year. Total expenses were $23,105,235, compared with $22,439,527.

Income available for interest requirements of the parent company and federal income taxes were $2,352,988, against $4,356,218. Interest requirements on the one-year 6 per cent gold notes of Fox Film Corporation, and amortization of discount and expenses totaled in the 1931 quarter $1,228,284. Net profit for the quarter, before federal income taxes, was $1,124,704, as against $4,356,218 in the same period of 1930.

The form used for the 13 weeks ended March 28, 1931, and March 29, 1930, is the same as used in the annual report for 1930, and the figures are comparable. The increase in operating expenses of theatres and exchanges, etc., is occasioned by the fact that the 1931 quarter has the acquisition of 70 theatres, expenses and receipts of which are in the 1931 quarter which were not in the 1930 quarter. It is also to be noted that $2,228,284 for interest and amortization of discount and expenses appeared only in the 1931 quarter.

General Theatres' Quarterly Return Totals $3,157,750

Consolidated and condensed statement of profit and loss of General Theatres Equipment, Inc., for the three months period ended March 31, 1931, shows net sales and other revenue of $3,157,750. After cost of sales, general and administrative expenses, depreciation, etc., totaling $2,908,367, there was net income of subsidiary companies of $249,382. Income from dividends on Fox Film Corporation class A and B stocks amounted to $1,372,601.

Total income of General Theatres Equipment, Inc., exclusive of its equity in the undistributed earnings of non-consolidated controlled companies, was $1,621,983. After interest charges and amortization of debt discount and expense, amounting to $723,273, there remained net income of $898,710 applicable to preferred and common stocks of General Theatres Equipment Inc., exclusive of its equity in the undistributed earnings of non-consolidated controlled companies.

No comparison with the March 31, 1930, results is made due to acquisitions made in 1930.

Fourth of Scenes Concern Foreign Life, Says Wunder

Twenty-five per cent of the scenes shown in American motion pictures in a year concern foreign life and environment, with a consequent stimulus to world trade, world peace and world travel, and a cure for provincialism, the members of the Junior Chamber of Commerce at Glendale, Cal., and Pasadena Rotary Club were told in addresses by Dr. Clinton Wunder, executive vice-president of the Academy of Motion Picture Arts and Sciences.

International interest in American commodities is affected directly by the screen, and the same is true of foreign goods, Dr. Wunder said, pointing specifically to the enhanced trade relations between the Americas. "Talking pictures are daily talking business throughout the world," he declared.

"Business men of today, wise business men, employ motion pictures as a part of their sales campaign," he said; "furthermore, the increase in production of comedies in the past year is a worthy service to the business man as a tonic."

Bellmak-Pollak Will Release 24

Jack Bellman and Adolph Pollak, now associated in Hollywood Pictures Corporation, have formed a new producing and distributing organization, Peerless Productions, Inc., with offices at 630 9th Ave., in New York. Twenty-four features, two of which are now in work, will be released during 1931-32. The first release is scheduled for September 15th.

The Peerless plan, which is said to have been in development for months, provides for simultaneous state right release throughout the country. By September 1, Bellman and Pollak state that arrangements will have been completed for distribution of product in every territory through Peerless-owned or affiliated exchanges.

Product will be nationally advertised in a comprehensive campaign that will be started shortly.

Jack Bellman is vice president of the new company and Adolph Pollak is general manager.

CANADIAN COMBINE ACTION IS AWAITED

Charge That 95 Per Cent of Distribution in Dominion Is Under Monopoly is Before Labor Minister

The industry in the United States as well as in Canada is awaiting the next move of G. D. Robertson, minister of labor for Canada, following the report of Commissioner Peter White charging that a combine, dominated from the United States, controls 95 per cent of the distribution of motion pictures in the Dominion. At the same time, no statement was forthcoming from the offices of the Motion Picture Producers and Distributors of America, Inc.

The report of the commissioner, made after a six-months inquiry, also holds that the combine occupies either a dominant or an exclusive position in control of theatres in practically all towns of more than 10,000 population.

The apparent spokesman for the Canadian trade are Arthur Cohen, managing director of Famous Players, and Col. John A. Cooper, president of the distributors' association.

Cooper declared he had no apologies to make regarding his own record in connection with British films. "I am quite ready to defend that when the time arrives," he said.

H. A. Kauffman, manager of Consolidated Theatres, Ltd., Montreal, independent chain of five houses, declared:

"They did not get to the bottom of things at all. They only investigated conditions in Ontario and British Columbia, and did not call witnesses from Montreal or other Quebec cities. They have not heard the half of it, as the situation in Montreal is even worse. The combine controls everything here."

Provincial authorities of Ontario, Quebec, New Brunswick and British Columbia state they are studying the White report, but no decision regarding possible action has been reached.

Dewey Bloom, recently appointed manager of the British film division of Regal Films, Ltd., in which N. L. Nathanson has a large interest, stated the stage was all set in Canada now for a British drive and announced 15 British pictures for scheduled release.

The 23 companies and one association named in the 234-page report are:

Famous Players Canadian Corporation; B & F Theatres, Ltd.; Radio-Keith-Orpheum of Canada, Ltd., and eight other companies affiliated with Famous Players Canadian; Motion Picture Distributors and Exhibitors of Canada; Canadian Educational Films, Ltd.; Canadian Universal Film Company; Famous Lasky Film Service; Fox Film Corporation; RKO Distributing Corporation of Canada; Columbia Pictures of Canada; Regal Films, Ltd. (distributors for M-G-M and RKO Pathe); United Artists Corporation; Vitagraph, Ltd.; Tiffany Productions of Canada; First National Pictures; Warner Brothers' Pictures and Vitagraph, Inc.

Holman, Botsford Are Assigned to Story Committee

In order that the production department may have a closer contact with distribution and with the theatre in the purchase of suitable screen material, Russell Holman, advertising manager of Paramount, and A. M. Botsford, advertising manager of Publix, have been assigned to the home office "cabinet" of five which passes judgment upon stories for future production.

Russell Holman

A. M. Botsford

The two men will retain their advertising posts.

When the assignment first became known, a false report spread that it was a "polite out" for the two men who have been with Paramount for several years.

However, as one executive said, "Paramount is merely taking advantage of the judgment of these two men."

Declare German Business Crisis

There exists an acute crisis in the German film industry, it was stated at a Berlin meeting recently of Tobis and other German film companies.

Charges were made that Tobis had maintained apparatus and royalty costs to the harm of the German industry, though the charges were denied by Tobis delegates present.

It was declared that there was danger of 700 theatres closing, with a slump of something like 75 per cent in film renting tax anticipated in the coming season. The list of film company bankruptcies was described as alarming.

Tala Birell on Coast

Tala Birell, Universal discovery from the Vienna stage, is in Universal City following her arrival in New York on the Bremen, with her sister Gabriella.

Charges Made After Inquiry

1 That protection is detrimental to the public.

2 That the activities of the Motion Picture Distributors and Exhibitors Association are against public interest.

3 That Famous Players has a monopoly on many important locations.

4 That Famous Players and affiliated companies have control of vaudeville in Canada.

5 That Paramount Publix owns 93.786 per cent of the issued shares of Famous Players.

6 That detrimental activities by Famous Players include acquisition of theatres, threat of building new houses, securing and holding of theatre sites, improper use of buying power and causing the withholding of suitable pictures for exhibition.

7 That Sam Bloom has made threats to independent exhibitors in Toronto.

8 That the Motion Picture Distributors and Exhibitors Association has employed subterfuge in professing to have enrolled in its ranks exhibitor members and that such members are merely employes of Famous Players.

9 That the association is completely controlled by the Hays organization of New York.

10 That block and blind booking are decidedly detrimental to the public.

11 That the compulsory arbitration clause in film contracts has contributed very materially to the influence and strength of Famous Players and actually to public detriment.

12 That protection granted to Famous Players is far beyond what could be possibly justified and has injured independent exhibitors.

13 That, by this protection, Canada is made to contribute a share to the extravagant salaries paid to picture stars.

14 That, under its present management, Famous Players does not appear to be conducted with quite the ruthless disregard of the rights of others and of the public interest; but that the present management is still under the direction of American interests who control the company.

15 That the industry had its origin in an art, but that in the hands of persons who at present control it, the industry has become purely commercial.

16 That the Cooper organization (the M.P.D.E.A.) has engaged in a program of propaganda with social organizations with the idea of creating a false idea of the objects and aims of this combination of producers and distributors with Famous Players.

17 That, with regard to British films, much could be done in placing before the theatregoing public British manners, British language and British ideals.

18 That the parties to the combine undertook to force awards of arbitrators by harsh and unreasonable terms, leaving the exhibitors at the mercy of exchanges.

19 That, in regard to credit rules, these distributors, the M.P.D.E.A. and Famous Players, constitute a combine within the meaning of the Combines Act and a detriment to the public.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THAT personal trust fund of the brothers Warner which recently was placed at the disposal of the company when it felt the depression reaction, is understood to have reached $30,000,000. . . .

The fund had its inception a few years ago when the Warners, who were in on the ground floor of sound, were riding high, and realizing that fate is tricky they agreed to set aside several thousands each week in a fund which would protect them, personally, against the days when—and if—they found themselves out of the picture business. . . .

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Bill Kerrigan, chief of RKO's Albee at Brooklyn, N. Y., is out of a job. . . . Unlike nearly all chain managers, Bill has been getting $10,000 yearly, and then the home office agreed that Bill could continue . . . at $3,000. . . . Aggressive, friendly and thoroughly a showman of unusual merit, his leaving is understood to have launched a flood of protests from Brooklyn merchants to RKO executives. . . .

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Darkened studios, closed for regular summer layoffs and personnel slashes have placed the independent producer in Hollywood in a most advantageous position to bargain with talent and studio help. . . .

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E. V. Richards' name is being mentioned for the post of a major and national circuit presidency. . . . Which circuit is understood to be in sore need of a powerful force to pull it back into the black. . . .

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Fox booked Paramount's "Forbidden Adventure" into houses of its circuit, but later discovered that the picture, which features little Mitzi Green, had been misnamed. . . . And so called attention of Fox managers "to the misleading title, which far from being a racy, sexy picture with a naughty twist, has great appeal to the kiddies. . . . And managers should be governed accordingly. . . ."

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Movie motherhood is said to be a real acting feat. . . . Stars managing the deep emotion easily, but they find safety pins hard to fasten with "nonchalance." . . .

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What has happened—if anything—to that supposed bitter battle of minority Pathe Exchange stockholders to regain control of Pathe assets from RKO Pathe? . . .

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From the London Film Review comes this: . . . "Every now and then we receive publicity matter about films, designed to impress the stuff with the colossal stamp. . . . Not long ago we received from an American office a long list of figures giving the number of actors in the film, the number of animals used, size of the crowds, etc. . . . But when the picture was trade shown we took the trouble to check up these figures and found that in every case the figures given were, to put it mildly, at least ten times those representing the actual numbers. . . . And in one or two cases they were a hundred times greater."

"Barnum is dead!" . . . But his memory lingers on. . . .

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One will always remember Harry L. Reichenbach for many reasons, but among the mountainous humorous angles—and relayed via Winchell—is Harry's line that "A press agent is nothing but a bill-poster with a full dress suit. . . . And a movie press agent is only an accent-remover." . . .

"CAMERAD," out Hollywood way, is author of the one about the studio management at a rental lot which had its hands plenty full with independents, chiefly promoters and "chiselers," who sat around, waiting hopefully for stray bankrolls with which to produce quickies. . . . They talk in millions and pay off in promises and some of them even sleep in their millions because landladies will insist upon impounding suitcases with the one clean shirt. . . .

The blackout came, however, when the studio management rebelled after the quickies started plugging in electric cooking utensils on studio light outlets. . . . Now, signs in conspicuous corners about the lot blazen forth with the depressing news: "Absolutely no light housekeeping permitted."

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The height of something or other in exploitation stunts was pulled the other day when J. D. L'Esperance, managing Fox's California at San Diego, brought upon the theatre's stage a whole flock of cows . . . which were the unperturbed subjects of a milking contest in which patrons participated. . . .

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Did you know that Hy (RKO ad chief) Daab started his career in the choir of a church in the wilds of New Jersey? . . . A long time ago. . . .

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Changes continue in Columbia's home office advertising-publicity department . . . and the end is not in sight. . . .

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Bruce Gallup resigns as United Artists' home office advertising-publicity department, and immediately the rumor mongers rush into print with: . . . "wholesale layoff starts at United!" . . . (Sam Goldwyn's habit of putting his "finger in the pie" with a producer's idea of how ad copy should be written riled Bruce and he quit.) . . .

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A young chap—whom we know to be efficient and a plugger—was called into the chief's office the other day to hear: "Sorry, my boy, but you're through; we do not like your work!" . . . Which is particularly strange because results of the job have not changed one iota since he was hired. . . . And that was 17 months ago. . . .

Well, it does take a long time for some to learn. . . .

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E. W. (Educational) Hammons and Western Electric-Erpi strongly denied that Erpi, or Western, are the powers behind the throne in Educational's financing program . . . and two hours later we watched Hammons on-the-run rushing up Broadway from his offices at Times Square to Erpi headquarters near Columbus Circle, in New York. . . .

And we do not mean to infer anything! . . .

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Vivian Moses is now with D. W. Griffith helping the old master to shape up the next D. W. picture venture. . . .

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An executive of a New York motion picture company failed miserably in a five-day attempt to locate, by telephone, Harry Stoakes, who is a department head at New York headquarters of Erpi. . . . He finally gave it up as a bad job, after having been told that "we have been unable to ascertain whether or not Mr. Stoakes is with our organization! ! !" . . . (Must be a vice-president.) . . .

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Trans-Lux has been trying to get a certain distributor to eliminate its company name and trade mark when the Trans-Lux turnstile theatres play its short subjects. . . .

TO those who still do not realize the important part which the small exhibitor plays in the scheme of motion picture business, let a word be sufficient: . . . Two average small theatres. . . . Each having 600 seats and operating in an average situation, paid out $35,000 in gross film rentals in one 12-month season—1930-31. . . .

That's $35,000,000 in one year for only 1,000 600-seaters. . . . Or $350,000,000 in rentals over a five-year period. . . .

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Four important advertising-publicity posts at the New York home offices of major companies are being mentioned in connection with a widespread shakeup and resignation movement. . . .

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Twenty years ago this week: . . . The slogan of Rex Motion Picture Company was "Silence Is Golden." . . . John W. Considine was in partnership as Sullivan & Considine in a Los Angeles vaudeville circuit. . . . Vitagraph got itself into a pretty mess when it released "The End of the World," in which a prospective mother was shown in almost immediate confinement. . . . Southern California exhibitors agreed that no five-cent house should show vaudeville with pictures. . . . English industry, then as now, was awaiting a big boom in British picture circles. . . . News item: "Chris Vogt will erect a new theatre to cost $500." . . .

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Remembering the chaos brought about in production by the entrance of sound, wise players and directors should begin now studying requirements of television—just in case. . . . Television, incidentally, has many perplexing novelties. . . .

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Amos 'n' Andy, NBC stars, and Morton Downey, of Columbia ether waves, are in the midst of a bitter struggle for supremacy of the seven p. m. period on the air. . . . And those in the know will tell you that Mort is commencing to gain several paces on the "colored" competition. . . . NBC and Radio Pictures are co-related companies, while Paramount owns Columbia. . . .

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Headline on a producer's yarn to the press: . . . "Monogram Signs Clara Kimball Young!" . . . Echoing shades of a decade ago! . . .

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Local boy makes good!

Josef Cherniavsky, former orchestra leader at Saenger's, New Orleans, and a recent Hollywood arrival, wrote the folks back home describing Hollywood as being far from the fast-moving, wild and joyful town he left. "Movie production is slow," said Josef, "and depression is plentiful in these parts. Producers are wary and are in a quandary." . . .

But Josef remains in Hollywood. . . .

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The editor and assistant editor of a major company's newsreel would like, oh so much, to join another company . . . anyone!

▼ ▼ ▼

Ed Sullivan, New York columnist, discovered—wherever one studies family trees—that Lou (Columbia sales manager) Metzger started in the picture business on a grand scale. . . . Piloting a hot dog stand in Hollywood, and of all places, right next to the Universal lot! . . .

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The statistically-minded might care to know that. . . . In an average month, National Broadcasting hears between 400 and 600 artists at auditions, and of this total found only 11 capable of a chance on the ether waves. . . . Only 1 to 3 per cent ever get on the air. . . .

This advertisement is the third of a series on success in the picture industry.

a victor over adversity

MR. CARL LAEMMLE *an intrepid pioneer of the industry has been through all the periods of ordeal in the industry, and some of his own, from the beginning. And he is still smiling. When he was beset by the powerful Patents Company, he grinned and fought—and advertised. When he fought with his partners, he laughed and fought —and advertised. When business was good he crowed about that, and when it got dull he got excited. If he had known when he was licked he would have been out of business in* 1908, *in* 1912, *and again in* 1916. *He didn't know it and it wasn't so. He has always believed in two enduring facts, the motion picture and Carl Laemmle. He keeps selling.*

she is just a working girl

The very dignified advertising agency, N. W. Ayer & Son, Inc., in the dignified city of Philadelphia took a page of the dignified New York Times the other day to remark and admit to the world of American business that "advertising is a working girl." It is a pleasure to have this question settled. There are slightly divergent ideas. Howard Dietz holds to the notion that advertising is a lion. Hy Daab thinks of advertising as a robust and slightly naked young giant, a Titan. Bob Cochrane thinks that it is a sort of radio activity that comes "straight from the shoulder" of Carl Laemmle. Charles McCarthy for years has made it the fire and smoke from a Paramountain shooting at a ring of stars. Pathe spent twenty-five years proving it was a rooster.

And, on this subject, C. F. Kettering, vice-president of General Motors Corporation, writes in Printer's Ink: "Advertising is to me a story about a product. I believe that business will come back when we get some products that people want to buy. . . . I also know that there is a horrible thing in this world called monotony that has more to do with business than anything else. . . . *If you want to kill any idea in the world today, get a committee working on it.*"

Mr. Kettering's remarks charmingly apply to some aspects of the motion picture selling situation today. It is pretty clear that our motion picture industry appears these days to be influenced by the genius of a *committee on hard times.*

This working girl, "Advertising," has often proved the best leading lady in the business. She keeps kissable, and she can do a bit for the industry today, if the gloom committee will let her.

COLVIN BROWN
General Manager
Quigley Publications

MOTION PICTURE DAILY
MOTION PICTURE HERALD
THE HOLLYWOOD HERALD

MARKET QUOTATIONS OF FILM STOCKS

(Week Ended Thursday, July 9)

Stock Exchange

1931 High	1931 Low	Stock & Div.	Sales (in 100s)	High	Low	Thurs. Close	Net Change
...	...	Amer. Seating	...	...	...	...	.....
15	3¾	Cons. Film	7	8	7⅛	8	+ ½
18⅞	10½	Cons. Film pf. (2)	6	14½	14⅛	14¼	+ ¼
185¾	118	Eastman Kodak (8a)	170	153¾	141½	144½	— 4½
38⅜	11⅝	Fox Film A (2.50)	478	21¾	17	17⅜	— 2½
15½	3⅜	Gen. Thea. Eq.	399	4¾	4	4	— ½
63½	36⅛	Loew's, Inc. (3b)	438	47¾	42¾	44½	— 1¼
98	83	Loew's pf. (6.50)	3	90	87	87	— ¾
27	22	M-G-M pf.	1	24¾	24¾	24¾	+ ¾
50¼	19⅝	Para.-Pub. (2.50)	550	28⅛	24¾	25¼	— 1½
2⅞	1	Pathe	179	2⅛	1½	1⅞	+ ¼
8⅜	3	Pathe A	387	8⅜	6⅜	7⅞	+ 1¾
24½	11¼	Radio-Keith-Or. A	763	16¾	14¼	14⅝	— 1¼
42	12¼	Univ. Pic. 1st pf. X (8)	1	33	33	33	+ 3
20⅜	4¾	Warner Bros.	537	8⅝	7¼	7⅜	— ⅝
40½	10¾	Warner Bros. pf. (3.85)	3	19¾	17⅛	17⅛	— 2

X—10 share lots.
a—Including extras.
b—Plus extras.

Curb Exchange

...	...	Columbia Pic. (.75)	...	...	...	...	.....
22	9¼	Columbia Pic. vtc. (.75)	5	12½	10¾	10¾	— 1¾
6⅜	2⅛	Fox Theatres A	41	3⅛	2⅞	3	— ⅜
31¼	5⅛	Gen. Thea. Eq. cv. pf. (3)	33	9¼	7	7	— 2
...	...	Nat. Screen Serv. (2)	...	...	...	...	.....
3½	1	Sentry Safe Con.	2	1⅜	1⅛	1⅛	— ⅛
15¼	3⅝	Technicolor	9	7¼	7	7	+ ½
13¼	5¼	Trans-Lux DPS	21	6⅞	5½	5½	— ½

A—Plus 5 per cent in stock.

Bonds on Stock Exchange

1931 High	1931 Low	Bond & Maturity	Sales (in $1000s)	High	Low	Thurs. Close	Net Change
74	25	Gen. Thea. Eq. Cv. 6's '40	73	41	37¼	38	— 1½
99¾	94	Loew's 6's '41	31	99	98	98	.....
105	100	Para.-Bwy. 5½'s '51	28	102¾	101	102½	+ 1
97	74	Para.-F.-L. 6's '47	23	91	88½	89½	+ 1½
89¾	67	Para.-Pub. 5½'s '50	92	82½	81¼	81¼	+ ¼
91	51	Pathe 7's '37 ww	45	91½	89⅞	91½	+ 1
74½	25	Warner Bros. cv. 6's '39	104	41½	40	41	+ 1¼

Bonds on Curb Exchange

70	55	Amer. Seat 6's '36	2	59	59	59	— ¼

Produce Exchange Stocks

...	...	Color Pic.	...	...	...	...	.....
...	...	Photocolor	10	25	25	25	.....
...	...	Roxy	...	...	...	...	.....

Over the Counter Stocks

			Bid	Asked
...	...	Roxy	⅞	1⅜
...	...	Roxy A (3.50)	12	14
...	...	Roxy units	12¼	14¼

REALIZING ONLY GRAZES FILM STOCK

Picture Shares Relatively Strong in Week's Market Hit by General Profit-Taking

By THE ANALYST

Realizing by traders who had picked up stocks last week for quick-turn profits brought a lower price range in motion picture stocks during the past week, but the recessions were comparatively narrow in view of the declines that took place in some other sections of the list and lack of important pressure against the film shares was further reflected in the moderate turnover.

The dullness that developed on the moderate reactions denoted an absence of liquidation, and there was no doubt that the principal picture shares were being held for the benefits that are generally expected to accrue from operations in the last half and from the working economies recently effected by the major companies in the industry.

Some reaction from the broad advances made over the last two weeks was logical and, with announcement of universal acceptance of the Hoover war debt suspension proposal out of the way, the market was left without any special stimulus and with a somewhat impaired technical position.

Consequently, following another bulge in the pre-holiday session last week, the market was subject to a steady dribble of selling, which, however, in the picture shares, was a routine process and only about one-quarter of the previous weeks' gains were eradicated, although at the end of the week the leaders of the group were well off from their highs of the period.

RKO displayed greatest resistance to downward tendencies, and although subject to the largest turnover of the group, sold off only about a point from last week's closing level.

Warner was another steady feature, holding within its recent range of 7 to 8. The stock, ever since its recovery from the year's low of 4¾, has been one of the best performers in the list, holding steady in some of the most reactionary sessions and reflecting a considerable change in financial sentiment regarding the company's status since the receivership rumors were dispelled some time ago. Considerable importance is attached in the financial district to the interbooking arrangement with Paramount, a step that, in the opinion of the Street, should react beneficially to both companies.

Loew's was subject to considerable profit-taking on its recent bulge, but the issue remained one of the speculative favorites. The report for the fiscal year ending August 31 is being looked forward to with keen interest, consensus of estimates averaging $7 a share, but in some quarters there is talk of an even better showing.

Fox was subject to increased pressure late in the week after issuance of the report for the first quarter, which showed a slash of $3,231,514 in net profits, as compared with the corresponding period of 1930. Total income made a better comparison, and the reduction in net was attributed by the report to a sharp increase in operating expenditures occasioned by the acquisition of 77 additional theatres during the quarter.

Although selling off from a high of over 28 to around 25, Paramount displayed underlying strength that indicated buying support just under current market levels. Second quarter earnings of the company are expected to cover the 62½ cents dividend, while some estimates of the company's showing for the first half of this year range as high as $1.85 a share. This would compare with $2.37 a share in the first half of 1930, a very favorable comparison in view of general business conditions.

Eastman Kodak was subject to its usual wide gyrations, selling off from a high of 153¾ to around 144, where it was off more than four points from last Thursday's final level. Consolidated Film and Pathe shares moved in a narrow range and were notably steady, while action of amusement issues on the bond market was very favorable, even the convertible descriptions holding comparatively steady in the face of declining prices for their relative stocks.

Pathe Exchange Earnings Listed

Profit of $36,941 after interest and amortization for four and two-thirds weeks ended January 29, 1931, and a loss of $73,999 for 13½ weeks ended May 2, are reported by Pathe Exchange and subsidiaries. The January 29 date was the one on which certain properties and parts of the business were sold to RKO. The 13½ weeks figure is based on application of certain profits to reduction value of assets involved.

Statement of income and surplus for the four and two-third weeks period follows: Gross sales and rentals, $1,259,215; cost of sales and rentals and selling and general administrative expenses, $1,211,227; balance, $47,988; other income, $28,603; total income, $76,591; interest accrued and amortization, $39,677; profit, $36,914.

Statement of income and surplus for the thirteen and one-third week period is: Received in liquidation of receivables, stories and investments, $496,050; gross sales and rentals, $1,133,932; dividends and interest received, $85,742; total income, $1,715,724; book value of receivables, stories and investments liquidated, $496,050; film amortization and costs, and costs of other operations, including general salaries and expenses, $1,130,392; profits on certain operations applied to reduction of ledger value of assets involved, $64,334; interest payable accrued, $98,947; loss, $73,999.

B & K Pays Dividend

Balaban & Katz, Chicago, has declared a regular quarterly dividend of 75 cents on common and $1.75 on preferred, payable October 3 to stockholders of September 15.

THE CAMERA REPORTS

CALLED "A COMER." *James H. Dunn, former stock and Broadway leading man, has definitely "clicked," they say, in his first important screen assignment, Fox's "Bad Girl." He's under contract to Fox, where his next will be "Sob Sister," newspaper story.*

LINKING FILMS AND EDUCATION. *A lighter moment in the weighty affairs of the National Education Association, during its convention in Los Angeles, when screen celebrities were introduced to members. Shown are Dorothy Jordan, George O'Brien, Elissa Landi, Ivan Lebedeff, Ann Harding, Carl E. Milliken, Harry Bannister, Jackie Coogan, Jackie Cooper, Mitzi Green, Jackie Searl and Robert Coogan, with Willis E. Sutton, president of the association, as "schoolmaster." (Acme photo.)*

HONORED BY FOREIGN GOVERNMENT. *This affair of state occurred the other day in the office of Adolph Zukor, when the president of Paramount Publix was awarded the Grand Cross of Portugal. Shown are Sebastino Sampaio, consul general of Brazil; Zukor, Dr. Joas de Deus Rames, consul of Portugal, who made the presentation; and J. Saavedra de Figueireda, vice consul of Portugal.*

"NOT A MOVIE." *A premiere, but this time that of a "legitimate" play, "The Man in Possession" brought Jack L. Warner and Jack, Jr., to the Warner theatre in Los Angeles, as here recorded.*

VARIED CHARM. *Eleanor Boardman, Paramount player (and another of our "Celebrities at Home"), on the hearth of the old Spanish farm house fireplace in her Beverly Hills residence.*

RARE SEA MONSTER. *Heave-ho, me lads, for she's a big on' and you can lay to that! Yes, sir, seldom do the ocean's depths yield such as this, a giant sea bat, which was caught off Mexico by M-G-M's fishing picture company under Harold Austin.*

MADE GOOD. *An Iowa farm boy, was this urban-looking chap, Kent Taylor. Now he has a Paramount contract awarded him just the other day.*

A FAMILY AFFAIR. *Ten years ago William McGann was chief cameraman for Douglas Fairbanks, Sr. Time and talent ultimately made him a director. And just recently he was assigned to First National's "I Like Your Nerve"—a starring vehicle for Douglas Fairbanks, Jr. Above he's showing Young Doug a piece of one of dad's old productions.*

OFFICIAL CONGRATULATIONS. *Sam M. Moscow (center), Southern division manager for Columbia, being congratulated by Governor L. G. Hardman of Georgia (left) and Luke Arnold, representing Mayor Key of Atlanta, on Columbia's sales record through the South the past year.*

Text of French Decree Letting Down the Bars

Article 1

The film year for which the present regulations are established commences on July 1st of each year and ends on June 30th of the following year.

Article 2

Is considered as a French film a film produced in studios located in French territory or in territory under French protectorate or French mandate, by French producers, with the collaboration of exclusively French elements, under reserve of certain derogations which may be admitted by the Commission in individual cases.

Article 3

The following categories of films are automatically classified, that is to say, they are automatically inscribed on the list of films susceptible of receiving a visa:

1. All French films, such as specified in Art. 2 above mentioned;
2. For the film year commencing on July 1st, 1931 and ending on June 30th, 1932, all films which, although not complying with the above-stated definition of a French film, are entirely produced in studios located in French territory, or territory under French protectorate or French mandate;
3. All silent films regardless of their origin;
4. All newsreel films and all films of an exclusively advertising character, regardless of their origin;
5. Films without dialogue, either talking or singing, the musical accompaniment of which is recorded on film or discs or synchronized, regardless of their origin.

Article 4

For the film year commencing on July 1st, 1931, and ending on June 30th, 1932, no permits for the exploitation of foreign films under the provisions of Art. 7 of the regulations previously in force will be granted. The importation and exploitation in the French territory (or French protectorates) of films produced abroad in countries where French film production is not restricted will be entirely free, under reserve of the application of the last paragraph of the present Article.

With regard to films produced in other foreign countries, their importation and exploitation in the French territory (or French protectorates) will be placed under a reciprocity rule, the modalities of which, concerning each of these countries, will be established by the Commission.

The Commission will determine for all of the foreign film producing countries the maximum number of talking films, with subsequent synchronization in French (dubbed) to be imported into France during the film year '31-'32.

Article 5

For the application of paragraph 2 of the preceding Article the average length of films is fixed at 2,500 meters. The importation and exploitation of several short subject films not exceeding a total length of 2,500 meters are considered equivalent to that of a single film.

Article 6

The owners of permits authorizing the exploitation in France of films produced abroad, that were delivered according to Article 7 of the regulations previously in force, must make use of these permits before July 15th, 1931. After this date, the validity of the permits previously granted will expire.

Article 7

The regulations of May 28th, 1928, are cancelled.

FRANCE DROPS QUOTA RESTRICTIONS ON U. S.

Decree Signed July 6 Terminates Long Negotiations; Seen as Hays Office Victory

The French government has finally dropped the bars of quota restrictions which have stood in the way, heretofore, of the free entrance of American motion pictures into France. The action followed long negotiations in Paris.

Maurice Petsche, Under-Secretary of State for Fine Arts, representing the French government, this week signed the cinema control decree, effective from July 1, 1931 to June 30, 1932, whereby American motion pictures may enter France free of all import restrictions, amounting to the abolition of the quota law.

The passage of the decree marks the first time in the history of French film regulations that reciprocity has been established. American films have entered France for the past three years only on a contingent basis, the last regulation calling for a seven-to-one arrangement, with seven American films admitted for distribution in France for every French film purchased for distribution in the United States.

The decree is looked upon as a tacit admission by the French government that the principle of quota regulations for American product is impracticable. It is hoped by American interests that the French move will prove an opening wedge for similar favorable action in several other European countries where quota restrictions prevail against American films.

Film circles here and abroad generally concede the passage of the decree a distinct success for the Motion Picture Producers and Distributors of America, headed by Will H. Hays, which organization has had representatives in Paris for some time, negotiating with French interests and the government.

Principally involved in the successful termination of the issue were, in addition to M. Petsche, Daniel J. Reagan, acting commercial attache of the American Embassy in Paris; Harold L. Smith, representing the Hays organization and George R. Canty, trade commissioner for films in Paris, and representing the American government in the matter.

American films may now enter France without restriction as to numbers, being subject only to import duties. The French government will in the future place restrictions on films coming only from countries where restrictions are imposed on French films.

American interests see a greater stimulus for film production in France, as a result of the removal of what has been termed by the American government an unfair trade barrier. There is seen, also, a resulting increase in the world distribution of French language films.

Gallup Leaves United

Bruce Gallup, advertising director at United Artists' home office in New York, resigned this week, and following a four-weeks' vacation he will complete negotiations pending with another company.

Hal Horne, in charge of United Artists' exploitation on the West Coast, is Gallup's successor.

Bruce Gallup

Gallup, long a student of motion picture publicity and advertising promotion has worked over a long period for the cause of the advertising profession in the film industry. He is widely credited with considerable accomplishments in the uplifting of its advertising standards.

As one of the initial group of workers and officers of the New York Motion Picture Club, and as official handicapper for 10 years of the "Film Daily" Golf Tournament and President of the Associated Motion Picture Advertisers, Gallup's sportsmanship, and loyalty to his profession and its place in the film world, has created for him a wide circle of friends in the motion picture business, among the newspapers and the general advertising profession.

Stanley-Warner Books Paramount Features Again

The Stanley-Warner Company will play Paramount product for the first time since the split over a year ago, when "The Smiling Lieutenant" opens at the Stanley, Philadelphia, on July 24. It is reported the Boyd will reopen to show Paramount product.

Keith's, operated by A. R. Boyd for the past year as Paramount's first run, will close in August, it is understood. It is believed that the lease, which has one year to run, will be taken by Stanley-Warner.

The company will continue to deal with independents, though it has taken Paramount product for the larger percentage of its schedule.

FOX PLANS PRODUCING IN GERMANY, AUSTRALIA

Foreign Chief Reveals Tieup With Tobis, Possible Antipodean Production Plant

Clayton Sheehan, Fox foreign chief, in London last week, revealed that Fox will produce in Europe with an alliance between Fox and Tobis, German company, calling for not less than 10 features a year to be made at the Tobis studios in Berlin. Production will start next month, with the films in German only, in a concentrated bid for the Central European market.

Clayton Sheehan

It is also the plan of Fox, as revealed by Sheehan, to establish the first large Australian studios of an American company, to produce talking films which are expected to rank for British quota. Sheehan will himself go to Australia before returning to New York, to investigate conditions. Fox already owns the Australian Hoyts theatre circuit, whose recent chief, F. W. Thring, has already formed a production unit.

Sheehan stated that he would stop over in India on his way to Australia to look over the new company which Fox has formed there. Sheehan was reported as stating that Fox might combine with F. W. Thring in his Efftee Productions, Ltd., Australia.

Hoffman Out of Circuit in Sept.

I. J. Hoffman will, it is understood, relinquish operating management of Warner Brothers 80 New England theatres on Sept. 1, at which time the two-year contract made with Warners when that company purchased the Hoffman circuit expires.

Warners purchased control of the Hoffman Brothers' 19 theatres, principally in Connecticut, as the nucleus of a strong New England organization. Up to that time, Publix was the dominant factor in that territorial division. Hoffman was contracted to supervise the development, which was completed some few months ago.

Few U. S. Films Rejected

In 1930, only 3.2 percent of the feature films imported into Australia from the United States were finally rejected by the Australian censor, while the British rejections were eight percent.

Schoedsack Sails July 9

Ernest B. Schoedsack, explorer-producer, will sail from San Francisco, July 9, for India, to film scenes for "The Lives of a Bengal Lancer," Paramount film.

Tribute by Hy Daab

The death of Harry Reichenbach marks the passing of a gay, courageous spirit.

He gave glamour and color to the industry in an era which saw the motion picture soar to unexampled heights.

His death is particularly distressing today when one contemplates the sadly dispirited mood of an industry which is fundamentally emotional.

Harry Reichenbach took the commonplace and the routine and lifted them to the clouds on the wings of fabulous imagination and energy.

We need such spirit woefully in this stuffed shirt era of the movies.

Twelve Westerns On Big 4 List

John R. Freuler, president of Big 4 Film, has completed the line-up of action Westerns to be distributed by his company for the season 1931-1932. They are to be released at the rate of one a month and will be divided into two series.

John R. Freuler

Titles on the 12 include: "Headin' for Trouble," "Cyclone Kid," "Lure of the Range," "Desert Spawn," "Rip Roaring Broncs," "Mark of the Spur," "Blazed Trails," "Highway Riders," "Hard Pan Gulch," "Rio Grande Raiders," "Guns and Saddles" and "Quick Trigger Lee."

The series of six melodramas to be released by Big 4 will be announced upon completion of plans for the Westerns.

Story Scouts in Europe

William Worthington and John Twist, Radio studio story scouts, are in Europe searching for material in foreign books and plays. Worthington will be in France and Italy, Twist in England and Germany.

Langdon Honor Guest

Harry Langdon, comedian, and his wife were honor guests at the last monthly meeting of Stage and Screen Scribes of America, held at the Cincinnati Zoo.

Starts Southern Circuit

J. W. Myers of New York is establishing a circuit of 15 houses in Texas and Louisiana. His headquarters are in Dallas.

All Broadway in Final Farewell to Harry Reichenbach

The tribute this week to the memory of Harry L. Reichenbach, who died on July 3 at Doctors' Hospital in New York, once more brought to light the fallacies of the old maxims that the human equation in the amusement world is chilled to affection for a favorite son, or that Broadway's heart is worn on a coat sleeve.

Harry Reichenbach

Newcomers to Broadway and gray-haired veterans of "Mazda Lane" bowed heads lowly with leaders of New York government, including Mayor James J. Walker, and with hundreds who came to pay homage from the general business world, newspaperdom and the film industry, who, led by Will H. Hays, Grover Whalen, Sidney Kent, Florenz Ziegfeld, Jesse L. Lasky and A. C. Blumenthal, gathered in mournful silence while Dr. Nathan Krass conducted services at Temple Emanu-El. Later they joined with Harry Hershfield, eulogist, to bid farewell to Reichenbach, dean of American exploiteers and one of the most colorful characters ever known to motion pictures, or to the city rooms of most of the country's newspapers.

The end came after a painful cancerous illness of several months, during which Reichenbach's almost unbeatable grit, keen intellect and steeled nerve fought so vigorously as to cause amazement to many old students of medical science. But the odds were too great.

Reichenbach was born March 17, 1882 at Frostburg, Md., the son of Charles and Matilda Reichenbach. He was one of a family of eight, of whom six survive. They are Walter, Leon, Joseph, Howard, Elsie and Mrs. Lee Hass. He is survived by his widow, Lucinda Bacon Reichenbach.

Reichenbach was a major in the World War but never used the title because he did not feel that he had won it fighting. He served as attache of the American Diplomatic Corps and was assigned in charge of enemy propaganda on the Western Front. For five months he was with Lord Northcliffe in England. He was personally responsible for bombarding the enemy lines with over 45 million pieces of propaganda. He served continuously with the American Diplomatic service for three years from 1916 to 1919 and was awarded the victory medal and the New York State military medal.

For 13 years he was advance agent for road shows playing one night stands. He was road agent for Henry B. Harris. Later he handled publicity for David Belasco, Florenz Ziegfeld, Klaw & Erlanger, A. H. Woods and John Cort. He resigned his post with Morris Gest to join Jesse Lasky and help establish the Lasky Play Company. He left Lasky to become Metro's advertising and publicity director. Then to World-Equitable, later becoming a partner in the Frohman concern. He then opened a free lance publicity bureau but never had more than two on his staff.

He was an ardent fight fan and his favorite pastime was attending the fights at Madison Square Garden with Mayor Walker.

His last public appearance was as toastmaster at a testimonial dinner for Harry Hershfield.

WHAT THE PRESS SAYS

THE BOSTON TRANSCRIPT editorially makes protest concerning the screen's typical manner of presenting irrelevant credits and the limited footage given to casts, in the following terms:

Via the Films

Habitual attendants at the motion pictures have observed here and there of late certain subtle forms of advertising creeping into them. They are not flamboyant, not intrusive, they do not exasperate the spectator who wants his money's worth of picture and nothing more...The only question is whether this may not, like some radio advertising, become too insistent, come to be lugged in with no rhyme nor reason except the exploiting of a brand of merchandise. Evidently the question has come up in Hollywood, for now one of the great potentates of the motion-picture industry announces that in the films produced by his company there will be no such advertising.

We do not find, however, that he touches upon another phase of motion-picture advertising, and that is the interludes during which coming shows cast their shadows before on the screen. In some cases this takes the form of the most arrant ballyhooing. Some of the producers manage these advance announcements so cleverly that they form part of the entertainment — but it might be wished that one and all would curtail this feature of their programs and give a few seconds more to the projection of the cast on the screen, so that the spectator could get the glimmering of an idea what players are taking the minor parts. It seems to us that this is of more importance to the audience than reading the names of the electricians and assistant vice-directors and call-boys and general utility functionaries and general odds and ends. They may be most necessary to a perfect production, but the public might as well read a page in the city directory for all the contribution the names make to an intelligent enjoyment of the show.

▲ ▲ ▲

THE SAN FRANCISCO NEWS presents an article by Mrs. Walter Ferguson in which she raises protest against the famous old newsreel habit of continuously photographing the army and the navy. She says:

I grow angrier and angrier as I sit these days at the movies and am regaled with the news reels.

During the past six weeks, according to faithful count, not one single program has neglected to show soldiers, guns, battleships or military maneuvers of some sort.

Entertainments are made hideous by reminding us that in every corner of the earth, from Cape Horn to Copenhagen, the boys are drilling, drilling, drilling.

We see the huge battleships So and So demonstrating what a fine retaliation she would make if an enemy vessel sneaked up on her. Munitions are wasted on an unbelievable scale.

Whether all this stuff is subtle propaganda, I do not know. Probably not. But as an audience of one, I'm announcing that I'm fed up on it.

Most of us merely resign ourselves to the inevitable and take militarism for granted, but it's hardly logical to argue that all this play of belligerency will not bring about disastrous results.

The trouble with the pacifists is that they are too pacific. The men who love and honor war shriek its glories to the heavens, while those of us who dream of concord are content with timid expostulation.

A VERY considerable portion of the repute and status of the motion picture in the public mind is built upon the attitude and expressions of the daily and periodical press. The press and the public react upon each other, consciously, verbally. The motion picture is quite as intimately related to that same public, but in this relation neither is so articulate. In consequence of this, what the press has to say of the screen assumes a special importance to the motion picture industry, and constitutes a broadly based report that can be had through no other channel. Motion Picture Herald will from time to time present the more significant expressions of the press.—THE EDITOR.

The solemn Associated Press has purveyed to the newspapers of America the following important dispatch:

COPENHAGEN, July 6—His first visit to civilization was too much for Otto Knudsen, Eskimo hunter of the Lauge Koch Arctic Expedition, who became violently demented when he saw his first movie at Thorshavn, the Faroe Islands. His companions overpowered him and lashed him to his berth in the steamer Tjaldur, which brought him to Copenhagen yesterday.

* * *

This may be news, but it is certainly not the first instance in which a motion picture has put a spectator into a state of mind where he was fit to be tied.—THE EDITOR.

THE NEW ORLEANS TRIBUNE feels that the motion picture might well pay heed to and invite criticism from broader fields of thought, giving voice to the attitude in a friendly editorial which says:

Censorship Or—?

The moving picture industry has had its troubles. Here and there its corporations have been reorganized. At a time when everything is coming under critical review, we find a good deal of dissatisfaction expressed with the movies. Some of this we believe is warranted.

The movie is no longer a minor industry. It started in a penny arcade but it has become a national amusement and has circled the world. Whatever we may say about it at home, we must all be rather proud of the fact that it not only brings dollars into the United States, but that it advertises the United States abroad. Partly on this account, those of us who are friendly to the American movie want it to be better. While we applaud the initiative and ability which has made it successful, we recognize its defects. The movie people intelligently set up a censorship of their own under Mr. Will Hays, to correct some of these weaknesses.

Of course the public is always suspicious of a censor whose work is paid for by people who have a commercial interest in the matter being censored. Some believe that some of the pictures released by Mr. Hays' organization are harmful to morals and not what should be given America and the world in the way of amusement.

On the other hand, many of us are only too well aware of the dangers of official censorship. For when we go in for official censorship we take chances not only with the discouragement and destruction of creative art, but we risk interfering with free speech and free thought.

The Federation of Churches of Christ, through its Department of Research and Education, takes exception to some of the methods followed by the Hays organization. We do not know what plan the Federal Council may have to improve moving pictures, and we are always made nervous by the idea of religious censorship. But we are convinced that the owners of moving picture industries would do well to invite the constructive criticism of their industry by the leaders of thought, religion, education, political and artistic thought in America.

The moving picture industry is new. It is great. Its progress has been marvelous. It enjoys enormous patronage and in our opinion should and can have additional patronage. It is time, however, for it to take constructive steps to improve its product.

THE WHITE HOUSE
WASHINGTON

July 1, 1931.

Mr. Hiram S. Brown,
President, R. K. O. Corporation,
1560 Broadway,
New York City.

Dear Mr. Brown:

Any movement that tends to foster patriotism, instill love for country in the minds of our youth and encourage confidence among our people in the ultimate welfare and prosperity of the United States is deserving of the support of every loyal American. It is for this reason that I am happy to endorse the program, sponsored by your organization at the suggestion of the Vice President, to extend the facilities of the stage, screen and radio in promoting patriotic demonstrations.

Yours faithfully,

Herbert Hoover

President Hoover's personal endorsement of RKO's Patriotic Week is evidenced in this reproduction of his letter to Hiram S. Brown, head of RKO.

Edward L. Klein To Work Abroad

Edward L. ("Eddie") Klein, a pioneer distributor of American films in foreign markets, leaves soon for Europe to establish headquarters in Paris, from which city he will make periodical visits to London, Berlin and other Continental film capitols, representing American producers and distributors in England and on the Continent in the distribution of their product abroad. Klein says he will arrange for the cooperative production of multilingual pictures with American, British and Continental producers for the purpose of internationalizing film production and distribution.

Edward L. Klein

For the past 13 years, Klein has operated from New York, making annual trips abroad, each extending from eight to nine months. At present, Eddie Klein is making New York headquarters at the offices of Winkler Film Corp., 25 W. 45th St.

S. O. S. Corporation Offers New AC Sound Apparatus

The S. O. S. Corporation, recently moved, with J. A. Tannenbaum, Inc., to 1600 Broadway, New York, has announced a new AC operated sound-on-film apparatus for two projectors.

The equipment consists of two sound heads with photo electric cells; optical systems, exciter lamps, lamp mounts, AC power supply. No motor generators or batteries are used.

Seth Parker to Studio July 20

Seth Parker (Phillips Lord) is clearing up his radio broadcasting so as to arrive at the Radio lot in Hollywood July 20 with twelve of his company to appear in his support in a Radio picture.

B & K Ignores 'Adults' Sign

Publix-Balaban & Katz was forced to replace the "adults only" sign which was ordered by the Chicago censor for "Laughing Sinners," and ignored for two days on the M-G-M film.

Lily Damita to France

Lily Damita, Radio star, leaves July 11 for a six weeks' vacation in France, following which she will return to Hollywood for the third Radio picture under her contract.

Big Market for Non-Theatrical in Educational Field

(*Continued from page 9*)

tion, long evinced by educators and definitely expressed in the Society for the Advancement of Visual Education, has been even increased by the addition of sound and dialogue to the powers of the screen. Now the organization named has such commercial interests as Electrical Research Products to assist it practicably in its work. It is pointed out, however, that two conditions are necessary before educational motion pictures can advance with the rapidity that their efficacy in education seems to support. They are:

1. Entrance into the field of enough responsible and resourceful producers of educational pictures to assure a steady and varied supply of authentic subjects.

2. Development of a technique that most effectively combines the best principles of talking picture production with those of pedagogy.

With respect to the first condition, it is pointed out that at present there are only a few hundred educational subjects, many of which have not been produced directly for the classroom. The lack of subjects is laid to the fewness of schools with equipment. On the other hand, the fewness of equipped schools is laid to the lack of suitable subjects. It is therefore the opinion that production of educational films must keep pace with developments in the equipment field if this division of the motion picture industry is to advance rapidly.

The second condition is involved in the first, referring especially to the absence now in the educational field of enterprises comparable to the Hollywood studios making regular programs of pictures under the best technical and creative supervision.

Still another factor, one which would grow in importance as the first available market neared saturation, is the number of schools in outlying districts not having electrical power. This number, of course, is continually being diminished as progress extends power lines to the rural regions. There also remains the possibility that a portable supply of suitable power will be developed.

Wampas Child Benefit to Feature Many Child Stars

The Writers-Wampas benefit in Hollywood on July 12, "by children, for children, to help children" will be featured by the appearance of numerous child screen stars, including Jackie Cooper, Mitzi Green, Nanci Price and Leon Janney.

The entire proceeds of the two performances, matinee and evening, will be turned over to the Parent-Teachers' Association to aid in feeding the needy school children of Los Angeles.

Ray Bolton in New York

Ray Bolton, public relations counsel for a number of national organizations, and advisory secretary of the National Board of Review, has returned to New York following a swing around Eastern keys during which he surveyed conditions.

A CONTRAST IN MUSICAL TREATMENT

Some more or less pertinent observations on the importance of music in American and foreign-made photoplays now extant—John Barrymore in "Svengali" — Emil Jannings in "Der Grosse Tenor."

By JOSEPH O'SULLIVAN

FOLLOWING that mythical *line of least resistance* which distinguishes the mediocrity of commercial product from what is considered as the hazardous adventures of originality, seems to be an obsession with the master minds of motion picture fabrication in this land of ours, at least so far as the fusion of picture and sound, particularly music, is concerned.

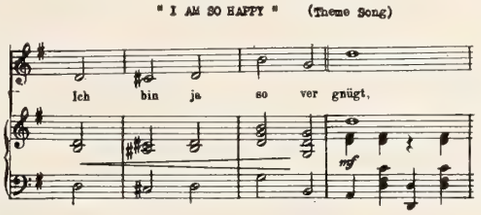
Evidently, this is a set policy on the part of the big business men responsible for the screen entertainment of our great Grand Rapidized country, although it must be obvious to the most standardized intelligence that triteness is a vice more persistent and deadly than any other form of malady to which the arts (and certainly motion pictures must be included in that category) are subject.

It is true that Old King Sonos raised the very dickens when he first invaded filmland. While Old King Cole had only three fiddlers at his command, Old King Sonos has all the fiddlers, piccolo players, trombonists, human and inhuman larynxes, and noisemakers galore ready and only too willing to do their utmost. The entry of Old King Sonos into Cinemaland was accompanied by a fanfare that was terrifying. He ran amuck in a copious cacchination of cacophony, rhythmic rantings and the tantalizing tintinnabulations of Tin Pan Alley, reinforced with realistic recordings of grinding, shrieking and raucous noises that were deafening. After two years of an orgy of sound the old boy seems to have contracted nodes on his vocal chords. In the beginning he didn't have much of significance to say, but he said it in a loud voice. What he accomplished was to demonstrate that he could make at least fifty-seven varieties of noise. This should not be held against the old chap; he had simply discovered he had a voice in films and just had to use it, pertinently or impertinently. *He* couldn't be expected to articulate intelligently all at once.

But the minds that guide the destiny of pictures seem to have come to the conclusion that he still hasn't much of significance to say—and they're not letting him say it, at least not in Hollywood.

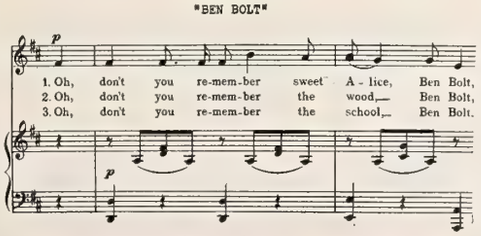
One is forced to this conclusion when such an interesting adventure into the realms of materia musica as Du Maurier's "Trilby" is distorted into a melodramatic melange of hypnotic hysteria too obviously for the purpose of affording John Barrymore, great actor as he is, the widest latitude in the exposition of his brilliant histrionic gifts. The resultant picture thrills hardly compensate for the lost illusions of those who had sensed in Du Maurier's story possibilities of unusual musical treatment that would mark a distinct advance in photoplay-music productions.

Svengali, as Du Maurier conceived him, was first of all a musical creative genius who used his hypnotic powers in playing upon a human instrument as a great violinist would express himself upon a Stradivarius. He found that medium in Trilby, and so began that strange alliance from which the author evolved a fascinating study in musical megalomania.

But the photoplay stresses Svengali as the hypnotist who uses his talents and sinister powers almost solely to dominate women. Conspicuously absent from the picture were those scenes in the Latin Quarter studio described by Du Maurier where the virtuoso-hypnotist weaves his musical spell upon Little Billee, Taffy and The Laird as

This rollicking German ditty is the principal motivating song in "Der Grosse Tenor." It is first sung by Winkelmann (Jannings) in a beer garden, surrounded by his admirers. Later it recurs when the great tenor discovers he has regained his voice and decides to return to the operatic stage.

he plays divinely the Chopin Impromptu in A flat or Schubert's Rosamonde, or improvises with devilish artistry; and of little Gecko rhapsodizing on the violin the Hungarian love plaints, czardas, gypsy dances, under the hypnotic eye of the dirty Pole; and of Trilby rendering "Ben Bolt" in a voice which Svengali described as one that has "its roots in the stomach, and blossoms on the lips like the voice of Madame Alboni —*voce sulle labre—un cri du coeur!*"

Nor is there shown that unforgettable scene which the novelist paints of Svengali and Gecko improvising on "Ben Bolt," playing it in fugue, canon and counterpoint—in minor, pizzicato, con sordino—adagio, andante, allegretto, scherzo—exhausting all its possibilities of beauty, till their susceptible audience was all but crazed with delight and wonder. What an opportunity ignored in the picture!


"BEN BOLT"
p
1. Oh, don't you re-mem-ber sweet A - lice, Ben Bolt,
2. Oh, don't you re-mem-ber the wood,— Ben Bolt,
3. Oh, don't you re-mem-ber the school,— Ben Bolt.
p

Du Maurier, the author of "Trilby," used this plaintive old ballad as the theme around which revolves the sinister psychological drama of the musician-hypnotist, Svengali, and the artist's model, Trilby.

Here, indeed, we find one of the most glorious subjects that could be devised for the perfect exposition of talking-music-picture art, ruthlessly cast into a commonplace mold—Du Maurier's "Trilby" metamorphosed into a Hollywood "Svengali" for Mr. Barrymore. There is no doubt but that Mr. Barrymore does act—so valiantly, so sinisterly the charlatanism of the role evolved for him, that the musical-psychical significance is submerged and the trite hypnotist emerges triumphant to make a film holiday.

▲ ▲ ▲

If the masters of our home-made product have any intention or inclination to produce pictures in which music has a really integral function, it would be well for them to observe, analyze and emulate some of the recent importations that have been showing in and around Broadway.

At the Cosmopolitan theatre that splendid actor, Emil Jannings, held forth with much gusto in "Der Grosse Tenor," built around the adventures and career of a grand opera tenor in Vienna and South America. In such a setting the music flows as freely as the beer and wine of those blessed locales. Herr Albert Winkelmann (Jannings), gifted with a golden voice and lusty for the good things of life, breaks forth into song in one of those dear old beer gardens, and the music-loving populace crash the place and join, en masse, in the chorus. They also crash the opera house at night when he is billed to appear, acclaiming him in "Othello." They carry their saengerbund banners and gemuethlichtkeit to the boat when he sails for Buenos Aires, and the frauenverein and maennerchor again lift up their voices in the Teutonic equivalent of bon voyage and good luck. Upon his return from South America where his voice had failed him, his admirers, not knowing of his failure, again assemble their larynxes in a mighty chorus of welcome. Later, Winkelmann's voice returns and he makes a triumphal reentry on the Vienna stage in "Lohengrin."

This is all very natural in such an environment where music is as much a necessity as beer and cheese, and the result is a delightful transcript of Teutonic musical life. While no attempt is made to have the music serve in a narrative capacity or in any way usurp the dialogue, the motivating theme is distinctly a musical one and is imbued with what the Germans call *stimmung*—a sincerity of emotional-artistic expression characteristic of true interpretation.

The musical arrangement of "Der Grosse Tenor" was under the very able direction of

(*Continued on page* 35)

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

Honeymoon Lane

(Sono-Art)

Eddie Dowling Returns

Eddie Dowling returns to the screen after a long absence in "Honeymoon Lane," produced by V. & D. Productions for Paramount release, and the Broadway star "wows" them. Ray Dooley, Vaudeville and Follies headliner, stands out conspicuously with a comedy part that has had few equals in talking pictures.

A San Bernardino audience howled with glee through almost the entire length of "Honeymoon Lane" on preview despite the fact that the picture has yet to make another visit to the cutting room.

The picture has romance, plenty of real comedy, action and drama. If the preview crowd is any criterion the public will like it immensely and the kids will go for it big.

Here is the story of Mother Murphy (Mary Carr) who struggles to make ends meet in a Hot Springs hotel despite the competition offered by a neighboring resort, which boasts a gambling casino. Tim, the dealer (Eddie Dowling), has difficulties with the owner (Noah Beery) after he has confessed his love for the latter's niece (June Collyer).

Tim determines to open a competitive gambling concession, but Mrs. Murphy's kindness (as well as her cherry pie) brings about a change of heart, as it does in the three crooks (Raymond Hatton, George Kotsonaros and Adolph Millar), who arrive in answer to Tim's message. By a fluke the King of Bulgravia pays a visit to the little hotel, is captivated by the pie, and the success of the place is assured.

The audience found Armand Kaliz particularly amusing as the kind-hearted king. One of the scenes which brought forth the greatest amount of laughter was that in which royalty and crooks battle over the famous cherry pie in a midnight raid on Mrs. Murphy's kitchen.

The picture brings Ray Dooley to the screen and brings Eddie Dowling back for the first time since he made "Rainbow Man."

The fame of "Honeymoon Lane" as a legitimate show, plus the names in cast should bring the public in and the picture will sell itself.

Produced by Sono-Art. Distributed by Paramount Publix. Screen play by Eddie Dowling and James E. Hanley. Adaptation and continuity by Barney Sarcky and Jack Jevne. Directed by William J. Craft. Photography by Gilbert Warrenton. Film editor, Dorris Drought Synchronization by Abe Meyers. Release July 25, 1931.

CAST

Tim Dugan.....Eddie Dowling
Mary Baggett.....June Collyer
Dynamite.....Raymond Hatton
Gertie Murphy.....Ray Dooley
Tom Baggett.....Wallace Beery
Mother Murphy.....Mary Carr
King of Bulgaria.....Armand Kaliz
Pauline Major Domo.....Adolphe Milar
Colonel Gustave.....Gene Lewis
Arnold Bookstein.....Lloyd Whitlock
Noisy.....George Kotsonaros
Betty Royce.....Corliss Carmer

The Smiling Lieutenant

(Paramount)

Musical

Maurice Chevalier, gay, debonair, smiling lieutenant of the Austrian army, who falls in love with the leader of a feminine orchestra and is forced, through an accident, to marry a princess, literally captivated an audience at the New York Criterion with his pleasant voice and fetching mannerisms.

The generally considered able support furnished the star was headed by Claudette Colbert, Charles Ruggles and Miriam Hopkins, all of whom came in for a good share of the liberal praise bestowed upon the film as a whole.

Set in old Vienna, this musical effort, the directorial work of Ernest Lubitsch, whose work was accorded much favorable comment, revolves around the romantic adventure of Chevalier, who, as a happy-go-lucky officer of the royal guard, meets his fate in a beer garden, then is overtaken by another fate because he couldn't restrain his mischievous eyes.

Charles Ruggles, who appears only in the opening sequences, tells Chevalier of a girl he had seen in a beer garden, playing a violin and leading an orchestra of girls. He had fallen in love with her by long distance, and needed Chevalier to help him in meeting her. Chevalier agrees, sees the girl, falls in love with her and their romance begins, to the exclusion of Ruggles.

The king of the neighboring country of Flausenthurm visits the emperor with his shy, quiet daughter, played by Miriam Hopkins. Chevalier, officer of the guard, sees his sweetheart across the street and smiles at her, but the smile is caught by the princess instead, and she is insulted. To appease the anger of the king and the insult to the princess, who has by this time achieved a decided attraction for Chevalier, he is ordered to marry the princess.

Despondent, he goes to Flausenthurm, and there one night finds his first love. The romance starts anew, until the unhappy princess discovers where her husband has been spending most of his time. On a pretext, she brings Miss Colbert to the palace, where they first slap each other's faces, then become fast friends. The violinist realizes she must lose Chevalier, so she undertakes to teach the mouse-like princess how to attract her husband. The transformation is complete and sudden, and Chevalier, returning to the palace, comes upon a new sort of princess wife, the kind he had always wanted.

There is much trifling and many amusing lines in the film, to judge by the continued smiles and hearty laughs which greeted every appearance of the star on the screen.

George Barbier, as the king of Flausenthurm, was greeted enthusiastically for his amusing, expert treatment of the role. The cast throughout, comment indicated, did much to bring out the humor of the story, and the fine touches in the work of the featured players.

The musical numbers were apparently enjoyed by the audience, particularly as rendered by Chevalier and Miss Colbert, both as to lyrics and melody.

Produced and distributed by Paramount. Directed by Ernst Lubitsch. Based on "The Waltz Dream," by Leopold Jacobson and Felix Dormann; and the novel, "Nux Der Prinzgemahl," by Hans Muller. Screen treatment by Ernst Vajda and Samson Raphaelson. Music by Oscar Straus. Lyrics by Clifford Grey. Photographed by George Folsey. Release date, August 1, 1931. Running time, 88 minutes.

CAST

Niki ..... Maurice Chevalier
Franzi ..... Claudette Colbert
Anne..... Miriam Hopkins
King..... George Barbier
Orderly..... Hugh O'Connell
Max..... Charlie Ruggles
Adjutant Von Rockoff.....Robert Strange
Lily..... Janet Reade
Emperor ..... Con MacSunday
Baroness Von Schwedel.....Elizabeth Patterson
Count Von Halden..... Harry Bradley
Joseph..... Werner Saxtorph
Master Ceremonies (Austrian).....Karl Stall
Bill Collector.....Granville Bates

Goldie

(Fox)

Comedy

A slight lack of suspense and story interest seemed to be the principal criticism of an audience which viewed this Spencer Tracy-Warren Hymer film at a Coast theatre. However, the patrons, as a whole, extracted a good deal of amusement, as evidenced by their laughter, from the work of Warren Hymer in particular. Jean Harlow plays opposite the two, acting the foil for the pair of romance chasing, globe trotting sailors, who have a particular partiality for blondes, no matter what the port.

Much praise was accorded Ben Stoloff for his direction of the film.

The two sailors, on their way around the world, or anywhere else, spend their time ashore looking up romance, and generally finding it somehow or other. But the trouble is that every girl Hymer finds seems to have been Tracy's girl some time previously, which leads to many a conflict, fistically, between the two buddies.

In France, Hymer meets Jean Harlow, as a diver in an itinerant carnival, and falls in love with her. Tracy tries to discourage him, since he has known her in past times, but Hymer believes him attempting to steal his girl. Tracy discovers that the girl is merely after Hymer's money, though Hymer is really in love with her. When he becomes angry at Tracy's interference, Tracy recovers Hymer's money from the girl and restores it to Hymer.

The two sailor buddies, then, take up their travels again, good friends once more and in search of new blondes to conquer.

Produced and distributed by Fox. Adaptation and dialogue by Gene Towne and Paul Perez. Directed by Benjamin Stoloff. Photographed by Ernest Palmer. Art director, Joe Wright. Recording by Gene Grossman. Release date, June 28, 1931. Running time, 60 minutes.

CAST:

Bill .....Spencer Tracy
Spike .....Warren Hymer
Goldie .....Jean Harlow
Constantina .....Lina Basquette
Dolores .....Mara Alba
Russian Girl .....Eleanor Hunt
Wife .....Lena Karnelly
Husband .....Ivan Lnow
Gonzales .....Jesse De Vorska
Barker .....Eddie Kane

The Girl Habit

(Paramount Publix)

Comedy

"The Girl Habit" is a refreshing comedy that made the audiences at the Paramount theatre forget the blistering heat of Broadway. The picture was good for a constant flow of laughter, with Charlie Ruggles responsible for most of the chuckles.

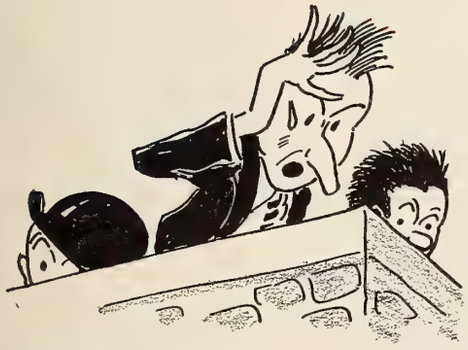
The dialogue of the piece is snappy, as well it might be, for it is an adaptation by Owen Davis and Gertrude Purcell of the play by A. E. Thomas and Clayton Hamilton.

Under the direction of Edward Cline, the action proceeds with a steady pace. The laughs have been well timed.

The comedy of the picture centers around Charlie Floyd's flare for "nibbling" (flirting). Even though engaged to one of the city's debutantes, Lucy Ledyard, this man-about-town finds it difficult to refrain from being nice to

(*Continued on page 33*)

OUR PACE IS YOUR FORTUNE



at the studio

Half of Hollywood's production activities consist of trying to discover what WARNER BROS. and FIRST NATIONAL will do next to stand the industry on its ear!

at the theatres

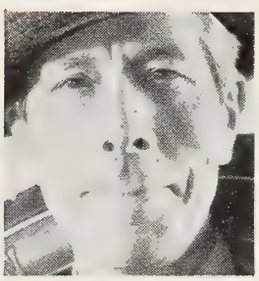
Exhibitors who have been plugging along at a so-so pace for years are climbing over each other to buy Warners and First National ...RIGHT NOW!

More than your contract calls for

Here's the* WARNER *secret

STAR HITS in QUANTITY!

WARNERS SET A HOT PACE WITH



GEORGE
ARLISS
in THE
MILLIONAIRE

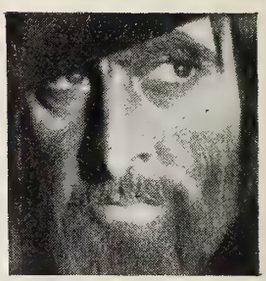
Has done more for theatre grosses than any picture this year!

PUBLIC ENEMY
with
JAMES CAGNEY
JEAN HARLOW

Topping "Little Caesar" records they said would never be equalled!

BEBE
DANIELS
in THE
MALTESE FALCON
with
RICARDO CORTEZ

Doing winter business in the height of the summer.



JOHN
BARRYMORE
in
SVENGALI
with
MARIAN MARSH

Double star attraction that is getting double grosses!

and while the seven best "leadership claimers" were gasping for breath, we came through with the biggest fortune builder of them all.

SMART MONEY

with
EDWARD G. ROBINSON
JAMES CAGNEY
EVALYN KNAPP

More than capacity business at Winter Garden, N.Y. is example of record grosses every spot it plays!

More than your contract calls for

Hollywood's ace preview-snoopers are going NUTS *over the Warner flood of fortune builders!*

Samples—just samples of the FIRST NATIONAL 1931-32 *sensations*

Get Every Word

You may never read such praise again:—

"Picture one of greatest since inception of talkies."
—*Hollywood Reporter*

"Brilliant! Proves the inherent power of the talking picture."
—*Hollywood Herald*

"Powerful! A cinematic jolt!"
—*L. A. Express*

"Most entertaining film we have seen in some time."
—*Dan Thomas, N. E. A. Service*

That's the kind of praise they're singing about

FIVE STAR FINAL

with EDWARD G. ROBINSON

MARIAN MARSH, FRANCES STARR
GEORGE E. STONE, ONA MUNSON
ANTHONY BUSHELL, H. B. WARNER

And Get THIS

"Guaranteed to make you think. Highly entertaining," raves Photoplay Magazine about . . . . . .

The RULING VOICE

with
WALTER HUSTON
LORETTA YOUNG
Doris Kenyon, David Dudley Digges

And THI

"One of the six b
tures of the montl
tifully and huma
Cast is perfect."
(Photoplay Ma

The BARG

with
LEWIS ST
DORIS KEI
Chas. Butterv
Evalyn Knap
Una Mer

SUCCESS

IN THE PALM OF YOUR HAND

the moment you sign that

WARNER BROS. *and* FIRST NATIONAL

SQUARE-DEAL CONTRACT *for* 1931-32

more than your contract calls for

VITAGRAPH, INC., *Distributors*

u'll always have opposition
t no competition when you
play those—

35 STAR HITS from WARNER BROS.

35 STAR HITS from FIRST NATIONAL

70 Guaranteed VALUES

every girl he meets, which is offensive to both his fiance and her mother.

Through this weakness, Charlie is framed by a jealous rival for Lucy's hand, and his life is threatened by a mob of gangsters. To escape being put on the spot, Charlie proceeds through a series of farcical episodes in an endeavor to be jailed. While a "guest" of the city he becomes unintentionally involved with the warden's wife, but escapes punishment because of a bit of scandal he knows about the warden.

On his release from behind bars, the gang meets him at the entrance, but he is saved from an untimely end by Tamara, wife of the gang leader, who confesses that Charlie is the victim of intrigue.

This is Ruggles' first starring picture for Paramount.

Produced and distributed by Paramount Publix. Original by A. E. Thomas and Clayton Hamilton. Adaptation by Owen Davis and Gertrude Purcell. Directed by Edward Cline. Photographed by Larry Williams. Running time, 77 minutes. Released, June 27.

CAST:

Charlie Floyd ..... Charles Ruggles
Sonya ..... Tamara Geva
Lucy Ledyard ..... Sue Conroy
Mrs. Ledyard ..... Margaret Dumont
Tony ..... Allen Jenkins
Jonesy ..... Donald Meek
Huntley Palmer ..... Douglas Gilmore
Warden ..... Jerome Daley
Warden's Wife ..... Betty Garde

"Salvation Nell"

(Tiffany)

Melodrama

Antithesis of the so-called gang picture, yet surcharged with the theme of the futility of crime and, presented in melodramatic form, is "Salvation Nell," seen at the Warner Beacon Theatre on upper Broadway, outside the theatrical district. It is a picturization of faith and love triumphant, with only a comparatively few feet of film allotted to the subject of regeneration.

Helen Chandler takes the title role which Minnie Maddern Fiske made so well known on the stage when the Edward B. Seldon play was produced at the now-gone Hackett Theatre by the actress' husband, Harrison Grey Fiske.

The story, as implied by the title, concerns a girl who squanders all her love on a worthless poolroom idler and finally draws him to a new evaluation of living. Nell Saunders (Miss Chandler) ignores the admonishments of Myrtle, her more sophisticated roommate and fellow-waitress, and gives her wages to Jim Platt (Ralph Graves), with her love, and in return loses her job. Jim, with money for his poolroom accomplishments in view, sends her to the saloon of McGovern (DeWitt Jennings) for a new job. There Mooney (Matthew Betz) in a wager tries to kiss her. Jim lurches in upon the scene and, with suspicions aroused by a two-weeks spree intermingled with loyalty, attacks Mooney and gets a five-year sentence for manslaughter.

McGovern's saloon is closed by the police, and Nell, again out of a job, is advised by Myrtle, who has taken the easiest road, to join her. Maggie (Charlotte Walker), a Salvation Army girl, intervenes and Nell casts her lot with the Army.

Jim, in the silent contemplation of his cell, convinces himself of Nell's faithfulness, but on release from prison he joins two other ex-convicts in a plot to rob a bank. He learns Nell's address and comes into the room just after Major Williams of the Salvation Army group (Jason Robards) has told Nell of his love. Jim orders him out.

Nell wrings from Jim the facts of the bank stickup plans but falls short, because of her love, when she starts to give him up to the police. Jim's philosophy, that everything is all right until one is caught, is her greatest stumbling block in attempting to dissuade him from his plans, even after Jimmy, their boy (Wally Albright), whom he sees for the first time, has won him. She bars her husband's exit; he strikes her, and vanishes through the window. She keeps her engagement at the Army meeting, Jim decides against going through with the bank job, and he finally comes to her at the Army headquarters.

James Cruze, in his direction, has kept Graves' character development consistent from start to finish, and the player has achieved the same result with his characterization. There was indication from the audience that it felt Maggie's dialogue in the saloon scene was overdone, but that was the only place where this was evidenced.

The important function which sound can play in the motion picture in creating atmosphere before the story of the production begins to unfold itself is brought out in "Salvation Nell." The playing of a scanty-pieced band in the distance, during the showing of the titles, was unmistakably a Salvation Army group.

The program listed the role of Madame Cloquette, keeper of the raided establishment, but the role was not represented in the picture as shown, an indication of censorial shearing.

Produced by Samuel Zierler and distributed by Tiffany. From the play by Edward B. Sheldon. Directed by James Cruze. Continuity by Walter Woods. Dialogue by Selma Stein. Recorded by RCA Photophone. Length, 7,653 feet. Running time, 85 minutes.

CAST

Jim Platt ..... Ralph Graves
Nell Saunders ..... Helen Chandler
Myrtle ..... Sally O'Neill
Major Williams ..... Jason Robards
McGovern ..... DeWitt Jennings
Maggie ..... Charlotte Walker
Mooney ..... Matthew Betz
Madame Cloquette ..... Rose Dione
Jimmy ..... Wally Albright

Wild Horse

(Allied Pictures)

Western

Real entertainment of the Western kind, with more than a thrill or two, seemed to be the verdict of an audience at a Santa Monica house where this latest Hoot Gibson number was shown. The youngsters, especially, gave wholehearted approval to Hoot and the horses which he rides as though he meant it. Gibson, to judge from the vociferous reaction, is a real favorite with the younger generation.

There is enough and more action throughout the film to satisfy, apparently, the most avid patron in the audience. The picture retains the swift pace all the way, with the exception, comment indicated, of the sequences in which dialogue was the predominant feature of the film story.

Hoot, an itinerant horse wrangler, acquires a place with a rodeo outfit, by dint of some particularly fancy riding. In the course of the action, he contrives to capture a wild horse, a bank bandit and a murderer, with thrills spaced throughout the sequences.

The audience greeted with hearty applause the exciting events in Gibson's own rodeo, with bronco-busting and steer bulldogging rated the most exciting. Hoot proved himself a finished and thrilling horseman, while "Skeeter Bill" Robinson earned numerous laughs with his comedy antics and laughs. The cast in general was accorded praise for its satisfactory work.

The trained horses in the cast came in for a good share of the honor, a fight between two of them being rated one of the highlights of the film, and being roundly applauded.

Produced by M. H. Hoffman, Jr. Released by Allied Pictures Corp., Ltd. From the story by Peter B. Kyne. Screen play by Jack Natteford. Directed by Richard Thorpe and Sidney Algier. Photographed by Ernest Miller. Recording by L. E. Tope. Film editor, Mildred Johnston.

CAST

Hoot Gibson — Alberta Vaughn
Stepin Fetchit — "Skeeter Bill" Robinson
George Bunny — Edward Peil
Edmund Cobb — Neal Hart
Joe Rickson — Fred Gilman

The Night Angel

(Paramount)

Drama

An audience at the New York Rivoli seemed not over-enthusiastic about the Paramount Edmund Goulding effort, "The Night Angel," in which Nancy Carroll and Fredric March portrayed the chief roles, Miss Carroll as the daughter of a cafe owner, the vociferous "countess"; and March as the young prosecuting attorney of Prague, who sends the mother to jail for two years, and falls in love with the attractive daughter.

Edmund Goulding was author of the original story, prepared it for the screen, directed the cast and edited the film for final release.

Principal among the audience comments was the seeming lack of finish in the story, as though all that was inherent in the story's possibilities, was not fully realized in the film production. The work of Miss Carroll and Fredric March earned praise from the patrons, though Miss Carroll was termed as over-acting a bit in one or two sequences. Allison Skipworth as the Countess von Martini was roundly praised for her performance, equal attention being given to the work of Allan Hale as Biezl, strong man of the cafe and lover of Yula, the daughter.

March, as Rudik Berken, prosecutor, and engaged to marry a neighbor, played by Phoebe Foster, instigates a raid on the cafe of the countess and sends her to jail. The daughter, in whom he has become interested, is given an alternative of going to a hospital as a nurse in training or being sent to the reformatory. On the eve of her mother's release from jail, she leaves with Biezl and returns to the cafe. Berken follows her, is drugged by Biezl and is cared for during the night by Yula, who acknowledges her feeling for Berken. Biezl finds them, and in the resulting fight, Berken kills the strong man in self-defense.

At the trial, the prosecutor is saved through the self-defense testimony of Yula. Acquitted, he returns to his fiancee but is sent to Yula by the girl, who realizes the attachment of the two for each other.

The film is set in Prague, settings being limited to the interior of the cafe, the home of Berken, and short sequences in the streets of the city and in the hospital grounds. The entire film, comment indicated, was rather too much confined to a limited set of circumstances and settings.

Produced and distributed by Paramount. Directed by Edmund Goulding. Story, adaptation and editing by Edmund Goulding. Photography by William Steiner. Release date, July 18, 1931. Running time, 71 minutes.

CAST

Yula Martini ..... Nancy Carroll
Rudik Berken ..... Fredric March
Theresa Manril ..... Phoebe Foster
Countess von Martini ..... Allison Skipworth
Biezl ..... Allan Hale
Father Vincent ..... Hubert Bruce
Mrs. Berken ..... Catharine Emmett
Schmidt ..... Donald Meek
Mitzi ..... Frances Dowd
Kapka ..... Tod Waller
Rosenbach ..... Clarence Derwent
Head Nurse ..... Cora Witherspoon
Jan ..... Francis Pierlot
Clown ..... Charles Howard
Matron ..... Estelle Winwood

The Mystery of Life

(Universal)

Study in Evolution

"The Mystery of Life" is a study in evolution as expounded by scientists, but presented to the screen audience in the language of the layman.

Life in all of its stages from the amoeba to the present civilized man is presented pictorially and in motion, with many microscopic shots to enlighten the average person not schooled in science.

Accompanying the pictorial presentation are explanatory remarks by Clarence Darrow, noted attorney and exponent of evolution, and Dr. H.

(*Continued on page 35*)

PRODUCTIONS IN WORK

TITLE	WRITERS AND DIRECTORS	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Hell Broke Loose"	Norman E. Springer. Director: George Seitz.	Richard Cromwell, Sally Blane, Noah Beery.	Shooting
FOX			
"Bad Girl"	From the play by Vina Delmar and Brian Marlowe, based on Vina Delmar's novel. Director: Frank Borzage.	Sally Eilers, James Dunn.	Shooting
"The Midnight Cruise"	Fulton Oursler and Lowell Bretano. Director. Kenneth MacKenna and William C. Menzies.	Edmund Lowe, Lois Moran.	Shooting
"Skyline"	Felix Rosenberg. Director: Sam Taylor.	Thomas Meighan, Hardie Albright, Maureen O'Sullivan.	Shooting
"Wicked"	Story by Gordon Rigby. Director: Allan Dwan.	Victor McLaglen, Elissa Landi.	Shooting
METRO-GOLDWYN-MAYER			
"Get Rich Quick Wallingford"	George Randolph Chester, original. Director: Sam Wood.	William Haines.	
"Boarding School"	Director: Harry Pollard.	Madge Evans, Anita Page, Dorothy Jordan, Stuart Erwin.	Starting
"West of Broadway"	Director: Harry Beaumont.	John Gilbert, Lois Moran.	Starting
"Susan Lenox, Her Fall and Rise"	Story by David Graham Phillips. Director: Robert Z. Leonard.	Greta Garbo, Clarke Gable, Jean Hersholt, John Miljan.	Shooting
"Sporting Blood"	Story by Fred Hazlett Brennan. Director: Chas. Brabin.	Ernest Torrence, Clark Gable, Madge Evans, Lew Cody.	Shooting
"The Guardsman"	Franz Molnar. Director: Sidney Franklin.	Alfred Lunt, Lynn Fontanne.	Shooting
"Hell Divers"	Frank Wead. Director: Geo. Hill.	Wallace Beery, Marjorie Rambeau, Clark Gable.	Shooting
MONOGRAM PICTURES			
"Partners of the Trail"	Will Beale. Directed by Wally Fox.	Tom Taylor, Betty Mack.	Shooting
PARAMOUNT			
"Huckleberry Finn"	Mark Twain, William Slavens McNutt. Director: Norman Taurog.	Jackie Coogan, Mitzi Green, Jackie Searl, Junior Durkin.	Shooting
"Twenty-Four Hours"	Story by Louis Bromfield. Director: Marion Gering.	Clive Brook, Kay Francis, Miriam Hopkins.	Starting
"Daughter of the Dragon"	Sax Rohmer, Lloyd Corrigan, Sidney Buchman, Jane Storm. Director: Lloyd Corrigan.	Anna May Wong, Warner Oland, Sessue Hayakawa.	Shooting
"The Road to Reno"	Virginia Kellogg, original. Director: Richard Wallace.	Charles Rogers, Carman Barnes, Lilyan Tashman.	Shooting
RKO-PATHE			
"Eddie Cuts In"	George K. Turner. Director: Al Rogell.	Eddie Quillan, Robert Armstrong, Ginger Rogers.	Shooting
"Devotion"	Pamela Wynne, novel. Director: Robert Milton.	Ann Harding, Leslie Howard, O. P. Heggie.	Shooting
"Sundown Trail"	Story and directed by Robt. H. Hill.	Tom Keene, Marion Shilling.	Starting
RKO-RADIO			
"Consolation Marriage"	Original by William Cunningham. Director: Paul Sloane.	Pat O'Brien, Irene Dunne.	Shooting
TEC-ART			
Chas. Hutchinson			
"Fighting Back"	Jack Natteford. Director: Chas. Hutchinson.	Marian Nixon, Lloyd Hughes.	Completed
Chesterfield Prod.			
"Lady from Nowhere"	Adrian Johnson, Barney Gerrard. Director: Richard Thorpe.	Alice Day, John Holland.	Completed
UNITED ARTISTS			
"Age For Love"	Ernest Pascal. Director: Frank Lloyd.	Billy Dove, Charles Starrett, Lois Wilson.	Shooting
"Street Scene"	Story by Elmer Rice. Director: King Vidor.	Sylvia Sidney, Estelle Taylor, Wm. Collier, Jr.	Starting
"Scarface"	Story by Armitage Trail. Director: Howard Hawks.	Paul Muni, Karen Morley, Osgood Perkins.	Starting
"Corsair"	Story by Walton Green.	Chester Morris, Gay Seabrooke, Mayo Methot.	Starting
UNIVERSAL			
"Heaven on Earth"	Ben Lucien Berman, Ray Doyle. Director, Russell Mack.	Lew Ayres.	Shooting
"Waterloo Bridge"	Robert E. Sherwood, Benn W. Levy, Tom Reed. Director: James Whale.	Mae Clarke, Kent Douglass, Doris Lloyd.	Finishing
"Battling With Buffalo Bill"	Henry MacRae. Director: Rex Taylor.	John Mack Brown, John Wayne, Jim Thorpe.	Shooting
"Strictly Dishonorable"	Preston Sturges, Gladys Lehman. Director, John M. Stahl.	John Boles, Sidney Fox, Lewis E. Stone.	Shooting
"The Deadline"	Story by Barry Barringer. Director: Christy Cabanne.	Regis Toomey, Dorothy Revier, Richard Tucker.	Starting
WARNER BROS.			
"Larceny Lane"	Kubec Glasmon, John Bright. Director: Roy Del Ruth.	James Cagney, Joan Blondell, Louis Cathorn, Edward Nugent, Noel Francis.	Shooting
FIRST NATIONAL			
"Local Boy Makes Good"	Walter DeLeon. Director: Mervyn LeRoy.	Joe E. Brown, Dorothy Lee.	Shooting

M. Parshley, professor of zoology at Smith college.

In endeavoring to prove the theory of evolution, many scenes in the film are devoted to comparisons of the framework of the lower forms of animal life and man.

All the forms of life from the lowest to the highest, as we know them today—the jelly fish, reptiles, mammals, man—are presented in this treatise on this widely discussed subject, which first was expounded by Darwin, and since has aroused controversy throughout the world.

"The Mystery of Life" has been playing at the Cameo Theatre in 42nd Street, just off Broadway, in New York. This small house has been pretty well filled during the run of the attraction. A pedestrian, on seeing the marquee sign, was heard to comment: "What is that, a 'Men only' picture?"

Produced by Classic Productions, Inc. Distributed by Universal. Directed by George Cochrane. Edited by W. W. Young.

Maciste in Hell

(Excelsior Picture Corp.)

Drama

Based on the epic Inferno of Dante, the Warner in New York is showing "Maciste in Hell," produced several years ago by Pittalugia Studos of Turin, Italy, and now synchronized with operatic score and appropriate sound effects at the Metropolitan Studios in New Jersey.

The New York audience sat fascinated through the picturization of what the Inferno, pictured in words by Dante, might well have looked like. A blazing furnace-like labrynth of caves and deep caverns, in which men, who looked like beasts, and are meant to be the devil subjects of Pluto, the king, and Lucifer, the emperor of the kingdom of darkness, is fantastically displayed on the screen.

The story concerns Maciste, virtuous and unusually strong physically, who is the worst enemy, in his righteousness, with which the denizens of the nether-world have to contend. Pluto dispatches one of his chief devils to the Earth to garner new subjects for his kingdom and at the same time, to attempt the capture of Maciste.

The devil is thwarted in his efforts to take Rosabelle, whom Maciste loves, despite the fact that she has permitted herself to sin, and has a child by a prince, with whom she had fallen in love. The devil, does however, capture Maciste, and he is taken to Hell. There he displays his great strength, and for a while, resists the wiles of Prosperpine, unfaithful wife of Pluto, and the daughter, Luciferine. Unaware of the danger, he succumbs and kisses Prosperpine, which act automatically condemns him to live in Hell forever.

But in the course of a rebellion against Pluto, instigated by the chief devil, Barbarici, Maciste, whose strength is great, takes the side of the king and aids in vanquishing the rebels. Given his choice, he asks to be set free, but is trapped by Prosperpine. Meanwhile, the prince returns to Rosabelle, and the prayer of their child on Christmas Eve is sufficient to set Maciste free from the chains which bind him in Hell.

Photographic effects were generally commented upon as perhaps the most striking feature of the unusual screen offering, with considerable praise for the manner in which the sound effects and operatic score have enhanced the film as a whole.

General reaction was to the effect that "Maciste in Hell" was a film unusual in its theme, interesting in its portrayal and striking in the matter of settings and photographic presentation.

Produced by Pittalugia Studios of Turin, Italy. Distributed by Olympia Macri Excelsior Pictures Corp. Based on the Inferno of Dante. Directed by Guido Brignone. Settings by Jules Lombardozzi. Cameramen, Ubaldo Arata and Massimo Terzano.

CAST

Maciste	Bartolomeo Pagano
Prosperpine	Mario Salo
Luciferine	Pauline Polaire
Barbarici	Domenicco Serra
Pluto	Umberto Guarracino
Gerion	Helene Sangro
Rosabelle	Lucie Zanussi
George	Franz Sala

Son of the Plains

(Syndicate)

Western

A newly appointed deputy sheriff goes after the notorious Polka Dot Bandit against a background of what was generally conceded to be most interesting and striking Western scenic effects, in this film of the old West.

The bandit, Eddie Hearn, has held up the express office, shot the agent and run for it, dropping the money on the way. J. P. MacGowan, as the father of the heroine, retrieves it, and is about to pursue the bandit when he is shot.

Wounded, he returns home, and suspicion, even that of his daughter, falls upon him. But the deputy learns the real identity of the bandit, and sets out after him. Of course, he succeeds in capturing him after much hard riding and a good deal of shooting. Incidentally, and romantically, the daughter, played by Doris Phillips, is equally successful in capturing the deputy, Bob Custer.

Robert Bradbury, who handled the story and produced the film, has, in the opinion of many, done well in bringing in snow-capped Western mountains with splendid effect. Al St. John, in the comedy role, drew laughs from the audience at a New York house.

Produced and adapted by Robert Bradbury, under the supervision of Trem Carr. Photographed by Archie Stout. Recording by Balsley and Phillips. Release date, May, 1, 1931. Running time, 61 minutes.

CAST:

Tom Brent	Bob Custer
Ann Farrell	Doris Phillips
Dan Farrell	J. P. MacGowan
"Drunk"	Al St. John
Brokaw	Eddie Nearn
Sheriff	Gordon DeMain

SHORTS

Money-Makers of Manhattan

(Educational)

Novelty

One of the Lyman H. Howe "Hodge Podge" numbers, in which is shown the many and diversified ways in which New Yorkers in various stations of life earn their livelihoods. The majority of the shorts are taken in the lower East Side, with window washers at work on the new Empire State building to conclude the short.—Running time, 7 minutes.

Hello Napoleon

(Universal)

Comedy

Lloyd Hamilton, in a lunatic asylum, is the subject of the none too gentle medical attention of four prize lunatics. Harry Edwards was responsible for the direction.—Running time, 17 minutes.

Strange As It Seems—No. 10

(Universal)

Novelty

Oddities in the world are, as usual, pictured in this number of the series. Probably the most outstanding of the subjects featured is that picturing a Hawaiian catching an octopus and then eating the fish.—Running time, 10 minutes.

North Woods

(Universal)

Cartoon

This number of the Oswald animated cartoon series pictures the rabbit as a member of the Northwest Mounted Police out to "get his man." He does it, but covers a good bit of ground in the attempt.—Running time, 6 minutes.

A Contrast in Screen Music

(*Continued from page 25*)

Willy Schmidt-Gentner, who also wrote the music of "I Sing You a Love Song," one of the striking numbers in the production. What might be called the musical theme of the picture is a song entitled "Ich Bin Ya So Vergnügt ("I Am So Happy"). This rollicking ditty is sung first in the beer garden in the opening scenes by the irrepressible tenor, surrounded by his hero-worshippers—mostly women—who join in the refrain with lusty lungs and much sonority. A free translation of the refrain is: "I am so happy, am so gay! Just like a lark in sunny May, that sings and flies away. An inn with good old beer to drink —and pretty maids that kiss and sing. This is my favor'd place to stay. The world is glorious and gay—Hooray!"

The significance of this unpremeditated lay is emphasized later when, his voice apparently gone (although he, himself, is the only one who realizes it) Winkelmann is urged by the opera director to return to Vienna and resume his career. But the great singer, always the actor, pretends to be happy on his little farm and scoffs at the idea of again being the paid slave of the masses. He wouldn't even consider it! He is contented where he is, with his garden, his cows and his pigs. He is playing the comedy to the end, and as he plays he unconsciously begins to hum his favorite song, "I'm so happy, I'm so gay." As he hums his voice acquires its old resonance; it grows in volume and rises in a mighty crescendo. His glorious voice has come back and he will sing again! And so—on to Vienna and his triumphal return to the stage in "Lohengrin."

The opera scenes are extraordinarily well done. Evaristo Signorini, who plays the part of the singer who substitutes for *Winkelmann* in the South American opera house, has a brilliant voice. His number, "Pierrot's Love" is an original song written for the production by Willy Schmidt-Gentner. The records synchronized with Jannings' singing as *Winkelmann* are those recorded by Marcel Witrisch, noted tenor of the Berlin Staats Opera, one of Germany's most gifted singers, and reveal a noble voice in the singing of Lohengrin's "Farewell to the Swan."

There are several other foreign films now showing in New York which deserve the serious consideration of our picture makers. Notable among these are "Zwei Herzen im ¾ Takt" at the Europa theatre, and "Le Million" at the Little Carnegie Playhouse. These pictures demonstrate what can be accomplished when musical intelligence is made to foregather with other intelligences of motion picture production.

Headline Film Finished

"Women Men Marry," Headline picture, has been booked into the New York Beacon week of July 10. M. D. Sikawitt, president, has announced from Hollywood the completion of "A Private Scandal," next production at the Tec-Art studios. Marion Nixon is featured with Lloyd Hughes. Charles Hutchison directed. Theodore Von Eltz, Walter Hiers, Lucille Powers, Edward Phillips and others are in the support.

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THEATRE RECEIPTS

Theatre business, according to weekly gross receipts obtained by Motion Picture Herald, has failed to recover from the slump which started with the first heat wave. A new low record was set during the "Current Week" with 22 theatres reporting the lowest grosses for the last 12 months. No new highs were registered. Last week 19 new lows were reported, with 20 reported the week previous. Business generally was below that of the "Previous Week."

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to July, 1931)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleecker..	2,300	35c-50c	"Charlie Chan Carries On" (Fox) (6 days)	6,200	"A Free Soul" (MGM)..... (6 days)	11,650	High 1-24-30 "Reducing"	$ 18,500
							Low 4-4-31 "Passion Flower"	6,100
Leland	1,350	25c-35c	"A Tailor Made Man" (MGM)... (20c-25c—6 days)	4,200	"Always Goodbye" (Fox)..... (6 days)	4,100	High 5-2-31 "Strangers May Kiss".....	8,100
							Low 6-27-31 "Always Goodbye".....	4,100
Proctor's RKO..	1,500	20c-60c	"Transgression" (Radio) ..... (3 days)	2,300	"The Good Bad Girl" (Col.)..... (3 days)	2,600	High 3-14-31 "Millie"	8,600
			"Forbidden Adventure" (Para.).... (3 days)	2,400	"The Lawyer's Secret" (Para.).... (3 days)	2,800	Low 6-13-31 "The W Plan" and "Donovan's Kid"	4,650
Ritz	1,146	25c-35c	"Aloha" (Tiff.) and..... "The Lightning Flyer" (Col.) (3 days)	2,000	"A Soldier's Plaything" (W. B.).. (3 days)	2,150	High 12-13-30 "The Cat Creeps".....	4,750
							Low 6-6-31 "Party Husbands".....	3,190
			"Misbehaving Ladies" (F. N.) and "Costello Case" (Sono-Art) (3 days)	1,960	"The Single Sin" (Tiff.) and..... "Captain Thunder" (W. B.) (3 days)	2,000		
Strand	1,900	35c-50c	"Chances" (F. N.)..... (25c-35c—6 days)	5,900	"Smart Money" (W. B.)..... (6 days)	7,100	High 4-25-31 "The Finger Points".....	9,300
							Low 4-4-31 "My Past"	5,850
Baltimore								
Keith's	2,500	25c-50c	"The Night Angel" (Para.)..... (6 days and Sun. midnite show)	6,400	"Transgression" (Radio) ..... (6 days and Sun. midnite show)	5,920	High 5-9-31 "Bachelor Apartment".....	16,080
							Low 5-17-30 "King of Jazz"	3,000
Loew's Century.	3,076	25c-60c	"The Girl Habit" (Para.)..... (6 days)	19,000	"Just A Gigolo" (MGM)..... (6 days)	24,000	High 4-11-31 "A Tailor Made Man"...	30,000
							Low 11-1-30 "Her Wedding Night"....	14,000
Loew's Parkway	987	15c-35c	"Five and Ten" (MGM)..... (6 days)	4,200	"Laughing Sinners" (MGM)..... (6 days)	3,800	High 1-3-31 "Follow the Leader".....	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
Loew Stanley....	3,522	25c-60c	"A Free Soul" (MGM)..... (6 days)	23,500	"I Take This Woman" (Para.)..... (6 days)	15,500	High 4-11-31 "Strangers May Kiss"....	33,500
							Low 5-3-30 "Honey"	12,500
Loew's Valencia.	1,487	25c-35c	"Men of the Sky" (F. N.)..... (6 days)	3,000	"Laughing Sinners" (MGM). ..... (6 days)	2,800	High 7-26-30 "Sins of the Children"	7,300
							Low 11-29-30 "Only Saps Work".....	1,800
New	1,600	25c-50c	"Hush Money" (Fox) ..... (6 days)	6,500	"Annaballe's Affairs" (Fox)..... (6 days)	8,000	High 8-30-30 "Common Clay"	18,500
							Low 12-27-30 "Princess and Plumber"..	2,800
W. B. Metropol.	1,300	15c-50c	"Svengali" (W. B.) ..... (6 days)	4,500	"Seed" (U.) ..... (6 days)	4,800	High 3-16-30 "Green Goddess".....	9,000
							Low 7-26-30 "Sweet Kitty Bellairs"	2,100
Boston								
Keith's	2,800	30c-65c	"Sweepstakes" (Pathe) ..... (25c-60c)	18,000	"Transgression" (Radio)	21,000	High 10-11-30 "Half Shot at Sunrise"...	34,500
							Low 12-6-30 "Sin Takes a Holiday"....	16,500
Keith-Boston ...	2,500	25c-60c	"Three Who Loved" (Radio).....	17,000	"Lover Come Back" (Col.).....	20,500	High 1-10-31 "Danger Lights".....	22,000
							Low 7-4-31 "Three Who Loved"	17,000
Loew's Orpheum	3,100	25c-50c	"Just a Gigolo" (MGM).....	18,000	"Laughing Sinners" (MGM).....	22,000	High 1-17-31 "Hell's Angels"	31,500
							Low 6-28-30 "Lady of Scandal".....	17,500
Loew's State.....	3,700	25c-50c	"Never the Twain Shall Meet".. (MGM)	21,500	"Indiscreet" (U. A.).....	24,000	High 10-18-30 "Three French Girls".....	30,000
							Low 6-28-30 "Bad One".....	18,000
Metropolitan	4,350	25c-60c	"I Take This Woman" (Para.)..	30,000	"Daddy Long Legs" (Fox).....	35,000	High 10-11-30 "Sea God"	49,000
							Low 6-7-30 "True to the Navy".....	26,000
Olympia	2,500	25c-50c	"Smart Money" (W. B.).....	14,000	"Chances" (F. N.).....	16,500	High 7-5-30 "With Byrd at South Pole"	28,000
							Low 2-21-31 "Sit Tight"	12,000
Scollay Square..	1,800	25c-50c	"Daddy Long Legs" (Fox)	14,500	"The Vice Squad" (Para.).....	17,000	High 10-11-30 "Numbered Men"	20,000
							Low 7-5-30 "Shadows of the Law".....	11,000
Uptown	2,000	25c-60c	"Smart Money" (W. B.)	11,500	"Chances" (F. N.).....	13,000	.....	
Buffalo								
Buffalo	3,500	30c-65c	"I Take This Woman" (Para.).	19,000	"Seed" (U.)	23,500	High 3-28-31 "My Past"	39,500
							Low 7-4-31 "I Take This Woman".....	19,000
Century	3,000	25c-35c	"Always Goodbye" (Fox)..... (5 days)	4,100	"Gold Dust Gertie" (W. B.)..... (4 days)	3,100	High 2-14-31 "Cimmaron"	25,600
							Low 7-4-31 "Always Goodbye"	4,100
					"Bachelor Apartment" (Radio).... (3 days)	2,800		
Great Lakes	3,000	25c-60c	"A Free Soul" (MGM).....	26,000	"Annabelle's Affairs" (Fox).....	18,000	High 4-18-31 "Strangers May Kiss"....	30,000
							Low 12-27-30 "Remote Control"	13,400
Hippodrome	2,100	25c-50c	"Six Cylinder Love" (Fox)	14,800	"The Maltese Falcon" (W. B.)....	15,500	High 2-14-31 "Free Love"	26,300
							Low 7-4-31 "Six Cylinder Love".	14,800
Lafayette	3,300	25c-35c	"Lover Come Back" (Col.).....	7,800	"Everything's Rosie" (Radio).....	8,900	High 4-11-31 "Ten Cents a Dance".....	24,100
							Low 7-4-31 "Lover Come Back"	7,800
Charlotte								
Broadway	1,167	25c-50c	"Broadminded" (W. B.)..... (3 days)	5,000	"Big Business Girl" (F. N.)..... (3 days)	3,000	. .....	
			"The Lady Who Dared" (F. N.) (3 days)	3,500	"Smart Money" (F. N.)..... (3 days)	4,000		
Carolina	1,441	40c-50c	"I Take This Woman" (Para.)... (3 days)	6,000	"A Free Soul" (MGM)..... (3 days)	4,500	.....	
			"The Night Angel" (Para.)..... (3 days)	5,000	"Just A Gigolo" (MGM)..... (3 days)	6,500		

Preview Critics Acclaim

EDDIE DOWLING

and

RAY DOOLEY

in the Broadway Success

HONEYMOON LANE

presented by M. E. Comerford and William M. Vogel

A PARAMOUNT RELEASE

"Honeymoon Lane"

HOLLYWOOD—If some producer in this village does not discover in Ray Dooley, discovered years ago by us Follies and vaudeville fans, a candidate for one of America's favorite screen comediennes, then that is what's wrong with pictures. "Honeymoon Lane" reveals the secret and several southern California preview audiences have confirmed the suspicion we old timers have harbored for years; namely, that Ray is very funny and very clever. Eddie Dowling and Ray Dooley have been co-featured in a thoroughly entertaining comedy romance.

MOTION PICTURE DAILY.

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WHEN YOU

KEEP YOUR EYES ON TIFFANY

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"THE SINGLE SIN"
with BERT LYTELL
and KAY JOHNSON

"DRUMS OF JEOPARDY"
with
JUNE COLLYER, WARNER OLAND
and LLOYD HUGHES

"THE COMMAND PERFORMANCE"
A JAMES CRUZE PRODUCTION
with NEIL HAMILTON
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Produced by SAMUEL ZIERLER

"CAUGHT CHEATING"
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"ALOHA"

with

BEN LYON

and **RAQUEL TORRES**

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"ALOHA," absorbing story of a gorgeous wild girl who couldn't be tamed—"DRUMS OF JEOPARDY," a real spell-binder among mystery stories—"CAUGHT CHEATING," laugh-riot success of the season—"THE COMMAND PERFORMANCE," ultra modern story of the intimate frivolities of royalty—"THE SINGLE SIN," soul-stirring drama of a girl whose shady past constantly clouded her life.

These are ready NOW . . . and the 1931-1932 Tiffany Program will soon be announced . . . "Keep Your Eyes On Tiffany."

TIFFANY

PRODUCTIONS, INC.

(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to July, 1931)	
			Picture	Gross	Picture	Gross		
Chicago								
Castle	299	40c-60c	"Last Parade" (Col.)	3,270	"Trader Horn" (MGM) (2nd week)	3,247	High 4-27-30 "White Cargo"	10,600
							Low 4-13-30 "High Treason"	2,650
Chicago	4,000	35c-85c	"I Take This Woman" (Para.)	37,500	"Just A Gigolo" (MGM)	33,250	High 9-6-30 "Anybody's Woman"	64,800
							Low 6-27-31 "Just A Gigalo"	33,250
McVickers	2,284	35c-85c	"A Free Soul" (MGM)	33,875	"Daddy Long Legs" (Fox) (5 days—3rd week)	11,400	High 7-12-30 "Big House"	50,800
					"A Free Soul" (MGM) (3 days)	12,750	Low 4-13-30 "Son of the Gods"	17,500
Oriental	3,940	35c-85c	"Gold Dust Gertie" (W. B.)	26,200	"Party Husband" (F. N.)	19,450	High 7-19-30 "Our Blushing Brides"	60,600
							Low 6-27-31 "Party Husband"	19,450
Orpheum	665	35c-75c	"The Secret Six" (MGM)	3,695	"Monsters of the Deep" (States Rights) and "Subway Express" (Col.) (9 days)	4,110	High 4-18-31 "Little Caesar"	8,790
							Low 4-11-31 "Hot Heiress"	2,090
Palace	2,509	35c-85c	"Always Goodbye" (Fox)	24,650	"Lover Come Back" (Col.)	20,650	High 6-7-30 "On the Level"	31,200
							Low 7-19-30 "Shooting Straight"	16,200
Roosevelt	1,591	35c-85c	"Smart Money" (W. B.)	17,225	"Five and Ten" (MGM)	12,500	High 7-5-30 "With Byrd at South Pole"	32,800
							Low 6-6-31 "Tabu"	10,100
State Lake	2,776	35c-85c	"Sweepstakes" (Pathe)	13,450	"Transgression" (Radio)	13,200	High 10-18-30 "Half Shot at Sunrise"	45,300
							Low 6-27-31 "Transgression"	13,200
United Artists	1,700	35c-85c	"Night Angel" (Para.) (9 days—2nd week)	17,180	"The Night Angel" (Para.) (1st week)	21,650	High 3-21-31 "City Lights"	46,562
							Low 9-6-30 "Eyes of the World"	13,200
Cincinnati								
Keith's	1,600	30c-50c	"Meet The Wife" (Col.)	4,750	"The Good Bad Girl" (Col.)	4,655	High 11-20-30 "Africa Speaks"	13,000
							Low 3-7-31 "Numbered Men"	4,000
RKO Albee	3,300	35c-75c	"The Iron Man" (U.)	23,245	"Daybreak" (MGM)	26,902	High 1-3-31 "Remote Control"	33,321
							Low 12-20-30 "Silver Horde"	20,150
RKO Capitol	2,000	30c-50c	"Transgression" (Radio)	10,319	"Gold Dust Gertie" (W. B.)	9,279	High 9-20-30 "Common Clay"	22,000
							Low 3-14-31 "Fighting Caravans"	9,200
RKO Family	1,140	20c-35c	"Everything's Rosie" (Radio) (4 days)	2,470	"My Past" (W. B.) (4 days)	2,332	High 11-1-30 "Men Without Law" and "Undertow"	5,600
			"Shipmates" (MGM) (3 days	1,330	"Women Of All Nations" (Fox) (3 days)	1,255	Low 3-7-31 "Captain Applejack" and "The Lion and the Lamb"	2,500
RKO Lyric	1,400	30c-50c	"A Free Soul" (MGM) (7 days and Sat. midnite show)	15,130	"The Public Enemy" (W. B.) (7 days and Sat. midnite show)	9,575	High 10-25-30 "The Big House"	23,900
							Low 2-7-31 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Daddy Long Legs" (Fox) (7 days and Sat. midnite show)	17,492	"The Lawyer's Secret" (Para.) (7 days and Sat. midnite show)	12,104	High 11-1-30 "Check and Double Check"	28,100
							Low 6-27-31 "The Lawyer's Secret"	12,104
RKO Strand	1,350	25c-40c	"Laugh and Get Rich" (Radio)	4,200	"Hell Bound" (Tiff.)	4,246	High 10-11-30 "Common Clay"	6,940
							Low 2-21-31 "A Lady's Morals"	3,001
Cleveland								
Alhambra	1,400	25c-50c	"Die Foerster-Christl" (Interocean)	6,000	"Girl From the Reeperbahn" (German) (2nd week)	6,000	.....	
Allen	3,300	30c-60c	"Daddy Long Legs" (Fox)	19,500	"A Free Soul" (MGM)	19,000	High 7-19-30 "Let Us Be Gay"	31,000
							Low 5-9-31 "Ladies Man"	12,000
Cameo	1,200	25c-50c	"Laughing Sinners" (MGM)	3,000	"Stepping Out" (MGM)	4,000	.....	
RKO Hippodrome	4,500	25c-75c	"Smart Money" (W. B.)	13,000	"Transgression" (Radio)	12,000	High 4-27-30 "High Society Blues"	46,000
							Low 4-25-31 "Cracked Nuts"	10,000
RKO Palace	3,100	25c-75c	"Three Who Loved" (Radio)	19,000	"Quick Millions" (Fox)	18,000	High 3-23-30 "Harmony at Home"	47,000
							Low 6-27-31 "Quick Millions"	18,000
State	3,400	30c-60c	"I Take This Woman" (Para.)	15,000	"Five and Ten" (MGM)	17,000	High 1-3-31 "Princess and the Plumber"	25,000
							Low 6-20-3 "The Vice Squad"	14,000
Warner's Lake	800	40c-60c	"Big Business Girl" (F. N.)	2,000	"Men of the Sky" (F. N.)	3,500	.....	
Denver								
Denver	2,300	25c-65c	"I Take This Woman" (Para.)	13,000	"A Free Soul" (MGM)	16,000	High 3-7-31 "The Easiest Way"	20,000
							Low 7-4-31 "I Take This Woman"	13,000
Huff'n's Aladdin	1,500	35c-75c	"The Black Camel" (Fox)	9,000	"Daddy Long Legs" (Fox) (2nd week)	6,000	High 4-11-31 "Connecticut Yankee"	12,000
							Low 5-9-31 "God's Gift To Women"	4,500
Huffman's Tabor	1,900	25c-50c	"Annabelle's Affairs" (Fox)	7,000	"Six Cylinder Love" (Fox)	9,000	High 3-21-31 "City Lights"	14,000
							Low 7-4-31 "Annabelle's Affairs	7,000
Paramount	2,000	25c-50c	"The Vice Squad" (Para.)	11,500	"Just A Gigolo" (MGM)	7,500	High 1-10-31 "Hell's Angels"	22,000
							Low 6-27-31 "Just a Gigolo"	7,500
Rialto	1,040	25c-50c	"Big Business Girl" (F. N.)	2,250	"Never the Twain Shall Meet" (MGM)	2,500	High 3-28-31 "Trader Horn"	8,000
							Low 7-4-31 "Big Business Girl"	2,250
Des Moines								
Des Moines	1,600	25c-60c	"Big Business Girl" (F. N.)	7,000	"A Free Soul" (MGM)	9,000	High 2-14-31 "Cimarron"	18,000
							Low 4-27-30 "Rogue Song"	5,000
Paramount	1,700	25c-60c	"Gold Dust Gertie" (W. B.) (25c-50c—3 days)	6,000	"Misbehaving Ladies" (F. N.) (3 days)	5,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"	22,000
			"Smart Money" (W. B.) (4 days)	7,000	"I Take This Woman" (Para.) (4 days)	6,000	Low 12-6-30 "Three French Girls" and "Derelict"	8,000
Strand	1,100	20c-30c	"Everything's Rosie" (Radio) (25c-35c—4 days)	2,150	"Drums of Jeopardy" (Tiff.) (4 days)	2,200	High 3-23-30 "Evidence" and "Roadhouse Nights"	9,007
			"Beyond Victory" (Pathe) (20c-35c—3 days)	1,150	"Good Bad Girl" (Col.) (3 days)	700	Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Hollywood								
Chinese	2,030	25c-75c	"A Free Soul" (MGM)	13,500	"Trader Horn" (MGM) (2nd week)	6,000	High 6-7-30 "Hell's Angels"	40,500
							Low 6-20-31 "Trader Horn"	4,900
Egyptian	1,800	10c-65c	"Dishonored" (Para.)	3,800	"Up Pops the Devil" (Para.)	3,600	High 3-23-30 "The Love Parade"	15,600
							Low 3-21-31 "Stolen Heaven"	3,200
Pan Hollywood	3,000	35c-65c	"Strangers May Kiss" (MGM)	13,000	"The Secret Six" (MGM)	13,500	High 6-14-30 "The Floradora Girl"	30,000
							Low 7-19-30 "True to the Navy"	8,800
W. B. Hollywood	3,000	35c-50c	"Smart Money" (W. B.) (2nd week)	8,500	"Smart Money" (W. B.) (1st week)	12,000	High 2-7-31 "Little Caesar"	30,000
							Low 6-20-31 "Gold Dust Gertie"	11,500

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to July, 1931)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"The Black Camel" (Fox)	4,000	"Public Enemy" (W. B.)	5,000	High 11-29-30 "Hell's Angels"	16,000
							Low 6-20-31 "Always Goodbye" and.. "Blue Angel"	3,500
Loew's State	2,700	25c-50c	"A Free Soul" (MGM)	11,500	"Five and Ten" (MGM)	5,000	High 5-2-31 "Trader Horn"	19,800
							Low 6-27-31 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Women Of All Nations" (Fox)	7,000	"Daddy Long Legs" (Fox)	10,000	High 1-24-30 "Love Parade"	18,000
							Low 7-4-31 "Women of All Nations"	7,000
RKO Majestic	2,250	25c-50c	"The Vice Squad" (Para.)	6,500	"Seed" (U.)	8,000	High 10-24-30 "Check and Double Check"	20,000
							Low 7-4-31 "The Vice Squad"	6,500
Indianapolis								
Apollo	1,100	25c-50c	"Annabelle's Affairs" (Fox)	3,500	"Daddy Long Legs" (Fox) (3rd week)	5,100	High 6-13-31 "Daddy Long Legs"	10,000
							Low 7-4-31 "Annabelle's Affairs"	3,500
Circle	2,600	25c-50c	"Newly Rich" (Para.)	6,000	"The Lady Who Dared" (F. N.)	7,500	High 11-1-30 "Check and Double Check"	22,000
							Low 5-23-31 "Reno"	2,500
Indiana	3,300	25c-65c	"Chances" (F. N.)	15,000	"The Vice Squad" (Para.)	18,500	High 6-6-31 "Kick In"	21,000
							Low 7-4-31 "Chances"	15,000
Lyric	2,000	25c-50c	"Goldie" (Fox)	8,000	"The Black Camel" (Fox)	10,500	High 5-2-31 "Quick Millions"	11,000
							Low 12-6-30 "The Dancers"	7,500
Palace	2,800	25c-50c	"Indiscreet" (U.A.)	9,500	"Just A Gigolo" (MGM)	9,600	High 5-2-31 "Trader Horn"	22,000
							Low 2-14-31 "Passion Flower"	8,000
Kansas City								
Loew Midland	4,000	25c-50c	"Just A Gigolo" (MGM)	14,500	"Daddy Long Legs" (Fox)	21,750	High 11-29-30 "Hell's Angels"	29,000
							Low 5-9-31 "Quick Millions"	7,500
Mainstreet	3,067	35c-60c	"Everything's Rosie" (Radio)	17,000	"Transgression" (Radio)	17,000	High 2-14-31 "Cimmaron"	24,750
							Low 4-13-30 "Framed"	11,000
Newman	2,000	25c-60c	"I Take This Woman" (Para.)	12,500	"Lawyer's Secret" (Para.)	10,000	High 9-13-30 "Animal Crackers"	23,500
							Low 4-13-30 "Light of Western Stars"	7,000
Royal	900	25c-60c	"Always Goodbye" (Fox)	4,500	"Gold Dust Gertie" (W. B.)	3,500	High 5-9-31 "Gun Smoke"	6,705
							Low 4-27-30 "Clancy in Wall Street"	1,350
Uptown	2,200	25c-50c	"Three Girls Lost" (Fox)	6,000	"Daybreak" (MGM)	7,000	High 9-27-30 "King of Jazz"	10,200
							Low 11-1-30 "Last of Lone Wolf"	4,000
Los Angeles								
Carthay Circle	1,650	75c-$1.50	"Rebound" (Pathe) (2nd week)	6,500	"Rebound" (Pathe) ($5.00 premiere—1st week)	14,500	High 3-21-31 "Strangers May Kiss"	28,000
							Low 6-6-31 "Daddy Long Legs" ($5 Premier)	10,000
Fox Criterion	1,652	35c-65c	"A Free Soul" (MGM)	15,200	"Trader Horn" (MGM) (2nd week)	6,500	High 5-24-30 "The Divorcee"	29,700
							Low 1-31-31 "Royal Family of B'way"	7,000
International	2,000	25c-50c	"Trader Horn" (MGM)	4,000	"La Fiesta Del Diablo" (U.)	4,100	.....	
Loew's State	2,418	35c-65c	"Five and Ten" (MGM)	21,000	"Never the Twain Shall Meet" (MGM)	26,000	High 5-10-30 "Caught Short"	48,000
							Low 10-18-30 "Three French Girls"	15,000
Los Angeles	2,100	25c-65c	"Too Young To Marry" (F. N.)	11,000	"The Command Performance" (Tiff.)	10,100	.....	
Orpheum	2,750	35c-65c	"Seed" (U.) (3rd week)	7,000	"Seed" (U.) (2nd week)	10,000	High 2-14-31 "Cimarron" (5 days)	32,000
Paramount	3,596	35c-65c	"Confessions of a Co-ed" (Para.)	13,500	"I Take This Woman" (Para.)	14,500	Low 12-27-30 "Ex-Flame"	6,000
RKO	2,700	35c-65c	"Just a Gigalo" (MGM)	14,000	"Everything's Rosie" (Radio)	14,000	High 9-6-30 "Animal Crackers"	40,000
							Low 6-20-31 "Forbidden Adventure"	11,000
United Artists	2,100	35c-65c	"Indiscreet" (U. A.) (3rd week)	7,000	"Indiscreet" (U. A.) (2nd week)	10,300	High 8-16-30 "Hell's Island"	17,500
							Low 9-27-30 "For the Love of Lil"	10,500
W. B. Downtown	2,400	35c-50c	"Smart Money" (W. B.) (2nd week)	8,200	"Smart Money" (W. B.) (1st week)	12,000	High 9-20-30 "What a Widow"	30,000
							Low 6-13-31 "Tarnished Lady"	6,500
							High 9-27-30 "Office Wife"	30,000
							Low 3-14-31 "Captain Applejack"	8,000
Milwaukee								
Alhambra	2,660	25c-60c	"Seed" (U.)	11,500	.....		.....	
Garden	1,150	25c-60c	"Three Girls Lost" (Fox) (9 days)	11,500	"Jazz Cinderella" (Chesterfield) (4 days)	2,800	.....	
Palace	2,587	25c-60c	"The Girl Habit" (Para.)	8,500	"Three Who Loved" (Radio)	9,000	.....	
Riverside	2,180	25c-60c	"The Right of Way" (F.N.)	13,500	"Lover Come Back" (Col.))	14,500	.....	
Strand	1,406	25c-60c	"Women Of All Nations (Fox) (2nd week)	6,000	"Women Of All Nations" (Fox) (1st week)	8,000	.....	
Warner	2,500	25c-60c	"Chances" (F. N.)	12,000	"Smart Money" (W. B.)	12,000	.....	
Wisconsin	3,275	25c-65c	"Daddy Long Legs" (Fox)	15,000	"Always Goodbye" (Fox)	12,500	.....	
Minneapolis								
Aster	812	20c-35c	"Six Cylinder Love" (Fox) (20c-25c)	1,400	"Dude Ranch" (Para.)	1,600	High 3-30-30 "The Aviator"	8,500
Lyric	1,238	20c-40c	"Ladies Man" (Para.)	3,500	"Kick In" (Para.)	2,500	Low 4-18-31 "Men Call It Love"	900
							High 3-23-30 "They Learned About Women"	5,000
Minnesota	4,000	30c-75c	"The Vice Squad" (Para.)	20,000	"Daddy Long Legs" (Fox)	32,000	Low 1-24-31 "Men On Call"	1,200
							High 7-5-30 "So This Is London"	45,000
RKO Orpheum	2,900	25c-50c	"Transgression" (Radio)	16,500	"Hell Bound" (Tiff.)	15,000	Low 2-28-31 "Dance, Fools, Dance"	18,000
							High 2-14-31 "Cimarron"	30,000
State	2,300	25c-50c	"Just A Gigolo" (MGM)	8,500	"Women Of All Nations" (Fox)	8,200	Low 5-2-31 "Bachelor Apartment"	12,000
							High 4-20-30 "Benson Murder Case"	26,600
							Low 12-20-30 "River's End"	5,000
Montreal								
Capitol	2,670	25c-60c	"Svengali" (W. B.) and "Party Husband" (F. N.)	11,000	"Up Pops The Devil" (Para.) and "Skippy" (Para.)	10,500	High 5-2-31 "A Connecticut Yankee" and "Don't Bet On Women"	15,750
							Low 5-9-31 "Man of the World" and "June Moon"	9,000
Imperial	1,914	15c-40c	"Lady Who Dared" (F. N.) and "Hook, Line and Sinker" (Radio)	3,900	"Dangerous Hours" (Para.) and "Air Police" (Sono-Art)	4,200	High 1-17-31 "The Office Wife" and "Oh, Sailor, Behave"	7,000
							Low 6-20-31 "Single Sin" and "Dawn Trail"	3,000
Loew's	2,982	25c-75c	"Bad Sister" (U.)	11,500	"The Lightning Flyer" (Col.) (15c-75c)	11,000	High 1-31-31 "Derelict"	16,000
							Low 6-20-31 "Kick In"	10,500
Palace	2,600	25c-99c	"The Lawyer's Secret" (Para.)	12,000	"Daddy Long Legs" (Fox)	12,500	High 2-21-31 "Man Who Came Back"	19,000
							Low 6-20-31 "Daybreak"	11,000

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who directed "JOURNEY'S END"
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Produced by Carl Laemmle, Jr.

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UNIVERSAL
and you ride with a WINNER!

AGAIN!
ROSZ

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to July, 1931)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Princess	2,272	25c-65c	"Woman Hungry" (F. N.)	8,000	"Tell England" (British)	8,500	High 4-11-31 "City Lights"	22,500
							Low 7-4-31 "Woman Hungry"	8,000
Strand	750	15c-50c	"City Streets" (Para.) and "Finn and Hattie" (Para.)	3,400	"East Lynne" (Fox) and and "Can Love Decide"?	3,000	High 1-31-31 "Captain Thunder"	5,300
							Low 6-27-31 "East Lynne" and "Can Love Decide"?	3,000
New York								
Astor	1,120	50c-$2.00	"A Free Soul" (MGM) (5th week)	16,700	"A Free Soul" (MGM) (4th week)	17,400	High 7-5-30 "Big House"	24,860
Capitol	4,700	35c-$1.50	"The Prodigal" (MGM)	51,360	"Trader Horn" (MGM)	58,125	Low 6-13-31 "Free Soul"	20,181
							High 8-30-30 "Romance"	98,322
Criterion	850	50c-$2.00	"Smiling Lieutenant" (Para.) (6th week	8,600	"Smiling Lieutenant" (Para.) (5th week)	11,000	Low 3-21-31 "Great Meadow"	49,789
							High 1-3-31 "Reaching for the Moon"	22,675
Embassy	598	25c	All Newsreel	7,085	All Newsreel	7,516	Low 5-24-30 "Silent Enemy"	10,800
							High 11-29-30 Newsreels	9,995
Hollywood	1,549	65c-85c	"Chances" (F. N.) (3rd week)	11,521	"Chances" (F. N.) (2nd week)	12,521	Low 8-16-30 Newsreels	6,625
Mayfair	2,300	40c-$1.00	"Sweepstakes" (Pathe)	12,500	"Transgression" (Radio) (2nd week)	11,000	High 11-8-30 "Check and Double Check"	51,000
							Low 7-4-31 "Sweepstakes"	12,500
Paramount	3,700	40c-$1.00	"Women Love Once" (Para.)	49,100	"Confessions Of A Co-Ed" (Para.)	50,600	High 8-23-30 "Anybody's Woman"	91,300
							Low 5-30-31 "Kick In"	46,200
Rialto	1,904	40c-$1.00	"Return of Fu Manchu" (Para.) and "Thunderbolt" (Para.)	5,200	"Dracula" (U.) and "Hell's Angels" (U. A.)	4,500	High 9-6-30 "Animal Crackers"	62,500
							Low 6 27-31 "Hell's Angels" and "Dracula"	4,500
Rivoli	2,103	40c-$1.00	"Night Angel" (Para.) (8 days—3rd week)	12,800	"Night Angel" (Para.) (2nd week)	16,900	High 12-27-30 "Royal Family"	57,000
							Low 3-14-31 "River's End"	9,519
Roxy	6,200	50c-$1.50	"Annabell's Affairs" (Fox)	56,000	"Daddy Long Legs" (Fox) (3rd week)	64,000	High 1-10-31 "Man Who Came Back"	130,430
							Low 7-4-31 "Annabelle's Affairs"	56,000
Strand	3,000	35c-$1.00	"Gentlemen's Fate" (MGM)	14,302	"Men Call It Love" (MGM)	12,662	High 11-8-30 "Doorway to Hell"	46,445
							Low 6-6-31 "Gold Dust Gertie"	11,348
Warners	1,490	35c-75c	"Maciste In Hell" (Macri Film Co.)	1,971	"Meet The Sister" (German)	1,971	High 8-30-30 "Old English"	22,203
							Low 7-4-31 "Macite in Hell"	1,971
Winter Garden	1,493	35c-$1.00	"Smart Money" (W. B.) (2nd week)	35,036	"Smart Money" (W. B.) (1st week)	46,551	High 7-19-30 "Dawn Patrol"	51,128
							Low 11-8-30 "Life of the Party"	10,750
Oklahoma City								
Capitol	1,200	10c-50c	"I Take This Woman" (Para.)	6,000	"White Shoulders" (Radio)	4,000	High 11-8-30 "Check and Double Check"	17,000
							Low 4-6-30 "Party Girl"	3,800
Criterion	1,800	10c-50c	"Man In Possession" (MGM)	6,500	"A Free Soul" (MGM)	10,000	High 2-21-31 "Cimarron"	15,500
							Low 4-6-30 "Locked Door"	4,400
Liberty	1,500	10c-35c	"Daddy Long Legs" (Fox) (3 days)	800	"Beyond Victory" (Pathe) (3 days)	600	High 11-29-30 "Truth About Youth"	8,500
			"Air Police" (Sono-Art) (4 days)	700	"Daddy Long Legs" (Fox) (3 days)	1,000	Low 6-20-31 "Big Fight" and Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Hush Money" (Fox)	4,000	"Chances" (F. N.)	4,000	High 8-9-30 "Dawn Patrol"	15,000
							Low 11-8-30 "Last of the Duanes"	3,800
Warner	1,700	10c-50c	"Annabelle's Affairs" (Fox)	6,300	"Lover Come Back" (Col.)	6,000		
Omaha								
Orpheum	3,000	25c-60c	"Transgression" (Radio)	12,000	"The Good Bad Girl" (Col.)	12,000	High 11-1-30 "Check and Double Check"	26,400
							Low 6-20-31 "White Shoulders"	11,500
Paramount	2,900	25c-60c	"A Free Soul" (MGM)	9,500	"The Lawyer's Secret" (Para.)	6,750	High 12-13-30 "Hell's Angels"	12,750
							Low 9-27-30 "Song of My Heart"	5,950
State	1,200	25c	"Never The Twain Shall Meet" (MGM) (4 days)	1,000	"Tailor Made Man" (MGM) (4 days)	600	High 3-14-31 "Trader Horn" (at 50c-$1.50)	10,000
			"Up Pops The Devil" (Para.) (3 days)	850	"The Tarnished Lady" (Para.) (3 days)	800	Low 6-20-31 "Big Fight" and "Drums of Jeopardy"	900
World	2,500	25c-40c	"The Finger Points" (F. N.) (4 days)	3,000	"Five and Ten" (MGM)	6,500	High 4-11-31 "Men Call It Love"	16,000
			"Black Camel" (Fox) (3 days)	2,200			Low (7-4-31 "The Finger Points" and "The Black Camel"	5,200
Ottawa								
Avalon	990	15c-35c	"Strangers May Kiss" (MGM) (3 days)	1,200	"My Past" (W. B.) (3 days)	1,000	High 3-23-30 "Disraeli" and "Cockeyed World"	3,555
			"Charlie Chan Carries On" (Fox) (3 days)	1,000	"Fifty Million Frenchmen" (W. B.) (3 days)	900	Low 5-3-30 "Oh Yeah" and "Navy Blues"	1,810
B. F. Keith's	2,592	10c-60c	"The Black Camel" (Fox) (3 days)	3,100	"Forbidden Adventure" (Para.) (3 days)	2,900	High 3-30-30 "Sacred Flame" and "Love Comes Along"	9,900
			"Svengali" (W. B.) (3 days)	3,200	"Never the Twain Shall Meet" (MGM) (3 days)	2,700	Low 4-11-30 "Don't Bet On Women" and 'Man to Man"	4,900
Centre	1,200	15c-60c	"Drums of Jeopardy" (Tiff.) (6 days)	4,200	"Ex-Flame" (Liberty) (6 days)	3,800	High 1-24-31 "Madam Satin" and "Du Barry, Woman of Passion"	8,800
							Low 12-13-30 "Remote Control"	2,400
Imperial	1,200	10c-50c	"White Shoulders" (Radio) (6 days)	2,500	"The Sky Raiders" (Col.) (6 days)	2,400	High 5-9-31 "Trader Horn"	7,000
							Low 12-20-30 "East Is West"	2,050
Regent	1,225	15c-75c	"Daddy Long Legs" (Fox) (6 days)	4,900	"The Lawyer's Secret" (Para.) (6 days)	4,500	High 5-24-30 "High Society Blues"	6,600
							Low 12-20-30 "Scotland Yard"	3,200
Philadelphia								
Arcadia	600	50c	"Lawyer's Secret" (Para.) (6 days)	3,000	"Ladies Man" (Para.) (6 days)	3,300	High 11-22-30 "Anybody's Woman"	5 500
							Low 6-6-31 "The Front Page" and Doctors' Wives"	2,800
Earle	2,000	25c-65c	"Five and Ten" (MGM) (6 days)	18,000	"Everything's Rosie" (Radio) (6 days)	18,000	High 9-6-30 "Sap from Syracuse"	25,000
							Low 2-14-31 "Ex-Flame"	15,500
Fox	3,000	35c-75c	"Daddy Long Legs" (Fox) (6 days—3rd week)	27,000	"Daddy Long Legs" (Fox) (6 days—2nd week)	35,000	High 2-7-31 "Man Who Came Back"	40,000
							Low 5-30-31 "Young Sinners"	20,000
Karlton	1,000	40c-50c	"Smart Money" (W. B.)	6,000	"Men of the Sky" (F. N.) (5 days)	3,700	High 10-25-30 "Whoopee"	10,000
							Low 3-21-31 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Newly Rich" (Para.) (6 days)	13,500	"The Vice Squad" (Para.) (6 days)	14,000	High 1-3-31 "Tom Sawyer"	24,000
							Low 3-7-31 "It Pays to Advertise" and "Stolen Heaven"	8,000

COLUMBIA IS THE GEM OF HOLLYWOOD AS FAR AS I'M CONCERNED"!

... says
Harriet Parsons
Hollywood Correspondent of the Hearst News Service!

At the moment Columbia is not only the gem of the ocean but the gem of Hollywood as far as I'm concerned. With all the major studios slowing down to snail's pace because of general conditions, plucky little Columbia is forging ahead full blast. Harry Cohn expects to have six pictures in production soon. He's signed directors Roland V. Lee and Edward Sedgwick. The former will megaphone "The Guilty Generation" and the latter leaves M-G-M after seven years to put Jack Holt and Ralph Graves through their paces in an untitled newspaper yarn by Howard Green. Cohn has also purchased "Men of Her Life" by Warner (Flaming Youth) Fabian, and there's a story, as yet untitled, set for Buck Jones

COLUMBIA PICTURES
GEMS OF THE SCREEN

Onward to Prosperity with COLUMBIA!

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to July, 1931)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Mastbaum	4,800	35c-75c	"A Free Soul" (MGM) (6 days)	42,000	"Just A Gigolo" (MGM) (6 days)	35,000	High 1-3-31 "Going Wild"	58,000
Stanley	3,700	35c-75c	"Chances" (F. N.) (6 days)	12,000	"Smart Money" (W. B.) (6 days—2nd week)	14,000	Low 6-27-31 "Just A Gigolo"	35,000
Stanton	1,700	35c-75c	"Hell Bound" (Tiff.)	7,000	"Good Bad Girl" (Col.) (6 days)	9,000	High 2-14-31 "Cimarron"	26,000
							Low 6-6-31 "The She Wolf"	9,000
							High 3-21-31 "The Last Parade"	16,500
							Low 7-4-31 "Hell Bound"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Daddy Long Legs" (Fox) (3rd week)	6,200	"Daddy Long Legs" (Fox) (2nd week)	6,400	High 1-10-31 "Min and Bill"	21,000
Fox Paramount	3,068	25c-60c	"Just a Gigolo" (MGM)	14,000	"Always Goodbye" (Fox)	14,800	Low 4-4-31 "The Prodigal"	3,000
Fox Rialto	1,498	25c-35c	"Hot Heiress" (F. N.) (3 days)	1,300	"Dude Ranch" (Para.) (3 days)	1,500	High 1-3-31 "Paid"	26,000
			"Party Husband" (F. N.) (4 days)	1,800	"Six Cylinder Love" (Fox) (4 days)	1,900	Low 4-20-30 "Ladies Love Brutes"	9,456
							High 10-18-30 "Road to Paradise"	12,800
							Low 4-18-31 "Right of Way"	3,000
Hamrick's Music Box	1,800	25c	"Maltese Falcon" (W. B.)	4,200	"Svengali" (W. B.) (2nd week)	4,500		
RKO Orpheum	1,700	25c-50c	"Transgression" (Radio)	11,200	"Beyond Victory" (Pathe)	15,600	High 2-14-31 "Cimarron"	20,000
							Low 5-23-31 "Iron Man"	8,500
Providence								
Loew's State	3,800	20c-75c	"Indiscreet" (U. A.)	10,500	"Five and Ten" (MGM)	9,500	High 12-13-30 "Hell's Angels"	28,000
							Low 6-27-31 "Five and Ten"	9,500
Majestic	2,400	10c-50c	"Young Sinners" (Fox) and "Women Men Marry" (Headline)	13,500	"Women Of All Nations" (Fox) and "The Black Camel" (Fox)	10,500	High 3-7-1 "Little Caesar"	18,000
							Low 4-4-31 "Love of Aloha" and "Costello Case"	8,000
Paramount	2,300	10c-50c	"Girl Habit" (Para.)	6,000	"I Take This Woman" (Para.)	6,000	High 7-19-30 "Son of the Gods"	18,000
							Low 7-4-31 "Girl Habit"	6,000
RKO Albee	2,300	10c-50c	"Sweepstakes" (Pathe)	3,200	"Good Bad Girl" (Col.)	4,500	High 8-2-30 "All Quiet on Western Front"	20,000
							Low 7-4-31 "Sweepstakes"	3,200
RKO Victory	1,600	10c-50c	"Lover Come Back" (Col.)	2,800	"Up For Murder" (U.)	3,000	High 4-6-30 "Golden Calf"	13,500
							Low 7-4-31 "Lover Come Back"	2,800
St. Paul								
Paramount	2,300	25c-50c	"Daddy Long Legs" (Fox)	9,000	"The Front Page" (U. A.)	9,200		
Riviera	1,600	25c-50c	"Just A Gigolo" (MGM)	7,000	"Women Of All Nations" (Fox)	7,000		
RKO Orpheum	2,600	25c-50c	"Transgression" (Radio)	13,000	"Hell Bound" (Tiff.)	12,500		
Tower	1,000	15c-25c	"Kick In" (Para.)	2,500	"The Tarnished Lady" (Para.)	2,800		
San Francisco								
El Capitan	3,100	25c-60c	"Shipmates" (MGM)	14,250	"The Secret Six" (MGM)	14,750	High 12-6-30 "Up the River"	17,000
							Low 3-14-31 "Part Time Wife"	12,000
Fox	4,600	50c-$1.00	"A Free Soul" (MGM) (35c-60c)	47,000	"Always Goodbye" (Fox)	34,000	High 1-3-31 "Lightnin'"	70,000
							Low 5-3-30 "Children of Pleasure"	18,000
Golden Gate	2,800	35c-65c	"Lover Come Back" (Col.)	9,500	"Up For Murder" (U.)	16,500	High 5-30-31 "Subway Express"	19,000
							Low 7-4-31 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Transgression" (Radio)	8,000	"White Shoulders" (Radio)	8,500	High 2-14-31 "Cimarron"	30,000
							Low 9-6-30 "Outside the Law"	7,000
Paramount	2,740	35c-90c	"Big Business Girl" (F. N.) (25c-50c)	15,000	"The Vice Squad" (Para.)	19,000	High 2-7-31 "Morocco"	35,000
United Artists	1,200	25c-60c	"City Lights" (U. A.) (5th week)	11,400	"City Lights" (U. A.) (4th week)	10,500		
Warfield	2,700	25c-50c	"Just A Gigolo" (MGM)	22,000	"The Black Camel" (Fox)	22,000	High 5-24-30 "All Quiet on Western Front"	41,000
							Low 4-5-30 "Bishop Murder Case"	9,500
Warners	1,385	35c-50c	"Smart Money" (W. B.)	11,000	"Gold Dust Gertie" (W. B.)	8,500	High 1-21-31 "Illicit"	14,500
Seattle								
Fifth Avenue	2,750	25c-75c	"A Free Soul" (MGM)	15,000	"Daddy Long Legs" (Fox) (2nd week)	11,000	High 4-18-31 "Trader Horn"	17,000
Fox Coliseum	2,000	25c-50c	"Gentlemen's Fate" (MGM) (4 days)	3,000	"Kick In" (Para.) (4 days)	3,000	Low 3-14-31 "Inspiration" (10 days)	10,000
			"Six Cylinder Love" (Fox) (3 days)	1,500	"Seas Beneath" (Fox) (3 days)	2,000		
Liberty	2,000	15c-30c	"The Command Performance" (Tiff.)	6,500	"Rough Waters" (W. B.)	6,000	High 1-10-31 "The Lash"	11,500
							Low 6-13-31 "Sweet Kitty Bellairs" and "Oklahoma Cylcone"	5,500
Music Box	950	25c-75c	"Svengali" (W. B.) (6 days—2nd week)	5,100	"Svengali" (W. B.) (1st week)	7,500	High 2-28-31 "City Lights"	14,000
							Low 4-4-31 "Drums of Jeopardy"	5,500
Paramount	3,150	25c-75c	"Ladies Man" (Para.)	13,000	"Laughing Sinners" (MGM)	14,500	High 9-13-30 "Animal Crackers"	21,900
							Low 10-11-30 "The Bad Man"	10,000
RKO Orpheum	2,650	25c-75c	"Good Bad Girl" (Col.)	13,000	"White Shoulders" (Radio)	13,000		
Toronto								
Imperial	3,444	15c-75c	"I Take This Woman" (Para.) (6 days)	14,600	"The Black Samel" (Fox) (6 days)	14,500	High 9-27-30 "The Spoilers"	22,000
							Low 6-20-31 "Always Goodbye"	13,000
Loew's	2,200	25c-75c	"Laughing Sinners" (MGM) (6 days)	13,000	"Daybreak" (MGM) (6 days)	12,500	High 4-18-31 "City Lights"	22,000
							Low 10-4-30 "Love in the Rough"	10,500
Shea's	2,600	30c-75c	"Mr. Lemon of Orange" (Fox) (6 days)	12,000	"The Painted Desert" (Pathe) (6 days)	10,000	High 3-7-31 "Those Three French Girls"	16,500
							Low 6-27-31 "The Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Speckled Band" (British) (6 days)	11,500	"Daddy Long Legs" (Fox) (6 days—2nd week)	8,000	High 2-28-31 "Cimarron"	19,500
							Low 12-20-30 "Alf's Button"	9,000
Uptown	3,000	15c-60c	"Newly Rich" (Para.) (6 days)	11,500	"Up Pops The Devil" (Para.) (6 days)	10,500	High 8-16-30 "For the Defense"	17,500
							Low 1-31-31 "Young Woodley"	9,500

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VOICE OF THE INDUSTRY

MIGHT I ADD MY EARNEST ENtreaties to those you are receiving asking for reports from exhibitors on the talkie pictures they are showing? No reviews make up for "Straight from the Shoulder Tips" or "What the Picture Did for Me." I cannot tell you how much I miss them in your otherwise excellent magazine. Please tell the American exhibitors how glad and grateful I would be for their help again. In the old silent days they helped me to get many pictures that proved good for the public and at the box office, and to avoid many duds that without their help I would undoubtedly have been caught with. I have always found that most of the pictures that do well in your houses do well here also.

With thanks in anticipation of your help in this to us a very vital matter.

(Miss) E. A. McKibbon, West End Picture House, 108 Shankill Road, Belfast, Ireland.

(As so often remarked here before, Motion Picture Herald finds a majority of its readers better served as to measures of exhibition values by the directly statistical box office reports from key cities, than by the older and once so highly successful department of exhibitor opinions entitled "What the Picture Did for Me." The performance in the key cities is rather definitely the performance for all the rest of the world.—THE EDITOR.)

On Length of Features

"LAUGHING SINNERS," WITH JOAN Crawford. In this picture there is a big letdown from the usually good pictures that Crawford has made.

For the first time Miss Crawford seems to overact and her attempt at a singing dancing girl was very far-fetched. Why should they put such a makeup on Crawford—a rube with whiskers? Meant, I suppose, for laughing purposes, but it only added to the general weakness as an audience picture.

Here is another angle that is going to be serious this year. I notice that in the new Reviews in Motion Picture Herald, most of the pictures are being made in short footage, some 70 minutes, some less. Every short footage picture means that anywhere from $7.50 to $15 will have to be spent for shorts to make schedule. An added expense to the already overburdened small-town theatre.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Comments on Pictures

JUST WISH TO PASS ON A FEW COMments on "What the pictures did to me" recently.

"The Spell of the Circus"—Chapters 5 and 6. This serial is not pleasing my crowd. Lots of action in it, but they don't like the stars, and the worst part is the shortness of the chapters. Chapter 5 ran only 13 minutes, while Chapter 6 ran 12 minutes. This is the length of the old one-reel comedies.

"Renegades" (Fox). Warner Baxter and Myrna Loy very good in this and Noah Beery good in support. An extra good picture and runs 1 hour and 31 minutes. On the style of "Beau Geste." Pleased a good Saturday crowd.

"The Dancers" (Fox). Just fair. Direction and players weak. Story pretty good. Lois Moran, Mae Clarke and Phillip Holmes never caught the interest.

"Dude Ranch." Played this after playing him in two inferior ones, so it did not draw, but it is a great farce comedy. I sat down and laughed at it for an hour straight and any picture that can make an exhibitor laugh these days is some picture. Mitzi Green and Eugene Pallette steal the picture, but June Collyer and Stu Erwin and Jack Oakie are good. Good for Saturday.

"Part Time Wife." Everything great about this but the title. The kid and the dog are great and all the players do well. A very pleasing story—no gangsters, no sex, no smutty wisecracks—it's almost a miracle.

"The Big Trail." The big trail proved a cow path to me and it was muddy. Did not draw much and did not please much. El Brendel was liked.

"Parlor, Bedroom and Bath." A pleasant surprise. Had 'em laughing almost all the way through it. Buster Keaton, Reginald Denny and Cliff Edwards very good, while Charlotte Greenwood did not catch on. Pretty rough in spots where Buster wrestles with girl; in fact, just a little too rough. That's not funny—it's vulgar.

"Laughing Sinners." Joan Crawford fine in this and has good support in Clark Gable and Neil Hamilton. Believe they had Gable and Hamilton mixed in the roles. Both are popular, but Hamilton should have been the hero and Gable the villain. Gable is getting very popular, but is better in the "not-so-nice" type of roles. Story not very good and direction just fair, but players put it over. And don't let me forget Marjorie Rambeau; she can act and shows it.—L. L. Levy, Iris Theatre, Kerens, Texas.

A Knockout!

The "Buy Right—But Buy Now" campaign which you are carrying on in the Motion Picture Herald is a knockout. This is a darn good example of real journalism.

More power to you!

With all good wishes.—Fred J. McConnell, Universal Film Exchanges, Inc., New York City.

Walker Answers Nathan

Talking pictures are firmly established and "this foundation is being protected through the training of new acting, writing and directing talent," said Stuart Walker, Cincinnati stock producer, now temporarily in Hollywood supervising dialogue for Paramount, in answer to the recent statement of George Jean Nathan that talking pictures will be as much an anachronism in five years as silent pictures are today.

"Notre Dame" Film to Start

Universal starts production July 20 on "The Spirit of Notre Dame," feature football memorial in which the late Knute Rockne, Notre Dame coach, was to have appeared. Many gridiron stars of the school are to participate.

BOWSER (The bullfoundland pup) and Crockett Brown. Note the intelligent expression on Bowser's face. And Crockett isn't so dumb as he looks. If he was, there would be no hopes for him. Crockett is mayor of Nashwauk, Minn., but Bowser runs the town when he isn't running the cats.—J. C. Jenkins.

Texas Houses Open Before August 23, Sunday Law Date

The new Sunday opening law goes into effect in Texas on August 23, though certain houses are opening earlier to give the movement added emphasis.

Publix is reported to have opened in Mexia on June 20, where it met with opposition from legal and reforming bodies during previous attempted Sunday openings.

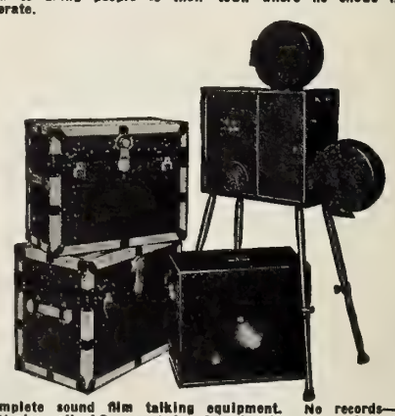
Sono Art In Ad Tieup

Sono Art-World Wide has affected a national tieup with the Barbosal Shaving Cream Company, on "First Aid," latest release.

Road Show Talking Pictures

For Indoor and Outdoor Showings

For one night stands—clubs—churches. Get a circuit one night a week towns or tie up with merchants in small towns for one night a week shows. Show the merchants how to bring people to their town where no shows now operate.



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Answer to Question No. 85

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 90 — Before threading film into a sound reproducing projector, tell us just what examination of parts you would make. (B) what are the most vital points in threading sound film into a projector? (C) What will be the effect of a wrong loop setting? What is the exact distance between the center of the picture aperture and the center of the sound aperture of all projectors, following the correct film path of course?

The question was: (A) Explain just how you determine when your intermittent movement is in need of adjustment. (B) Tell us, in minute detail, just how you proceed to adjust the intermittent movement of your projector, telling us what make it is. (C) Just at what point do you ask for a renewal of your intermittent sprockets, explaining, in detail, how you determine whether or not they need renewing.

This first set of purely projection questions certainly flooded the market. For the first time, while they have not been counted, I am sure there are well over 1,000 answers. I cannot possibly print all the names of those answering correctly, but will set before you certain ones who gave answers of exceptional excellence, as follows:

C. Rau and S. Evans, Lester Borst, Thomas Riddle, Joseph E. Bliven, Alexander Thomas, B. L. Day, Dick T. Bann, Frank T. Marion, George Thompson, Ben Edwards, Bill Doe, R. D. O'Brien, John Steele, Andrew Schaefer, F. K. Post, Thomas Dunbar, Benjamin, Shawnison, Neut Van Vaukenburg, James Devoy and G. M. Myers.

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The above, remember, do not by any means constitute the names of those sending correct answers. I name only those making exceptionally good replies.

I have concluded to split up the answer, different sections being best answered by different ones. First, we will hear from James Devoy on Section (A).

"If the projector be running smoothly and quietly and the picture is perfectly steady on the screen, then we have a perfect condition, with which it is never well to meddle. On the other hand, if there be movement in the picture, or if the intermittent movement begins to develop noise, then its condition should be promptly checked.

"To test the movement, place the movement squarely on "the lock." Then, using your fingers, try to rock the intermittent sprocket circumstantially; also to move it endwise.

"If there is anything more than a barely perceptible circumferential movement felt, when the movement is cold or if the sprocket can be moved endwise sufficiently to feel it, then that movement should be taken out and a spare movement installed, if one there be.

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"The test for circumferential movement should be made with equal care on each of the four sections of the lock. That is to say, on each channel if it be a star movement; on each of the four pins if it be a Powers movement. In this test great care must be exercised, remembering that a thousandth of an inch movement at the sprocket will mean a great many thousandths of an inch on the screen.

"Summing up, any circumferential play of the intermittent sprocket over and above the amount which may be barely felt WHEN THE MOVEMENT IS COLD, is too much. When the movement is hot you should not be able to feel any at all. There must be no perceptible end movement. Don't forget that both the driving and driven movement will expand considerably as they heat up, and while there will also be some expansion in the frame carrying the bearings, it will hardly be sufficient to compensate for the expansion of the parts themselves."

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And now we will listen to Messrs. Rau and Evans on section (B). They say:

"Our projectors are Simplex, Model M. To adjust their movement, which is a double bearing, the entire movement is removed from the projector mechanism, laid on a bench or table, with the main oil cup pointing directly upward in a center position, making certain that the movement is squarely on the lock. Next the six cover screws are loosened, whereupon the weight of the loosened cover plate will shove or push the two elements of the movement together by weight (gravity) just sufficiently to effect the necessary adjustment. Then, being very sure the adjustment is not disturbed, tighten the cover holding screws, replace the movement and the job is finished, so far as concerns circumferential movement.

"If there be end play in the intermittent sprocket, which, of course, means end play in the star shaft itself, loosen the two set screws in the collar at the end of the shaft, pulling outward on the sprocket, at the same time shoving in the opposite direction on the collar. Tighten the set screws and all should be well.

(Note: I am not certain, but believe the collar may well be rotated slightly, to avoid possible indentations made in the shaft by the collar set screws in its former location. —Ed.)

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"Caution: Do not exert too much pressure in shoving and pulling, lest you set the collar up too tightly. No friction should be set up. Just fit the collar up snugly, but without mechanical binding."

We will listen to Brother Van Vaulkenburg on (C). He says:

"I ask for renewal just as soon as any perceptible wear is shown on the under side of the intermittent sprocket teeth under the action of a good strong magnifying glass, which latter I induced friend boss to purchase. Just as soon as "undercut" can be seen on the wearing side of the teeth, the sprocket is due at the junk pile.

"In case the projectionist himself installs new parts, then two spare intermittent sprockets should be kept on hand, coated with vaseline and wrapped in a soft cloth, protected by being packed in a small wooden box."

J. C. Jenkins—His Colyum

Minneapolis, Minn.

DEAR HERALD:

We are indebted to Mr. L. O. Kirkeberg, manager of the State theatre, a Publix house at Mankato, for courtesies shown us when we called on him last Tuesday. We found Mr. Kirkeberg a very delightful gentleman and we wish to take this means of expressing our appreciation for his kindness.

At the time we called he was having a matinee and promptly at the hour for the burial services for Mr. Isaac Ruben, a well known and high respected theatreman of Minneapolis, he stopped the show and a Congregational minister appeared on the stage and conducted a short memorial service in honor of Mr. Ruben.

We understand that all Publix houses throughout Minnesota were instructed to hold similar services at that hour and Publix is to be commended for showing this mark of respect to the memory of Mr. Ruben.

In the passing of both Mr. Finkelstein and Mr. Ruben, the Minnesota theatre circle has two vacant chairs that will be difficult to fill. The industry has indeed lost two highly respected and much loved members, and the community in which they lived and labored will feel the loss of these two most excellent citizens.

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When you are in Minneapolis and you meet a stranger on the street, you will be perfectly safe to say, "Good morning, Mr. Johnson." You will hit it every time. There are 2,115 Johnsons listed in the telephone directory (we counted 'em) and that's too much Johnson, if you ask us.

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Jack Oakie in "JUNE MOON" impersonated some of the present-day song writers just about as we had them pictured, a little wabbly in the head, and the lyrics Jack wrote for his songs had about as much sense to them as the bulk of the stuff we are forced to listen to when they have all the exits locked.

When it comes to playing goofy parts we will have to take off our hats, etc., to Jack and Zasu Pitts; they're the two biggest goofs on the screen, and when we see them play we wonder why they didn't cover 'em up the night of the big frost. They are both most excellent players and that's why we never aim to miss one of their pictures. Sometimes when we see Zasu play a goofy part we feel like we wanted to give her a spoonful of red pepper and rub cowitch on her back to give her a little pep, and when she makes us feel that way you may know she is playing her part.

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The other day when we rounded a sharp turn in the road we came within an ace of plowing into a flock of bovines on the highway and smearing raw beef all over the landscape. Whenever a cow gets her mind set on a bunch of grass on the opposite side of the road, a Buick, Lincoln or an Austin doesn't mean a thing to her. We never saw a cow or a bull that didn't think it had the right of way, and we have seen some of 'em sitting behind steering-wheels, too.

A New Theatre

Mr. and Mrs. Joe Schindele of Granite Falls have built themselves a brand new theatre since we called there two years ago and have it equipped with excellent sound. it took nerve to put that much money in a theatre in a town the size of Granite Falls, but what Joe lacked in nerve (if he lacked any) was made up by the good looks and popularity of Mrs. Schindele, both of which are big assets to any theatre. We predict that they will make a success.

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Charles Closson of Anoka has put a lot of "fixin's" in his theatre and made it look like a city show house. Charlie is building an outdoor peewee golf course which he intends to run in connection with his theatre. He is putting a lot of money in it. He asked us what we thought of the venture and we told him we didn't know, but we hoped he'd make it go. We never like to predict something we don't feel reasonably sure of.

Charlie's uncle used to be a member of the county board of supervisors when we were county clerk "Out Where the West Begins," and if Charley runs true to the old stock, he doesn't have the word "failure" included in his vocabulary, and besides that, Mrs. Closson is just the type of woman to greet the public at the box office. We hope they win.

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There now, it's just as we told you, whenever we hit a state it starts raining. It rained about all the time we were in Wisconsin and it began clouding up and getting ready for business as soon as we got over here with Ole and Tillie, and it set in to rain this afternoon and is still at it. Wisconsin and Minnesota could well afford to put us on a pension, and it's a darn outrage that they don't do it; there's nothing fair about it.

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Accredited Pictures

Some lady writer, writing for the HERALD recently, made the statement that in the cities where they were showing accredited pictures, the business had picked up wonderfully and receipts far exceeded expectations.

What she meant by accredited pictures were those that had been approved by the Federated Women's Clubs and other civic organizations. Accredited pictures are what the exhibitors have been yelling for for years until they have lost their voices and contracted laryngitis. If the women's clubs have been responsible for accredited pictures being made the exhibitors will thank God for the women's clubs and will want to know what pictures they are; they'd like to play some of 'em. We wonder sometimes if there are not too many latitudinarians writing scenarios and hollering through megaphones. "COMMON CLAY," "KING OF KINGS," "SUNNYSIDE UP," "THEY HAD TO SEE PARIS," "TRADER HORN," "SEED," "CONNECTICUT YANKEE," "SKIPPY" and several others are accredited pictures that help to keep this business from becoming topheavy. Wherever we go exhibitors claim they can do good business when they get a good picture, and when they say good pictures they mean what that lady meant by accredited pictures.

It's the same old thing: you can get ducks if you've got a good shotgun, but you can't bring home much game with an old rusty muzzle-loader. There are too many flint-locks being used out in the production field.

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We were just on the point of writing some more poetry, but we happened to remember that George is not a very ardent student of Longfellow and Tennyson and would be likely to bluepencil it. So, folks, you will have to get along the best you can. We're sorry, but 'taint our fault.

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Three Taboos

There are three things they can't induce us to do—work cross-word puzzles, play solitaire and figure on the size of the moon. The lack of good sense has caused more people to go crazy in this country than anything else. That's why we have so many jazz orchestras.

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Next Monday will be election day here in Minneapolis, and, according to the opinions as expressed by the candidates for mayor over the radio and in the press, the other fellow ought to be in the penitentiary, and the chances are that he is right about it. This campaign reminds us very much of dear old Chicago except that up here they use popguns instead of machine-guns. One dear sister stopped us on the street today and wanted us to vote for her candidate. We told her that, unfortunately, the laws of Minnesota would look with disfavor upon our severing connections with our home town of Neligh, Neb., long enough to cast a ballot in Minneapolis, that if it was Chicago it would be all right. She agreed with us.

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We very much disapprove of going to Mexico to get a divorce when the mills at Reno are in good working order. We believe in patronizing home industries, and Reno needs the money. We'd sooner shake "the hand that rocks the cradle" than the hand that rocks the husband, for the Lord knows he has welts enough on his gourd now.

J. C. Jenkins,
The HERALD man.

WABASH AVE.

Chicago

Three Loop theatre managers place depression last on the list of "What's Wrong With Loop Grosses." Mediocre pictures was the first reason, double featuring was second, season and weather, third, and depression, last. Double featuring, the managers said, encourage fans to wait for pictures to come to the neighborhoods instead of going to the Loop first runs. Balaban & Katz, the managers pointed out, have noted a marked increase in business at the Granada and Marbro since the houses switched to double bills. This gain, however, has been more than offset, according to the managers, by the shortening of Loop runs and consequent lower grosses.

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Alderman Jacob Arvey may do something about that Film Board proposal to have blanket, rather than individual, exhibition permits issued by the censor board sooner than you think.

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An official of what local film organization is on the mailing list of what rival organization, thereby getting considerable "confidential" matter issued to members of the other organization?

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National Screen's new quarters on the second floor of the Warner exchange building are about the neatest and most efficiently laid-out and equipped of any in the industry locally.

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Incidentally, United Artists and Radio may take over the remaining vacant space in the Warner exchange—the fourth and fifth floors—in the near future. On the other hand, we are told that Radio may decide to build its own exchange building.

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Kubec Glasmon, author of "Public Enemy," "Smart Money," and other "half-world" screen stories, is back in town visiting his old hoodlum friends on the West Side, hoping to get a hunch for a new story. Glasmon ran a drug store at Madison and Halsted several years ago and made the acquaintance of most of the "hoods" in the neighborhood, who later supplied him with many of his ideas for screen material. He believes a new racketeer type to suit Edward G. Robinson must have been developed on The Corner while he was away.

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Miller's Grand (State street) will reopen in September with new W. E. equipment.

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Fred Martin bought white trou to wear to Educational's convention, the 16th and 17th at the Congress. Max Stahl is preparing for the same event.

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Mike Kahn has the gout because he likes Nice Things.

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That theatrical trade paper's story calling all other "interviews" with Capone phoney, was faked.

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The Randolph street lobby of the Woods has been converted into an orange drink stand for the balance of the summer.

KANE

29 Theatres In Chicago Closed Since July 1st

Since July 1, 29 houses in the territory served by Chicago exchanges have closed, while an additional 39 theatres have adopted a reduced operating policy of one to three days a week during the period extending to Labor Day.

By July 12, it is expected summer closings will be completed.

A list of full time closings since July 1 in the Chicago territory follows:

City	Suburb
Avaloe	Bensonville, Center
Alma	Bremen, Rialto
Bugg	Byron, Rose
Claremont	Homer, Pastime
Garfield	Le Roy, Princess
Halsted (320 S. Halsted)	Rockford, Capitol
Halsted (6108 Halsted)	Rockford, Strand
Harmony (Division)	South Bend, River Park
Independence	South Bend, Indiana
Irving	Sterling, Lincoln
Karlov	Vermont, Princess
Kenwood	Warren, Royal
Morton Park	Watseka, Star
Plaisance	
Temple	
West End	

Unions Make Concessions as More Chicago Houses Close

Theatrical unions in Chicago are planning further concession to exhibitors as the offer of one free week during June, was apparently insufficient to stem the tide of closings, expected to reach well over 100 houses in the city this week.

It is understood one exhibitor representative offered the plan, now being considered by the unions, to continue the one week salary rebate of union employees through July and August for all theatres open.

Vitaphone to Offer Cartoon And Travel Series This Year

Warners will produce for this season a second series of cartoon comedies, called "Merrie Melodies," to be produced by Leon Schlesinger, for Vitaphone release.

The company will also release 13 one-reel "World Wide Travel Talks" by Edward M. Newman, lecturer and traveler.

Confers in Chicago

C. J. Lotta, Warner zone manager, in charge of 33 Ohio theatres, arrived in Chicago this week for a business conference.

LIBERTY MAGAZINE

says

"MICKEY MOUSE

is still snout and whiskers above all his imitators and there are many."

WALT DISNEY

believes your audiences feel this way, too.

SHORT FEATURE

Sennett Finishes Current Schedule

Mack Sennett has completed 24 of the 26 two-reel comedies for Educational release, at the Coast plant. Neither of the two remaining numbers are titled as yet, though production is very nearly completed, winding up the current season's product.

The studios will continue without interruption, with work already started on several of the new season's numbers. The 1931-32 schedule calls for 26 two-reelers and 18 one-reel comedies.

Rehearse Radio Comedy

The second of a series of six Clark and McCullough short comedies for Radio has gone into rehearsal at the Coast plant, under the direction of Mark Sandrich. Tentative title is "Hard to Get."

Mascot Serial at Roxy

"The Vanishing Legion," first Mascot serial, will have a showing at the New York Roxy this week, with general release following in succeeding weeks.

In Educational Comedy

Charles Judells, stage comic, has been signed for the "heavy" role in an Educational-Ideal comedy which William Goodrich is directing on the Coast.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 81—English royalty attends Ascot races—Movietone films Niagara Falls from Autogiro—Young Vanderbilt likes Reno—Meet globe flyers' wife and children—Aquatic champions show you how at Atlantic City—New Georgia governor, 33, sworn in by dad.

FOX MOVIETONE NEWS—No. 82—Al Smith is host to King of Siam—Outdoors calls to tourists—Parachutist jumps from autogiro—Air wonders circle globe in 9 days—New York police a melting pot.

HEARST METROTONE NEWS—No. 280—Mat giants battle for New York Milk Fund—Live stock auctioneer in Pennsylvania wins long talk title—Fair Japanese get baseball fever—Rail Zeppelin runs 143 miles per hour—Ski fans forget it's summer in Rockies—World fliers girdle globe in 9 days.

HEARST METROTONE NEWS—No. 281—"Old Ironsides" again in service—Paris flocks to the Grand Prix—President greets world fliers—British war chief honored by France—Spanish republic enjoys election—Von Elm beaten in golf classic—Coolidge cuts a birthday cake—Royal Air Force thrilled Britain.

PARAMOUNT SOUND NEWS—No. 97—Post and Gatty circle globe in nine days—France runs classic Grand Steeplechase—Wilkins submarine safe in Ireland—Holland's queen visits French exhibition—Londos, mat king, retains title in New York bout.

PARAMOUNT SOUND NEWS—No. 98—French see outposts—Ruth Nichols comes home—"Old Ironsides" sails again—Nation hails airmen—Police of New York take weapons for last ride—Schmeling keeps ring title.

UNIVERSAL NEWSPAPER NEWSREEL—No. 54—Post and Gatty end world hop in eight days, 16 hours—News paragraphs—Firemen baffled in blaze atop New York skyscraper—Experts devise new methods for training alligators—Record throng sees Londos pin Steele in New York bout.

UNIVERSAL NEWSPAPER NEWSREEL—No. 55—"Old Ironsides" sailed the Atlantic—Russia opens vast oil field—Rush work on dirigible Akron—News paragraphs—From sheep to suit, new British wool making record—New York police sink confiscated arms—Flier cracks up in sea as partner lands in parachute.

MUSIC AND TALENT

REPORT PUBLIX-F & M TIEUP A TEST

Would Give Fox Units 60 to 62 Weeks

Publix Will Continue to Produce Its Own Stage Acts For New York Houses

By ED DAWSON

The reported tieup whereby Publix theatres will play Fanchon & Marco stage units is, it is said, an experiment. The hookup will be tried out for three months, it is understood, and if at the end of that time it is considered feasible the policy will become permanent.

Publix, under the plan, will close its Long Island studio, moving what production force is required to supply shows for the New York and Brooklyn Paramount theatres, which are not included in the proposed tieup, to the company's new studio in 44th street between 10th and 11th avenues.

Such a tieup with Publix would give F. & M. a total of 60 or 62 weeks bookings. Between 1,500 and 2,000 stage people will be employed for these units.

Publix units, it is understood, have cost the company an estimated $4,400 a week, whereas the F. & M. "Ideas" represent an outlay of only $3,200 weekly, thereby effecting a saving of $1,200 weekly on each unit. It is said that Publix plans through this tieup to make a weekly saving of at least $30,000, or $1,500,000 annually.

This move, it is said, will definitely establish Fox, through its subsidiary, Fanchon & Marco, as the most powerful vaudeville agency, gauged by the number of playing weeks offered.

The F. & M. outfit will be operated so as to furnish regulation vaudeville as well as complete musical comedy units along the lines of the present "Ideas."

Doc Howe of F. & M. has been in New York for conferences with the Publix executives. They have been in executive session constantly.

Harry C. Arthur of Fox theatres, when asked concerning the reported tieup, said that he knew nothing about it.

Wilmer & Vincent Placing Vaudeville in Six Houses

Straight vaudeville will be returned to six Wilmer and Vincent theatres in as many cities, starting September 1, the acts being booked direct. Joseph V. Egan, general manager, said the change was being made because not enough box office pictures can be obtained for three-day showings. The houses are the State at Allentown, Pa.; State, Reading; Mayan, Harrisburg; Embassy, Altoona; Lyric, Richmond, and Wells, Norfolk.

RUTH PETTY

Here she is, boys,—the little St. Louis "torch" singer who has taken Jerseyites by storm, not only with her beauty and showmanship, but with that great blues voice of hers. Ruthie has been featured in Johnny Perkins' Gang, at the Warner Stanley in Jersey City for the past 10 weeks, and now that Perkins is going to vacation for the remainder of the summer, she is going to tour the Publix circuit with a unit. Believe It or Not (apologies to Ripley), during her engagement at this house Ruth has sung a total of 200 songs. She has learned at least 25 brand new numbers and the balance of them are old songs that have been requested by the audiences. She has sung so many songs that she claims her throat has been "crying," for the past few weeks. The management has announced that when Johnny comes back in the fall, Ruth and the rest of the gang will be with him, so when she comes through your town, don't any of you try to keep her there, because Jersey claims her now.

Incidentally, Ruthie is like that other St. Louis woman in the St. Louis Blues—she has 'em following her around by her apron-strings.

Francis X. Bushman on Air

Francis X. Bushman, former film star, will be heard over an NBC-WJZ program each week for 10 weeks, beginning Friday, July 10.

Third Year With Capitol

Louise Bave, coloratura soprano, celebrates her third anniversary with the Major Bowes Capitol Family, on the air, July 10.

Musical Shows' Tunes Vie with Popular Songs

Songs from Broadway musicals now are giving popular numbers a run for the money, with show tunes joining in the ranking of the country's best sellers, and going on the leading radio programs.

"Dancing in the Dark," one example of the rise of the show song to the top rung, is from "The Band Wagon," the score of which was written by Howard Dietz and Arthur Schwartz. Best known of other songs in the show were "I Love Louisa," "New Sun in the Sky" and "High and Low." "Dancing in the Dark" is successor to "Something to Remember You By," a hit of last season, and also authored by Dietz and Schwartz. Harms, Inc., publishes the score of "The Band Wagon," as well as songs from "The Third Little Show," "Crazy Quilt," "Wonder Bar" and Ziegfeld's Follies of 1931.

Vacationing Organists Make Broadway Home

Arthur Gutow, well-known theatre organist, has been vacationing in New York for the past week. Gutow is featured soloist at the Publix, Michigan Theatre, Detroit.

Another recent visitor, was Rex Koury, organist at the RKO Proctor's 4th Street Theatre, Troy, N. Y. Rex came down to New York on his vacation to visit old friends, but it seems he has met more new ones than old.

Merle Clark will be at the Brooklyn Paramount for the next four weeks. Clark is not vacationing, he'll have to work plenty, but inasmuch as he hasn't been away from the Paramount Toledo for the past three years, his assignment here can be classed as a vacation. Elsie Thompson the "Sweetheart of the Organ," is slated to take Merle's place for the four weeks.

To Broadcast Pageant

James Cruze will present a pageant of pioneer life in the Salt Lake valley at the University of Utah, on Saturday, July 25. It will be broadcast over an NBC-WJZ network.

New York to Paris

Maurice Lawrence, who for the past eight years has been supervisor of musical activities with the Paramount-Publix Corporation, has just been appointed head of all music activities in the Paramount Studios at Joinville, near Paris.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

SLICES OF MELLIN

By BOBBY MELLIN

Helen Hudson, whose deep contralto voice charms radio listeners from WGN, was at one time prima donna of many George White "Scandals" and had one of the highest, richest soprano voices outside of opera. Miss Hudson was singing leading roles in the "Scandals" opposite Tom Patricola and Gordon Dooley, when she lost her voice during a performance, and the now famous Helen Morgan, then playing a secondary role in the show, was hurried into her part. Now, after a lapse of years, Miss Hudson's voice has returned, but instead of being a soprano she finds herself with a contralto voice particularly adapted to the crooning of "blues" songs.—Walter Preston, NBC baritone, has just finished lyrics for a modern charm number, "Cute and Sweet." Music is by William Wirges, well known NBC conductor. Publication is expected shortly. "Mississippi Lament," a serious composition by Preston, has been heard in quartet and trio form in recent NBC programs.

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Watching stars in another firmament twinkle is one of the pleasures that stars enjoy, according to Ann Harding, winsome star of many films, on a recent visit to the NBC studios in Chicago. "Marvelous" was all she could say as she glanced through the observation windows in the studios where programs were being thrust through the air.

Though he had danced to music played by an orchestra in which Norm Sherr was pianist in Shanghai, China, in 1923, Harold Holman, junior production man in the NBC Chicago studios, didn't discover the fact until he met Sherr during a recent broadcast of Verne Buck's orchestra over an NBC network. Sherr is pianist in the orchestra. Holman, whose father is an American engineer in China, lived in that country for several years.

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John Kuhn, Sioux Indian chief who plays tuba with Harry Kogen's orchestra has found a dramatic role which he fits perfectly. Kuhn, who was born on an Indian reservation and lived many years in the West, leads the band of Indians heard frequently on the Empire Builders program of old days in the West.

When Bobby Meeker, now playing at the College Inn, set out to assemble his band, some six years ago, he toured the universities of the Midwest, picking the best dance musicians from the many organizations to which he listened. With his group of tune-making collegiates he toured the East and West, playing at many of the most fashionable hotels and summer resorts throughout the country.

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East and Dumke, NBC artists, have been partners on the stage and radio for nine years. . . . A little crayon drawing of an airship holds a place of honor among the possessions of Wayne King, popular young maestro. This little drawing came from a small boy who hearing over the air of Wayne's exploits in the air and the description of his plane, had a mental vision of the ship. Without ever seeing the plane he made this drawing which is almost a perfect reproduction of the style of ship. Although the picture does not approach perfection as a work of art, Wayne had it framed and treasures it among the many gifts that have come to him from his radio audience. . . . The present orchestra arrangements heard in the playing of the theme song for the Amos 'n Andy broadcasts is composed of three violins, one cello, one saxophone and a piano. Incidently, the theme song is "The Perfect Song," from the picture the "Birth of a Nation."

STAGE SHOWS

New York Paramount

Week ending July 9

An entertaining show all-around prevailed this week. Show opens with an impressive and entertaining orchestral productions overture, conceived and ably conducted by Edward Paul. Staged as a scrim presentation with historical settings surprisingly authentic, as the orchestra played historical airs, "1776" was by far the most entertaining orchestral production offered here in a long time.

Jesse Crawford's organ concert is on the "Organ Solo" page.

The Boris Petroff-Publix stage-show, "Rio Rosa" opens naturally with a Spanish patio setting in which Ted Mack, house m.c., leads the orchestra as Vera Kingston sings the introductory song, with the 12 Bobby Sanford Girls following in a snappy dance routine which they perform in abbreviated cowgirl costumes. Well-done and the audience liked it. The scene shifts to a beautiful desert scene in which two of the team of Theodore, Enrica and Novello offer a graceful ballroom dance routine mixed with a little adagio. An adagio-ballroom routine done in full dress certainly seemed out-of-place in this setting and the audience apparently sensed it because they seemed reluctant to give them the applause they deserved. Wilfred DuBois, an expert juggler, entertained the audience the entire time he appeared but his act did not rate all the time given it. The entertaining part of the next number, a dance routine by the Sanford girls, proved to be the fine playing of Ted Mack and his stage-band. Mack, a personable and popular young chap, leads his band throughout the show and offers plenty real music, but he is not permitted to do much else except a little introducing once in a while. He is a very good showman and has great versatility. Bert Gordon, Jewish comedian, using Vera Kingston for his foil, gets all of the laughs for this show, with his witty chatter and funny antics. Morton Downey, on for two songs, "Lady Play Your Mandolin" and "That's How I Spell Ireland," stopped the show and was forced to sing two more numbers, "Please Don't Talk" and "Carolina Moon," before the audience would think of letting him go off. A comedy song and dance, which gets a load of laughs, is next done by Bert Gordon and the 12 Sanford girls and is followed by a comedy burn-up bit between Bert and the girl member of the dance team, as a sort of prologue to the trio's tango dance. The trio, Theodore, Enrica and Novello, perform one of the most entertaining and graceful tango routines ever offered in this house. At the finish of the dance, the entire company come on for finale.

"Psychic" at Milwaukee Warner

Gene Dennis, stage "psychic," is scheduled for an engagement at the Warner in Milwaukee, after which she will return to the New York Beacon for an indefinite time.

Rome and Dunn at Capitol

Rome and Dunn, harmony duo, will be seen with the cast of the New York Capitol stage revue this week, replacing Kate Smith, who is ill.

San Francisco Fox

Week ending July 8

The circus is in town this week and has pitched its tent right on the stage of the Fox theatre. There are clowns, elephants, ponies, acrobats, aerial artists, ringmasters, tanbark and sawdust. The calliope is about the only thing that is missing and how Fanchon and Marco overlooked this in arranging their "Circus Idea" is a mystery.

Walt Roesner and the Fox Concert Orchestra offer the "Mauve Overture," made up of familiar airs from the operettas of Pixley and Luders which were written largely in the nineties, when the circus was in its heyday. One recognizes tunes from "Prince of Pilsen," "King Dodo" and "Woodlands." Joaquin Garay offers a new song, "I'm Through With Love."

Ringmaster Gatchett, in traditional boots, tight breeches and high hat, cracks his whip and introduces Lillian St. Leon, equestrienne, who rides a chunky horse around a ring, dancing on his broad back and performing the usual stunts, while a pair of clowns draw out the laughs. Jerry, an Alaskan husky, also takes a ride around the ring and bows to the applause.

Carl Sayton and partner, European gymnasts, do some clever balancing stunts, and perform them so smoothly that their difficulty scarcely is realized. Three boys from the audience come on the stage and try their hand at riding the horse, with the aid of the regular circus training gear, and get some good laughs.

Gatchett and Hooper, in the role of the ringmaster and the rube, offer a skit before the curtain that proves one of the hits of the show. They uncork a lot of new jokes, sing a song or two and imitate musical instruments. Gags without an odor is their specialty.

Miss Bee Starr is introduced as "America's Ballerina of the Air" and does a lively dance on a vertical rope, ending with fifty one-arm somersault lifts. She has a record of more than one hundred of these without a stop.

The concluding act is that of Adela Nelson and her three elephants. She has the bulky animals rolling over the stage on barrels, crawling, dancing, clowning and performing on two legs.

Salt Lake City Orpheum

Week ending July 4

Featuring as its headline attraction this week Harry Fox, musical comedy star, the RKO Orpheum presents a well balanced and highly entertaining bill. Fox, in addition to presenting his own offering, acts as master of ceremonies for the remainder of the show. Harry is an accomplished chap and is ably assisted by a pretty and talented miss.

Opening the bill are the Pasquali Brothers in a spectacular acrobatic novelty. They easily might be called three super-athletes. Next come Three Small Brothers, who say nothing but present an array of tap dancing that is in a class by itself. Rounding out the bill are Ray Mayer and Edith Evans. Miss Evans has an unusual voice, while her partner is an accomplished pianist.

Very good attendance has been enjoyed.

ORGAN SOLOS

EARL ABEL (San Antonio, Texas), presented as his organ solo for his homecoming week the following well known numbers which were very well received: "Hail, Hail the Gang's All Here," "Let Me Call You Sweetheart," next a brand new tune entitled "In a Five and Ten Cent Store." This went over great with the patrons, proving generally that they are still Earl Abel fans. Next a pretty peppy parody on "I'm Alone Because I Love You," "Love Is Like That," "What Can You Do?" then a tongue- twister based on "Walkin' Baby Back Home" and a closing chorus of "Hair Has Turned to Silver." This chap is still the fair-haired boy of San Antonio.

LOU BONDER (New York City Park-Plaza) presented "A Literary Indigestion" as the title for his entertaining organ presentation. Opening with special "expressive" lyrics to "Something to Remember You By," and followed by a slide bearing "big" words, Bonder then orally explained that all these big words, in common English, mean "Clear Your Throats." A chorus of "Ho-Hum" was next sung and also a special chorus of "Hill-Billy Town," with words formed by letters of the alphabet forming sentences. Bonder played four songs together, two sentences of each making up the song as a contest between the girls and boys, and then a chorus of "Saint Augustine," the boys shouting out the "Um-Pahs." A stuttering chorus of "Betty Co-ed" proved very funny. Then the audience went in to the serious singing of "Roll On, You Mississippi," "I Wanna Sing About You" and finished with "Dream a Little Dream."

BETTY HAMMOND (New Orleans Publix Strand) has a fine novelty in her all-waltz solo which is handled so skillfully that the monotony of three-fourth-accent on the first beat-time is never apparent. Miss Hammond opens with Tschaikowsky's "Flower Waltz," pauses for a moment to tell the audience she is presenting a program of waltzes selected from operetta, musical comedy and old favorites, the titles of which she will not divulge, but will leave as a memory test. Follows "The Blue Danube" played in fine style, the oldtimer, "After the Ball," which got a hand before it was over, "Memory Lane," "Alice Blue Gown" which also was interrupted by applause, and a closing song slide of "For You." The registration for these numbers was particularly effective.

JESSE CRAWFORD (New York Paramount) has changed his routine of presenting his program and this week is offering a story to introduce the songs and to connect them. The program consisted of "Just One More Chance," "All Dressed Up With a Broken Heart," "I'm Losing You" and "Now You're in My Arms." The solo was very well played and Crawford's only mistake was in using all the same type tunes.

PAUL H. FORSTER (Syracuse, N. Y. Fox-Eckel) had the foresight to arrange his organ novelty in a vein to impress and make sing, the audiences who would be in the majority at the showing of "Daddy Long Legs," the current picture. These, he figured out, would be older folk, so he selected a program of songs he thought they would know and like. He surely made a good bet, because young and old sang every song on the program. Forster used as his opening barrage, five real old timers, namely, "Smiles," "Dixie," "Old Black Joe," "When You and I Were Young Maggie" and "Roses of Picardy." Then he switched to two of the newer hits, 'When I Take My Sugar to Tea," and closing with, "Hello, Beautiful." Besides being very popular with the audience at this theatre, Forster has created a great following for miles around by his Saturday morning radio broadcasts, when he presents a program of all-request numbers.

EGON DOUGHERTY (Astoria, L. I. Triboro) presented not only an entertaining presentation for this week, but one that was novel, inasmuch as the audience sang a program of waltzes and only one of them, a popular number. Dougherty entitled this solo, "Viennese Serenade" and opened with a slide explaining that Vienna was the home of song and beautiful waltzes and that he had selected the most singable of past and present waltzes for the audience to sing. Incidental music from the "Merry Widow Waltz" was played as the audience read the slides. The numbers were; "Dance Away the Night," "Merry Widow Waltz," "Sari," "Deep in My Heart" and two choruses, one German, one English, of "Two Hearts." As the show caught, Dougherty took four or five bows and could easily have taken an encore.

"MAC" BRIDWELL (San Antonio Majestic) offered a novelty solo recently, in which he made good use of the popular Dave Smason, house master of ceremonies and Joseph Bell, the singing usher. Bridwell entitled the solo "Egyptian-Ella," apparently in honor of the new song of that name, which he introduced for the first time to this audience. After the first chorus was played, "Mac" had Bell sing a chorus and after this, the audience knew it pretty well, because they all joined in on the third chorus. For the next two numbers, "Blossom of Buttercup Lane" and "One Little Raindrop," Bell played a guitar accompaniment as Mac played the organ.

The presentation closed with the playing of "Selections from Souvenir," Dave Smason playing his violin as Bridwell accompanied him. The entire solo was well done and received good response.

WHAT'S THE NAME PLEASE?

BILL HOFFMAN

NOW SELLING ENTERTAINMENT
AT THE ORGAN CONSOLE

LOEW'S PITKIN THEATRE, BROOKLYN, N. Y.

"Full of Sparkle and Pep, Just Like the Other Famous Hoffman Product—Ginger Ale"

UP AND DOWN THE ALLEY

Hello Everybody

"Susie" has returned to **Tin Pan Alley** . . . Not the old favorite, "If You Knew Susie," but a brand new modern Susie, and with a new title, "It Looks Like Susie" . . . **M. Witmark and Sons** are the publishers and they are looking forward to a lot of popularity for the new Susie . . . **Harry Engel,** president of **Davis, Coots & Engel, Inc.,** reports that his firm has shown a substantial profit in its business for the past six months, and judging from their lineup of songs it is no wonder that their business is flourishing and showing profits . . . In the past six months they have had such outstanding hits as "Still Get a Thrill," "Good Evenin'" "One Little Raindrop" and now the sensational song, "Dream a Little Dream of Me." . . . They also have a number of new ones, namely, "On the Beach With You," "There's No Other Girl," "A Little Less of Moonlight," "Let's Drink a Drink to the Future," "Out of the Night," "I Do—Do You" and "Rocky Mountain Rose." . . .

▲ ▲ ▲

Here is a fellow who is a trouper . . . **Bill Hoffman** . . . Bill is organist out at **Loew's Pitkin, Brooklyn,** and all last week he accompanied **George Jessel** on the organ as Jessel sang his intimate songs . . . Just five minutes before Jessel went on and sang "My Mother's Eyes," Bill received a cablegram telling him his Mother had passed away in her home in **Berlin** . . . Bill played the song . . . and that is what constitutes a **Trouper** . . . Our sincerest sympathy to Bill . . .

▲ ▲ ▲

The first harbinger of the return of musical films is the announcement that **Jimmy McHugh** and **Dorothy Fields** left for the Coast, recently, to write the score for **Lawrence Tibbett's** forthcoming M-G-M film, tentatively titled "The Peanut Vendor." . . . They were accompanied by their publisher, **Jack Robbins,** who goes at the request of **Louis B. Mayer** and officials in the East, for the purpose of discussing plans for future M-G-M musicals . . . Mr. Robbins has always been staunch in his conviction that, intelligently inserted and "spotted" songs will always be an important factor as long as there is sound in films . . . M-G-M executives have been receptive to his theories, and it is for the purpose of discussing them in greater detail, as well as to assist in the musical end of the new Tibbett picture, that the publisher is making the trip.

▲ ▲ ▲

Art Brown, organist at the **Flynn** theatre, **Burlington, Vt.,** is back on the job after a short illness of pleurisy . . . Art had a bad week and the doctors very nearly gave him up . . . But then the young assistant manager of the Flynn came in to pay a call . . . He brought with him a pint of **Canadian Rye** and the June 20 issue of **Motion Picture Herald** . . . Art took one look at the **Music** and **Talent** section and when he saw the likeness of that friend of all pedal-pushers, he reached for the pint and drank one long healthy dram—and has been doing well ever since . . . Art writes that it was done for **Harry Blair** whom, he understands, does not care for **Canadian liquors** . . .

▲ ▲ ▲

That organist, **Russ Henderson,** up at the **Plymouth** Theatre, **Worcester,** Mass., is getting himself so much publicity and popularity that, even though he wants to take a vacation, the house won't let him. There is only one way a fellow can get "that way" and that is through darned hard work.

ED DAWSON

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"Lend Me Your Ears!"

THE manager of one of Times Square's deluxers has a reputation for spending very little or no time at all around the portion of the theatre used by the cash customers.

Which accounts, undoubtedly, for the way the service staff functions. This house can insult a patron more times per minute than all the others put together in the course of a year.

Their latest method, as viewed by an eye witness, is to elbow any patron who insists on locating a seat. This appears to be the greatest crime a paid ticket holder can commit. Of course he should sit in the rear of a huge theatre just because an overbearing usher orders him to.

Times Square or Podunk; you can't get away with such stuff forever.

* * *

Just to prove that it pays to build up the personality of the manager in a small community, we listened to the owner of a group of small theatres tell about one house where he played up the manager's name and let him circulate around town until this manager was one of the outstanding leaders of the entire community.

As for it's reaction at the box office, may we inform you that this little theatre has played over forty benefits for local organizations and sponsored all sorts of worthwhile drives, etc., until now, the theatre and it's manager are the pivots around which everything revolves.

Circuit organizations, please note.

* * *

Cultivating the goodwill and friendship of your projectionists will pay more substantial dividends than some of the stocks you *may* have lying around.

The men in the booth can not only make your screen fare better than usual, but can save you thousands of dollars annually through careful attention to the equipment, carbons, etc.

Besides, they are always willing and anxious to look after little things around the theatre to show their appreciation for being treated like human beings.

These facts were forcibly brought home to us on many of our recent trips around town. We rarely pass up a visit to the booth when we stop at a theatre. Not that we are particularly concerned over projection from the technical side of the question, but we are very much interested in the part it plays in modern theatre management.

* * *

At last we've found out why the picture industry grew to such tremendous proportions. It was NOT because of it's popular appeal and entertainment values to suit tne average pocket-book; it represented about the only way that all the "big shots" could find positions for their numerous relations, (blood and "in-laws").

When it was still in the adolescent period, they started to run out of jobs in the production and distribution fields . . . ; the situation became tense . . . ; new relations were coming along much faster than prospective jobs. . . . SO a hurried meeting of the "brains-of-the-business" was called and as a result thev discovered that unlimited jobs . . . paying unlimited salaries . . . could be made available at once, (if not sooner,) by acquiring nationwide theatre circuits.

Result: several thousand theatres under circuit banners . . . all the relations are happy . . . and they are so busy fighting for each other's job that they can't spare time off to annoy the "big shots."

* * *

In line with the—"give us the pictures and we'll sell 'em"—cry from house managers; what a pleasure it would be if the producers would keep feeding us b.o. smashes like "Daddy Long Legs".

Besides being perfect for any theatre in the land. here is the kind of picture which lends itself admirably to exploitation of every sort. These two angles together provide the nourishment which keeps showbusiness alive. *"Chick."*

F

Before ... the Palace ... Fla., to ... City Man... houses in ... olden pull... ne Jackson... ver like hot ... that it's an old ... ng with the ... here it may yet

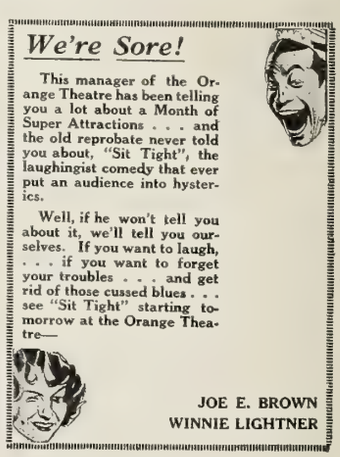
... he built a square box about ... ered with chick... cards were placed ... the floor three red-painted, or... the reading matter on the sides ... Bats from the State of Ore... the ends of the box the copy ... step was placed in front ... good view. The cards on the ... Are Harmless, But the One

... t over like wildfire, those who ... it of it that they brought their ... l Bats. It even got a good-sized ... and, as he also states, it is a gag ... of pictures. Thanks, old member, ... of your change of address and on ... ers we are offering congratulations ... on to the post of City Manager. We ... me to let others know what you are ... a. When you make your rounds be ... gards to other members in your section

Gives A wist To Ads ng "Sit Tight"

During a period he called "Month of Super Attractions," Dick Moss, manager of the Orange Theatre, Orange, Calif., created some excellent advertising on "Sit Tight," featuring Joe Brown and Winnie Lightner.

Instead of merely announcing the fact that such and such a picture was to appear, or giving the picture a personal endorsement, etc., Moss featured large-face mats of the two stars in ads and let the message come from them. A sample of one ad which we are reproducing here will give you a good idea of how the series was made up. The last ad read: "We're leaving tonight, folks, . . . and the manager says he's glad. . . . Can't get his staff to work—doorman doubled up; . . . usherettes rolling in the aisles, . . . and we saw the old boy himself with tears of laughter streaming down his cheeks." All copy carried a generous margin that gave the ads plenty of white space.


We're Sore!
This manager of the Orange Theatre has been telling you a lot about a Month of Super Attractions . . . and the old reprobate never told you about, "Sit Tight", the laughingist comedy that ever put an audience into hysterics.
Well, if he won't tell you about it, we'll tell you ourselves. If you want to laugh, . . . if you want to forget your troubles . . . and get rid of those cussed blues . . . see "Sit Tight" starting tomorrow at the Orange Theatre—
JOE E. BROWN
WINNIE LIGHTNER

As another plug for the "Super Attraction" month Moss had his usherettes distribute cards to patrons as they were taken to their seats, on which was printed an endorsement by the usherette along with words to the effect that she might have the pleasure of escorting the patron at each performance. Still another gag was the distribution of cards to tailor shops where they were placed in the pockets of all newly pressed suits.

Your ads are impressive, Dick, and it is a pleasure to pass along a sample for the benefit of other Club members. Glad to hear that business is so good out your way. Remember us to Jeff Lazarus and shoot some more stuff along in the near future.

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Practically every theatre in the country at some time or other has engineered a tie-up for window display, but there are many valuable windows which are not producing results at the box-office because the mere dressing of the window is insufficient to become a magnet for the box-office. It requires just as much showmanship in the copy and text views in connection with such tie-up as the actual securing of the window itself. In this respect, may we add a word of caution to showmen who go in for this sort of thing on a large scale by suggesting that they supervise the dressing of the window as well as the placing of the theatre's copy so as to bring the best possible results both from the standpoint of attracting attention to the window as well as to the theatre.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU

Shepherd Says His Mickey Mouse Club Greatest On Earth

Claim to being the sponsor of the "greatest Mickey Mouse Club in the country" is a statement flaunted squarely at our several thousand members by a Southern representative, one "Sonny" Shepherd, manager of the Biltmore Theatre, Miami, Fla., so if any other Club member sees fit to take issue with the above assertion let him come forth, for until then we'll have to pin the medal on this enterprising manager from Dixieland. His club is only four months old and already numbers over 1,200 members. He further states: "If anyone doesn't believe that it brings in business, just dare 'em to write me!"

Enrolled in the club are kids described as about the best of Miami's younger element, some of them possessing almost big time talent when it comes to putting over songs, radio broadcasts, revues, etc. In fact, they are so good that Jack Fink, manager of the Miami Capitol Theatre, has set aside a day for them to appear in his Capitol Anniversary program, when Shepherd will stage a Mickey Mouse Revue at a special morning show.

A recent stunt that was pulled, in which these youngsters were featured, was a tie-up with the local fire department to exploit "Heroes of the Flames." More than 500 "Mickies" were in the theatre attending one of their meetings when the alarm was rung and answered in regular fashion at a vacant lot opposite the theatre. The theatre was emptied in record time and the kids then witnessed a series of fire drill stunts put on for their benefit. Photos of both club and fire drill appear on this page.

As this member points out, the possibilities connected with a successfully managed club of this kind are many and his contention is based on a theory that once you make friends of women and children, the rest is easy. The newspapers are favorably inclined towards kid stories, as several enclosed clippings disclose. Sonny, we will now pass along your appreciation to William Michalson at the Fox-Capitol, Portchester, N. Y., and will hope to hear more about your doings down in Miami. And what about the rest of the boys in your town? What are they up to these days, we'd like to know!

Asbury Managers Avert Stampedes As Fires Threaten

Quick thinking and action on the part of theatre managers often avert what might turn out to be a catastrophe and the following three examples of preparedness displayed by Asbury Park managers and assistant managers may serve as a reminder that the following may happen to YOU some day.

A four-alarm fire brought down electric wires and threw the Majestic theatre in darkness. Not knowing how long this condition would last, and being unable to learn, Manager Goldsmith made his way to the stage, and held the attention of the audience with a rapid fire ad lib monologue until he learned that a resumption of the show would be impossible because of the fire. The patrons filed from the theatre in an orderly manner, and a possible catastrophe was averted.

At Asbury Park, New Jersey, the entire city was thrown in darkness for about fifteen minutes. This happened during the supper show, when Manager Stonebrook of the Paramount and Manager Jonasson were dining at home. Assistant Manager Warren Walker at the Paramount made an announcement from the stage that quieted cat-calls, etc., and held everyone in the theatre, not a single refund being necessary. Assistant Manager Hadley Whitfield at the Mayfair, being a talented vocalist, put across several unassisted numbers until the lights came on. No refunds necessary, and many complimentary remarks were heard concerning the house staff's presence of mind.

"The Showman's Calendar"

JULY

15th	St. Swithin's Day
17th	Sherman's March to Sea (1864)
18th	America's successful attack on Chateau Thierry (1918)
21st	Battle of Bull Run (1861)
24th	Pioneer Day—Utah
25th	Occupation Day (Porto Rico)
27th	Wireless between Japan and U. S. (1915)
31st	Lafayette Arrives from France (1777)

AUGUST

1st	Beginning of World War (1914) Colorado Day
2nd	President Harding's Death (1923) Alexander Graham Bell died—(1922)
3rd	Germany Declared War on France (1914)
9th	Robert Fulton's Clermont given first test—(1807)
10th	Missouri Admitted to Union—(1821) Herbert Hoover's Birthday (1874)
11th	Fulton's First Voyage in America—(1807)
15th	Panama Canal Opened—(1914)
16th	Bennington Battle Day (Vermont)
18th	Virginia Dare's Birthday—(1587)
20th	Benjamin Harrison—23rd President Born—(1833)
23rd	First steamer to cross Atlantic launched (1818)

Van Hook Comes To Life With A Couple New Stunts He Used

Round Tabler R. W. Van Hook, manager of the Rialto Theatre, Morrilton, Ark., comes to life for the first time since becoming a member of this organization with the contribution of a couple of gags on recently played pictures.

For "Sin Takes a Holiday," Van Hook used a street ballyhoo of car with banners reading: "Watch This Car for 'Sin Takes Holiday,'" and for a follow-up on opening day he had a blindfolded couple in the driver's seat with banner reading: "Rialto—Now." The idea of two local citizens blindfolded was a means of arousing interest, so Van Hook tells us, and the stunt helped pull them in.

The old wagon which Van Hook used with "Fighting Caravans" was an aid to putting this picture over 100 per cent, even though it rained cats and dogs. Banners were placed on each side and the antique vehicle was horse-drawn through the town.

All right, Van, the Club will accept your apology for being a tardy contributor. Just watch your step in the future, that's all. We want to be kept posted as to what kind of showselling is going on around your town and you are the Club representative there. So do your duty.

Lamm Ties Up With Chief Of Police As "Last Parade" Plug

Before leaving to take charge of the Variety Theatre, Cleveland, Julius Lamm engineered a corking piece of publicity in connection with the showing of "Last Parade" at the Ohio Theatre, Mansfield, Ohio.

Faced with the fact that the release of so many gangster pictures had created a scarcity of new stunts and searching for a new angle, he hit upon the idea of securing a personal endorsement from the local Chief of Police. As the result of a personal interview and private screening for the official, Julius crashed the local daily with a two-column story with cut carrying the chief's own by-line. In the story, the chief aired his views on crime in general and in a very subtle way got across an endorsement of the current picture. In addition to the newspaper story, this aggressive manager had posters made up in frames that bore a quotation signed by the chief, for distribution in the good spots around town.

Very nicely put across, Julius, and we're sure that this different angle on exploiting gang films will have its appeal to other members of this Club. Between you and Louis, this organization can always hope to receive interesting contributions. Let's know how the new job is going along and what's doing at the Variety. We'd reproduce a cut of that poster, but it's too faint to show up well. Next time send us a good one.

Cruciger's Tie-Up With Telegraph Co. Is Novel Lobby Gag

A tie-up with his local telegraph office for use of a ticker in the theatre lobby proved an effective means of arousing interest in "Behind Office Doors" for Richard Cruciger, manager of the La Roy Theatre, Portsmouth, Ohio. The company placed one of their electric typewriter telegraph machines in the lobby and the message on ticker tape was sent out from their office. As it came through the machine a uniformed messenger boy tore it off and handed it to each patron. The message read: "See what goes on in conference—'Behind Office Doors'—La Roy Theatre starting (.....)."

The Club is indebted to City Manager Floyd D. Morrow for sending in the above and he also reminds us that he used a card gag on "Fifty Million Frenchmen" that was effective. A small-size envelope bore the following copy: "An Interesting View of Gay Paree. Manufactured by French Photos, Inc. (Warning, Do Not Mail.)" Inside was a stock mat reproduction of film ad of lady pulling up a stocking. Oke, Floyd, and remember us to all the boys out in your town. The Club will remember your threat to make regular contributions to this department.

ROSEN'S "MOUSE" JAMBOREE

When it comes to doing things up "brown," Victor Rosen of the Warner Theatres in Santa Barbara, Cal., need not take a back seat for anyone. As witness his Joe Brown-Mickey Mouse celebration in that city not so long ago.

Mickey Mousers swarmed the Plaza in front of the newspaper building, while Joe Brown helped judge their pets in the newspaper-theatre parade. These few pictures will help convey just how grand an affair this was in many ways.

It was a glorious day for the theatre's Mickey Mouse Club membership and marks another step in the unlimited line of exploitation and institutional propaganda made possible through this now famous cartoon reel.

"Crashing" the Club pages in any form whatever is only possible when some subject possesses possibilities. We don't attempt to tell you what is good or bad in pictures, but if there is some worthwhile angle that will help build up your receipts in any picture or short released it will "crash" the Club pages by reason of the various showmen's activities in connection with the picture.

This, "Mickey Mouse" has succeeded in doing so often that in the recent check-up of exploitation on pictures, it was revealed that we had as many stories on "Mickey" as we had on some of the leaders among the best exploitation subjects released.

Rosen's fine work in ths district he handles under Moe Silver is too well-known for us to comment further at this time. The mere fact that he successfully engineered as big a stunt as this one is sufficient proof that he knows how to put things across in a showmanlike manner.

These "Mickey Mouse" activities are proving a popular trade stimulator in many sections and those in a position to do so, are urged to take advantage of the opportunities offered.

BEST FORMS OF THEATRE ADVERTISING!

Many Slants Are Available, Is View Of J. W. Creamer

Strange things happen in this business of ours, for instance, just seven years ago Motion Picture News *through its Managing Editor Mr. J. S. Dickerson wrote to me at Chillicothe, Mo., and asked me to write an article on "HERALDS VS. ALL OTHER FORMS OF ADVERTISING FOR THE SMALL TOWNS," and now Chick Lewis asks for an article on what I consider the most valuable form of Theatre advertising and why.*

In reading over my article of seven years ago, I still agree with it, in the sense that Heralds are the best form of advertising for the small town, that has only a Weekly paper.

. . . . But to get back to my present assignment. . . . .

Must Advertise

Shows may come and shows may go, but advertising in some form or other will live on forever. Today more so than ever before managers are closely scrutinizing where every dollar goes that is spent for advertising. Now we are rapidly discarding forms of advertising that only a few years ago we thought we couldn't get along without. We are waking up to the fact that times are changing and that we must change with them. Perhaps the one form that has been most universally discarded is outdoor advertising. Why? This is an age of speed, and with everyone in cars, what time have these people for looking at one sheet, 3's, 6's, 8's or even 24 sheets? True these may be seen and probably are by people who are walking, but why waste your money advertising your shows to a minority of the people in your town? Of course I'll admit there are exceptions where a billboard is a mighty good place to advertise, and I have one of my own, which is a three sheet located right on the busiest corner in town. Thousands of people pass it every day walking, but it is only to them that I appeal in this manner, to the people riding, the billboard is never seen. But understand I said I had one billboard, not a dozen or so, therefor I do not consider that I am wasting money. The trouble with us managers is that we cannot get it through our head that we can stop a certain thing. We use this or we use that and have done the same for years, and we get in such a habit of doing it, that we cannot realize that the reason we do waste money in this manner is merely from force of habit, and not because it is needed.

Various Forms

Take up various forms of advertising, and we find that Radio advertising is excellent if judiciously used, but it is available to so few managers that I will not consider it in this article.

Lobby displays are worthwhile if you have a location where people are continually passing, but if your house is off the beaten track, money spent on art work or lobby display is wasted because so few people see it. If you figure that a certain display will not sell tickets enough to pay for itself, then discard it before it is built. Should your house be poorly located and still within seeing distance of say a busy corner, then a flashy electric display is an excellent advertising medium.

Bus or inside street car advertising. You are compelled to have your display card stuck up right alongside a lot of high powered, specially prepared and attractive copy, and what chance have you to fight this copy? You have the same ratio again of where everybody in the car or bus cannot possibly see each and every ad card. You are spending too much money in one spot, in which everyone you are trying to sell cannot possibly be interested.

Window Displays. There was a time when I was strong for them. But we worked them to death, and too many windows were grabbed off on a too flimsy excuse for a genuine tie up. Window displays are okay at times and are not expensive.

Street Ballyhoo. Among the better class of theatres I believe that this has had its day. I am firmly convinced that sometimes these ballyhoos cheapen the theatre.

Tire Covers. They will sell a lot of people, but the cost for feature picture use is prohibitive to some theatres. Used to put over such as a "Cool Theatre" campaign, where the same tire covers can be seen for week after week, then I say that they are okay.

Trailers. No theatre should try to get along without them.

Heralds. Okay, but I would certainly print up a week's program on the back thus trying to sell several pictures at the same opportunity. They should be distributed from house to house by clean, respectable boys or young men whom you can form into a Theatre Club to take care of such work.

Window Cards. Tacking them to every unprotected spot that lifts its face to the sun, in the hope that somebody will come along and spend five minutes reading them is a piece of foolishness. Window cards in merchants' windows will, unless care is exercised be found many times stuck behind one of the merchant's displays, or in any spot that is vacant. There is a right way and a wrong way in the placing of cards in windows. Stand in front of a merchant's store and watch the people passing. Those that walk from the right towards the left are the ones who walk the closest to the window, while those walking from left towards the right will walk the farthest away from the window. Now is your card so displayed and so angled that it will be seen by those who walk the closest to the window? Just a little simple thing, but you can easily waste money by haphazard placing of cards.

Which Is Best?

Probably by now the reader is wondering just what in the world is a good way in which to spend money for advertising, and my answer is the same as hundreds of other men have said, the daily newspaper. Your ad in the paper is going to be read by people who buy the paper. To put it another way the families in your town pay their money for the reading of news and of course your ads. They are interested in the paper and its contents or they would not take it. It may be true that in the papers that your theatre ads are bunched up with a lot of other theatre ads, and in case they do its up to you to make your ad stand out from the rest of the mob. Watch the pages of the Round Table Club, in every issue will be found hints and examples right along this very line. If the rest of the theatres go in heavy for black space (and most of them do) then you be different and use white space and plenty of it, make your ads stand out naked almost, cut out every non-essential, play up the feature name and star's name in large black type, that's what the public wants to know. No one can deny that the theatre goer in looking over the theatre ads wants to find out WHAT pictures are playing and WHO is in them.

Budget Must Fit

In these days of cutting of budgets, it is very important that every inch of newspaper space counts. One of the important things is to try and get your ad in the same location every day. It can be done and I have proof of it right in this town. Locations on Women's Pages are good, because most of your audience is made up of women. Keep off the Market and Classified pages. Try to prevent your paper from running Funeral Home ads, etc., on the same page with your theatre ads. Especially ask them to keep the Muscians' Union ads that are trying to fight talking pictures off the page with theatre ads. Speak to your paper and they'll see your point of view.

Summing it all up . . . . from the number of interested people reached day after day, from the widespread distribution given you, from the quick delivery service given you, and at a reasonably low cost, the newspaper is the best

As this series goes on it gets more interesting, is the consensus of opinion from those who are following it. So we continue this week with expressions on the subject from Cliff Gill, well known publicity director of the Minnesota Theatre in Minneapolis, and, J. W. Creamer, city manager of the Fox Theatres in Muscatine, Iowa.

Creamer is among the first in the series to lay stress on forms of advertising other than the newspaper and considering the fact that his experience has carried him into typical towns where the best selling medium must be sought for, his story ought to appeal to the mass of showmen who are situated somewhat the same as he.

Next week we feature a special article in the series from Jack O'Connell of Toledo, Ohio. O'Connell is one of the outstanding showmen of the middle west and a leader among advertising men. Don't miss his many slants on the question of "What Form of Advertising Is Best for the Theatre, and Why?"

Selling Angles Must Be Flexible, Says Cliff Gill

If the perfect medium of theatre advertising could be conceived, it would probably consist of a 24-sheet size newspaper, carried to the reader on the shoulders of an army of stilt walkers, its advertisement gleaming out on the pages from borders of marquee lights.

Inasmuch as the above picture must remain for the time being, just a press agent's dream, he will have to content himself with selecting from the various media represented in his nightmare the one or the ones that will do the work most effectively for him. He will have to find the most effective medium for his particular theatre. There is no one best medium for all.

The people who pay quarters and dollars for picture entertainment, and those who could be induced to do so, are the people with whom every theatre manager is concerned. His instruments of selling must be flexible enough to reach the mall. If his house front is unfortunate enough to be situated on a street removed from the better lanes of traffic, he might bring his front and marquee to those centers of traffic by means of billboards, or window cards, or newspapers. Mighty as is the later medium generally, the humble sandwichman has right to feel more important than William Randolph Hearst when it comes to selling country store night at the Italo Theatre, Beachdrift, Maine.

Flexibility in advertising recognizes the potential strength of every medium and the limitations of each. It is of importance to the theatre manager who is interested in getting a message delivered and not in who delivers it.

MEYER STRIKES NEW NOTE WITH CO-OP!

A fine example of cooperative advertising that hits the nail right on the head during a time when a majority of the population in this country is timidly awaiting a written guarantee that prosperity is just around the corner, is brought to the attention of the Club by Fred S. Meyer, managing-director of the Alhambra Theatre, Milwaukee. The following copy is taken from a boxed notice carried in the upper left hand corner of a full-page ad run recently in all dailies by Milwaukee's largest department store:

By All Means See "The Tailor Made Man"

It's playing at the Alhambra theatre this week . . . and it's a dandy movie.

Of course, like all movies, it's a bit over-dramatized in spots, and in some instances a shade improbable. But, we liked it immensely . . . not alone for its excellent entertainment, but because its underlying theme is based on a principle we believe vital to the prosperity of everyone in this community.

We are of the opinion there should be more people like "The Tailor-Made Man" (William Haines) . . . who believes that those who have should spend, so that those who haven't might earn—and spend . . . for the mutual benefit of our city, state and nation.

. . . . .

We feel it would be good if every Milwaukeean would see "The Tailor-Made Man" . . . not a "preachy" affair at all . . . but a lively, interesting picture with an optimistic note. Its moral is wholesome and fundamental; its message a bracing tonic for those who might be losing faith in the "return of prosperity."

Hats off to Fred Meyer! It is our opinion that if every theatreman in this country would take a similar step prosperity would be a great deal nearer than just around the corner. See if YOU can sell this idea to your leading department store merchant.

Rosenthal's "Keep Cool" Week Is Fine Hot Weather Stunt

A most timely suggestion for boosting attendance in hot weather is made by Bob Rosenthal, manager of the Mark-Strand Theatre, Albany, N. Y. It has created plenty of talk around his town and the old B. O. is showing that it is a financial success as well as a great promoter of good-will. Here tiz:

"Keep Cool Week" was promoted with the co-operation of a local newspaper through that sale of a double truck for a run of two weeks. Fifteen of the leading merchants were included in the deal and stress was put on all kind of appliances used for relief during hot weather. These articles were displayed in the mezzanine of the theatre and were also advertised, along with the event, in all specified stores and through all sales.

Note the attractiveness of the display shown in the accompanying photo. Run your eye right down the line, starting from the left, and you'll see electric refrigerators, ice cream company ads, fans, cool wicker furniture, summer dresses, light footwear, etc. Then, there is a section devoted to the "Past and Present" methods of house-cleaning, suggested by the contrasting items of brooms and hand-washers as compared with the modern vacuum cleaners and laundry methods of today.

This tie-up looks like a corker to us and we are passing it along with as little delay possible on account of the heat wave which has swept over practically every part of the country. Now is the time to hop to a stunt of this sort and we hope that every manager who tries it out will profit as handsomely as Rosenthal did. And many thanks to him for remembering his fellow members. We shall look for another sample of his work in the near future.

Did You Order Your Club Pin?

Glover's Lobby On "Skippy" Is Big Help For The Box Office

H. S. Glover of the Majestic Theatre, Shreveport, La., had an unusually attention-getting lobby display to advertise "Skippy."

The fronts and sides on both sides of entrance appeared like a boarded fence on which was written copy pertaining to the picture such as title, cast and play dates together with cut-outs and stills.

All lettering on the fences gave the appearance of a youngster's first attempt at lettering with many of the letters reversed and turned upside down, but sufficiently clear to make out.

At the corner of each fence adjacent to the entrance were life-like cut-outs of Jackie Cooper in a sitting position with his arm on his knee and his face resting in the palm of his hand.

Just above the entrance door appeared, "Now Shooting—SKIPPY." And just inside the doorway was a panel on which there was more eccentric lettering together with pictures, etc.

The lobby front was the talk of the town as was evidenced by the many favorable comments received by the manager. And it undoubtedly sold many extra tickets, too, which, after all, was the primary reason for the elaborate display.

Burmester Sells His Golf Shorts With Rousing Campaign

Backing up his opinion that in the current Bobby Jones series of golf shorts he had one of the "sweetest lot of pictures to sell he'd seen in many a year," Bud Burmester, owner of the Hollywood Theatre Corp., Fort Worth, Texas, proceeded to put on a rousing advance campaign to tell his public that Jones, in picture form, was on his way to Fort Worth.

During the four weeks advance work here are some of the efforts Burmester put forth: 50 twenty-four sheets at strategic points leading to various golf courses; 25 one-sheets backed, using 7 for window tie-ups and the balance for display on golf courses; 3,000 heralds (colored) for Golf Clubs; 15,000 heralds in local laundry packages for home distribution; lobby display in theatre made by athletic equipment store, showing types of clubs Jones used; especially designed cards for hotel lobbies, and miniature golf course players who made hole in one were given privilege of buying two tickets for the price of one.

In addition to the above he got up a 150-foot trailer showing Jones making his rounds, every street car carried a Jones banner on fenders, ushers were dressed in plus fours for the opening and a special preview of the first picture shown to all local professionals. The caddies were also let in for a special performance.

As to how it turned out, Burmester states that he was more than repaid for the work he put in on the above campaign. As we have stated before, a picture of this type is both seasonable and portrays a sport which is popular from Coast to Coast. We believe there are many angles for tie-ups and exploitation in this series which make it possible for Club members to reap a handsome return. These are being set down as fast as they come in. In our opinion, as in Burmester's, it is a choice series to build trade over a dull period and if practical for a manager to play, it's his own fault if he doesn't cash in to the fullest extent.

Boucher Sends Two Campaigns; He Also Puts Over a Robot

We are in receipt of an interesting collection of show data from that tried and proven Round Tabler and one of the Club's Big Men from the South, Frank Boucher, manager of the Warner-Maryland Theatre, Hagerstown, Md. This time he sends along campaigns on "Ten Cents a Dance," "Father's Son" and the somewhat out-of-the ordinary exploitation of Miss Katerina Televox, a robot designed by one of America's leading electric concerns.

Boucher led off his campaign on "Ten Cents a Dance" with an ad entitled "A Syncopated Advertisement," featuring a jazzy poem in addition to mentioning theatre and playdates. Other ads followed, with a good break on readers and a syndication of the Dance Girl's story. The distribution of imprinted napkins also rounded out the campaign.

Strong ads also featured Boucher's efforts on "Father's Son" and he again received a fine break from his paper in the way of attention-getting readers. A point Boucher stresses in connection with his work (and he used it consistently to plug this picture) is getting the most out of your program board. He searches the picture for selling angles and finds that it makes interesting selling copy for the board and may be changed from day to day. An enclosed letter of appreciation from an out-of-town Boy Scout Troop, as another part of this campaign, testifies to the amount of good will built for the theatre among this organization.

In case other members have an opportunity to visit their local Westinghouse dealer and arrange for a showing of Miss Televox (the robot) Boucher's advance campaign will surely be of interest. The tie-up was effected with his local Edison company and a most elaborate campaign mapped out for the one-day appearance of the robot.

This consisted of a special announcement trailer; lobby cards and banners; special, large newspaper ads by theatre and Edison Co.; special window displays; light bills carrying notice of appearance of robot; a parade from train to theatre; reception at theatre; special 15c school matinee; contact with all civic clubs and school officials; trucks with banners and donation by Edison company of special door prizes. From a glance at Boucher's summary of expense it appears that the electric company bore the greater portion of the entire campaign.

If any Club member is interested in arranging for a showing of Miss Televox we would suggest getting in touch with your local lighting company. It will be a most novel treat for your patrons, we feel sure, providing it can be brought to your town at no great expense. We further believe that its value would lie in the fact that it is away from the run-'o'-mine added attraction and also that most of the expense would be born by the electric company. In view of all this, we are sure that Frank Boucher's advance publicity will prove beneficial to anyone arranging for the above attraction. Thanks, Frank, for these live tips and we know that we can depend upon you for future contributions.

PROGRAM MAILING CARD!

Fred Weiler, manager of the Victory Theatre, located in a residential suburb of New York City, has built up quite an impressive mailing list for which he has prepared an unusually attractive and effective mailing piece in the form of a weekly program card.

This card, as illustrated here, measures 4½ by 7 inches and is printed on good brown stock. Type matter is set into a standing cut and border and altogether this makes an impressive weekly program that is not hard to keep and tells its little tale without making you wade through too much other stuff to get at "what's playing tonight?"

Incidentally, Fred has found worth-while revivals mighty profitable despite the fact that his location makes "clear" product tough to get. Overcoming this situation as best he can, we now find the Victory being steered into calmer waters via the showmanship of its skipper.

Getting back to the program card; we have several of these on hand at Club headquarters and if any members would like to see one, drop us a line and we'll to glad to send it on.

Baughman Secures Heavy Co-Operation From Local Editor

Earl Baughman of the Victory Theatre, Salt Lake, Utah, got a wide range of publicity through the newspapers in announcing the theatre's inauguration of stage shows in conjunction with the showing of feature-length pictures.

Starting on Sunday before the Friday opening, Baughman got lots of publicity through the newspaper columns on the amusement pages daily till opening of show.

Inasmuch as the stage show was an innovation to the Victory patrons, the newspapers were more than glad to give it plenty of publicity.

Thanks to the newspapers, the stage show was well received and largely attended throughout its entire engagement.

Club Index for Month of June

Herewith we list the many items of exploitation, etc., which appeared on the Club pages during the month of June. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.

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WARNER THEATRE HOLDS PREMIERE!

View of the main entrance of the newly opened Warner Theatre, Youngstown, Ohio, which recently held its premiere showing before an enthusiastic audience of local celebrities and first night movie fans. Manager B. M. Robbins can be seen at the right of the booth, apparently searching for his watch.

Copley Puts Title Letters To Good Use Selling "Cimarron"

The eight letters spelling the title "Cimarron" were used to good advantage in two different tie-ups on the picture bearing this name when it was played by H. G. Copley, manager of the Broadway Theatre, Vancouver, B. C.

In one tie-up Copley and his local newspaper co-operated in the promotion of various merchant ads, each one carrying one of the letters as the puzzle gag. Suitable awards were made to those who correctly pieced together the letters.

The other method consisted of placing the eight letters in eight scattered store windows in the shopping district adjacent to the theatre. The letters were cut out of beaverboard, nicely made and mounted and used separately from an attractively framed 11 x 14 mounted on a card 22 x 28, with good selling copy around it. These found good window space in desirable locations usually not open for this theatre's advertising. The idea of hunting in the windows for the letters appealed to all merchants interested. The same awards named in the newspaper contest were given in the store window tie-up.

Both of the above gags can be put over at very little effort and expense, the merchants in most instances donating the awards for publicity received, or, in some cases the merchant and theatre jointly sharing cost of the gifts. Copley tells us that both gags were the means of arousing interest in the picture and hopes that some brother showman will also benefit from his experience. Let us know what else is doing up in Vancouver, Copley, next time you write the Club.

Gift of Radio Set Stimulates Trade, Says J. J. Scholer

The gift of an electric radio was a popular highlight of a campaign made on "Ladies' Man" by J. J. Scholer, manager of the Orpheum Theatre, Phoenix, Ariz., the award being made on the last playdate.

The radio was promoted from a local radio dealer who also aided in other ways to assure a large attendance, especially on the night the radio was given away. On the night the radio was given away from the stage, the sponsor put on a dancing and piano act at his own expense.

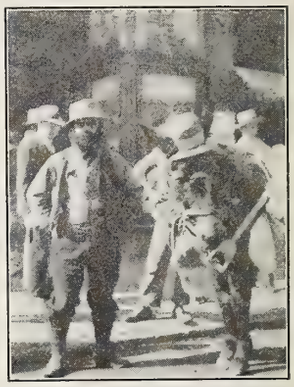
The radio dealer also plugged the radio contest and theatre in his regular Saturday morning hour over the radio for three Saturdays; at the same time plugging the pictures playing at the theatre. The dealer also placed three 40-inch co-operative ads in the local paper and two ten-inch ads in two other papers.

Cultivation of your local radio man's acquaintance is a valuable asset if it will result in securing the same amount of co-operation which Scholer obtained through his dealer. Furthermore, there can be no doubt that the latest in radio sets has a distinct appeal to the public, if you are in doubt as to what to get in the way of an attendance-boosting gift. The Club would like to hear more about what you are doing to sell shows down in Phoenix, Scholer, so don't forget to keep us posted.

Street Ballyhoos Effectively Used By Manager Stearn

Two different street ballyhoos were used to good effect in advertising "Gun Smoke" and "Mr. Lemon of Orange" when Manager Harry Stearn played these pictures at the Orpheum Theatre, Wilkesbarre, Pa.

For "Gun Smoke" the ballyhoo consisted of a man dressed as a gold miner of years ago accompanied by a mule on which was camping paraphernalia and signs on both sides reading, "The Gold Strike of 1931—Gun Smoke vs. Cowboys—Richard Arlen, Mary Brian, Orpheum Theatre." The merchant who defrayed expenses of the ballyhoo was given a credit line.



For "Lemon of Orange" a man appeared on the streets in the make-up of El Brendel, with a pig on leash. Banners on the pig read, "see what happens to a squealer in 'Mr. Lemon of Orange'." Stearn also used a special lobby display consisting of lemons and oranges strung across the entire lobby one week in advance of the showing. Cut-outs and stills of the picture were also included in this display.

Both of the above stunts created attention and comment from pedestrians and were a big help putting over these two pictures, Stearn advises. So there they are boys, all yours for the taking, if you can use them. Next time you put over a good stunt, we'd like to hear from you again, Harry.

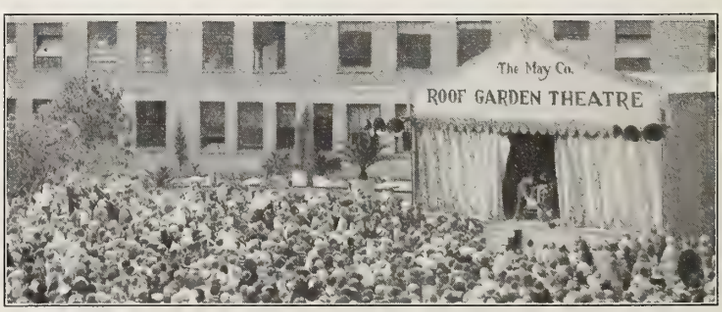
Carroll's Big Baby Contest Went Over Top In New Jersey

In announcing the finals of a Baby Contest over in Hudson County, N. J., Charlie Carroll, manager of the Warner Stanley Theatre, Jersey City, secured a double truck in a widely read newspaper of that section. A number of prominent merchants co-operated by offering special sales of children's merchandise and the two pages were well filled with ads. Photos of winners of preliminaries in the contest were published along with coupons to be filled out with votes for the finals.

The Warner Ritz, Roosevelt and DeWitt theatres were also tied in with the preliminary part of the contest, but the finals were staged at the Stanley where the big campaign ended with a baby-land display consisting of various exhibits supplied by many Hudson County retailers. Banks and laundries also co-operated with large sized ads.

As stated before, we believe that judiciously promoted Baby Contests are a sure-fire means of boosting business over the dull months of the year. Many of our Club members are at present either in the final stages of this sort of promotion or about to start a contest. To those who are casting about for a worthwhile stunt for this season of the year we can heartily recommend that they give this one a trial.

THE HEN-YARD STRUTS ITS STUFF!



When exploiting "A Fowl Affair," Educational Pictures arranged a tie-up with the May Company, one of the largest department stores in Los Angeles, for the "personal" appearance of the hen, rooster and duck characters in original comedy costume. The show was part of the May Company's Kiddie Easter party and Billy Leyser, director of publicity for Metropolitan Studios, acted as M. C.

SOCKING SUMMER SLUMPS!

Some Money-Getting Ideas to Stimulate Summer Business?

By E. S. C. COPPACK, Managing Director
Paramount Theatre, Stapleton, Staten Island, N. Y.

Revamp These Suggestions to Suit Local Conditions

E. S. C. Coppack was responsible for the fine "Institutional Merchandising" story which appeared on the Club pages some time back. At that time we promised something more from this aggressive showman and here it is.

Certainly, anything pertaining to the subject of stimulating summer business is not only timely but vital during the hot dog days. What Coppack is passing along here are all tried and successful ideas. With a reasonable amount of revamping, to suit local conditions, the majority of these suggestions can be adapted for most any other house.

Unfortunately, a lot of us are prone to resign ourselves to the fate of the time-honored summer slump. Fortunately for show business, each year sees a decreasing effect of the hot weather with the coming of cooling plants and more sincere managerial endeavor. Thousands of theatres that formerly closed now remain open and play to profitable business. Needless to say, that profitable business is in no way accidental in the summer, because the theatre is faced with all manner of opposition and it is only through intelligent effort and honest-to-goodness hard work that the summer bugaboo can be licked.

COOLING PAPER

The first thought of most of us is to tell the people that the theatre is really comfortable during the summer months. Our usual medium for this is cooling paper, either sniped or on regular stands. It is not necessary to discuss this such a great deal as it was thoroughly covered in the June 26 issue of the HERALD. However, there is one little angle that has proven very successful in plugging the late show. Filling stations will usually give space to a hanging card with this copy: "After your drive, enjoy a complete performance at the cool Paramount Theatre. Come as late as 9:15."

A POST CARD NOVELTY

In thousands of residential communities a regular mailing list can be made to do a good turn by bringing the people a simple message on your cooling plant or the comforts of your theatre, prepared in a manner different from your usual layout. Reproduced here is a specimen of a card that got splendid results. Many of the lithograph companies now include in their service cut-out paper hangers about 30 inches long made to resemble icicles. For an outlay of three or four dollars and the trouble of tacking these cards to strips of wood, the marquee bursts forth with a new valance idea that adds novelty to the appearance of the front and helps a lot toward giving a cool impression.

DANCING IN THE LOBBY

Since the last show on these hot summer nights has a pretty good attendance, we have tried another little stunt that has met with favor. The radio dealer across the street very kindly gives us one of his instruments to be placed in the lobby and as soon as the last show breaks, an usher selects a hot dance program, easels are pushed against the wall, the cooling plant is left running for 30 minutes and those of our patrons who wish to have the privilege of dancing to good music on a good floor. It is surprising how many patrons stay for these lobby dances. While they are dancing, the theatre cooling plant keeps them more comfortable than any local dancing pavilion could.

ORGANIZATION NIGHTS

The smaller the community the more active are local organizations and lodges. We have been quite successful in bolstering business on off nights by putting on the stage a guest artist from the Masons, Elks, Rotary, etc., dedicating the night to the organization. Of course, through pride the members of the organization attend in a body, buying regular admission tickets and feel proud of the fact that the theatre is publicizing them. All in all, it is one of those stunts that costs nothing, but usually makes the ticket machine sing a song.

MIDNIGHT MATINEE

In communities where people are out fairly late on summer nights at swimming pools and so forth, a midnight matinee or "owl" show is usually successful. It is our policy to run the picture that opens the following day, thus making a preview, but giving the folks an organ song fest or a song cartoon, a comedy and a picture, for a flat admission price and it seems to get good results. As an added novelty, of course, there is the dancing in the lobby after the show and we have never had experienced difficulty in getting some local bottling works to provide free refreshments. Sounds attractive, doesn't it?

REFRESHMENTS

And since we are talking about bottling works, why not use them for the regular matinees? Your local grocer or tea company might be interested in serving iced tea. Possibly the ice cream company would serve these new confections that are put up in paper cups. They are usually glad of the publicity and it appears to me as another one of those bits of exploitation where everybody wins.

PARKING

Statistics show that almost every American family operates at least one automobile. Any business for the theatre is probably remote from your locality and necessitates the people coming by auto or bus, usually in the old family chariot. We have found that they are more apt to return if the theatre gives consideration to their parking problems. In some crowded areas it is impossible to secure a lot for free parking, but even in a business place such as downtown Kansas City, parking garage owners and lot owners are almost invariably interested in a plan that will publicize their service and, in return for mention in your herald, they will probably cut the parking rates in half for your patrons. If the garage or lot happens to be within a couple of blocks of your theatre, this is too good a bet for the manager to pass up.

BOY SCOUTS

I have noticed in the Managers' Round Table Section of the HERALD subjects bringing out the value of institutional advertising. One of the best of such stunts is to assist some Boy Scout in attending a camp for two or three weeks during the summer with any simple contest: a popularity vote, collecting the largest number of stubs, best record distributing heralds, most proficient in scouting activities, etc. A thing of this kind is always good for space in the papers and usually gives you an opportunity to secure an interesting lobby exhibit of scoutcraft. The expense of sending a boy to camp would probably be about $15 as against the hundreds of dollars in tickets sold to parents of scouts endeavoring to secure a prize.

SWIMMING STUNT

Here is a simple one that works easily. Photograph the theatre staff wearing bathing suits that are sold by some nearby merchant. He will be interested in using a cut of the photograph in display ads in the newspapers and the photograph itself in his window. The expense: nothing.

BEACH IDEAS

Even in inland towns where there are no beaches the owners of amusement parks might be interested in giving you space on a diving float bearing large copy about the theatre in return for your standing part of the expense of erection. On the boardwalk or in the midway concessionaires are always in need of prizes. Why not let them award a guest ticket or two in return for a large card on your attractions prominently displayed?

And, by the way, how about putting stickers on your cooling plant on the bath house mirrors or inside the lockers? A pass or two to the superintendent will probably square this stunt.

And in the same parks, the miniature golf operators are still on the search for new hazards. How about a simple wooden replica of your theatre? Such a wooden structure about two feet wide can easily be put together by any handy man around the house and makes a nifty looking hazard, at the same time being a reminder of your show.

LOBBY AND MEZZANINE

Speaking of golf, why not use one of those Scanlon putting rugs in the lobby? Out in Omaha at the Paramount Theatre there is a complete nine-hole course in the lounge. Why pay 25c to just play golf when for the same amount you can play golf and see a great show?

THEATRE PERSONALITIES

Most of us overlook the fact that the fellow who is writing advertising for other business houses gets as stuck for ideas as we do. If approached in the right way, he will probably be glad of a little help in the way of a suggestion. Here are a few: A cut of a theatre personality—organist, master of ceremo-

(*Continued on next page*)

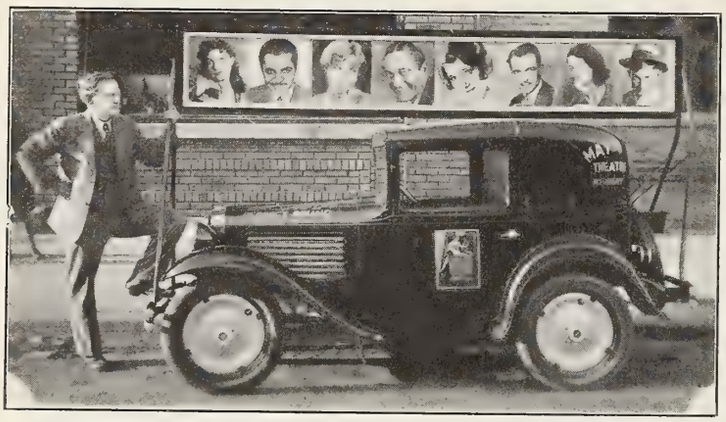
Here is the text of a longhand post card used by Coppack for a large mailing list:

Dear Friend,

We've found the most delightful way of keeping cool . . . just the place you will like . . . no fans, no draughts, not too cold. There is a marvelous $60,000.00 *air conditioning plant that makes weather to order. Bill and I go as often as possible because while we rest in that glorious, healthful coolness we enjoy splendid entertainment. Meet us there and we'll all cool off . . . it's the beautiful Paramount Theatre on Bay St. in Stapleton.*

Mary.

VEST-POCKET AUTO GOES TO WORK!



A familiar sight in Maysville, Wis., and environs, is the little Austin that does a street ballyhoo for C. W. Doctor, owner-manager of the May Theatre. Note the rigging that this manager constructed for the mounting of stills on current and coming attractions. At the left is the figure of the Doctor himself.

Hiehle's Ad Space Four Times Greater Through Swap Stunt

The promotion of a "Swap Ad" contest in his local newspaper is resulting in four times the usual amount of display advertising for Ed Hiehle, manager of the Midland Theatre, Newark, Ohio. All that is necessary, says Ed, is to give the newspaper the guest tickets and the paper does the rest.

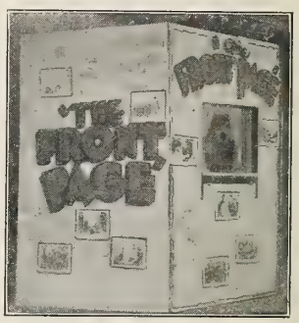
Considerable has been published on these pages in reference to "Swap Ads," so we will not again go into detail. Briefly, as the accompanying cut will point out, the idea is for people to insert a "swap" advertisement in the classified column and receive a free ticket to the theatre. The gag usually arouses interest because of the fact that the cost of the ad is offset by the guest ticket.

To those managers who have a nearby college to draw upon for patronage we can also recommend Hiehle's plans of promoting special College Nites. In his case there is a Dennison co-ed school about six miles away from Newark. In order to get a contact with the student body he held a Dennison Nite, with the time generally allotted to shorts given over to a special "pep" program. The school faculty and Glee Club were invited guests and along with the house organist the whole gang joined in the festivities with songs, etc. Hiehle also has a special bus and theatre ticket combination rate which admitted the student to the theatre and paid for transportation both ways.

The above is an excellent method of building up student patronage and the Club can heartily recommend Hiehle's way of going about it. The occasion was, of course, supported by an ad in the local paper. It would also seem that the idea of arranging transportation was a thoughtful one. As Ed wrote the Club he was mailing out bulletins on both Midland and Auditorium attractions to the rural districts and it is the Club's sincere hope that it is pulling them in. Keep up the good work, Ed, and don't forget your brother showmen.

Novel Lobby Flash On "Front Page" Is Made By Phil Engel

A novel and attractive display on "Front Page" was recently made by Phillip Engel, manager of the Strand Theatre, Perth Amboy, N. J. You will note by the photo on this page that Engel built a compo board front around the ticket booth on which were attached a number of newspaper front pages, together with stills from the picture. The photo is a bit faint but clear enough, we think, to give you a fair idea of how the display was fashioned.



The above is an idea which ties in neatly with this picture and can be put in effect at very small effort and expense. Thanks, Phil, for remembering the Club and we will expect to hear some more from you as to what your neighborhood needs in the show-selling line. If you run across Walt Murphy kindly give him our very best regards. The personal information in your letter will be used in another department in the near future.

Jones Making Good Headway With Small Town Newspaper Ads

Lack of adequate newspaper advertising facilities is necessarily a handicap to any exhibitor trying to build patronage for his theatre but we note from a recent letter sent the Club by Clayton E. Jones, manager of Jones & Lyons Family Theatre, Sheldon, Ill., that these two progressive showmen are getting by very nicely.

What we have reference to above is that so many small town newspapers are not able to correctly cast mats for display ads. In order to combat this circumstance and make the ads stand out Jones and Lyons have adopted a method of running a series of long boxed ads with alternate bold and medium bold face type. The box effect is in heavy black rules and serves to emphasize the message. The Club recently published several of this type of ad so we believe that most readers are familiar with the layout.

We could, however, make one suggestion to the above members if they wish to vary their advertising with mat display. It is often possible, through their newspaper, to arrange with a larger publisher in some neighboring town or city to do the necessary work, so we would suggest to Clayton that he take up this matter next time he calls on the local advertising manager of his paper; that is, in case he wishes to accomplish this purpose. The Club also notes that you plugged the Herald Award of Merit when you reopened the Family and we don't doubt that this different twist in advertising made the desired impression. Thanks for keeping in touch with us and don't forget future contributions.

SOCKING SUMMER SLUMPS!

By E. S. C. COPPACK

(*Continued*)

nies, etc.—enjoying a fountain drink. Such a cut can hardly be overlooked by anybody with the fountain's streamer.

FATHER'S DAY

Put this thought away for next year, but don't forget to work it, as it certainly gets results. The expense of this stunt to us was a dollar necktie given to the oldest father at the County Poor Farm. The human interest angle made the papers fall for it hard with a resultant three-column cut. The thing got good will for the theatre and succeeded in bringing the manager and organist pictorially before the people.

REFRIGERATOR GIVE A-WAYS

Nearly everybody that sells refrigerators or radios knows that there is no place like a theatre lobby for getting mailing lists and to concentrate the attention of thousands of people in a short time. Electrical refrigerators are receiving a lot of advertising during the summer months and it is a fairly easy problem to secure one to be given away free in your lobby to some lucky patron. Who would not buy a 50c ticket if he had a chance of taking home a $200 refrigerator?

CRUISE CONTESTS

Listing stunts such as these to sock that old summer slump could go on forever. These suggestions are merely to refresh your memory and possibly give you an idea that has proven successful for some other fellow.

A new stunt that some of the boys are using this summer is the awarding of one of those four or five-day cruises being featured by the steamship companies. They are a great idea. A beautiful big liner wanders out into the ocean, fools around a few days and then comes back. The passenger has all the fun of a sea voyage with none of the expense of paying guides in foreign countries. As these cruises in themselves are merely promotional stunts by the steamship companies they should be glad to put their material before your patrons in return for a cruise or two given away by the theatre. Of course, the awarding of such a cruise suggests a lot of other angles such as popularity contests, etc.

After all, the only answer to socking that summer slump is a little bit of ingenuity and a lot of hard work. It can be done!

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

W. R. KAUFFMAN, manager of the Imp Theatre, Benton, Ark., has announced the installation of new sound equipment.

* * *

CHESTER D. COWGER, formerly assistant manager of the Victory Theatre, Rogers, Ark., has been promoted to the post of manager. J. G. Weigand, former manager, has been recalled by the Glen Dickinson interests for assignment to duty in another city.

* * *

DICK CURRY, manager of the State Theatre, Garden City, Kansas, will also bave charge of the newly opened Dickinson Theatre. Both houses are in the Glen Dickinson chain.

* * *

C. E. MABERRY, manager of the Lou-Mo Theatre, Louisiana, Mo., has announced purchase of the Princess Theatre, Morganfield, Ky.

* * *

C. E. WAGGONER has been named to manage a new house to be built by the Griffith Theatres Co., in Clovis, N. M. Waggoner comes from Elk City, Okla.

* * *

J. H. NAUERTH, manager of the Traer Theatre, Traer, Iowa, is superintending the enlargement of his house.

* * *

HAROLD HALL, owner of the Strand Theatre, McGregor, Iowa, has announced the installation of sound equipment.

* * *

JAMES A. BENFER has purchased the LoMar Theatre, Lohrville, Iowa, from W. A. Marley.

* * *

FREDERICK MERCY, division manager for Hughes-Franklin in a section of Washington, recently attended a meeting called by executives of the Northwest Division. Under Mercy are, Jack Wright, La Grande; Milton Wight, Pasco; Clarence Olbrich, Kennewick; Arch Bartholet, Toppenish; Keister Adams, Sunnyside, and Frank Hill, Walla Walla.

* * *

PAUL TOWNSEND has been appointed manager of the Empress Theatre, Oklahoma City, succeeding James Dawson, resigned. T. O. Stewart is the assistant manager.

* * *

M. E. SPERLING has been named manager of the Strand and Park Theatres, Moundsville, West Va. These houses were recently leased by George Schaffer from T. L. Rogerson.

* * *

T. H. STEVENS is the new manager of the Rivoli Theatre, Toledo, Ohio, succeeding Howard Feigley, now devoting his time to a local theatre circuit.

* * *

ELBERT BAKER is now in charge of the Pasadena Theatre, Pasadena, Calif., replacing Lester Clark.

* * *

CHARLES YEAGER has been named manager of the Longmont Theatre, Longmont, Colo., succeeding Harry Ashton.

* * *

JOHN HOVEN has taken over the lease of the H. & H. Theatre, Bowdle, S. D., from Jack Houlihan.

* * *

J. C. CLEMMONS, manager of East Texas Theatres, Inc., has announced that his company will build a new house in Longview, Texas.

MICKEY GROSS, former publicity man for RKO and manager of this circuit's Orpheum and President theatres in St. Paul, Minn., has been appointed manager of the Fox State Theatre there, succeeding Bob Ungerfeld.

* * *

FRANK GANDOLFO is the new manager of the Fox-Banning Theatre, Banning, Calif., succeeding E. W. Fletcher.

* * *

GEORGE MONTREY is now in charge of the Baxter Theatre, Baxter Springs, Kansas, replacing Howard Paugh who has been transferred to the management of the Strand and Webster Theatres, Ottawa, Kansas.

* * *

FRANKLIN ELLEDGE recently replaced Gillman Cass as manager of the Fairmont Theatre, San Diego, Calif.

* * *

DAN McGRAW has been transferred from the Fox San Carlos Theatre in Los Angeles to the management of the Rosemary Theatre, Ocean Park, Calif. The San Carlos house is closed for the time being.

* * *

WILLIAM FITZHENRY has succeeded Cal Edwards as manager of the Fox Theatre, Vancouver, Wash.

* * *

B. E. ABEGGIAN is the new West Coast manager in Eugene, Oregon.

* * *

G. H. CHRISTOFFERS is now the general manager of the Egyptian, North Park and Fairmont theatres in neighborhood sections of San Diego, Calif.

* * *

MORT GREEN has returned to the helm of the Fox City Theatre, New York City.

* * *

DAVID COHEN is the new manager of the Allyn Theatre, Hartford, Conn., succeeding Ben Zimmerman, resigned.

* * *

BUNNY BRYAN, New Jersey district publicity man with Publix, and Mrs. Bryan recently celebrated their 17th wedding anniversary. Bryan's associates presented the couple with a handsome souvenir of the occasion.

* * *

HOWARD AMOS is vacationing in Asheville, N. C., to regain his health. Amos has been in charge of all Publix houses in Macon, Ga., and his place will be temporarily filled by R. M. Swanson, of Miami.

* * *

MAURICE BLOUIN is the new assistant manager of the Metropolitan Theatre, Washington, under Thomas Tompkins. Blouin was recruited from the local Warner publicity staff.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

JULIEN E. CAMPBELL has been promoted to the post of manager of the Strand Theatre, Long Branch, N. J. Campbell was formerly assistant manager of the Paramount.

* * *

ED J. CANGLEY, former manager of the Sayre Theatre, Sayre, Pa., is now in charge of the Tioga Theatre, Owego, N. Y.

* * *

J. W. MYERS, well-known New York theatreman, is planning a circuit of fifteen theatres in Louisiana and Texas territory.

* * *

ROBERT KNEVELS, formerly manager of the Tivoli Theatre, Hamilton, Ontario, Can., has been appointed manager of the Capitol, succeeding Leonard Bishop, resigned. E. E. Geyer, of the Toronto staff, takes Knevel's post at the Tivoli.

* * *

ROBERT HUTCHINSON has been appointed general manager of all Warner theatres in Oklahoma City, succeeding Leto J. Hill, resigned. Hutchinson was formerly manager of the Liberty Theatre.

* * *

BEN GOLD is the new manager of the Strand Theatre, Norwich, Conn. He was formerly manager of the Kameo in Pittsfield, Mass.

* * *

OWEN McKIVETT has returned to his old post as manager of Warners' Venetian Theatre, Racine, Wisc., succeeding Bryn Griffith.

* * *

CLAYTON BACON has been appointed manager of the newly opened Ritz Theatre, Chillicothe, Mo., a house belonging to the Hughes-Franklin circuit.

* * *

HAROLD ALDINGER, manager of the Granada Theatre, Norfolk, Neb., and Carl Rose, manager of the Columbus, Nebraska, theatre, will exchange posts, it is reported.

* * *

ED KRAUSS is back in Fargo, N. D., as manager of the State Theatre, following a several months leave of absence due to illness. Robert Nippert, substitute manager at the State, has been transferred to the Paramount Theatre, Bismarck.

* * *

CHARLES GOULDING has been appointed manager of the Strand Theatre, Schenectady, N. Y.

* * *

CHESTER F. LYMAN is the new manager of the Rialto Theatre, Boone, Iowa, succeeding Harry Ward.

* * *

BERT KORBEL is now managing the Odeon Theatre, New York City, one of Leo Brecher's houses. Korbel was formerly located in the Bronx.

* * *

JERRY ZIEGMOND has been appointed manager of the new Paramount Theatre, Denver, succeeding George Baker. Ziegmond was formerly manager of the Royal Theatre, Kansas City.

* * *

EDWARD HARRISON has been transferred to the management of the Palace Theatre, Pittsfield, Mass. He was formerly with the Broadway Theatre, Springfield.

* * *

MANNY SHURE is the new manager of the RKO Capitol Theatre, Cincinnati, Ohio. succeeding Mark Silver.

Lourie's Prelude For Gang Picture Captures Applause

Any Club member who wants to inject some realistic atmosphere as a prelude to a gangster picture will not go wrong in following out a scheme used on "The Gang Buster" by Joseph Lourie, manager of the Warren Theatre, Roxbury, Mass.

Joe informs us that the advance trailer on this picture is a corker, opening up with the rat-tat-tat of machine gun fire with the bullets spattering out word of the title. Immediately following the close of the first feature every light in the house was extinguished and for several seconds (not too long, he says, as it might frighten the audience) a narrow beam of light was played slowly over all parts of the house. While this was going on the stage manager sneaked a dummy gangster on the stage and the acting assistant manager sneaked over to the organ, neither act being observed by the audience. This took about a minute. Then, at a given signal from Joe to the booth, the spot was placed directly on the dummy, machine gun effect was let loose from the organ, the dummy wavered and was suddenly yanked off-stage. The spot was then extinguished and the trailer with its opening shots flashed on the screen.

All of which sounds like excellent atmosphere, Joe, particularly when you tell us the audience applauded for several minutes and that the grosses on this one were right up to the mark. And as you state, this stunt can be worked with any gang picture. You're right on par with brother Al of the Morton now for sending this gag along but you will have to keep right on in order to make the grade. So don't forget to keep the Club posted on Roxbury showmanship.

Morris Rosenthal Now A Fireman; Is Also Beauty Judge

A letter from Morris Rosenthal, manager of the Capitol Theatre, Wilkesbarre, Pa., discloses the fact that in addition to being a theatre manager he is also a fireman—in an advisory capacity. We don't know just what Morris will advise the local fire chief to do but can guess that he has "Third Alarm" booked and is planning to borrow a few engines and hooks and ladders when the time arrives.

Morris also adds that he is getting a great kick out of running Beauty Pageants, acting as both picker and judge. Next time you write, Morris, tell us how the gag worked out. Oh, yes, we also note that you've joined the Lions and feel like a lamb. That will give you a nice tie-up on the next animal picture you play, so we can see that you are covering all possible angles of this business.

ROUND TABLE CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 *per pin.*

Name of Member .....

Theatre .....

Address .....

City .... *State* .....

Poag's Novel Lobby Displays Effective Sales Aid In Texas

They're on the job down in Del Rio, Texas, when it comes to selling shows via lobby display method, according to what we can see in a collection of snapshots sent the Club by P. J. Poag, manager of the Princess Theatre in that city.

The photo at left is a moving cut-out on "Reducing." The hand on Marie Dressler moves, and so does the indicator on the weight scale. The two centre photos would indicate that Poag believes in playing up his titles in a big way. The letters on "Hell's Angels" are 4 feet high and are strung across the entire width of the lobby. The letters cut out for "Paid" contained about 16 lights per letter and the lights were connected with a flasher circuit on the theatre, the word being spelled out one letter at a time. The photo at the right covers a shadow box containing six different colors which were operated on a flasher. The box measured about three by six feet and was used in connection with the Spanish version of "Captain Thunder."

Other recent stunts employed by Manager Poag includes a walking ballyhoo of a lady dressed as a man for "A Tailor Made Man" and a real Mexican sandwich man for "Rogue of the Rio Grande."

We like the looks of your work so well, Poag, that we're passing it along for the benefit of your brother members with the thought that they, too, will find your contribution interesting. By this time you have undoubtedly stored away a few more gags for the Club. Shoot them in the next time you write.

Gelabert Burns Up San Domingo With Rio Rita Campaign

Prior to being transferred from Santo Domingo to his favorite island of Porto Rico, Pedro Gelabert, Jr., tells the Club that he put over a real hot campaign on "Rio Rita" at the Capitolio Theatre.

Special decorations were made in the theatre which set the house back to the tune of $200 which, as Pedro says, is a lot of money down in S. D. Twenty-five banners, such as the one you can note across the front in the accompanying cut, were hung across principal streets and, all in all, it was the first time that these Islanders had ever seen a picture advertised in such a big way. Needless to say, the house was a sell-out.

Now, Pedro is over at the helm of the San Jose Theatre in Porto Rico (the house with the golden voice and the silver screen) and he says "wait 'till you see what I do to transform this house." Oke, Pedro, we'll wait but we'd much rather be able to catch a steamer and make a personal call. Don't forget to keep us posted.

Memories Of Past Awakened By Eddie Cline's Lobby Bar

A barroom replica of the bygone days was the novel manner in which E. J. Cline, manager of the Capitol Theatre, Wilkes-Barre, Pa., transformed his lobby when playing "Ten Nights in a Bar Room."

The display consisted of a regular bar, brass foot-rail and apparently bottles filled with the "regular stuff." Pictures on the wall in back of the bar were obtained from regular paper supplied by the exchange.

Four panels on the bar itself facing the people as they came into the lobby advertised the picture, as "The world's most famous play, 'Ten Nights in a Bar Room'—starting Monday." "The miracle of dramas that has amazed the world! 'Ten Nights in a Bar Room'—starting Monday"—"Starts Monday—Wm. Farnum—'Ten Nights in a Bar Room'—Days that are gone, but not forgotten."—"The World's Greatest Miracle Drama." An empty keg was planted at one end of the foot-rail.

In these days of Sahara dryness (?) we don't doubt for one minute that this lobby display was the talk of Scranton, Eddie, particularly that old familiar rail. We are reproducing a photo of the lobby and hope that it will not provoke too much thirst. Don't forget us in the future, E. J.

Co-ops Put "Pays To Advertise" Over Top, Says Dummer

The adaptability of "It Pays to Advertise" to a variety of newspaper tie-ups was capitalized upon by the promotion of two corking single pages of co-operative ads when A. E. Dummer, manager of the Strand Theatre, Minot, S. D., recently put this picture over the top.

Dummer decided to use a slogan and trade-mark contest and with splendid co-operation from the daily paper and twenty-eight merchants the ads brought about a lot of publicity for his house. The first one was scheduled to run one week in advance of opening of the attraction; and the second, one day in advance of opening date. Each one of the prize winners of the contest was mailed a personal letter in which attention was called to attractions booked for the balance of the week. In all 353 replies were received, furnishing the house mailing list with many additional names.

These co-op ads on the above picture, or any other one that lends itself to this form of promotion, can be secured through the co-operation of your newspaper's advertising manager. The cost is small and the mouth-to-mouth publicity on the contest is extensive in comparison. The Club has published cuts of these ads from time to time and feels that most members are familiar with the make-up; if not, further information may be had by dropping us a line. Thanks, A. E., for passing along the above. We're glad to know the ads worked out so nicely for you. Let us know what else you are doing out in Minot.

A. B. BINNARD SAYS:

"Have been following the pages of the ROUND TABLE CLUB very closely . . . and must take my hat off to the boys for the many constructive ideas that are always there. It is really a big help to us 'way out in the sticks' to have such a contact with managers all over the country."

Manager, Liberty Theatre,
Lewiston, Idaho

Colorado Manager Smears Front Page With A Red Imprint

Another instance of imprinting the front page of a newspaper with a theatre ad is brought to the Club's attention by Joe Rivkin, with the advertising and publicity department of Educational Pictures. The sample we have in front of us was sent in by the company's local branch manager in Pueblo, Colo., and in large red type the message reads: "Wipe Out the Menace of Gangs and Gangsters—'Hell Bound' at the Palm." The Club is not supplied the name of the manager who put over this front page gag but perhaps he will see this paragraph and acquaint us with his name. And how about a membership application?

Adams Back On Job With Striking Lobby Front; Also, Co-ops

Away from his job over a period of four weeks with an attack of "eyeeritus," as he describes the ailment, Bill Adams, manager of the Colonial Theatre, Brockton, Mass., is again back on the spot and is making up for lost time with a variety of effort on several recently played pictures.

In connection with his campaign on "Front Page" we'd like to particularly call attention to the accompanying cut showing the Colonial's lobby front, which is one of the most attractive we've seen up to the present time. We believe you'll all agree that it a most perfect reproduction of the first page of a newspaper, the mast head, two-column heads, cuts and other stories setting it off in great shape. Also note the big cutout of Menjou in front of the booth, flanked on either side with slashed pages. It appears to us that this piece of work is particularly noteworthy in view of the small sized lobby that this member had to contend with in order to produce a striking effect.

We also note that as soon as his eyes cleared he secured two cooperative pages, one in connection with the above named picture and the other a half-page on the Bobby Jones golf shorts. The masthead of the local paper appears at the top of the former ad, with copy underneath reading: "Special Worthy of Front Page Advertising." Many merchants are represented and the theatre ad occupies a commanding position on the page. Owing to the fact that the field was more limited on the golf picture, he was unable to secure more than a half page, but the display, as it is, is impressive and includes sporting goods stores, golf accessories, shoes, landscape architects, clothing, a milk dealer and a screen netting ad. We are also publishing on this page a photo showing how a Bobby Jones window display was arranged in one of the town's leading stores.

In connection with both of these pictures, the house newsette was attractively made up in true newspaper style to plug the coming shows. A generous sprinkling of photos and screen notes adds to the general appearance of this house organ.

Well, Bill, from the above we can make a guess that you have fully recovered the use of all your showman faculties, and now that you're in full swing again we will look forward to hearing a lot more about what you are doing, in order to make up for the lost time.

THREE THOUSAND SHOWMEN CAN'T BE WRONG!

SAM CHERNOW is the manager of the Sayre Theatre, Sayre, Pa., and his recent appointment to this post came about in the way of promotion from the assistant managership of the Capitol Theatre in Waverly, N. Y. Sam, now that you are out on your own we're sure you'll have some interesting experiences to relate to your fellow members. Shoot them along as soon as you can find the time. And we'd like to have one of your photos to give you a good send-off.

———*Wear Your Club Pin! ! !*———

FRANK KENRICK is in charge of the Capitol Theatre, Waverly, N. Y., and the Club welcome is heartily extended to this new member from upper New York State. Frank, we note that you've just lost your assistant manager, Sam Chernow, owing to his promotion to the Sayre, at Sayre, Pa. As soon as you get a new man be sure to let us know and also don't forget your obligation in the way of sending along some live show tips for the benefit of your fellow members.

———*Wear Your Club Pin! ! !*———

CLAUDE T. BOBO is the manager of the Boranita Theatre, Scottsboro, Ala., an independently operated house and this manager's name is now listed among the many Southern Round Tablers. Claude, what methods are you using to bring in patrons during the hot months down your way? Let's know next time you write.

———*Wear Your Club Pin! ! !*———

JACK D. BRAUNAGEL, of the Capitol Theatre, Salt Lake City, is another assistant manager to become a member of this Club and he admits that he's been a reader of this department for the past two years. He was formerly associated with Member Jack Marpole at the Ogden, prior to the latter becoming Division Manager of Harry David's Utah-Idaho zone. In addition to regular duties Jack writes a column for the daily newspaper, so we know his own house will be coming along soon.

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

SAMUEL LEFFLER is in charge of the Europa Theatre, Philadelphia, Pa., a house exclusively devoted to the playing of foreign first-runs. Sam inquires if other members would be interested in campaigns on these types of pictures and we hasten to assure him that we think they will be, inasmuch as there are a number of Round Tablers on our list who also specialize on foreign-made films. Shoot them along Sam, and we'll let your brother showmen know what's taking up your time.

———*Wear Your Club Pin! ! !*———

E. B. CLAYTON manages the Coliseum Theatre, Juneau, Alaska, and we're not only in receipt of his application for membership but he requests two Club pins. So we take it that E. B. is going to hold one in reserve, or maybe he's one of these managers who have two suits of clothes. This new member admits that he's used Club pages for some time and now feels that it's up to him to pass along a few of his own stunts. Why not also include a photo next time you write?

———*Wear Your Club Pin! ! !*———

LEWIS MOSES is the manager of the Palace Theatre, Port Richmond, Staten Island, N. Y., and he's an independent operator who is particularly well known around the Big Town. We're glad to have you with us Lewis and you can look for that interesting photo you enclosed to appear in an early issue. In the meantime, don't forget to send along some other accounts of your activities over on the Island.

———*Wear Your Club Pin! ! !*———

H. F. KAYES manages the Paramount Theatre, North Adams, Mass., and it is our guess that we'll soon be hearing of some good show yarns from this new Round Table member from New England. What's doing over your way this time of the year, Kayes, in the way of show-selling? And how about a photo so that we can give you a real introduction?

———*Wear Your Club Pin! ! !*———

WILLIAM F. BURKE is the assistant manager of the Wishart Theatre, Philadelphia, Pa., and his application for Club membership is sponsored by his manager, H. Armstrong, who further states that his protege is "smart, capable and is real showman material." Burke has been with this theatre for 14 months and was promoted to his present post from the service staff. With such a recommendation from his boss it certainly won't be long before he'll be stepping up the ladder.

———*Wear Your Club Pin! ! !*———

JACOB VIDUMSKY is the manager of the Nanking Theatre, Shanghai, China, which to our way of thinking is a long way from home. Welcome to the fold, Jake, and when you tell the Club how you shanghai them into your theatre please see that the account is written in English for this department does not boast a Chinese interpreter. Let's know what's doing over in your end of the world and include a photo of yourself when you write.

———*Wear Your Club Pin! ! !*———

GLEN DOWNING is at the helm of the Paso Robles Theatre, Paso Robles, Calif., one of the T. & D., Jr., circuit of houses and he not only sends in his membership application but makes a request for a Club pin. That-a-boy Glen, let the rest of them out your way know that you're now a member of the greatest organization of showmen that was ever banded together. And let that account of that last live-wire stunt you put across come right along.

J. C. COMBS is the manager of the Palace Theatre, Crane, Texas, and it is a pleasure to include another member from the Southwest among this fast moving army of showmen. What was that last good stunt you put over the top, Combs? Let your brother members know all about it next time you write. And why not include a photo of yourself?

———*Wear Your Club Pin! ! !*———

JESS CLARK manages the Palace Theatre down in Jacksonville, Fla., and he is proposed for Club membership by Earle Holden. We're happy to add your name to a large list of Florida managers, Jess, and will expect to hear a whole lot about what you are doing to sell your shows. Best regards to all fellow members in your town.

———*Wear Your Club Pin! ! !*———

G. DONALD SEASHOLTZ is in charge of the Capitol Theatre, Chambersburg, Pa., and we take this opportunity to acknowledge his application for membership in this great organization of showmen. Don, we take it for granted that you've found these pages interesting in the past and hope that future issues of this department will include some interesting accounts of your ideas on how to sell shows. Next time you write the Club why not send along a photo?

———*Wear Your Club Pin! ! !*———

E. C. QUALLS is the manager of the Carolina Theatre, Lexington, N. C., and this new member has declared his intention to contribute some of his picture campaigns to these pages. Okay, Qualls, and let that first one come right along so that the rest of the members will know what you are doing for this industry.

———*Wear Your Club Pin! ! !*———

JACK RYAN is the City Manager of the Fox-Virginia and the Fox-Senator Theatres, Vallejo, Calif., a new member who has found these pages interesting in the past and who promises to help keep up the good work by sending in some of his own versions of how shows are put 'way over the top. That's the proper spirit, Jack, and we'll be looking forward to receipt of your next letter. How about that photograph of yourself?

———*Wear Your Club Pin! ! !*———

JOE HERMAN is the manager of the Fox-Savoy Theatre, a fine house in the Bedford section of Brooklyn, N. Y., and since we are in receipt of his application for membership the Club may soon expect to read an account of what this manager is doing to boost patronage at his house during the warm summer months. Shoot in your ideas, Joe, so the rest of the boys may keep in touch with you.

———*Wear Your Club Pin! ! !*———

SILVERT SETRON manages the Aubert Theatre, St. Louis, Mo., and with the reported struggle for business among theatres out his way we are going to look forward to hearing some lively accounts of show-selling from this new member. Our regards to all brother managers out your way, Setron, and let's hear from you real soon.

———*Wear Your Club Pin! ! !*———

RAY G. STEVENS is the manager of the Capitol Theatre, Wallaceburg, Ontario, Canada, and a cordial welcome is extended to this new member from the Dominion. We haven't as yet received an account of Ray's show-selling activities but trust that he will soon write and let his brother members know all about what he's doing to put his house over the top. And how about a photo of yourself, next time you write?

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breed of the West	Wally Wales	Nov. 12	60	
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Riders of the Cactus	Wally Wales	July 7,'31	60	
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Title	
Big City Shadows	6 reels
Devils' Decoy	6 reels
Diamond Mystery	6 reels
Masters of Steel	6 reels
Midnight Prowlers	6 reels
Railroad Mail Limited	6 reels

COLUMBIA

(Available sound-on-film and sound-on-disc)

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona	John Wayne-L. La Plante	June 27,'31		
Atlantic		Jan. 17,'31	63	Oct. 11
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Brothers	Lytell-Sebastian	Oct. 25	76	Nov. 1
Charley's Aunt	Ruggles-Collyer	Dec. 28	88	Dec. 6
Criminal Code, The	Holmes-Huston-Doran	Jan. 15,'31	88	Dec. 13
Dawn Trail, The	Buck Jones-Miriam Seegar	Nov. 28	66	Dec. 27
Desert Vengeance	Buck Jones-Barbara Bedford	Jan. 25,'31	65	Feb. 28,'31
Dirigible	Holt-Graves-Wray	Apr. 4,'31		Mar. 14,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31		
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	64	Apr. 11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	80	Feb. 14,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Madonna of the Streets	Brent-Ames	Dec. 1	70	Dec. 6
Man from Chicago				
Men Without Law	Buck Jones	Oct. 15	70	Nov. 29
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Middle Watch, The		Mar. 3,'31		
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Sweethearts on Parade	White-Hughes	Aug. 16	67	Sept. 6
Ten Cents a Dance	Barbara-Stanwyck-Cortez	Mar. 6,'31	79	Mar. 14,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31		Apr. 25,'31
Tol'able David	Cromwell-Beery-Peers	Nov. 15	70	Nov. 15

Coming Feature Attractions

Title	
Blonde Baby	Jean Harlow
Border Law	Buck Jones-L. Tovar
Branded	Buck Jones June
Ex-Ranger	Buck Jones
Fifty Fathoms Deep	Richard Cromwell - Jack Holt-Loretta Sayers
Flood, The	Boardman-Blue
For the Defense	Evelyn Brent
In the Secret Service	Jack Holt
Miracle Woman, The	Barbara Stanwyck
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel
Shopworn	Barbara Stanwyck
Shot Gun Pass	Tim McCoy
Sky Raiders, The	Lloyd Hughes-Marceline Day
Then Hell Broke Loose	Richard Cromwell
Virtue's Bed	

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31	6 reels	May 23,'31
Fourth Alarm, The	Nick Stuart-Ann Christy	Oct. 25	61	Oct. 18
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31	6 reels	
Sea Devils	Molly O'Day-Edmund Burns	Jan. 15,'31	58	

Coming Feature Attractions

Title	
Air Eagles	6 reels
Hellion's Last Cruise, The	6 reels
Rose of Chinatown	6 reels
Streets of Shadows	6 reels

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars Opera, The	Rudolph Forster	June '31		
Big Business Girl	Loretta Young-Ricardo Cortez	July 4, '31	80	Mar.14,'31
Broadminded	Joe E. Brown	Aug. 1, '31	72	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18, '31		May 9, '31
College Lovers	Whiting-Nixon	Oct. 5	63	Sept. 6
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Going Wild	Joe E. Brown	Dec. 21	72	Aug. 23
Gorilla, The	Joe Frisco	Nov. 2	63	Oct. 4
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
Kismet	Otis Skinner	Jan. 18,'31	92	Nov. 8
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lady Who Dared	Billy Dove			
Lash, The (Reviewed under title "Adios," Issue of Oct. 4)	Richard Barthelmess	Dec. 28	80	
Little Caesar	Edw. G. Robinson	Jan. 25,'31	81	Jan. 17,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Mothers Cry	Peterson-Manners	Jan. 4,'31	75	Dec. 13
Naughty Flirt	Alice White	Jan. 11,'31	76	
One Night at Susie's	Dove-Fairbanks, Jr.	Oct. 19	64	Nov. 1
Party Husband	Dorothy Mackaill	June 6, '31	66	Apr.18, '31
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15, '31		May 2, '31
Right of Way, The	Nagel-Young	Feb. 7, '31	68	
Sunny	Marilyn Miller	Nov. 23	81	Oct. 11
Too Young to Marry	Young-Withers	May 8, '31		
Truth About Youth	Young-Tearle	Nov. 30	69	Nov. 29
Widow From Chicago	Neil Hamilton	Nov. 9	65	Oct. 25
Women Hungry	Lee-Kohler-Blackmar	Apr. 4, '31	68	Mar. 28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good As New	All Star			
Bargain, The	Lewis Stone-Doris Kenyon (Reviewed under title "You and I")			Apr. 18,'31
Blue Moon Murder	Huston-Young			
Five Star Final	Edward G. Robinson			June 27,'31
Honor of the Family	Bebe Daniels			
I Like Your Nerve	D. Fairbanks, Jr.-L. Young			
Last Flight	Richard Barthelmess			
Local Boy Makes Good	Joe E. Brown			
Merry Wives of Reno	Chas. Butterworth-L. Young			
Our Social Whirl	Marilyn Miller			
Penrod and Sam	Leon Janney			
Ruling Voice, The	Huston-Young-Kenyon			
We Three	Ben Lyon-Rose Hobart			
World Changes, The	Edw. G. Robinson			

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24, '31		Apr. 25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14, '31	75	May 30,'31
Are You There?	Lillie-Garrick	May 3, '31	60	Nov. 29
Bad Girl	Sally Eilers-James Dunn	Aug. 23,'31		
Big Trail, The	Wayne-Churchill-Marshall	Nov.2	Standard 123, Grandeur 158	Oct. 11
Black Camel	Warner Oland-Eilers	June 21, '31	71	May 15,'31
Body and Soul	Farrell-Landi	Feb. 22, '31	82	Mar. 7, '31
Charlie Chan Carries On	Oland-Churchill	Apr. 12, '31	69	Mar.28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5, '31	96	Mar.21,'31
Daddy Long Legs	Gaynor-Baxter	June 7, '31		May 23,'31
Dancers, The	Moran-Holmes-Byron	Nov. 9	83	Oct. 4
Doctors' Wives	Baxter-Bennett	Mar. 15, '31	82	Apr. 4, '31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15, '31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1, '31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1, '31	62	
Girls Demand Excitement	Wayne-Cherill	Feb. 8, '31	68	Feb. 14,'31
Goldie	J. Bennett-J. Kirkwood-Hardie Allbright	July 5, '31	69	June 13,'31
Holy Terror, A	George O'Brien-S. Eilers	July 19, '31		
Hush Money	Harlow-S. Tracy-W. Hymer	June 28, '31		
Just Imagine	Brendel-Sullivan	Nov. 23	111	Oct. 18
Lightnin'	Will Rogers-Dresser	Dec. 7	94	Oct. 25
Liliom	Farell-Taylor	Oct. 5	94	Sept. 13
Man Who Came Back	Gaynor-Farrell	Jan. 11, '31	81	Jan. 3, '31
Men on Call	Edmund Lowe-Clarke	Jan. 18, '31	70	Mar. 7, '31
Mr. Lemon of Orange	Prendel-Dorsay	Mar. 22, '31	67	Mar. 7, '31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8, '31	61	Apr. 11,'31
Oh, For A Man!	MacDonald-Denny-White	Dec. 14	86	Nov. 6
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25, '31	70	Jan. 24,'31
Part Time Wife	Lowe-Hyams	Dec. 28	72	Dec. 6
Princess and the Plumber, The	Farrell-O'Sullivan	Dec. 21	72	Oct. 18
Quick Millions	Tracy-Churchill-Eilers	May 3, '31	70	Apr. 4, '31
Renegades	Baxter-Beery-Loy	Oct. 26	93	Oct. 4
Scotland Yard	Lowe-Bennett	Oct. 19	75	Oct. 4
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29, '31	91	Feb. 7, '31
6 Cylinder Love (Reviewed under title "The Minute Man")	Spencer Tracey-Merkel	May 10, '31		Apr. 18,'31
Spy, The	Hamilton-Johnson	Apr. 26, '31	58	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31		
3 Girls Lost	Wayne-Young	Apr. 19, '31	71	Apr. 18,'31
Under Suspicion	Murray-Moran	Jan. 4, 31	64	Nov. 22
Up the River	Luce-Bogart-Tracy	Oct. 12	92	Oct. 11
Women of All Nations	McLaglen-Lowe-Nissen	May 31, '31	72	May 30,'31
Young As You Feel	Will Rogers-Dorsay	Aug. 9, '31		Apr. 18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17, '31		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brat, The	Sally O'Neil-F. Albertson			
Merely Mary Ann	Gaynor-Farrell	Aug. 30,'31		
Midnight Cruise, The	Edmund-Lowe-Lois Moran			
Over the Hill	Lane-Dillaway-Marsh, Kirkwood			
Plutocrat, The	Will Rogers-Jetta Goulal			
Riders of the Purple Sage	G. O'Brien-M. Churchill			
She Wanted a Millionaire	J. Bennett-S. Tracy			
Skyline	T. Meighan - H. Albright - Maureen O'Sullivan			
Sob Sister	Sally Eilers-James Dunn			
Transatlantic	Edmund Lowe-Lois Moran	Aug. 16,'31		
Wicked	V. McLaglen-Elissa Landi			
Yellow Ticket, The	Elissi Landi-L. Barrymore			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Father, The	Davies-Forbes	Jan. 10, '31	91	Dec. 13
Billy the Kid	John Mack Brown	Oct. 18	82	Sept. 13
Cheri-Bibi	John Gilbert-Leila Hyams	Aug. 15, '31	74	
Complete Surrender	Joan Crawford	May 9, '31	81	
Dance, Fools, Dance	Joan Crawford	Feb. 21, '31	81	Jan. 3,'31
Daybreak	Ramon Novarro	May 2, '31	76	Apr.18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7, '31	73	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Five and Ten	Marion Davies	June 13, '31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20, '31		Apr. 25, '31
Gentleman's Fate	Gilbert-Wolheim	Mar. 7, '31	93	Jan. 31,'31
Great Lover, The	A. Menjou	July 18, '31	75	July 4, '31
Great Meadow, The	Brown-Boardman	Jan. 24, '31	80	Nov. 29
Inspiration	Greta Garbo	Jan. 31, '31	76	Dec. 27
It's a Wise Child	Marion Davies	Mar. 21, '31	75	Feb. 28, '31
Just a Gigolo	William Haines	June 6, '31	67	Apr. 25,'31
	(Reviewed under title "Dancing Partner")			
Lady's Morals,-A	Grace Moore	Nov. 8	88	Oct. 4
	Reviewed under title "The Soul Kiss")			
Laughing Sinners	J. Crawford-N. Hamilton	May 30, '31	72	June 6, '31
Man in Possession, The	Robert Montgomery	July 4, '31	84	June 13, '31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14, '31	71	Feb. 28, '31
New Moon	Tibbett-Moore	Jan. 17, '31	78	Oct. 25
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16, '31	80	May 30, '31
Outsider, The	Harold Huth		90	May 2, '31
Paid	Crawford-Armstrong	Dec. 20	87	Nov. 15
	(Reviewed under title "Within the Law")			
Parlor, Bedroom and Bath	Keaton-Eilers-Denny	Feb. 28, '31	72	Jan. 31, '31
Passion Flower	Francis-Johnson-Bickford	Dec. 6	80	Oct. 25
Politics	Dressler-Moran	Aug. 1, '31		July 4, '31
Prodigal, The	Lawrence Tibbett	Feb. 21, '31	83	Jan. 17, '31
	(Reviewed under title "The Southerner")			
Reducing	Dressler-Moran	Jan. 3, '31	77	Dec. 13
Remote Control	Haines-Doran	Nov. 15	66	Oct. 11
Secret Six, The	Beery-Harlow	Apr. 18, '31	83	Apr. 25, '31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25, '31	72	Mar. 28, '31
Sidewalks of New York	Buster Keaton	Aug. 8, '31		June 13,'31
Stepping Out	Denny-Greenwood-Hyams	Apr. 11, '31	73	Mar. 21, '31
Strangers May Kiss	Norma Shearer	Apr. 4, '31	77	Feb. 28, '31
Tailor Made Man, A	William Haines	Mar. 28, '31	80	Mar. 7, '31
Their First Mistake	Laurel and Hardy			Sept. 27
	(Reviewed under title "The Rap")			
This Modern Age	Joan Crawford	Aug. 22, '31		June 13,'31
Those Three French Girls	Reginald Denny	Oct. 11	76	Oct. 18
Trader Horn	Harry Carey-Renaldo-Booth		120	Jan. 24, '31
War Nurse	Walker-Page-Montgomery	Nov. 22	82	Sept. 20
Way for a Sailor	John Gilbert	Nov. 1	89	Sept. 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School	Madge Evans-Jordan-Page			
Candlelight	John Gilbert			
Emma	Marie Dressler			
Flying High				
Get Rich Quick Wallingford	Wm. Haines			
Guardsman, The	Lunt-Fontanne-Z. Pitts			
Guilty Hands	L. Barrymore-M. Evans			
Hell Divers	Beery-Rambeau			
Lullaby, The	Helen Hayes-Lewis Stone	Aug. 8, '31		
Mirage, The	Joan Crawford			
Pigboats	Wm. Haines			
Squaw Man, The	Roland Young-Valez-Baxter			
Son of India	Ramon Novarro	July 25, '31		
Sporting Blood	Clark Gable-M. Evans			
Susan Lenox, Her Fall and Rise	Greta Garbo	Aug. 29, '31		
West of Broadway	John Gilbert-El Brendel			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27, '31	6 reels	
Partners of the Trail	Tom Tyler	July 11, '31	6 reels	
Ships of Hate	L. Hughes-D. Sebastian	June 20, '31	7 reels	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Vanishing Men	Tom Tyler		6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillip Holmes-Slyvia Sidney-Frances Dee	Aug. 22, '31	95	June 6, '31
Blue Angel, The	Jannings-Dietrich	Jan. 3, '31	109	Nov. 22
City Streets	Slyvia Sidney-Gary Cooper	Apr. 18, '31	80	Apr. 11, '31
Confessions of a Co-Ed	Phil Holmes-Sylvia Sidney	July 11, '31	75	
Conquering Horde, The	Arlen-Wray	Mar. 7, '31	72	Feb. 21, '31
Derelict	Bancroft-Francis	Nov. 22	75	Oct. 18
Dishonored	Marlene Dietrich-McLaglen	Apr. 4, '31	91	Mar. 7, '31
Dude Ranch, The	Jack Oakie	May 16, '31	67	Apr. 18, '31
Fast and Loose	Hopkins-Starrett-Lombard-Morgan	Nov. 8	71	Nov. 29
Feet First	Harold Lloyd	Nov. 8	93	Jan. 17, '31
Fighting Caravans	Cooper-Damita	Feb. 14, '31	91	Feb. 7, '31
Finn and Hattie	Errol-Green	Feb. 28, '31	76	Oct. 11
Follow the Leader	Ed Wynn	Dec. 13	65	Dec. 13
Gang Buster, The	Oakie-Arthur	Jan. 17, '31	68	Dec. 13
Girl Habit, The	Charles Ruggles	June 27, '31	77	
Gun Smoke	Arlen-Brian	Apr. 11, '31	64	Mar. 14, '31
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21, '31	75	Mar. 7, '31
I Take This Woman	Gary Cooper-Carole Lombard	June 27, '31	74	
It Pays to Advertise	Foster-Gallagher-Lombard	Feb. 28, '31	64	Feb. 14, '31
June Moon	Jack Oakie-Francis Dee	Mar. 21, '31	70	Feb. 28, '31
Kick In	Clara Bow	May 23, '31	74	Apr. 25, '31
Ladies' Man	Wm. Powell-Kay Francis	May 9, '31	75	Apr. 4, '31
Lawyers, Secret, The	Clive Brook	June 6, '31	63	May 23, '31
L'Enimatique Mr. Parkes (Slightly Scarlet)	A. Menjou-C. Colbert		71	Sept. 6
Man of the World	Wm. Powell-Lombard	Mar. 28, '31	70	Mar. 7, '31
Monte Carlo	Buchanan-MacDonald	Oct. 4	85	Aug. 8
Morocco	Cooper-Dietrich	Dec. 6	92	Oct. 11
Newly Rich	Mitzi Green-Jackie Searl	June 20, '31	77	June 6,'31
Night Angel	Nancy Carroll-Fred. March	July 18,'31	71	
No Limit	Clara Bow	Jan. 24, '31	72	
Only Saps Work	Errol-Arlen-Brian	Dec. 6	74	Nov. 29
Rango		Mar 7, '31	64	Jan. 24, '31
Right to Love, The	Ruth Chatterton	Dec. 27	79	Dec. 6
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31, '31	81	Jan. 3, '31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7, '31	73	Dec. 20
Sea Legs	Jack Oakie	Nov. 29	63	Nov. 15
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25, '31	88	Mar. 21, '31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1, '31	89	
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb. 21, '31	76	Feb. 21, '31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1, '31	81	Mar. 21, '31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2, '31	80	May 9, '31
Tom Sawyer	Jackie Coogan	Nov. 15	88	Oct. 18
Unfaithful	Chatterton-Lukas	Mar. 14, '31	85	Feb. 28, '31
Up Pops the Devil	N. Foster-Carole Lombard	May 30, '31	75	
Virtuous Sin, The	Huston-Francis	Nov. 22	81	Oct. 4
Vice Squad	Lukas-Francis	June 13, '31	70	May 9, '31
Women Love Once	Lucas-Boardman-Tashman	July 4,'31		July 4, '31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Caught	Richard Arlen-L. Dresser	Aug. 8, '31		July 4, '31
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5, '31		
Honeymoon Lane	Eddie Dowling	July 25, '31		
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15, '31		
Mad Parade	E. Brent-L. Tashman	Oct. 3,'31		
Magnificent Lie	Ruth Chatterton	July 25,'31		
Marines Have Landed (Tent)	Wm. Boyd-C. Rogers	Oct. 24,'31		
Monkey Business	Four Marx Bros.	Sept. 19,'31		
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8,'31		July 4, '31
My Sin	Tallulah Bankhead-March	Oct. 3,'31		
Notriety (Tent)	Ruth Chatterton	Oct. 31,'31		
No One Man	P. Holmes-C. Lombard	Oct. 10,'31		
Personal Maid	Nancy Carroll	Sept. 12,'31		
Rich Man's Folly	G. Bancroft-Kay Francis	Oct. 17,'31		
Road to Reno	Charles Rogers	Sept. 26,'31		
Secret Call, The	Peggy Shannon-Richard Arlen	July 25,'31		
Secrets of a Secretary	C. Colbert	Sept. 5,'31		
Silence	Clive Brook-Mary Brian	Aug. 29,'31		
Stepdaughters of War	Ruth Chatterton	Oct. 31,'31		
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10,'31		
Wound Stripes (Tent.)	Paul Lucas-E. Boardman	Oct. 24,'31		

RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr. 15,'31	77	Feb. 28,'31
Beau Ideal	Vail-Forbes-Stengel-Rich-Young	Jan. 25,'31	79	Dec. 13
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82	
Check and Double Check	Amos 'n' Andy-Carol-Rich	Oct. 25	75	Oct. 24
Cimarron	Richard Dix-Irene Dunn	Feb. 9,'31	124	Jan. 3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	64	Feb. 14,'31
Donovan's Kid	R. Dix-Shilling-Sheridan-Jackie Cooper	June 6,'31	77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76	May 9,'31
Half Shot at Sunrise	Wheeler-Woolsey	Oct. 4	79	Sept. 27
High Stakes	Lowell Sherman-Mae Murray	Sept. 19,'31		May 9,'31
Hook, Line and Sinker	Wheeler-Woolsey	Dec. 27	75	Dec. 8
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76	Jan. 24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72	Mar. 7,'31
Pay Off, The	Lowell Sherman	Oct. 15	70	Sept. 13
Millie	Helen Twelvetrees	Feb. 8,'31	85	Jan. 17,'31
Perfect Alibi	All Star	Apr. 1,'31	76	
Royal Bed, The	Sherman-Astor	Jan. 15,'31	76	Dec. 13
Runaround, The	Kerr, Prevost, Brian, Hines (Reviewed under the title "Waiting at the Church")	July 25,'31		May 9,'31
Silver Horde	Brent-Wolheim	Oct. 25	75	Sept. 27
Sin Ship, The	Wolheim - Mary Astor - Ian Keith	Apr. 18,'31	65	
Three Who Loved	B. Compson - R. Ames - C. Nagel	July 3,'31	78	June 13, '31
Transgression	Kay Francis-Ricardo Cortez	June 27,'31	69	
Traveling Husbands	Evelyn Brent	Aug. 15,'31		May 2,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	81	May 30,'31
W. Plan, The	All Star	Mar. 15,'31	98	Apr. 4,'31
Woman Between, The	Lily Damita-Lester Vail	Aug. 1,'31		Apr. 25,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	All Star			
Caught Plastered	Wheeler-Woolsey-D. Lee (Reviewed under title "Full of Notions")	Sept. 5,'31		June 27,'31
Consolidation Marriage	Irene Dunn-Pat O'Brien			
Fanny Foley Herself	Edna May Oliver			
Kisses by Command	G. Tobin-B. Compson			
Marchita	Dix-Dunne			
Nancy's Private Affairs	Mary Astor - Robt. Ames	Aug. 8,'31		
Public Defender, The	Richard Dix	July 18,'31		
Should Wives Work	Mary Astor-Rob't Ames			
Sphinx Has Spoken, The	Lily Damita - Adolph Menjou - Eric Von Stroheim			
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 11,'31		

RKO PATHE

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73	Apr. 18,'31
Big Money	Quillan-Armstrong-Gleason	Oct. 26	82	
Born to Love	Constance Bennett	Apr. 17,'31		
Common Law	Constance Bennett	July 4,'31		
Lonely Wives	Horton-Ralston-LaPlante			
Painted Desert	Miller	Feb. 22,'31		Jan. 24,'31
Rebound	Boyd-Twelvetrees	Jan. 18,'31	85	Jan. 17,'31
Sin Takes a Holiday	Ina Claire	Sept. 18,'31		
Sweepstakes a Holiday	Constance Bennett	Nov. 23	81	Nov. 29
Woman of Experience	Eddie Quillan-Marion Nixon	July 10, '31		June 13, '31
	Helen Twelvetrees	Aug. 7,'31		Apr. 25, '31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Gamble, The	Bill Boyd	Aug. 21,'31		
Devotion	Ann Harding			
Eddie Cuts In	Eddie Quillan			
Mad Marriage, The	Helen Twelvetrees			
Suicide Fleet, The	Bill Boyd			
Sundown Trail	Tom Keene-M. Shilling			

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60	Mar. 21,'31
Costello Case	Tom Moore-Lola Lane	Oct. 15	78	Oct. 18
Damaged Love	Collyer	Dec. 15		Jan. 24,'31
First Aid	Gr. Withers-Marjorie Beebe	July 25,'31		
Hell Bent for 'Frisco	Delaney-Reynolds			
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25,'31	62	June 20, '31
Jaws of Hell	McLaglen-Hume	Dec. 30	100	Jan. 10,'31
Just for a Song	Davis-Carpenter	Dec. 20		
Reno	Roland-Thomson-Love	Oct. 1	80	Oct. 11
Rogue of the Rio Grande	Hatton-Loy Bohr	Oct. 15	70	Dec. 6
Symphony in Two Flats	Novello-Logan	Apr. 15,'31		
Swanee River	Withers-Todd	Mar. 15,'31	58	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30,'31
Bali		J. C. Jackson	Nov.	15-7 reels	
By Rocket to the Moon		Ufa	Feb. 6,'31	97	Feb. 14,'31
Cain and Artem	Emil Gall	Sovkino			
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			
Chess Player, The	Johanne-Blanchard	Unusual Pict.			
Clearing the Range	H. Gibson-S. Eilers	M. H. Hoffman, Jr.			Apr. 25,'31
Comrades of 1918		Forenfilm			Feb. 28,'31
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6,'31
Die Foerster Christl	Irene Eisinger	Trans-Ocean Film		94	July 4,'31
Docks of Hamburg	Jugo-Fritsch	Ufa Film			
Ex-Flame		Liberty Prod.		72	Nov. 29
Figaro		Franco-American		71	Dec. 7
Heart's Melody	Fritisch-Parlo	Ufa Film			
Immortal Vagabond	Hald-Froelich	Ufa Film			
Jade Casket, The	French Cast	Cosmos	Oct. 31	64	
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15,'31	63	July 4,'31
Let's Love and Laugh	Gene Gerrard	Wardour Films		84	May 30,'31
Lotus Lady		Audible		68	Nov. 15

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Lost Patrol		Pro Patria		57	Dec. 21
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Mad Parade, The	M.Day-L. Fazenda	Liberty Prod.			May 2,'31
Manxman, The	Carl Briason	Ufa	Dec. 21	76	Dec. 14
Merry Wives of Vienna					
Midnight Special, The		Chesterfield	Dec. 15	60	Dec. 6
Mysteries of Nature		Ufa		71	
No Lady	Lupino Lane	Gaumont-British		72	May 30,'31
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		60	
Pori	Special Cast	Ufa Films			
Primrose Path, The	Foster-Darrow	Hollywood Films		94	Jan. 24,'31
Pueblo Terror	Buffalo Bill Jr.	West Coast Studios	Apr. 15,'31	60	Apr. 11,'31
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road To Hell		Public Welfare Films			July 4,'31
Rosenmmontag	Mathias Wieman, Lien Dyers	UFA		8 reels	
Slums of Tokio	Japanese Cast	Moviegraphs			
Smoke Bellew	Conway Tearle	First Division		73	
South of Panama	Carmelita Geraghty	Chesterfield		70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31		
Ten Nights in a Barroom		Goetz		8 reels	
Three From Filling Station	Willy Fritsch	Ufa		75	July 4,'31
Thunder God	Cornelius Keefe	Crescent		66	
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16,'31
Today	Nagel-Owen	Majestic	Nov. 1	74	Oct. 25
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	55	Jan. 31,'31
Trensure, The		Film Arts Guild			Nov. 30
Two Hearts in Waltz Time	Janssen-Theimer	Asso. C. of A.	Oct. 10	98	Oct. 25
Two Worlds	Nora Baring-John Longdon	E. A. Dupont	Nov. 21	82	Nov. 29
Viking, The	C. Starrett	J. D. Williams		72	June 20, '31
White Devil	Mosjukin-Degover	UFA Films			
Wien du Stadt Der Lieder	Max Hansen	Protex		8 reels	
Wild West Whoopee	Jack Perrin	Allied			Feb. 28,'31
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7,'31
Yankee Don	Richard Talmadge	Richard Talmadge Prod.			
Yiddish Mama, The	Mae Simon	Judea Films		45	

SERIALS
NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept.1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Phantom of the West	Tyler-Gulliver	Nov. '30	10 episodes	
Vanishing Legion, The	Harry Carey-Edwina Booth	June10,'31	12 episodes	

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battling With Buffalo Bill	John Mack Brown		12 episodes	
Danger Island	Ken. Harlan-Lucille Brown		10 episodes	
Fingerprints	Kenneth Harlan	Mar23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Spell of the Circus	F. Bushman,Jr.-A. Vaughn	Jan.12,'31	10 episodes	

SYNDICATE PICTURES CORPORATION
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Law	Robert Frazer	Oct. 1	50	Nov. 8
Code of Honor	Mahlen Hamilton	Oct. 1	60	Nov. 15
Code of the West	Bob Custer		57	
Convict's Code, The	Cullen Landis		56	Oct. 4
God's Country and the Man	Tom Tyler	May 1, '31	6 reels	
Law of the Rio Grande	Bob Custer	July 20,'31		
Phantom of the Desert	Jack Perrin	Nov. 1	6 reels	Feb.14,'31
Riders of the North	Bob Custer	Mar. 1, '31	67	Apr.11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1, '31	6 reels	May 9, '31
Son of the Plains, A	Bob Custer	May 15, '31	6 reels	
Under Texas Skies	Bob Custer	Nov. 15		Jan. 17,'31
West of Cheyenne	Tom Tyler	Jan. 15, '31	6 reels	Mar. 7,'31
Westward Bound	Buddy Roosevelt		6 reels	Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frontier Days				
Honor of the Texas Ranger, The				
Last of the Pawnees		Aug. 1, '31		
Red Coats of Canada				

TALKING PICTURE EPICS
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Across the World with Mr. and	Mrs. Martin Johnson	Feb. 1, '30	93	
Bottom of the World, The	Robt. Cushman Murphy	Aug. 1	45	
Break Up, The	Capt. Jack Robertson	Aug. 1	60	
Girl from the Reeperbahn	German Import	Mar 6, '31	94	Feb. 14,'31
Hell Below Zero		June 26,'31	42	July 4,'31
*Hunting Tigers in India	Comm. G. M. Dyott	Nov. 15, '29	82	
Lost Gods	Byron De Provok	July 1	55	
Monsters of the Deep	Capt. Jack Austin	July 4, '31	59	May 23,'31
*To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept. 15	60	
Wild Man of Kalihari	Dr. C. Ernest Cadle	Jan. 1, '31	50	

[NOTE—Features marked with asterisks are also released as serials. Exhibitors have the choice of booking either the feature versions or as serials.]

TIFFANY
Features
(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aloha	Torres-Lyon	Feb. 16, '31	87	
Caught Cheating	Murray-Sidney	Jan. 21, '31	63	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16, 31	79	
Drums of Jeopardy	Roland Collyer-Hughes	Mar. 2, '31	68	Feb. 21,'31
Fighting Thru	Maynard-Loff	Dec. 25	61	Dec. 20
Headin' North	Bob Steele	Nov. 1	55	Nov. 8
Hell Bound	Carrillo-Lane-Hughes	Mar. 7, '31	70	Feb. 7, '31
Just Like Heaven	Louise-Newell	Oct. 22	65	Oct. 11
Land of Missing Men	Bob Steele	Oct. 13	58	Oct. 4
Love Trader	Leatrice Joy	Oct. 9	64	Oct. 18
Ridin' Fool	Bob Steele	May 25, '31	64	June 20, '31
Salvation Nell	Graves-Chandler			
She Got What She Wanted	Glass-Compson	Dec. 18	88	Oct. 18
Single Sin, The	Johnson-Lytell	Feb. 23, '31	73	Feb. 21,'31
Sunrise Trail, The	Bob Steele	Feb. 7, '31	67	
Third Alarm, The	Hall-Louise	Nov. 17	64	Nov. 8
Two Gun Man, The	Ken Maynard	May 15, '31	63	June 13, '31
Under Montana Skies	Kenneth Harlan	Sept. 19	57	Nov. 15
Utah Kid	Rex Lease-Dorothy Sebastian	Oct. 27	49	Nov. 22

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone at Last				
Alias the Bad Man	Ken Maynard			
Arizonian, The	Ken Maynard			
Barbarian, The				
Branded Men				
Fighting Mad				
Gangster Girl				
Hijack				
Hotel Continental				
Husband Hunters				
Leftover Ladies				
Luxury Girl, The				
Men of the Night				
Monster Kills, The				
Morals for Women				
Moran of the Lady Letty				
Near the Trail's End	Bob Steele			
Price, The				
Range Law	Ken Maynard			
South of Santa Fe	Bob Steele			
Sunset Trail	Bob Steele			
Thrill Girl				
Unpardonable Sin, The				
Wild Youth				
Women Go On Forever	Clara Kimball Young			
X Marks the Spot				
Yellow Sheet				

UNITED ARTISTS
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bat Whispers, The	Chester Morris	Nov. 29	87	Nov. 15
City Lights	Charlie Chaplin	Mar. 7,'31	88	Feb. 14,'31
Devil to Pay	Ronald Colman	Jan. 31, '31	74	Dec. 6
Du Barry, Woman of Passion	Norma Talmadge	Oct. 11	90	Nov. 1
Front Page	Adolphe Menjou	Apr. 4, '31	90	Mar.28,'31
Hell's Angels	Lyon-Hall-Harlow	Nov. 15	116	June 7
Indiscreet	Gloria Swanson	Apr. 25, '31		Mar.14,'31
Kiki	Mary Pickford	Mar. 14, '31	89	Feb. 21,'31
Lottery Bride, The	MacDonald-Garrick	Oct. 25	83	Nov. 22
One Heavenly Night	Evelyn Laye-John Boles (Reviewed under title "Queen of Scandal")	Jan. 10, '31	82	Oct. 25
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21, '31	91	Dec. 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove			
Arrowsmith	Ronald Colman			
Corsair	Chester Morris			
Greeks Had a Word for It	Ina Claire			
Palmy Days	Eddie Cantor			
Scarface	Paul Muni			
Sky Devils	All Star			
Street Scene	Sylvia Sidney-W. Collier, Jr.			
Tonight or Never	Gloria Swanson			
Unholy Garden, The	Ronald Colman			

UNIVERSAL
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23, '31	67	Mar.14,'31
Boudoir Diplomat	Compson-Keith-Duncan-Loff	Dec. 25	67	
Cohens and Kellys in Africa	Sidney-Murray	Jan. 19, '31	80	Nov. 8
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15, '31		
Dracula	Lugosi-Manners-Chandler	Feb. 14, '31	75	Jan. 3,'31
Free Love	Nagel-Tobin	Jan. 5, '31	72	Dec. 6
The Iron Man	Lew Ayres	Apr. 30, '31		Mar.28,'31
Many a Slip	Ayres-Bennett		74	Feb. 28,'31
Mother's Millions	May Robson	Feb. 2, '31		Feb. 28,'31
Resurrection	Boles-Velez	Mar. 2, '31	77	Jan. 10,'31
See America Thirst	Langdon-Love-Summerville	Nov. 24	81	Oct. 18
Seed	John Boles-Genevieve Tobin	May 11, '31	97	Apr. 25,'31
Up for Murder	Ayres-Tobin	June 15, '31		
Virtuous Husband	Compson-Elliot Nugent	Apr. 12, '31	76	Mar.21,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadline	Regis Toomey-Sue Carol			
East of Borneo	Rose Hobart-Charles Bickford			
Fate				
Heaven on Earth	Lew Ayres-Anita Louise			
Homocide Squad	L. Carrilo-M. Brian-N. Beery			
Lasca of the Rio Grande	Leo Carillo-J. M. Brown			
Mystery of Life	Clarence Darrow			
Strictly Dishonorable	Paul Lucas-Sidney Fox			
Waterloo Bridge	Mae Clarke-Kent Douglas			

WARNER BROTHERS
Features
(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bought!	Constance Bennett-Ben Lyon	Aug 22, '31		
Captain Thunder	F. Wray-V. Varconi	Apr. 26, '31	67	May 16,'31
Divorce Among Friends	All Star	Dec. 27	66	Oct. 4
Fifty Million Frenchmen	W. Gaxton-H.-Broderick	Feb. 14, '31	74	Jan. 3, '31
God's Gift to Women	Fay-LaPlante	Apr. 25, '31	75	Mar.14,'31
Gold Dust Gertie	Winnie Lightner	June 27, '31	68	May 9,'31
Illicit	Stanwyck-Rennie	Feb. 14, '31	81	Oct. 25
Life of the Party	Winnie Lightner	Oct. 25	79	Oct. 25
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13, '31		Apr.18,'31
Masiste in Hell	Bartolomeo Pagano			
Maybe It's Love	Brown-Bennett	Oct. 4	73	Oct. 25
Man to Man	Holmes-Mitchell (Reviewed under title "Barber John's Boy")	Dec. 8	69	Oct. 4
Millionaire, The	George Arliss	May 1, '31	81	Mar.14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14, '31	74	Dec. 20
Night Nurse	Barbara Stanwyck	Aug. 8, '31		
Other Men's Women	Astor-Withers (Reviewed under title "Steel Highway")	Jan. 17, '31	71	Oct. 4
Public Enemy, The	Harlow-Cagney	May 15, '31	96	
River's End	Bickford-Knapp	Nov. 8	74	Oct. 4
Royal Box (German)	Moiss-Horn		89	Dec. 28
Sit Tight	Lightner-Brown	Feb. 28, '31	79	Oct. 4
Sinners Holday	Withers-Knapp	Oct. 11	62	Oct. 4
Smart Money	Edw. G. Robinson	July 11, '31	81	May 16,'31
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov. 1	57	
Svengali	John Barrymore - M. Marsh	May 22, '31	83	May 9,'31
Three Loves	Marlene Dietrich	May 26, '31		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss		71	June 13, '31
Children of Dreams	Margaret Shilling			
Expensive Women	Dolores Costello			
Larceny Lane	James Cagney-J. Blondell			
Mad Genius, The	John Barrymore			
Mouthpiece, The	All Star			
Other Man, The	Wm. Powell			
Safe in Hell	All Star			
Side Show	Lightner-Butterworth			July 4, '31
Star Witness, The	All Star			

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Radio Razzberry, A	Jamison-Murdock	Feb. 7, '31	2 reels	
Wages of Gin, The	Jamison-Murdock	Apr. 28, '31	2 reels	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Kid, The	Krazy Kat Kartoon	Oct. 9	1 reel	
Bandmaster, The	Krazy Kat Kartoon	Sept. 8	1 reel	Nov. 8
Birthday Party	Mickey Mouse	Jan. 6,'31	1 reel	Feb. 7,'31
Busy Beavers, The	Silly Symphony			
Came the Pawn	Eddie Buzzell	Oct. 1	1 reel	Nov. 29
The Castaways	Mickey Mouse	Apr. 6,'31	1 reel	
Cat's	Silly Symphony			
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar. 13,'31	1 reel	
China Plate	Silly Symphony	May 25,'31	8 min.	
Cinderella	Krazy Kat Kartoon	Aug. 14	1 reel	Nov 15
Crystal Gazer	Specialties (Eddie Buzzell)	Nov. 18	1 reel	Nov. 8
Curiosities No. C 212		Aug. 29	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curoisities No. C 216	Novelty by Walter Futter	Jan. 8,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 29,'31	1 reel	
Curiosities No. C 220		Mar. 26,'31	1 reel	
Curiosities No. C 221		May 25,'31	1 reel	
Delivery Boy	Mickey Mouse	June 15,'31		
Disarmament Conference	Krazy Kat	Apr. 27,'31	1 reel	
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Egyptian Melodies	Silly Symphonies			
Expressman, The	Mickey Mouse			
Father Nile	Rambling Reporter	May 11,'31		
For Christopher's Sake	Specialties (Eddie Buzzell)			
Gorilla Mystery	Mickey Mouse	Oct. 10	1 reel	Dec. 6
Hard Boiled Yeggs	Specialties (Eddie Buzzell)	Oct. 10	1 reel	Nov. 15
Home of the Sheikh	Rambling Reporter	Jan. 29,'31	1 reel	
Hot and Bothered	Specialties (Eddie Buzzell)	Sept. 26	1 reel	Nov. 8
I Can't Find a Name for It	Specialties (Eddie Buzzell)			
Jerusalem, City of Peace	Rambling Reporter	May 11,'31		
Jewel of Asia	Rambling Reporter	Sept. 23	1 reel	Nov. 8
Kings or Better (Specialties)	Eddie Buzzell	May 1,'31	8 min.	May. 30,'31
Lambs Will Gamble	Krazy Kat Kartoon	Nov. 1	1 reel	Nov. 29
Land Nobody Knows	Rambling Reporter	June 27,'31		
Last of Moe Higgins	Eddie Buzzell			
Laughing with Medbury in Africa			9 min.	Apr. 25,'31
Let's Talk Turkey	Rambling Reporter	Nov. 11	1 reel	Nov. 29
Little Trail, The	Krazy Kat Kartoon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug. 10,'31	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse	May 8,'31		May 30,'31
Mother Goose Melodies	Silly Symphony	Apr. 17,'31	1 reel	May 9,'31
Natives Along the Nile	Rambling Reporter			
Picnic, The	Mickey Mouse	Oct. 1	1 reel	Nov. 29
Pioneer Days	Mickey Mouse	Dec. 10	1 reel	
Playful Pan	Silly Symphony	Dec. 28	1 reel	
Rodeo Dough	Krazy Kat Kartoon	Feb. 13,'31	1 reel	Mar. 7,'31
Soda Poppa	Krazy Kat Kartoon	May 29,'31	7 min.	
Stork Market	Krazy Kat Kartoon			
Streets of Cairo	Rambling Reporter	Apr. 14,'31	7 min.	May 30,'31
Subway Jam	Krazy Kat Kartoon			
Svengarlic	Krazy Kat			
Swiss Movements	Krazy Kat Kartoon			
Vagabond Salesman, The	Specialties (Eddie Buzzell)		1 reel	
When Mickey Steps Out	Mickey Mouse			
Wild Man's Land	Rambling Reporter	Nov. 19	1 reel	
Wine, Women—But No Song	Specialties (Eddie Buzzell)	Feb. 14,'31	1 reel	

EDUCATIONAL

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An Anonymous Letter	Wm. J. Burns Detective Mysteries	Jan. 4,'31	10½	Feb. 7,'31
Albany Branch, The	P. Kelton-T. Dugan	Aug. 2,'31	6	July 4,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec. 21	10½	Jan. 24,'31
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	20	Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan. 18,'31	11	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15,'31	11	Mar. 14,'31
Blues	Terry-Toon	June 28,'31	6	July 4,'31
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar. 22,'31	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	13	Jan. 17,'31
By the Sea	Terry-Toon	July 12,'31		July 4,'31
Clowning	Terry-Toon	Apr. 5,'31	6	Mar. 28,'31
Club Sandwich	Terry-Toon	Jan. 25,'31	5½	Jan. 24,'31
College Cuties	Tamblyn-Rondell	Dec. 28	19	Dec. 7
College Racket, A	Glenn Tryon	June 14,'31	20	June 6,'31
College Vamp, The	Clyde-D'Avril	Feb. 15,'31	22	Feb. 7,'31
Come to Papa	Ford Sterling	Feb. 22,'31	20	Feb. 21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10,'31	22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5,'31	20	Mar. 21,'31
Cross Roads	Romantic Journeys	May 3,'31	11	Apr. 11,'31
Dance Hall Marge	Gribbon-Beebe	Jan. 18,'31	19	Jan. 3,'31
Day to Live, A	Terry-Toon	May 31,'31	6	
Death House, The	Wm. J. Burns Detective Mysteries	Apr. 12,'31	10	
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 26	21	Jan. 17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar. 15,'31	22	Nov. 1
Don't Bite Your Dentist	Clyde-Pollard	Nov. 9	18	Jan. 17,'31
Don't Give Up	Buster and John West	Oct. 26	22	Sept. 27
Don't Leave Home	Johnny Hines	Dec. 28	19	Oct. 11
Don't Divorce Him	Clyde Cook	May 31,'31	18	May 2,'31
Dream World	Romantic Journey	July 5,'31		
Dutch Treat	Terry-Toon	Sept. 21	6	
Expensive Kisses	Bert Roach	Dec. 7	18	Dec. 6
Explorer, The	Terry-Toon	Mar. 22,'31	6	Feb. 28,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	21	Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr. 12,'31	19	Mar. 7,'31
Fireman's Bride, The	Terry-Toon	May 3,'31	5	
Flying Trip, A	Hodge-Podge	Sept. 7	10	
Foolish Forties	Ford Sterling-June McCloy	June 28,'31	21	June 6,'31
Fowl Affair, A	Gayety Comedy	Apr. 26,'31	6	Mar. 21,'31
Framed	Wm. J. Burns Detective Mysteries	May 10,'31		
French Fried	Terry-Toon	Sept. 7	6	Oct. 18
Ghost Parade	Clyde-Gribbon-Beebe	May 24,'31	22	May 2,'31
Girls Will Be Boys	Charlotte Greenwood	Jan. 25,'31	21	Jan. 24,'31
Go West Big Boy	Terry-Toon	Feb. 22,'31	6	Feb. 21,'31
Grandma's Girl	Clyde-Stuart-Kane	Oct. 12	21	Oct. 25
Happy Little Honeymoon, A	Glenn Tryon	Feb. 15,'31	21	Feb. 7,'31
Her First Egg	Terry Toon	July 26,'31	6	
Hold 'er Sheriff	Beebe-Murray	June 7,'31	21	
Hollywood Theme Song	Gribbon-O'Leary-D'Avril	Dec. 7	20	Nov. 1
Honeymoon Land	Romantic Journeys	Feb. 1,'31	10	Mar. 28,'31
In Conference	Clyde-Gribbon-Wilson	Apr. 26,'31	21	Apr. 11,'31
Irish Stew	Terry-Toon	Oct. 5	6	Oct. 11
Jumping Beans	Terry-Toon	Nov. 2	6	Oct. 25
Jungle Giants	Hodge Podge	June 21,'31	11	
Just a Bear	Clyde-Gribbon-O'Leary	Mar. 29,'31	20	Feb. 21,'31
Love a la Mode	Granville-Drew	Nov. 2	19	
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan. 11,'31	21	Jan. 17,'31
Lure of Hollywood	Brooks-Chandler	July 5,'31	20	June 27,'31
Marriage Rows	Lloyd Hamilton	Jan. 18,'31	20	
Meade Trial, The	Wm. J. Burns Detective Mysteries	June 7,'31	10	
Medley of Rivers, A	Hodge-Podge	Nov. 9	21	Jan. 24,'31
Money Makers of Manhattan	Hodge-Podge	July 19,'31	10	
Monkey Business in Africa	Clyde-Beebe	June 21,'31	22	July 4,'31
Movie Town	Sennette-Beebe	July 5,'31	17	
My Harem	Moran-Bradbury	Nov. 16	19	
No, No Lady	Clyde-Christy	Jan. 4,'31	20	Dec. 6
One Yard to Go	Feebe-Eastman	Feb. 1,'31	21	Jan. 31,'31
Our Nagging Wives	Ford Sterling	Nov. 9	19	Oct. 25
Pete and Repeat	Harrison-Elms	Mar. 1,'31	20	Feb. 21,'31
Philadelphia Lancaster Counterfeiters, The	Wm. J. Burns Detective Mysteries	Feb. 1,'31	9	Feb. 21,'31
Pigskin Capers	Terry-Toon	Dec. 28	6	
Popcorn	Terry-Toon	Jan. 11,'31	6	Jan. 17,'31
Poor Fish, A	Beebe-Stewart-Stone	Jan. 4,'31	12	
Quack, Quack	Terry-Toon	Mar. 8,'31	6	Feb. 21,'31
Racket Cheers	Clyde-Irwin-Pollard	Nov. 23	22	Nov. 8
Razzberries	Terry-Toon	Feb. 8,'31	6	Feb. 7,'31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	11	Apr. 11,'31
Rough Idea of Love	Beebe-Eastman	Dec. 21	21	Jan. 3,'31
Salt Water Taffy	Terry-Toon	Nov. 30	6	
Scotch Highballs	Terry-Toon	Nov. 16	6	
Shotgun Wedding, A	Buster & John West	Apr. 19,'31	20	Mar. 14,'31
Shooting of Dan the Duck, The	Cook-McPhail	Feb. 22,'31	20	Feb. 21,'31
Sing Sing Song	Terry-Toon	Apr. 19,'31	8	Mar. 28,'31
Slide, Speedy, Slide	Daphne Pollard-Tom Dugan	July 19,'31	18	
Speed	A. Clyde-M. Beebe	May 10,'31	22	Apr. 11,'31
Speed Up	Hodge-Podge	Dec. 21	8	
Starbrite Diamond, The	Wm. J. Burns Detective Mystery	May 24,'31		
Strange Bird	Beebe-Eastman-Alberni	Nov. 23	10	Feb. 7,'31
Strangler, The	Wm. J. Burns Detective Mysteries	Mar. 29,'31	12	June 6,'31
Sultan's Cat, The	Terry-Toon	May 17,'31	6	May 2,'31
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov. 23	11	Jan. 3,'31
Thayer Trial	Wm. J. Burns Detective Mystery	Oct. 26	10	Oct. 25
		Apr. 26,'31	11	
Their Wives' Vacation	Kelton-Murray	Dec. 14	21	
Three Hollywood Girls	L. Lane-R. Flynn-P. Crane	Jan. 4,'31	21	Jan. 3,'31
Tidbits	Hodge-Podge	May 24,'31	9	
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1,'31	11	Apr. 11,'31
2000 B.C.	Terry-Toon	June 14,'31	6	June 6,'31
Up a Tree	Lloyd Hamilton	Nov. 30	19	
What a Head	Duffy-Rondell	July 26,'31	20	
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	21	Apr. 11,'31
Won by a Neck	Lloyd Hamilton	Oct. 5	21	Oct. 11

FITZPATRICK PICTURES, INC.

Traveltalk Series

	Rel. Date	Running Time Minutes	Reviewed
No. 1—From Barcelona to Valencia	Sept.	11	
No. 2—From Valencia to Granada	Oct.	11	Oct. 12,'31
No. 3—From Granada to Toledo	Nov.	11	Nov. 16,'31
No. 4—In Old Madrid	Dec.	10	Feb. 8
No. 5—Egypt—The Land of the Pyramids	May	11	June 21
No. 6—Gateway to India, The	June	9½	
No. 7—Temple of Love, The	July	10½	Sept. 6
No. 8—Imperial City, The	Aug.	9	Aug. 23
No. 9—Picturesque Hong Kong	Sept.	10	
No. 10—The Island Empire	Oct.	8	Sept. 6
No. 11—Japan in Cherry Blossom Time	Oct.	9	Nov. 22
No. 12—Java—The Fragrant Isle	Nov.	9	
No. 13—Charming Ceylon	Nov.	9	
No. 14—Honolulu to Havana	Dec.	10	
No. 15—Siam to Korea	Jan. '31	10	Jan. 3,'31

American Holiday Series

	Running Time
Abraham Lincoln	3
Armistice Day	3
Christopher Columbus	3
George Washington	3
Independence Day	3
Labor Day	3
Memorial Day	3
Mother's Day	3
Origin of Christmas	3
Thangsgiving	3

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Running Time Minutes	Reviewed
People Born in August			9	
People Born in September			11	
People Born in October			10½	
People Born in November			8	Nov. 9
People Born in December			8	
People Born in January			10	
People Born in February			10	
People Born in March			10	
People Born in April			8	
People Born in May			8½	
People Born in June			10½	
People Born in July			9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Running Time Minutes	Reviewed
George Bizet		Sept.	11	
Johannes Brahms			11	
Franz Liszt			11	
George Frederick Handel		Oct.	11	
Frederick Chopin		Oct.	10½	
Ludwig Von Beethoven			7½	
Guiseppe Verdi		Nov.	9½	Nov. 29
Felix Mendelssohn		Dec.	9	
Johann Strauss		Nov.	6	Dec. 13

FOX FILMS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Magic Carpet Series				
Down to Damascus	Near East		8	May 9,'31
Giants of the Jungle	Elephants		8	May 9,'31
Happy Days in the Tyrol	Bavarian Alps		8	May 9,'31
King's Armada, The	Great Britain's Fleet		9	May 9,'31
Pageant of Siam, The	Bangkok and the Siamese		9	May 9,'31
Wild Life on the Veldt	Govt. of South Africa		8	May 9,'31
Wild West of Today	Wyoming Mountains		8	May 9,'31
World at Prayer	Miracle at Lourdes		8	May 9,'31

METRO-GOLDWYN-MAYER

Air Tight	Boy Friends	May 9,'31	17	May 2,'31
Ambitious People	Colortone Revue	Mar. 21,'31		
Baby Talk	Boy Friends	Jan. 17,'31		
Bargain Day	Our Gang	May 2,'31	19	
Bark Brothers, The	Dogville			
Be Big	Laurel-Hardy	Feb. 7,'31	24	Mar. 28,'31
Big Dog House, The	Dogville	Mar. 14,'31	16	
Bigger and Better	Boy Friends	Oct. 25	19	
Blood and Thunder	Boy Friends	Jan. 17,'31	20	
Busy Barcelona	Holmes	Apr. 11,'31		Mar. 14,'31
Chickens Come Home	Laurel-Hardy	Feb. 21,'31	30	Mar. 14,'31
China's Ole Man River	Holmes	Oct. 4	9	Dec. 13
Copy	Novelty	Oct. 11	20	Dec. 13

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crazy House	Dane-Moran	Nov. 1	16	Mar. 14,'31
Cuckoo Murder Case, The	Flip the Frog Series	Oct. 18	8	Nov. 1
Devil's Cabaret	Revue	Dec. 13		Mar. 14,'31
Dublin and Nearby	Holmes	Dec. 27	9	Apr. 4,'31
Fly My Kite			21	
Gem of M-G-M	Novelty	Jan. 3,'31	21	
Geography Lesson	Colortone Revue	Mar. 28,'31		
Helping Grandma	Our Gang	Jan. 3,'31		Nov. 1
High C's	Charley Chase	Dec. 27	29	
High Gear	Boy Friends	Feb. 28,'31	25	
Hoosegow	Laurel-Hardy			Oct. 25
Laughing Gas	Flip the Frog Series	Mar. 14,'31		Mar. 14,'31
Laughing Gravy	Laurel-Hardy	Apr. 4,'31	21	
Let's Do Things			27	
Little Daddy	Our Gang	Mar. 28,'31	21	Mar. 14,'31
Love Business	Our Gang	Feb. 14,'31	20	Dec. 13
Love Fever	Boy Friends	Apr. 11,'31		
Love Tales of Morocco				
Old Man Trouble	Davidson-Nichols			
One of the Smiths	Charley Chase			
Our Wife	Laurel-Hardy		22	Apr. 11,'31
Peeps at Peking	Holmes	Jan. 17,'31	20	May 9,'31
Pip from Pittsburgh, The	Charley Chase	Mar. 21,'31	21	Mar. 14,'31
Ragtime	Flip the Frog Series		9	May 30,'31
Rough Seas	Charley Chase	Apr. 25,'31	20	June 6,'31
Rounder, The	Novelty	Nov. 22	20	
Roy Evans	Roy Evans		9	Apr. 11,'31
School's Out	Our Gang	Nov. 22	21	Aug. 30
So Quiet on the Canine Front	Dogville	Jan. 31,'31		
Soup Song, The	Flip the Frog Series	Jan. 31,'31	9	
Spain's Maddest Fiesta	Holmes	Sept. 13	10	Nov. 15
Splash	Novelty		9	June 20,'31
Sultan's Camp of Victory	Holmes	Feb. 28,'31		
Tale of the Alhambra, A	Holmes	Feb. 7,'31		
That Little Bit of Heaven	Holmes	Mar. 21,'31		
Through the Yangtze Gorges	Holmes	Oct. 25	9	
Thundering Tenors	Charley Chase	Feb. 7,'31	21	
Village Barber, The	Flip the Frog Series	Sept. 27	9	Oct. 11
Village Smithie, The	Flip the Frog Series	Jan. 31,'31	9	
What a Man	Charley Chase	Feb. 7,'31		
Who Killed Rover?	Dogville	Nov. 8	16	Dec. 13

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Spades, The	Talkartoon	Jan. 17, '31	1 reel	
Accordion Joe	Talkartoon	Dec. 13	1 reel	Dec. 13
African Dodger, The	Tom Howard	Apr. 4, '31	10	Mar.14,'31
A Hunting We Did Go	Bruce Novelty	May 16, '31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9, '31	1 reel	
All for the Band	Eddie Younger	Apr. 4, '31	1 reel	Mar.14,'31
Antique Shop, The	Burns and Allen	Mar. 7, '31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18, '31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28, '31	1 reel	Feb. 28,'31
Anything But Ham	Smith and Dale	Jan. 24, '31	1 reel	Jan. 3,'31
Betty Co-Ed	Rudy Vallee	Aug. 1, '31	7	May 16,'31
Big Splash, The	Weismuller-Kruger	Jan. 17, '31	2 reels	
Broadway Romeo, A	Jack Benny	Mar. 28, '31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4, '31	1 reel	
By Appointment	Craig-Bond	Nov. 1	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24, '31	1 reel	
Cab Waiting	Jack Benny	June 20, '31	17	May 16,'31
Camera Trails	Bruce Scenic	Oct. 11	1 reel	Dec. 13
Climate Chasers	Bruce Novelty	July 11, '31	9	
Clinching a Sale	Harry Richman	Apr. 18, '31	1 reel	
Confounded Interest	Raymond-Caverly	Oct. 11	1 reel	
Cow's Husband, The	Talkartoon	Mar. 14, '31	8	Mar.28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11, '31	1 reel	
Devil Sea	Ethel Merman & Leslie Stowe	Feb. 28, '31	1 reel	
Discovered	Solly Ward	Jan. 17, '31	1 reel	Jan. 17,'31
Drifting Along	Robert Bruce Scenic	Sept. 6	1 reel	Dec. 20
Elmer Takes the Air	Stubby Kruger-Assan-Jordanoff	July 18, '31	2 reels	
Excuses	Bruce Novelty	Nov. 29	1 reel	
Fair and Square Ways	Eddie Miller	May 2, '31	1 reel	
Fatal Card, The	W. & E. Howard	Nov. 8	1 reel	
French Line, The	Gina Malo	Jan. 24, '31	1 reel	
Gents of Leisure	Chester Conklin	May 9, '31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3, '31	1 reel	Dec. 13
Go Ahead and Sing	Tom Howard	Oct. 25	1 reel	Dec. 13
Grand Uproar	Talkartoon	Oct. 4	1 reel	
Great Pants Mystery	Smith & Dale	Feb. 14, '31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14, '31	1 reel	
Headache, The	Billy House	Mar. 14, '31	2 reels	June 13,'31
He Was Her Man	Gilda Gray	Apr. 25, '31	2 reels	
Helping Hand, The	Solly Ward	June 27, '31	1 reel	
Herring Murder Case, The	Talkartoon	Oct. 4	7	
His Price	Johnny Burke	Dec. 13	1 reel	Mar.21,'31
His Wife's Birthday	Solly Ward	Oct. 26	2 reels	
Hudson and Its Moods	Leslie Stowe & Speed Young	Apr. 11, '31	1 reel	May 2,'31
I'd Climb the Highest Mountain	Screen Song	Mar. 7, '31	1 reel	June13,'31
I'm Telling You	Willie & Eugene Howard	Mar. 7, '31	1 reel	
In Again Out Again	Cook-Bond	Dec. 20	1 reel	Nov. 22
In My Merry Oldsmobile	Screen Song		6	Mar.21,'31
It Might Be Worse	Georgie Jessel	Jan. 3, '31	2 reels	
It's All Over	Marion Harris	Dec. 20	1 reel	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14, '31	1 reel	
Just a Pal	Minor Watson	Nov. 15	1 reel	
Knock, Knock, Knock (Tent)	Talkartoon	July 25, '31	1 reel	
La Schnapps, Inc	Smith & Dale	Nov. 8	2 reels	
Laugh It Off	June MacCloy	Feb. 14, '31	1 reel	May 9,'31
Let's Stay Single	Frances Williams	Mar. 14, '31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31, '31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10, '31	1 reel	
Male Man, The	Talkartoon	Apr. 25, '31	6	May 23,'31
Mariutch	Screen Song	Nov. 15	1 reel	Nov. 8
Marry or Else	Arthur & Morton Havell	Oct. 25	2 reels	
Melodies	Smith Bros., Singing		1 reel	
Miscast	Jas. Kelso-Dolores-DeMonde	Mar. 21, '31	1 reel	
Model Women	All Star	Dec. 6	1 reel	
My Gal Sal	Screen Song	Oct. 18	1 reel	
My Wife's Gone to the Country	Screen Song	May, '31	1 reel	
Moonlight and Romance	Moreno-Martini	Feb. 21, '31	1 reel	
M'Lady	Irene Bordoni	Mar. 28, '31	1 reel	
Movie Memories				
No. 4—Sponsored by Chesterfield Cigarettes			10	May 16,'31
No. 5—Sponsored by Chesterfield Cigarettes			10	May 16,'31
My West	Chase Novelty	Mar. 7, '31	1 reel	Mar.14,'31
Mysterious Mose	Talkartoon	Dec. 27	1 reel	Dec. 13
My Wife's Gone to the Country	Screen Song	June 13, '31	1 reel	
New Rhythm	Azplazer & Band	Oct. 18	1 reel	
Noah's Lark	Talkartoon	Oct. 26	1 reel	
Office Blues	Ginger Rogers	Nov. 22	1 reel	
Oh Teddy	Billy House	Dec. 20	2 reels	
Ol' King Cotton	George Dewey Washington	Dec. 27	1 reel	
On a Sunday Afternoon	Screen Song	Nov. 29	1 reel	
Once Over, Light	Burns and Allen	May 23, '31	1 reel	May 16,'31
One Big Night	Ben Blue	Feb. 7, '31	1 reel	
Paramount Pictorial:				
No. 1—Clara Bow		Sept. 27	1 reel	
No. 2—Fish Faces; Munich Mannikins; Walrus Hunting in Siberia; Stars of To-morrow		Oct. 25	1 reel	
No. 3—In the Gloaming—Lowell Thomas-Jesse Crawford		Nov. 29	1 reel	
No. 4—Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher		Dec. 27	1 reel	
No. 5—Up the River in Mexico—Lowell Thomas-John Phillip Sousa		Jan. 31, '31	1 reel	
No. 6—The Trout Harvest—The Children's Hour—Lowell Thomas		Feb. 28, '31	1 reel	
No. 7—Rudy Vallee—Lowell Thomas Marionette Show		Mar. 28, '31	1 reel	
No. 8—Jesse Crawford-Ruth St. Dennis-Lowell Thomas				Apr. 25
No. 9—Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas		May 2, '31	1 reel	
No.10—Journeys to Far Places—Lowell Thomas				
Paramount Sound News	(Two Editions Weekly)		1 reel	
Patient, The	The Three Swifts	Nov. 29	1 reel	
Pent House Blues	Muriel D'Or - Cy Kahn	Feb. 21, '31	1 reel	
Pest, The	Tom Howard	Mar. 14, '31	1 reel	
Plastered	Willie, West & McGinty	Nov. 22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan. 10, '31	1 reel	
Pulling a Bone	Burns & Allen	Jan. 10, '31	1 reel	Nov. 8
Pusher in the Face			28	Mar.28,'31
Putting Party, The	Juliet	Dec. 27	1 reel	
Radio Salutes			10	Mar.28,'31
Real Estators, The	Smith & Dale	May 2, '31	10	May 23,'31
Red, Green & Yellow	Lulu McConnell	Oct. 18	1 reel	
Row, Row, Row	Screen Song	Dec. 20	1 reel	
Runaway Boys	Bruce Novelty	Jan. 31, '31	9	
Sailor's Luck, A	George Beatty	Sept. 13	1 reel	Nov. 15
Seeing Helen Home	Helen Lynd	Dec. 6	1 reel	
Seven in One	Juliet	May 21, '31	1 reel	
Silly Scandals	Talkartoon	May 23, '31	1 reel	May 9, '31
Simply Killing	Willie & Eugene Howard	Jan. 31, '31	1 reel	
Sky Scraping	Talkartoon	Nov. 1	1 reel	
Somebody Stole My Gal	Screen Song	Mar. 21, '31	1 reel	May 2,'31
Song Service	Lee Morse & Co.	Oct. 25	1 reel	
S. S. Malaria	Smith & Dale	June 6, '31	2 reels	
Stateroom 19	Clute - La Mar	Jan. 17, '31	1 reel	
Studio Sap	Chester Conklin	Feb. 28, '31	2 reels	
Swing, You Sinner	Talkartoon	Sept. 20	1 reel	Oct. 11
Taxi	Chester Conklin	Apr. 11, '31	2 reels	
Teacher's Pest	Talkartoon	Feb. 7, '31	1 reel	
Tex in 1999	Texaco Company		7 min.	May 2, '31
13th Alarm, The	Chester Conklin	July 4, '31	2 reels	
That Old Gang of Mine	Screen Song	July 11, '31	1 reel	
Thou Shalt Not	Billy House	May 23, '31	2 reels	May 2, '31
Tongue Tied	Lulu McConnell	Dec. 13	1 reel	
Tons of Trouble	Rudy Muller and Rosie	Jan. 3, '31	1 reel	
Top Notes	Willy Robyn	Mar. 21, '31	1 reel	Mar 14,'31
Tree Saps	Talkartoon	Feb. 21, '31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr. 25, '31	1 reel	June13,'31
Twenty Legs Under the Sea	Talkartoon	June 6, '31	1 reel	
Two's Company	Marion Harris	Feb. 7, '31	1 reel	Jan. 3, '31
Tune Detective, The	Dr. Sigmund Spaeth	Feb. 14, '31	1 reel	Nov. 22
Two A.M.	Tom Howard	May 2, '31	1 reel	
Up to Mars	Talkartoon	Nov. 22	1 reel	Nov. 22
Via Express	Tom Howard	July 4, '31	1 reel	
Why Continue the Struggle	Casey-McHugh	Nov. 15	1 reel	
You're in the Army Now	Johnny Burke	Oct. 11	2 reels	

RADIO PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aunts in the Pants	W. Catlett	Nov. 22	20	Dec. 13
Blondes Prefer Bonds	Louise Fazenda		2 reels	
Clean-Up on the Curb, A	Roscoe Ates		2 reels	June13,'31
County Seat, The	Charles "Chic" Sale		2 reels	
Cowslips	Charles "Chic" Sale		2 reels	
Dizzy Dates	Dane-Arthur	Dec. 7	2	19
Dumbells in Derbies	Geo. K. Arthur-Karl Dane	Feb. 7, '31	19	Mar. 1,'31
Fall to Arms, A	Louise Fazenda	Oct. 20	20	
False Roomers	Clark and McCullough	Oct. 17,'31		
Gland Parade	Roscoe Ates		2 reels	
House Dick, The	Jimmy Savo		2 reels	
Humanette No. 2	Hutchinson-Lorch	Sept. 1	10	
Humanette No. 3	Clyde-Rubin	Oct. 1	8	
Humanette No. 4	B. T. Murray	Nov. 20	9	Nov. 8
Humanette No. 5	All Star	Dec. 27	1 reel	
Humanette No. 6	Benny Rubin	Jan. 25, '31	1 reel	Jan. 3,'31
Humanette No. 7	Nat Carr	Feb. 25, '31	10	Mar.14,'31
Humanette No. 8	All Star	Mar. 22, '31	9	Mar. 7,'31
Humanette No. 9		Apr. 15, '31	1 reel	
Humanette No. 11	Eddie Lambert	June 13, '31	10	
Humanette No. 12	"On the Spot"		10	June 20, '31
He Loved Her Not	Nick & Tony	Jan. 25, '31	20	
Itching Hour, The	Louise Fazenda	Feb. 1, '31	22	
Knights Before Xmas	Dane-Arthur	Nov. 15	18	
Lime Juice Knights	Dane-Arthur	Mar. 22, '31	21	Mar. 7,'31
Lone Starved Ranger, The	Rosco Ates		2 reels	
Mickey's Bargain	Mickey Yule	Dec. 27	19	Dec. 13
Mickey's Crusaders	Mickey Yule	Apr. 12, '31	2 reels	
Mickey's Dilpocamy	Mickey McGuire			
Mickey's Rebellion	Mickey McGuire		18	
Mickey's Stampede	Mickey Yule	Feb. 7, '31	19	
Moonlight & Monkey Business	Nick & Tony	Nov. 15	21	Nov. 15
Razored in Old Kentucky	Nick & Tony	Oct. 20	18	Nov. 8
Second Hand Kisses	Louise Fazenda	Mar. 29, '31		May 2,'31
She Went for a Tramp	Hugh Herbert - Rosco Ates	Mar. 15, '31		Mar. 7,'31
Strife of the Party, The	Ned Sparks		2 reels	
Talking Turkey	Benny Rubin	Jan. 25, '31		
Toby Hollowe'en	Toby, the Pup	May 1, '31	6	Dec. 13
Toby in the Bughouse	Toby, the Pup	Dec. 7	6	
Toby in Circus Times	Toby, the Pup	Jan. 25, '31	7	Mar. 7,'31
Toby in the Brown Derby	Toby, the Pup	Mar. 22, '31	7	
Toby Down South	Toby, the Pup	Apr. 15, '31	7	
Toby the Bull Thrower	Toby, the Pup	June 7, '31	7	May 23,'31
Toby the Fiddler	Toby, the Pup	Sept. 1	6	Nov. 15
Toby the Miner	Toby, the Pup	Oct. 1	7	
Toby the Milkman	Toby, the Pup	Feb. 25, '31	7	Nov. 8
Toby the Showman	Toby, the Pup	Nov. 22	21	Dec. 13
Too Hot to Handle	Louise Fazenda	Nov. 15	18	Dec. 13
Trader Ginsburg	Nat Carr	Dec. 27	7	May 23,'31
Trouble from A Broad	Ford Sterling - Lucien Littlefield		10	June 20, '31
Way of All Fish	Ned Sparks		18	June13,'31
Wife O'Reilly	Nick & Tony	Feb. 25, '31	20	Mar. 7,'31

RKO PATHE

NOTE — RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	22 min.
Pathe News	10 "
Pathe Review	11 "
Aesop's Fables	8 "
Grantland Rice Sportlights	10 "

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Rules	Rainbow Comedy	May 31, '31	19	May 23,'31
All Gummed Up	Whoopee Comedy	May 23, '31	2 reels	May 16,'31
Angles on Angling	Sportlight	Dec. 28	1 reel	Jan. 3,'31
Animal Fair, The	Aesop Fable	Feb. 1, '31	1 reel	Jan.31,'31
Backfield Aces	Rockne Football	Oct. 15	1 reel	
Bare Knees	Pollard	Mar. 8, '31	2 reels	Mar. 7,'31
Big Cheese, The	Fable	Oct. 26	1 reel	Nov. 8
Blue Grass Kings	Sportlight	June 15, '31	1 reel	July 4,'31
Breakfast In Bed	Pollard-Pangborn	Nov. 16	2 reels	
Call of Mohammed	Vagabond Adventure	Apr. 7, '31	1 reel	Apr. 4,'31
Campus Champs	Nat Carr	Feb. 1, '31	2 reels	Feb.14,'31
Chasing Trouble	Checker Comedy	Apr. 26, '31	2 reels	May 9,'31
Cinderella Blues	Aesop Fable	Apr. 12, '31	8	Apr.11,'31
Cobb Goes Fishing	Sportlight	Oct. 5	1 reel	Oct. 4
College Capers	Fable	Mar. 15, '31	1 reel	Mar. 21,'31
Cowboy Blues	Fable	Feb. 15, '31	1 reel	Feb. 7,'31
Dance With Me	Wanzer-Palmer	Nov. 23	2 reels	
Dangerous Youth	Pollard	Sept. 14	2 reels	Nov. 29
Diamond Experts	Sportlight	May 17, '31	10	May 23,'31
Disappearing Enemies	Dot Farley - Rex Bell	Mar. 1, '31	2 reels	Apr. 4,'31
Dixie Chase, The	Sportlight	Nov. 30	1 reel	Dec. 13
Days of Solitude	Vagabond Adventure	Feb. 6, '31	1 reel	Feb. 14,'31
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel	Mar. 7,31

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Eve's Fall	All Star	Dec.	28	2 reels	
Fisherman's Luck	Aesop Fable	June	8,'31	10	July 4,'31
Fly Guy, The	Aesop Fable	May	10,'31	7	June 6,'31
Flying Feet	Knute Rockne Football	Oct.	26	1 reel	Sept. 13
Fore!	Farrell Golf	Feb.	15,'31	1 reel	Feb. 14,'31
Frozen Face	Manhattan Comedy	Apr.	19,'31	2 reels	Apr. 18,'31
Gem of Agra	Vagabond Adventure	Oct.	19	1 reel	Sept. 27
Getting on the Green	Farrell Golf	Mar.	22,'31	1 reel	Apr. 11,'31
Glory of Spain	Vagabond Adventure	Nov.	18	1 reel	Nov. 8
Gossipy Plumber, The	Folly Comedy	May	17,'31	2 reels	May 2,'31
Gypped in Egypt	Fable	Nov.	9	1 reel	Nov. 15
Half Pint Polly	Capital Comedy	May	3,'31	2 reels	
Help Wanted—Female	Pollard	Jan.	11,'31	2 reels	Jan. 10,'31
Hidden Goal, The	Rockne Football	Oct.	15	1 reel	Aug. 30
High Steppers	Sportlight	Nov.	16	1 reel	Dec. 13
Hold the Baby	Agnew-Crane-McPhail	Nov.	9	2 reels	
Hunting Thrills	Sportlight	Apr.	21,'31	1 reel	Apr. 11,'31
Hurricane Island	Vagabond Adventure	Apr.	21,'31	1 reel	Mar. 28,'31
In the Rough	Farrell Golf	Mar.	8,'31	1 reel	Feb. 28,'31
I'll Take That One	All Star	Oct.	5	2 reels	
June First	June MacCloy			20	July 4,'31
Jungle Terror	Vagabond Adventure	Oct.	5	1 reel	Sept. 20
Kid the Kidder	Owsley-Marsh	Dec.	7	2 reels	Sept. 20
King of Bugs	Fable	Dec.	21	1 reel	Jan. 3,'31
Last Yard, The	Rockne Football	Oct.	12	1 reel	Aug. 30
Lemon Meringue	Edgar Kennedy	Aug.	3,'31	20	June 6,'31
Midnight	Fable	Oct.	12	1 reel	Oct. 25
Mad Melody	Fable	Apr.	26,'31	1 reel	May 2,'31
Monarchs of the Field	Sportlight	Dec.	14	1 reel	Dec. 20
Mystic Isles	Vagabond Adventure	Nov.	30	1 reel	Nov. 22
Neat and Tidy	All Star	Nov.	28	2 reels	
Next Door Neighbors	Housman-Deering	Jan.	28,'31	2 reels	Jan. 3,'31
Night Class	Campus Comedy	June	7,'31	2 reels	May 16,'31
Not So Loud	Melody Comedy	May	3,'31	2 reels	May 2,'31
Office Boy, The	Fable	Nov.	23	1 reel	Nov. 29
One Nutty Night	Wills-Carney	Nov.	30	2 reels	Nov. 22
Open House	Nick Stuart	Mar.	22,'31	20	Apr. 11,'31
Old Hokum Bucket, The	Aesop Fable	Mar.	29,'31	7	Apr. 4,'31
Olympic Talent	Sportlight	June	29,'31	1 reel	
Outboard Stunting	Sportlight Series	May	3,'31	1 reel	May 31,'31
Over the Radio	Pangborn	Dec.	14	2 reels	Feb. 7,'31
Pale Face Pup	Aesop Fable	June	22,'31	9	July 4,'31
Parading Pajamas	Johnny Arthur	Dec.	21	2 reels	Jan. 24,'31
Par and Double Par	Sportlight	Nov.	2	1 reel	Nov. 22
Pathe News	Released Twice Weekly			1 reel	
Parents Wanted	Folly Comedy	Mar.	15,'31	2 reels	Apr. 4,'31
Play Ball	Aesop Fable	May	24,'31	10	May 30,'31
Racqueteers	Sportlight	Oct.	19	1 reel	Oct. 11
Radio Racket	Fable	Mar.	1,'31	1 reel	Feb. 28,'31
Red Riding Hood	Fable	Jan.	18,'31	1 reel	Jan. 31,'31
Rough and Tumble	Sportlight	Jan.	25,'31	1 reel	Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr.	5,'31	2 reels	Mar. 14,'31
Royal Flush, The	All Star	Dec.	19	2 reels	Aug. 30
Sands of Egypt	Vagabond Adventure	Nov.	2	1 reel	
Seein' Injuns	Pollard	Feb.	15,'31	2 reels	Jan. 3,'31
Self Defense	Sportlight	Sept.	7	1 reel	Sept. 13
Shadow of the Dragon	Vagabond Adventure	Mar.	8,'31	1 reel	Mar. 14,'31
She Snoops to Conquer	Daphne Pollard	June	22,'31	20	June 20,'31
Sink or Swim	Sportlight	Mar.	22,'31	1 reel	9 Mar. 28,'31
Ski Pilot	Sportlight	Feb.	8	1 reel	Feb. 14,'31
Speed Limit	Sportlight	Mar.	8,'31	1 reel	Mar. 14,'31
Spirit of Sho-Gun	Vagabond Adventure	Dec.	28	1 reel	Jan. 3,'31
Stage Struck	Walter Catlett	Jan.	18	1 reel	Feb. 28,'31
Stone Age Stunts	Fable	Dec.	7	1 reel	Dec. 13
Stout Hearts and Willing Hands	Frank Fay	June	15,'31	20	May 30,'31
Tale of Tutulla	Vagabond Adventure	Jan.	25,'31	1 reel	Feb. 7,'31
Tennis Top-Notchers	Tilden-Wills	Apr.	4,'31	1 reel	11 Apr. 4,'31
That's My Line	Louis John Bartels	July	13,'31	20	June 6,'31
That's News to Me	Frank McHugh	July	6,'31	20	May 30,'31
Thom the Unknown	Vagabond Adventure	Mar.	22,'31	1 reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr.	12,'31	2 reels	Apr. 18,'31
Touchdown	Rockne Football	Nov.	2	1 reel	
Toytown Tale	Fable	Jan.	4,'31	1 reel	Jan. 3,'31
Twisted Tales	Arthur Housman-Marion Douglas	Mar.	29,'31	22	Apr. 4,'31
Two Minutes to Go	Rockne Football	Oct.	15	1 reel	
Under Cover	Sportlight	Jan.	11,'31	1 reel	Jan. 24,'31
Under Par	Farrell Golf	Mar.	15,'31	1 reel	9 Mar. 28,'31
Under the Cock-Eyed Moon	Carney-Wills	Oct.	28	2 reels	Nov. 15
Water Bugs	Johnny Weismuller	May	31,'31	10	May 23,'31
Well of Fortaleza, The	Vagabond Adventure	Feb.	28,'31	1 reel	Feb. 21,'31
Winning Putts	Farrell Golf	Mar.	1,'31	1 reel	Apr. 4,'31
Wizard Land	Vagabond Adventure	Dec.	14	1 reel	Dec. 13
Younger Years	Sportlight			10	July 4,'31

STATE RIGHTS

Title	Star	Distributor	Running Time Minutes	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay		Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel	
Birds of a Feather		Ideal	8	Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10	
Bring on the Bride		Elbee	2 reels	Nov. 9
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Coast to Coast	Talker	Visugraphic	2 reels	Aug. 30
Down Hawaii Way	Color Novelty	Castle	1 reel	
Electric Ship	Educational	General Electric	9	Nov. 8
Eli-Eli	Cantor Waldman	Judea Film	10	
Evening in Jewish Camp	Eval Miller	Judea Film	12	
Felix Fernandino		Imperial	9	Nov. 22
Friend Husband		Burr	2 reels	
In the Good Old Summer Time		Ideal	8	Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	21	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
Kids and Pets	Color Novelty	Castle	1 reel	
Knights in Khaki		Falcon Prod.	22	May 23,'31
Kol Nidre No. 1	Cantor Schmilikel	Judea Films	10	
Kol Nidre No. 2	Cantor Waldman	Judea Films	11	
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2 reels	
Legend of the Skies		Ideal	6	Mar. 14,'31
Mal-Ke Mashma-Lou	Harry Feld	Judea Films		
Meet the Family	Harry Delf	Elbee	2 reels	
Monkey Business			8	Apr. 4,'31
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Niagara Falls		Essanay		Dec. 20
Oh Doctor	Special Cast	Judea Films	20	
One Day		Visugraphic		Dec. 6
Peas and Ques		Pro Patria		Dec. 6
Peculiar Pets		Ideal	8	Apr. 4,'31
Poem in Stone, A		Ideal	7	Mar. 14,'31
Polo		Visugraphic	10	Nov. 29
Sacred Elephants of India		Ideal	8	Mar. 21,'31
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
Shoemaker's Romance		Judea Films	21	
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes from Broadway	Color Novelty	Castle	1 reel	
Some Wild Appetites		Ideal	8	Mar. 21,'31
Spanish Rhythm	Orchestra	Imperial	9	Nov. 29
Spring Is Here		Ideal	9	Mar. 21,'31
Style and Class	Marty Barratz	Judea Films	23	
Summer Harmonies	Song Cartoon	Binghone	1 reel	Oct. 5
Talk-o-Graphs	Norman Brokenshire	Henry Sonenshine	9	Nov. 29
Tee Time	Felix the Cat	Conley Films	1 reel	Apr. 5
Una-Sana-Takof	Canto Waldman	Judea Films	11	
Wings of Tomorrow		Visuographic	10	May 2,'31
World Unseen, A	Scientific	UFA	12	

SYNDICATE PICTURES CORPORATION

Alice Chops the Suey	Feb.	1,'31	
Alice Gets Stage Struck	Jan.	15,'31	
Alice Gets Stung	Oct.	15	
Alice Loses Out	Mar.	1,'31	
Alice on the Farm	Oct.	1	
Alice Picks the Champ	Mar.	15,'31	
Alice Plays Cupid	Apr.	1,'31	
Alice Rattled by Rats	May	1,'31	
Alice Solves the Puzzle	Apr.	15,'31	
Alice the Jailbird	Nov.	1	
Alice Wins the Derby	Nov.	15	
Alice in the Jungle	Jan.	1,'31	
Alice's Balloon Race	Dec.	15	
Alice's Egg Plant	Dec.	1	
Alice's Mysterious Mystery	May	15,'31	
Alice's Orphan	Feb.	15,'31	
Broken Spur, The (Jack Hoxie)	Feb.	1,'31	2 reels
Cyclone Bliss (Jack Hoxie)	Oct.	15	2 reels
Desert Bridgegroom (Jack Hoxie)	Jan.	15,'31	2 reels
Desert's Crucible (Jack Hoxie)	Oct.	1	2 reels
Dead or Alive (Jack Hoxie)	Nov.	15	2 reels
Double O, The (Jack Hoxie)	Dec.	1	2 reels
Rider from Nowhere (Jack Hoxie)	Nov.	1	2 reels
Romantic Sheriff (Jack Hoxie)	Jan.	1,'31	2 reels
Sparks of Flint (Jack Hoxie)	Feb.	15,'31	2 reels
Western Romance (Jack Hoxie)	Dec.	15	2 reels

TALKING PICTURE EPICS

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr.,	'31	10	May 2,'31
Bird Islands of Peru	Dr. Robt. Cushman Murphy	Feb.	12,'31	10	Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr.,	'31	10	May 30,'31
Freaks of Nature	Dr. Raymond L. Ditmars	June	14,'31	9	
Heart of the Nation	Washington	May	25,'31	9	
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug.	31,'31	10	
Killing the Killer	Dr. Raymond L. Ditmars	June		9	
Land of Evangeline	(No. 2) Wanderlust	Jan.	30,'31	10	Feb. 14,'31
Land That Time Forgot					
Let's Sing	Howard Wade Kinsey	Sept.	1	10	
Like a Beaver	Dr. Raymond L. Ditmars	Feb.	12,'31	10	Feb. 14,'31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec.	25	9	May 30,'31
Naked Man vs. Beast	Martin Johnson	Oct.	15	10	
Pompeii					
Seeing Bermuda on a Bicycle	(No. 1) Wanderlust	Oct.	15	10	Dec. 13
Sunny Sweden	(No. 4) Wanderlust	June	15,'31	9	
This Is Australia	Natives	June	15,'31	10	
Today and Yesterday	Hearst News	Nov.	15,'29	30	July 4,'31
Top of the Old World	(No. 6) Wanderlust	June	15,'31	9	
Up and Down New York	(Empire State Bldg.)	May	25,'31	9	
World of Make Believe					

TIFFANY

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Color Symphonies Series	6 in Technicolor			1 reel	
Chinese Flower Boat		July	5		
Dancing Bear		June	10		
Parisian Nights		June	25		
Kentucky Jubilee Singers	Series of 6				
Old Black Joe		May	1	2 reels	
Pickin' Cotton				1 reel	Dec. 13
Road Home, The				2 reels	
Slave Days				1 reel	Dec. 6
Welcome Home		Dec.	12	1 reel	Nov. 29
Musical Fantasies	Series of 6			1 reel	
Fire Worshippers		Aug.	10		Sept. 27
Memories		Apr.	23		
William Tell		Aug.	1		
Way Down South					Dec. 6
Paul Hurst Comedies	Series of 6				
De Woild's Champion					Dec. 6
One Punch O'Toole		Mar.	23	18	Mar. 28,'31
Tale of a Flea, The					
Missing Link, The					
Rolling Stone Series	Series of 6				
In the Mountains		Sept.	25	1 reel	Sept. 6
The Desert		Dec.	18		
Tiffany Chimp Series	6 Monkey Comedies			2 reels	
1. Blimp Mystery, The					Sept. 27
2. Little Covered Wagon, The		Sept.	5		Aug. 30
3. Little Big House, The		Oct.	15		Oct. 4
4. Little Divorcee, The					Dec. 6
5. Nine Nights in a Bar Room		Jan.	26,'31		Jan. 3,'31
6. Chasing Around		Mar.	23,'31	16	Mar. 28,'31
7. Africa Squawks					
8. Apeing Hollywood					
9. Cinnamon					
Voice of Hollywood Series	Station S-T-A-R	Jan.	26	1 reel	
No. 16	Nell Hamilton	Aug.	10	1 reel	
No. 17	Laura La Plante	Aug.	20	1 reel	
No. 18	Gleason & Armstrong	Sept.	11	1 reel	
No. 19	Johnny Hines			1 reel	
No. 20	James Hall			1 reel	Oct. 11
No. 21	Conklin & Christy			1 reel	
No. 22	Ian Keith			1 reel	
No. 23	Sammy Cohen-Tiffany Talking Chimps			1 reel	Dec. 6
No. 24	Leon E. Janney	Dec.	21	1 reel	
No. 25	Seben 'n' Leben	Jan.	20,'31	1 reel	
No. 26	Kenneth Harlan	Mar.	2,'31	10	Mar. 28,'31
No. 27	John Wayne - Our Gang			1 reel	

UNIVERSAL

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Arabian Knights	Slim Summerville	Apr.	8, '31	2 reels	Mar.28,'31
All Excited	Sidney-Murray	Mar.	25, '31	2 reels	Feb.28,'31
Africa	Oswald Cartoon	Dec.	1		Nov. 29
Alaska	Oswald Cartoon	Dec.	15		Dec. 20
All for a Lady	Leather Pusher Series No. 6	Dec.	31	2 reels	Nov. 29
Band Master, The	Oswald Cartoon	May	18, '31	6	June 20,'31
Butter in Yeggman, The	Sidney-Murray	May	6, '31	2 reels	Apr.11,'31
Champion, The	Leather Pushers	Feb.	25, '31	2 reels	
Cat's Paw, The	Red Star Comedy	July	8, '31	2 reels	Apr. 4,'31
Champ, The	Oswald Cartoon	July	27, '31		
China	Oswald Cartoon	Jan.	12, '31	1 reel	
College	Oswald Cartoon	Jan.	26, '31		
Comeback, The	Leather Pusher Series No. 4	Dec.	3	2 reels	
Country School, The	Oswald Cartoon	May	5, '31	1 reel	May 16,'31
Dangerous Daze	Red Star Comedy	Mar.	11, '31	2 reels	Mar.14,'31
Detective, The	Oswald Cartoon	Sept.	22	1 reel	Oct. 11
Discontented Cowboys	Sidney-Murray	Nov.	12	2 reels	Oct. 11
Divorce A La Carte	Sidney-Murray	Apr.	15, '31	2 reels	Mar.14,'31
Farmer, The	Oswald Cartoon	Mar.	23, '31	1 reel	Mar.14,'31
Fireman, The	Oswald Cartoon	Apr.	6, '31	1 reel	
Fowl Ball, The	Oswald Cartoon	Oct.	13	1 reel	
Framed	Leather Pusher Series No. 7	Jan.	14, '31	2 reels	Dec. 13
Go to Blazes	Sidney-Murray	Oct.	15	2 reels	Nov. 8
Hammer & Tongs	Leather Pusher Series No. 2	Oct.	8	2 reels	
Hello, Russia	Slim Summerville	Jan.	17, '31	2 reels	Dec. 20
Hello, Napoleon	Red Star Comedy	June	3, '31	2 reels	
Here's Luck	Slim Summerville	May	20, '31	2 reels	May 2,'31
Heroes of the Flames	Tim McCoy	June	2, '31	17	Apr. 4,'31
Hot and Bothered	Sidney-Murray	Mar.	4, '31	2 reels	
Hot Feet	Oswald Cartoon	Aug.	24, '31		
Howdy Mate	Red Star Comedy	July	22, '31	2 reels	
In Old Mazuma	Sidney Murray	Jan.	21, '31	2 reels	Jan. 3,'31
Kane Meets Abel	Leather Pushers	Feb.	11, '31	2 reels	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kentucky Belle	Oswald Cartoon	Aug. 10, '31	1 reel	
Knockout, The	Leather Pusher Series No. 3	Nov. 5	2 reels	Oct. 11
Lady Killer, A	Leather Pusher Series No. 8	Jan. 28, '31	2 reels	
Laughback, The	Red Star Comedy	Dec. 24	2 reels	Jan. 3,'31
Let's Play	Slim Summerville	Apr. 29, '31	2 reels	
Love Punch, The	Sidney-Murray	Dec. 10	2 reels	Nov. 22
Mardi Gras	Leather Pusher Series No. 5	Dec. 17	2 reels	Nov. 22
Mars	Oswald Cartoon	Dec. 29	1 reel	
Mexico	Oswald Cartoon	Nov. 17	1 reel	Nov. 29
Navy, The	Oswald Cartoon	Nov. 3	1 reel	Nov. 15
No Privacy	Red Star Comedy	Apr. 22, '31	2 reels	
North Woods	Oswald Cartoon	June 29, '31	1 reel	
One Day to Live	Red Star Comedy	Apr. 1, '31	2 reels	Apr.11,'31
Parisian Gaieties	Slim Summerville	June 17, '31	2 reel	May 16,'31
du La La	Slim Summerville	Nov. 26	2 reels	Nov. 15
Radio Rhythm	Oswald Cartoon	July 27, '31	1 reel	
Rolling Along	Sidney-Murray	Oct. 1	2 reels	
Royal Bluff	Slim Summerville	Feb. 18, '31	2 reels	Feb.28,'31
Sargie's Playmates	Slim Summerville	Mar. 8, '31	2 reels	Feb.21,'31
Scared Stiff	Red Star Comedy	May 13, '31	2 reels	May 2,'31
Stay Out, The	Sidney-Murray	May 24, '31	2 reels	May 16,'31
Shipwreck	Oswald Cartoon	Feb. 9, '31	1 reel	Feb.21,'31
Stay Out, The	Sidney-Murray	May 27, '31	1 reel	
Stone Age, The	Oswald Cartoon	July 13, '31	1 reel	
Strange as It Seems No. 1	Novelty	Sept. 1	1 reel	Sept. 20
Strange as It Seems No. 2	Novelty	Sept. 29	1 reel	Oct. 11
Strange as It Seems No. 3	Novelty	Nov. 3	1 reel	Nov. 22
Strange as It Seems No. 4	Novelty	Dec. 22	1 reel	Dec. 13
Strange as It Seems No. 5	Novelty	Jan. 19, '31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 18, '31	1 reel	Feb. 7,'31
Strange as it Seems No. 7	Novelty	Mar. 16, '31	1 reel	Mar.14,'31
Strange as It Seems No. 8	Novelty	Apr. 13, '31	1 reel	Apr.11,'31
Strange as It Seems No. 9	Novelty	May 11, '31	1 reel	July 4,'31
Strange as It Seems No. 10	Novelty	June 8, '31	1 reel	
Strange as It Seems No. 11	Novelty	July 6, '31	1 reel	
Strange as It Seems No. 12	Novelty	Aug. 3, '31	1 reel	
Strange as It Seems No. 13	Novelty	Aug. 31, '31	1 reel	
Sunny South	Oswald Cartoon	Apr. 20, '31	1 reel	May 2,'31
We We Marie	Slim Summerville	Oct. 29	2 reels	Oct. 11
You Said It, Sailor	Red Star Comedy	Nov. 19	2 reels	Nov. 15

VITAPHONE SHORTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures in Africa	No. 1. Into the Unknown		2 reels	June 6,'31
Adventures in Africa	No. 2. An African Boma		2 reels	
Adventures in Africa	No. 3. The Lion Hunt		2 reels	
Adventures in Africa	No. 4. Spears of Death		2 reels	
Adventures in Africa	No. 5. Trails of the Hunted		2 reels	
Adventures in Africa	No. 6. The Buffalo Stampede		2 reels	
Adventures in Africa	No. 7. The Witch Doctor's Magic		2 reels	
Adventures in Africa	No. 8. Flaming Jungles		2 reels	
Adventures in Africa	No. 9. Dangerous Trails		2 reels	
Adventures in Africa	No. 10. Maneaters		2 reels	
Adventures in Africa	No. 11. Beasts of the Wilderness		2 reels	
Adventures in Africa	No. 12 Unconquered Africa		2 reels	
Africa Shrieks	Hugh Cameron		1 reel	
Ain't Nature Grand	Looney Tunes No. 7			Jan. 24,'31
Alaska—Laff Tour	Eddie Lambert		1 reel	
Algiers	Novelty Scenic		1 reel	
Alpine Echoes	Douglas Stanbury		1 reel	Dec. 13
Angel Cake	A. Rasch Girls - C. Landry J. Ray Foursome		2 reels	Feb.21,'31
Animals of the Amazon	E. M. Newman Travel Talk			10.June 6,'31
At the Round Table	Hellinger-Hopper-Runyon-Corbett		1 reel	Oct. 4
Babykins	Pee Wee Singer and Bill Halligan		1 reel	
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel	
Bard of Broadway, The	Walter Winchell		2 reels	Oct. 4
Barefoot Days	Cast of Children		1 reel	
Believe It or Not, No. 2	Robert L. Ripley		1 reel	Dec. 6
Believe It or Not, No. 3	Robert L. Ripley		1 reel	
Believe It or Not, No. 4	Robert L. Ripley		1 reel	Nov. 1
Believe It or Not, No. 6	Robert L. Ripley		1 reel	7. Mr.28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel	Feb. 21,'31
Believe It or Not, No. 8	Robert L. Ripley		1 reel	
Believe It or Not, No. 9	Robert L. Ripley		1 reel	9.My 23,'31
Believe It or Not, No. 10	Robert L. Ripley		1 reel	
Believe It or Not, No. 11	Robert L. Ripley		1 reel	
Big Deal, The	Harry Holman		1 reel	
Bigger They Are	Primo Carnero-Little Billy		2 reels	
Big Man From the North	Looney Tunes No. 6		1 reel	Jan.10,'31
Bitter Half, The	Frank Orth-Ann Codee		1 reel	
Border Patrol, The	Frisco-Knopp-Graham		2 reels	Jan. 24,'31
Booze Hangs High, The	Looney Tunes No. 4		1 reel	6..Oct. 4
Bosko's Holiday	Looney Tunes No. 11		1 reel	May 9, '31
Box Car Blues	Looney Tunes No. 5		1 reel	
Cave Club, The	Leach-Merman-Pierlot			9
Cold Turkey	H. Broderick - L. Crawford		1 reel	
College Capers			1 reel	Nov. 8
Compliments of the Season	Dressler-Lane-O'Brien		2 reels	
Court Plastered	Helen Broderick		1 reel	Jan.24, '31
Crime Square	Pat O'Brien-Mary-Duncan		1 reel	
Cry Baby	Vernon-Treen		1 reel	
Curses	Moore-Clement-Blackwood		2 reels	Feb.21,'31
Dandy and the Belle, The	Frank McGlynn, Jr. - Mary Murray		1 reel	9
Dining Out	Kent-Lake		1 reel	
Donkey Business	Edgar Bergen - C. Graver		1 reel	
Down the Blue Danube	E. M. Newman Travel Talk		1 reel	Apr.25,'31
Dumb Luck	Frank Orth - Ann Codie		1 reel	
Dumb Patrol	Looney Tunes No. 9		1 reel	7. Mr.28,'31
Duel, The	Fields-Teasdale		1 reel	
Envy	Dressler-Brent-Evans		1 reel	
Everything Happens to Me	Carson-Hoyt		1 reel	
Excuse the Pardon	Morgan-Alexander		1 reel	Dec. 13
Fast and Pleasant	Billy Wayne-Thelma White		1 reel	
Find the Woman	Hugh O'Connell			
Five Minutes from the Station	Overman-Churchill-Sidney		2 reels	
For Two Cents	De Wolf Hopper			10.June 6,'31
Fore	Ford-Lane		1 reel	
Fowl Triangle			1 reel	Feb.14,'31
Frame, The	Boyd-Middleton		1 reel	
Freshman Love	Ruth Etting-Jeanie Lang-Don Tompkins		1 reel	20.Ap 18,'31
Gangway	Joe Penner		2 reels	
Gigalo Racket, The	Helen Morgan		2 reels	
Girls We Remember			1 reel	Dec. 13
Good Mourning	Eddie Fay-Dressler-White		1 reel	
Good Pie Forever	Billy Wayne-Thelma White		1 reel	
Good Times	Madge Evans		1 reel	Mar.14,'31
Grand Dames, The	Patsy Kelly		1 reel	May 9,'31
Hangover, The	Neely Edwards - B. Granville		1 reel	
Handy Guy, The	Earl Sande			15.May 23,'31
Happy Hottentots, The	Joe Frisco		1 reel	Oct. 25
Headache Man, The	Clements-Cavanaugh		1 reel	Jan. 17,'31
Heart Breaker, The	Eddie Foy, Jr.		1 reel	15...Oct. 4
Hello, Sucker	Hugh O'Connell		1 reel	
Hocus Pocus	Edgar Bergen-C. Graver			
Hitting the High C's	Frank & Milt Britton & Band (Reviewed under title "On the High C's")		1 reel	Apr. 4,'31
Home Maid	Hackett-Hall-Burley		1 reel	
Honeymoon Trail, The			1 reel	7.Apr.4,'31
Hot Sands	Billy Wayne-Thelma White		1 reel	
How I Play Golf	Bobby Jones			
No. 1—The Putter			2 reels	Apr.25,'31
No. 2—Chip Shots			1 reel	Apr.25,'31
No. 3—The Niblick			1 reel	Apr.25,'31
No. 4—The Mashie Niblick			1 reel	
No. 5—The Medium Irons			1 reel	
No. 6—The Big Irons			1 reel	
No. 7—The Spoon			1 reel	
No. 8—The Brassie			1 reel	
No. 9—The Driver			1 reel	
No. 10—Trouble Shots			1 reel	
No. 11—Practice Shots			1 reel	
I'll Fix It	Kent-Lake		1 reel	9. Mr 28,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inventor, The	Billy Wayne-Thelma White		1 reel	10. My 16,'31
Jay Walker, The	Chester Cluts		1 reel	10..Sept. 13
Jessel, George, and The Russians	Art Choir		1 reel	Feb. 21,'31
Junior	Neely Edwards-J. McCallion		1 reel	
Just a Gigolo	Cameron-Crosbie-Austin J. Young		1 reel	7.June13,'31
Knocking 'Em Cold	Andrew Tombes		1 reel	
Last But Not Leased	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lady Killer, The	Eric Dressler		1 reel	
Lady Play Your Mandolin	Song Cartoon		1 reel	
Last Straw, The	Romney Brent		1 reel	8.My 2,'31
Let's Merge	Doree Leslie		1 reel	
Lodge Night	Phillips-Cox		1 reel	7.My 16,'31
Lonely Gigolo	Lotti Loder			9...Oct. 25
Looney Tunes				
No. 1—Sinkin' In the Bathtub			1 reel	
No. 4—Booze Hangs High, The			1 reel	Oct. 4
No. 5—Box Car Blues			1 reel	
No. 6—Big Man From the North			1 reel	Jan.10,'31
No. 7—Ain't Nature Grand			1 reel	Jan.24,'31
No. 8—Ups 'n' Downs			1 reel	Apr. 4,'31
No. 9—Dumb Patrol			1 reel	Mar. 28,'31
No.10—Yodeling Yokels			1 reel	
No.11—Bosko's Holiday			1 reel	
No.12—Trees' Knees			1 reel	
Lost and Found	Demarest-Bond		1 reel	
Love Nest, The	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lucky Break	Fox			2I...Oct. 25
Madame of the Jury	Judith Anderson		1 reel	
Maid to Order	Eleanor Shalor - Bob Lynn		1 reel	May 2,'31
Making Good	Joe Penner		1 reel	Apr. 4, 31
Married	Flint-Ridges-Foran		1 reel	
Masquerade	V. Osborn-R. D'Arcy-W.Lytell		2 reels	
Martinelli				
Aria from "Aida"			1 reel	
Gypsy Caravan			1 reel	
Pagliacci			1 reel	
Prison Scene from "Faust"			1 reel	Sept. 27
Temple Scene from "Aida"			1 reel	
The Ship's Consort			1 reel	
Troubadour, The			1 reel	7.My 9,'31
Two Popular Italian Songs (Reviewed under the title—"Nina")			1 reel	Apr.18,'31
Meal Ticket, The	Jack Pearl		2 reels	June13,'31
Military Post, The	Roberto Guzman		1 reel	
Milky Way, The	Neely Edwards-Muriel Abbott, Dancers		1 reel	
Modern Fairy Tales			1 reel	
Merry Melodies			7 min.	Apr. 25,'31
No. 1—Lady Play Your Mandolin				
Modern Business			1 reel	
Money, Money, Money	Mason-Keeler			
Moving In	Joe Penner		2 reels	
Mr. Intruder	Otto Kruger		1 reel	
My Mistake	Donald Brian-Pat O'Brien		1 reel	
Naggers' Day of Rest, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers Go Camping, The	Mr. & Mrs. Jack Norworth		1 reel	8.Mr 28,'31
Naggers Go Shopping, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers in the Subway, The	Mr. & Mrs. Jack Norworth		1 reel	10
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel	May 2,'31
Naggers at the Ringside	Mr. & Mrs. Jack Norworth		10 min.	May 16,'31
Nightingale, The	Osborne-Talbot-O'Brien		2 reels	Jan. 31,'31
Nine o'Clock Folks	Whitey & Ford		1 reel	
No-Account, The	Hardie-Hutchison			9
Ni Privacy	Lloyd Hamilton		20 min.	May 2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel	
Number, Please	Sheila Barrett-L. Barrie		1 reel	10.Mr 31,'31
Office Scandal, The	Bergen-Graber		1 reel	Jan. 31,'31
Old Flame, The	Audray Dale-John Marsden		1 reel	
One Good Turn	Ruth Etting-Jay Velle		2 reels	
One Way Out	Chas. Lawrence-Thelma White		1 reel	Feb. 21,'31
Only the Girl	Wattles-Marsh			6
On the Job	Frank Orth-Ann Codes		1 reel	
Pa Gets a Vacation—Potter Series	Littlefield-Ward			14
Painter, The	Frank Orth			
Partners	Wm. Gaxton-Geo. Haggerty		2 reels	2I.Ap. 4,'31
Paulo, Paquita & Chiquita				9
Peace and Quiet	Billy Wayne-Barbara Leonard		1 reel	
Perfect Understanding, A	May-Oaks			6
Pest of Honor, The	Short-Fielding-Hall		1 reel	
Play Boy, The	Fox-Curtis		2 reels	
Playing With Fire	Jack Hazzard		1 reel	
Politics	George Jessel		2 reels	Dec. 18
Purely an Accident	Brown-Kearns-Otto		1 reel	10.My 16,'31
Putting It On	Jarvis-Bond		1 reel	
Reno or Bust	Panghorn-Hager		1 reel	Aug. 23
Riding Master, The	Poodles Hanaford		9 reels	Nov. 8
Romeo and Juliet	Chas. Hackett-Rosa Low		1 reel	
Recruits, The	The Three Sailors-Clements		1 reel	Feb. 21,'31
Revenge Is Sweet	L. Adams-Weeks-Allworth		2 reels	9.Mr 28,'31
Roseland	Ruth Etting		2 reels	14
Rural Hospitality	Roger Imhof		1 reel	
Salesman, The	Orth Vernon		1 reel	
Santry, Henry, & Orchestra			1 reel	Feb. 28,'31
Sax Appeal	Joe Penner		1 reel	
Say A Little Prayer for Me	Cameron Crosbie-Dorothy Vogel		1 reel	
Scotch Love	Blore-Swinburn-Collins		1 reel	
Second Childhood	Mayall-Mackin		1 reel	
Seeing Off Service	Penner-Busley-McNaughton		2 reels	Nov. 1
Seeing Sarah Off	Sylvia Clark		1 reel	
Seeing Things	Demarest-Auer-Fielding		1 reel	9...Oct. 18
Service Stripes	Penner-Waddell		1 reel	Jan. 10,'31
Servant Problem, The	Murray-Oakland-Stauber		1 reel	
Showin' Off	Vitaphone Kiddies		1 reel	
Silent Partner, The	Billy Gaxton		2 reels	
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel	May 9,'31
Sky High	Janet Reade-Durdey Clements		1 reel	10. Mr 28,'31
Sleepy Head	Frank Orth-Ann Codee		1 reel	Feb. 21,'31
South Sea Pearl	Gaston Glass		2 reels	May 10
Spirits of 76th Street	Helen Broderick		1 reel	17. May 2,'31
Sportslants				
No. 1—Ted Husing			1 reel	
Squaring the Triangle	Donald Brian-Mayo Methot			
Stars of Yesterday	Old Film Stars		1 reel	Feb. 28,'31
Stepping Out	Penner-Phillips-Donnelly		1 reel	Oct. 25
Strange Case, The	Charles Halton		1 reel	8. My 16,'31
Strong Arm, The	Harrington-O'Neil		1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard		1 reel	
Surprise	Dugan-Leonard			12
Suspicion	Lyons-Earle-Morns		1 reel	
Syncopated Sermon, A	Hall-Johnson Choir Willard Robinson		1 reel	Nov. 15
System	Clements-Knapp		1 reel	
Taking Chances	Billy Wayne-Thelma White		1 reel	May 9, 31
Talking It Over	Jack Osterman			8
Thirteenth Prisoner, The	Willie Howard-Lee Kohlmar			Nov. 15
Tintypes	Yorke & King		1 reel	Oct. 11
Tom Thumbs Down	Jarvis McNaughton		1 reel	
Trip to Paris, A	Jarvis-Taylor		1 reel	
Trees Knees	Looney Tuney No. 12		1 reel	
Trip to Tibet, A	Scenic		1 reel	May 2,'31
23 Skiddoo	Lew Fields		1	4...10.May 2,'31
Twixt Love and Duty	Howard-Graham-Percival			10 May 2,'31
Two Rounds of Love	Rennie-Dixon		1 reel	
Unfair Sex, The	Healy-Gilbert		1 reel	
Ups 'n' Downs	Looney Tunes No. 8		1 reel	Apr. 4,'31
Varsity Vamp	Mike Ames		2 reels	
Victim, The	Orth-Howard		1 reel	
Wanderer, The	Douglas Stanbury		1 reel	9..Sept. 18
Watch Dog, The	Jack Hazzard		1 reel	
Where Men Are Men	Joe Penner		2 reels	
Where There's a Will	George Hassell		2 reels	
With Pleasure	Dolly Gilbert-Billy Wane		1 reel	8.Mr 14,'31
Ye Old Time News Reel			1 reel	May 2,'31
Yodeling Yokels	Looney Tunes No. 10		1 reel	

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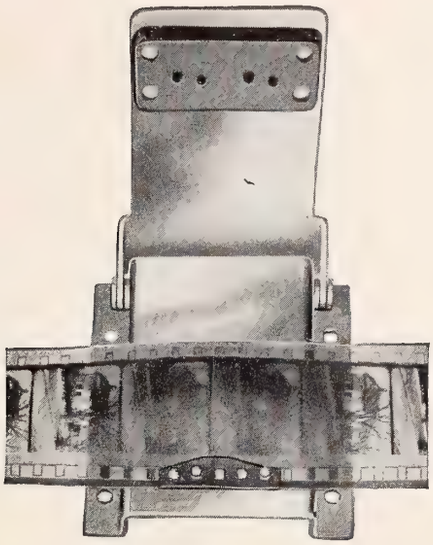

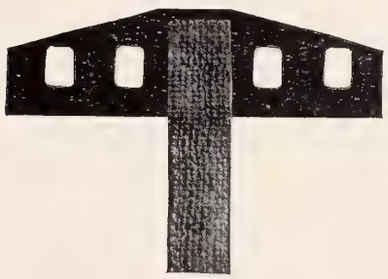

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Following is Revised List of M-G-M Pictures in 1931-1932

30 STAR PICTURES

MARION DAVIES (2)
NORMA SHEARER (2)
GRETA GARBO (2)
JOAN CRAWFORD (2)
JOHN GILBERT (3)
WILLIAM HAINES (3)
BUSTER KEATON (2)
ROBT. MONTGOMERY (3)
RAMON NOVARRO (2)
WALLACE BEERY (2)
LAWRENCE TIBBETT (1)
LUNT-FONTANNE (1)
LAUREL-HARDY (1)
COSMOPOLITAN (4)

Special Information Forthcoming About **Marie Dressler Productions**

13 EXCEPTIONAL PICTURES

FLYING HIGH—Geo. White's stage hit. With Bert Lahr.
WIFE TO HUGO—A novel of today that's a thriller!
THE AWAKENING—Another triumph by Van Druten!
BOARDING SCHOOL—Flaming youth at school.
NIGHT COURT—Drama while the city sleeps!
RED HEADED WOMAN—Katharine Brush's Satevepost serial.
BRIDGE VS. BRIDGE—Divorce told with thrills!
AFTER ALL—Van Druten's great stage success!
ARSENE LUPIN—Leroux' detective masterpiece!
THREE WISE FOOLS—Austin Strong's greatest stage hit!
GUILTY HANDS—by Bayard Veiller, the author of "Paid"!
THE SQUAW MAN—Cecil De Mille's grandest show!
HONOLULU—A brand new showman idea!

5 "MARQUEE" Productions

Five Big Productions attuned to the psychology of the entertainment hour!

The CROWNING GLORY of Metro-Goldwyn-Mayer in 1931-32.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

WHAT ABOUT THE LITTLE FELLOW?

W. L. Ainsworth of Fond du Lac, Wis., writes about the theatre in the small community.

BUYING THE BOX OFFICE STORY

A survey of the methods of selection of suitable material for screen production.

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TRANSATLANTIC

with

EDMUND LOWE
LOIS MORAN

John Halliday • **Jean Hersholt**
Greta Nissen • **Myrna Loy**

Directed by **WILLIAM K. HOWARD**

New Season
FOX
New Hits

GANGWAY FOR NEW SEASON'S Biggest Melodrama!

A floating palace of drama — swift, vibrant, cosmopolitan, loaded with suspense.

Here's a winner — from A Deck of Action to D Deck of Daring, with a cast they can't resist.

Picture that crowds the thrills of a lifetime into six days at sea. Watch it crowd thrills of a lifetime into your box office!

I feel that

BOUGHT!

is one of the best pictures I have ever made - - CERTAINLY THE MOST INTERESTING!"

Constance Bennett

"A lovelier Constance Bennett appears. Will the cash registers click? You bet!" —*Hollywood Reporter*

"The public will just eat it up. The audience clapped their hands off." —*Mollie Merrick*

"Preview audience definitel enthusiastic. Her best screen portrayal." —*Hollywood Herald*

Only ONE COMPANY CAN GIVE YOU CONSTANCE BENNETT in a hit like BOUGHT!

WARNER BROS.

with **BEN LYON, RICHARD BENNETT** • Directed by **ARCHIE MAYO**

1931-2 PARAMOUNT CONTRACTS STARTS BIG S.R.O. WAVE FROM

MAURICE CHEVALIER IN "THE SMILING LIEUTENANT"

with CLAUDETTE COLBERT ◆ CHARLIE RUGGLES
MIRIAM HOPKINS ◆ Music by OSCAR STRAUS

ERNST LUBITSCH PRODUCTION

BOOM AS "SMILING LIEUTENANT" NEW YORK TO CALIFORNIA!

• LOS ANGELES

Doing S. R. O. business at two-a-day Carthay Circle Theatre after biggest advance sale and opening night in local history. Despite record heat.

Los Angeles Record: **"Why can't we have more pictures like 'THE SMILING LIEUTENANT'? Expert, delightful, charming."** ***Los Angeles Herald:*** **"Gave us more wholehearted enjoyment than any picture in ages. One of the brightest offerings of the year."** ***Los Angeles Examiner:*** **"We can't review 'SMILING LIEUTENANT' without slipping into a well of gush adjectives."** ***Daily News:*** **"Couldn't possibly miss."**

• CHICAGO

Amid blistering heat "SMILING LIEUTENANT" equals boom-time dollar and attendance record of United Artists Theatre. Reviewers rave and whole town agog.

• NEW YORK

After sensational three-months record run at $2 Criterion Theatre, "SMILING LIEUTENANT" moves to long-run Rivoli and does biggest business Broadway has seen in years!

LET'S GO, SHOW BUSINESS, ***with***

PARAMOUNT

COLUMBIA'S Happiness DRIVE

Cut yourself a piece of HAPPINESS DRIVE Cake and Join the Big Parade of Smiles!

THE PROVEN BOX OFFICE PRODUCT FOR 1930-1931

THE CRIMINAL CODE
TOL'ABLE DAVID
TEN CENTS A DANCE
THE LAST PARADE
SUBWAY EXPRESS
MADONNA OF THE STREETS
AFRICA SPEAKS ★ THE FLOOD
THE LIGHTNING FLYER ★ ARIZONA
MEET THE WIFE ★ BROTHERS
CHARLEY'S AUNT ★ RAIN OR SHINE
THE LION AND THE LAMB ★ LOVER COME BACK
THE SKY RAIDERS
THE GOOD BAD GIRL
THE MIRACLE WOMAN
FIFTY FATHOMS DEEP

COLUMBIA PICTURES

Good, they're always good because COLUMBIA makes 'em!

JUL 18 1931
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MOTION PICTURE HERALD

Vol. 104, No. 3 — July 18, 1931

Buck Passers of the Dog Days

THE current period is the biggest buck passing season that has ever been observable in the three decades of this institution which we sometimes are justified in calling an industry. It is an industry when it works. Strolling from Times Square to Columbus Circle, from offices high and low, in three hours this week one dispassionate observer was confidently informed that there was nothing wrong with the business now—"but the bankers," nothing in the way of triumphant progress—"but a lack of aggressive leadership at the top," nothing to prevent a big season—"if the studios do right by us," nothing in the way now—"but the reluctance of the exhibitor to buy," and lastly "nothing can be done until general conditions change."

If one were to take the sum total of the expressions to be had in, on and about Broadway these days, nobody is running this business and everybody is waiting for somebody else to do something about everything. A few weeks ago Mr. Martin Quigley, editorializing in MOTION PICTURE HERALD, made remarks to the effect that we should get nowhere waiting for pictures so powerful that their mere release would set the world afire.

Those remarks are doubly applicable today. There is nothing automatic about this motion picture industry, with the possible exception of the item called depreciation. Some one ought to be doing something about everything else. It is hot weather and it is a lot of trouble, but there is an unparalleled opportunity right now for a lot of able persons to do a lot of things. This industry was built by men who ran it—who were not run by it.

▲ ▲ ▲

Codfish and Pictures

SITTING in an airy office with lofty perspective across New York and Central Park it is possible on a warm July morning to think some poisonous thoughts about the current teapot tempest of efficiency talk which has risen from Mr. P. G. Wodehouse's candid, but perchance unappreciative, remarks that he was paid $104,000 for a year in which he did nothing for the screen.

This is merely a sharply pointed and personified example of the sort of talk about "studio waste" which has afflicted the atmosphere of this industry with increasing intensity for at least a decade. Since the motion picture is the great exhibitionist among industries, since it lives in a goldfish bowl, self-illumined by the crossing and double-crossing spotlights of a publicity machine, a generally distorted series of images greet the eye of the observer.

If some producer did "waste" $104,000 on Mr. Wodehouse it is of no cosmic importance. The fate of this industry does not rest on its wastes, its mistakes and its failures, even if in periods of stress nervous bankers and excitable executives do make them the subject of their chief concern and most vigorous vociferations in hot weather. Success depends on the hits, not the misses.

No other industry is quite so good a "story," in the sense of journalistic gossip, as the motion picture. That is why we are eternally hearing about the mistakes of the movies and their sins of omission and commission. Just off hand, out of the memory of a writer who has had considerable contact with American business for the last two decades, come recollections that: once a great motor car company had to call in its whole season's output because of a silly error in construction; once a great tobacco company's advertising department lost track of five carloads of costly enamelled signs, which were found in the warehouse four years after the brand they were devoted to had passed out of the market; once a great government spent $47,000,000 on a hydro-electric plant which has never done anything yet; once a great construction company had to build a bridge over a big river three times and drowned a tribe of Indians before it would stand up; further, every good American newspaper buys and produces twice as much copy as it prints; struggling authors write a hundredfold more novels, plays and stories than ever will be published; tons of costly fabrics which have been made in mistaken taste or have fallen out of fashion are sold off as junk remainders and remnants. Every business, like every human institution, makes mistakes. The fact that the race, and its various concerns, survive indicates that the mistakes are an essential part of the process of operation. It is the basic natural story. The codfish lays a million eggs and produces maybe, with luck, a dozen offspring. An elm releases several million seeds and maybe two or three become trees.

When the bankers and the efficiency men and the pet certified accountants of Wall Street learn to teach efficiency to the codfish and the slippery elm they will also be able to tell the motion picture industry how to make motion pictures. Meanwhile, a vast amount of advice, in some instances orders, emanate from authorities who can do nothing about showmanship but take the showman out of it and leave the ship becalmed.

▲ ▲ ▲

Getting the "Selling Idea"

THE appointment of Russell Holman, advertising manager of Paramount, and A. M. Botsford, advertising manager of Publix, to the Paramount home office story committee, appears a constructive endeavor toward getting into the product more of those elements which experience finds to be merchandise at the box office. Steadily through the years of the rise of American industry the "selling idea" has been exerting increasing influence on, and, often dominance over, the product. After all, in this industry of amusement showmanship mostly means salesmanship. Also, now as never before, in this world of the screen, the motion picture can not be at any time considered sold until it has been sold at the box office.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THE LITTLE FELLOW

by W. L. Ainsworth

This article of timely and interesting import concerning the theatres of the lesser cities and towns comes from the pen of an exhibitor markedly well fitted by the nature and duration of his experience to make such expression. Mr. Ainsworth operates the Garrick theatre of Fond du Lac, Wisconsin. The article is taken from the annual issued in connection with the twentieth convention of the Motion Picture Theatre Owners of Wisconsin held in June in Milwaukee. His argument for recognition of the institutional importance of the theatre in the small community, as an integral part of the community, cannot be set forth too often. A special interest attaches, too, to his citation of some of the exploitation advantages which the exhibitor in the lesser towns may utilize and enjoy to his own profit and that of his community.—THE EDITOR.

THE small-town theatre holds a prominent place in the motion picture industry. It commands the sincerest respect of those who make pictures and those who sell them. For, in the final check-up, it is small-town theatres that create the greatest part of the revenue for producers and the exchanges. It is a necessity in every community. It is the center of social and business life of the community. Through it, people in the small town get a visual contact with the outside world. Music, travel talks, noted plays and famous stars come to the small town through the medium of the talking picture screen.

Merchants of the small town realize the necessity of the theatre. It holds the public of the community and brings in those from nearby rural districts. For that reason, merchants are willing to co-operate with the theatre manager in advertising tie-ups that will be of mutual benefit.

In the majority of cases, the manager of the theatre is a native of his home town. He is usually active in civic movements. These things help to create good will and draw the attention of home people and those in the surrounding communities to his theatre and to attractions.

There is a belief that the key city theatre is drawing patrons away from the surrounding small-town theatre. This is true in some cases, but not where the exhibitor is "up and doing." The wide-awake small-town exhibitor realizes he is in a position to select his pictures from the entire market, because of little or no opposition in his town, while the key-city theatre, which is one of a number of theatres in its city, is obliged to take the entire output of a number of companies to assure it of a sufficient amount of product.

The small-town exhibitor can see releases in the key cities and select just what he wishes to show his patrons. He can also get the benefit of the advertising, of those pictures he chooses, from the big city papers and by playing these pictures soon after the key city showing has been made. Likewise he is in a position, because of his low operating cost in comparison to the theatres in the larger cities, to show these same pictures at a lower admission.

It is true that many people prefer, at times, to drive to other cities for a show, but if the local man is up to date in his pictures and right in his prices, he is in a position to receive the same kind of business from other nearby towns. If his prices are lower than those of the larger town, chances are more than even that he will retain the majority of his home-town business.

Truly the small-town theatre has its place in the sun, but the manager must take advantage of opportunity offered him. He must take pride in his theatre; keep it modernized, clean and up to date. He must be very critical in the selection of his pictures and, above all, must use every effort to give the public good sound reproduction—for, after all, a great many theatres today are going begging because of poor sound.

AD REELS REVIVED: INDEPENDENTS TAKE FIELD MAJOR COMPANIES QUIT

K.R.S. and C.E.A. Frame Standard Contract At Meet

The Kinematograph Renters Society, English distributor organization, held a recent meeting in London, to appoint a committee to meet one representing the exhibitors (Cinematograph Exhibitors' Association) for the purpose of framing a new standard contract.

Another committee was appointed for a discussion with exhibitors on trading conditions, particularly as affecting the small exhibitor. The Renters also discussed the possibility of "rationalizing" the Society's publicity matter.

The general council of Cinematograph Exhibitors' Association held its meeting in London last Wednesday, following the distributors' conference.

Return of Unit Production Plan Expected on W. C.

The *Hollywood Herald* on Thursday said that the return of the independent unit method of making pictures will supplant, to an important extent, the press mass production system. This is forecast by several moves within the industry, most significant of which is the previously mentioned plan, under discussion for some months, for the creation of a directors' guild to produce. No official announcement has been made, but it is understood that, among others, the name of Cecil B. DeMille, Walter Wanger, Lewis Milestone, Frank Borzage and King Vidor are mentioned in connection with the project.

DeMille has no contractual obligations at present, having finished with M-G-M; Borzage has one more for Fox, Milestone one for Howard Hughes and Vidor two for M-G-M.

Film Companies Pay Dividends Totaling $3,904,000 in June

Dividends paid by motion pictures companies in June amounted to $3,904,356, according to Standard Statistics of New York. Total cash dividend payments made by all domestic corporations in all business fields in June were $412,327,778.

Mrs. Frances Brenon Dead

Mrs. Frances Brenon, well known internationally in artistic circles, died after a long illness at the home of her son, Herbert Brenon, on the Coast last Sunday.

German B. O. Holds Up

(By Cable to Motion Picture Herald)

Berlin, July 16, (Special Herald Correspondent) — Germany's financial difficulties which threaten the entire business structure of the country are not expected to influence the motion picture industry, for the present at least. Normal production and distribution facilities have existed during the entire hectic period, and up to now attendance has been satisfactory.

Equipment Field Gains 22 Per Cent In Last 2 Months

Indications that business has reached a trend upward is the unofficial report that theatre equipment sales have increased 22 per cent in the last two months.

May was considered the "bottom" month, with June registering an 11 per cent. increase. July, with present sales, will show a similar increase over June.

With this general trend upward, theatres are expecting an improvement beginning in September.

Offers to Clara from "Zig," Columbia, MGM, Universal

Clara Bow is no longer lonesome. Offers this week from Florenz Ziegfeld, Columbia, M-G-M and Universal are all under advisement, according to Clara's manager. She expects to resume work October 1.

Ziegfeld wired a "money no object" offer for stage work, but Miss Bow turned it down. Columbia raised the ante to "anything within reason," but this, too, was refused.

She says she will never again work on a long-term contract for any one, but will work on a picture-to-picture basis, making no more than 2 or 3 yearly and on condition that she have a voice in story selection and pick her own director and cast.

Selznick Quits Paramount; Joins Ranks of Independents

Paramount has unconditionally released David Selznick as associate producer. Selznick will make known his plans early next week. He will become an independent producer and has been on the Paramount lot since 1927, recently as executive assistant to B. P. Schulberg.

Manufacturers Turn To Non-Circuit Group

3,000 Members Instruct Allied States to Market Kinograms As An Ad-Newsreel

The sponsored advertising reel, instead of being the dead issue that its rejection by the major companies seemed to have made it, now receives new life from action in independent units to take quick advantage of the major companies, retreat from the field.

Following decision of Allied States to back a sponsored ad-newsreel, and the ambitious enterprise of Abe Heller and William MacKee, both announced this week, it is revealed that manufacturers are looking toward the independent field to pick up the sponsored film where the leading producers, acting under outside pressure, dropped it. Vigorous attempts will thus be made to nourish advertising reels to a prosperous state.

Still Retain Interest

However, at least Paramount and Warner Brothers will sporadically dabble in the sponsored reel field, as evidenced this week when Publix advised managers that it had contracted with Theatre Service corporation, to book at company houses a new series of style films sponsored by Fashion Creator's Guild, which will pay Publix theatres for playing the group. Warners, too, still has an interest in sponsored shorts, booking a new Flit chemical reel into its Strand theatres in New York and Brooklyn, then shifting it to the New York Winter Garden.

Practically all companies will contract to produce ad reels for national advertisers, but only on rare occasions will they undertake their exhibition in controlled theatre properties. The major companies, principally Paramount Publix, Fox, Warner Brothers, RKO and Loew's-MGM, adapted their attitude against ad reels because of newspaper antagonism, public agitation and the terrific pressure brought to bear by sales departments, which fought against sponsored subjects on the grounds that they are cheated of a booking each time a reel plays a company theatre. These vigorous protests by sales chiefs, understood to have influenced at least two major organizations to discontinue sponsored shorts, are known to have carried considerably more weight than the newspaper agitation given as an excuse for barring the reels.

Organization Completed

Allied States decision finally to enter the sponsored reel field is really the expression of 3,000 exhibitor members, independent theatre owners for whose opinion President Abram F. Myers was waiting before definitely launching the project. The members have now indicated that the association

(Continued on page 44)

COLOR FILMS MAKING COMEBACK IN PRODUCTION PLANS, SURVEY SHOWS

Quality and Cost Factors Corrected: Kalmus

Can't Measure Value in Dollars But Adds Life When Properly Handled, Says Lightman

Pictures in color, which have been dormant in the last few months, are on the way back, according to a survey of production schedules.

Correction of two objectionable features, it is said, have created this renewal of interest in the natural color product.

Heretofore:

The exhibitor has said that the quality of color was poor.

The producer has said that the quality was poor and the cost high.

During the last few months, when the demand for color in films has been stagnant, these two important factors have been corrected, according to Dr. Herbert T. Kalmus, president of Technicolor.

In discussing the color film situation with exhibitors, the general comment has been that the quality was bad and detracted from the entertainment value of a picture.

However, says M. A. Lightman, president of the Motion Picture Theatre Owners of America, color will add life when properly handled.

Lightman, with other exhibitors, is of the opinion that the value of color, from the box office standpoint, cannot be measured in dollars and cents at the present time.

Dr. Kalmus, however, contends that the two primary objections have been overcome. During the last few months he told Motion Picture Herald, the quality has been improved and the cost has been lowered.

"Things are looking up sharply," he told a representative of the Herald in New York on Wednesday. "There is a definite renewal of businuess in the color field. Whereas the cost formerly was 8¾ cents a foot, it is now 7 cents.

"With the lower cost there is better quality. We have taken advantage of the slack period and corrected what might be called the objectionable features—quality and cost.

"You will find that every producer wants color in pictures. Paramount, beginning in August, will produce eight pictures in color. Radio has finished its first under the improved process, and is scheduled for four more. It is possible that Warner Brothers-First National will begin in October on a production schedule of six. Metro-Goldwyn-Mayer may make 'The Merry Widow' in Color."

Dr. Kalmus said that Technicolor does not fear competition. "We do have anxiety," he said, "over inferior product."

A color patent filed in 1920-21 has just been issued to Technicolor, Kalmus said. Against this had been 230 claims, with Technicolor winning all. According to the head of the company, this gives Technicolor control of practically all processes now being used by competitors. This patent, filed 10 years ago, still has 17 years to run.

JOHN E. ALLEN
MOTION PICTURES OF DISTINCTION
LAKE ROAD, WEST WEBSTER, N. Y.
403 TEMPLE BUILDING, ROCHESTER, N. Y.
STONE 3435

July 6, 1931

Quigley Publishing Company
1790 Broadway,
New York City, New York

Gentlemen,

You may be interested in knowing that we sold the projectors we advertised immediately after the ad was inserted, in fact we had to return two checks sent in for them after they were gone. We also received a tremendous number of inquiries which had to go unanswered.

It seems as though the HERALD is the logical place to advertise equipment in for the results are almost always the same, a sure sale.

Very sincerely yours

John E. Allen
80 East Avenue,
Rochester, New York

Denies Soviet to Produce on Coast

The Soviet government has no intention of sending representatives to Hollywood to negotiate for any plan to start production of sound pictures, says L. I. Monosson, president of Amkino Corporation, representatives in America of Soyuzkino, the combined motion picture industries of the Soviet republic, in denying reports published in some Hollywood papers.

Soyuzkino's sound schedule for 1931 calls for 32 features and many shorts. Four hundred sound units are to be installed in the current year, with 5,000 planned for 1932, it was stated.

Jedge, How Could You?

Miniature golf courses are bad enough, and night baseball doesn't help the motion picture box office any too much, either, but when the Justice of the Peace sits up in opposition, it is too much. In Harlandale, suburb of San Antonio, Texas, E. H. Talbert, who performs the functions of J. P., has taken to holding court every Tuesday and Friday night. They say it is a lot of fun for the spectators, and it must be, because the miniature courtroom is jammed—while the nearby cinema emporium is equally empty. The operators of the film house are all riled up over the situation, and have asked the judge please to do his "courting" during the day, and leave the night free for the motion picture business.

Paramount Nets 70 Cents a Share Second Quarter

Consolidated net profits of $2,225,000 after all charges and taxes and equal to 70 cents a share on 3,178,312 shares of stock outstanding at the end of the quarter is estimated by Paramount Publix Corporation for the three months period ended June 27.

The company reported for the first quarter of 1931 a profit of $3,515,000, equal to $1.12 a share. This makes a total net profit for the first six months of 1931 of $5,740,000, equal to $1.82 a share.

A comparison of earnings by quarters and for the six months follows:

First 6 months: 1931, $5,740,000; 1930, $8,440,000; 1929, $5,130,000.

Six months' earnings per share: 1931, $1.82; 1930, $2.98; 1929, $2.31.

Second quarter's earnings: 1931, $2,225,000; 1930, $3,606,000; 1929, $2,556,000.

Second quarter's earnings per share: 1931, $.70; 1930, $1.21; 1929, $1.14.

Continue "Stench" Case

Seattle Justice of the Peace John B. Wright continued until August 27 the case of six local men charged with placing stench bombs in theatres, on motion of the state prosecutor.

Bert Ennis with Columbia

Bert Ennis will handle road shows for Columbia Pictures, working under A. L. Selig out of the home office in New York.

Exploitation field men in many key spots will work under direct supervision of Ennis.

Owners' Group Chartered

Utica Theatre Owners' Association, Inc., Utica, N. Y., has been chartered at Albany by the secretary of state as a membership corporation without capital stock.

DISTRIBUTORS MAY ADOPT 5-5-5 CONTRACT WITHIN NEXT 30 DAYS

Screen Writers See Silver Edge To Contract Ban

Writers in Hollywood see a silver lining in the new no-contract arrangement being placed in effect among the larger studios. Fox, M-G-M, Warner-First National and RKO-Pathe are understood to have the rule already in force, following the furore over P. G. Wodehouse's recent statement that he had received $104,000 ($2,000 a week) from M-G-M without any of his work reaching the screen.

But Hollywood's own screen writers say that they will benefit by the 30-day contracts when the fall season brings production back to capacity and the studios begin calling for their services.

Universal Earns $255,783 Profit

Universal's ledger now is riding along nicely in the black, with the company, and subsidiaries, reporting a profit of $258,783, after all charges for quarter ending May 2nd, 1931.

Current and working assets of the company (including inventories) as of May 2nd, totalled $9,328,258, and current liabilities amounted to $2,412,382. This compares with current and working assets as of Nov. 1st, 1930, of $10,154,188, and current liabilities of $3,872,742. Surplus at May 2nd, 1931 was $4,279,954, which included $1,354,000 surplus arising through revaluation of land.

The company has effected substantial reductions in operating cost. Expenses for the six months May 2nd, were less by $538,977 than those of the preceding six months, and $485,506 less than expenses of the corresponding six months ending May 3rd, 1930.

Silents Still Used In Non-Theatricals

Although the entrance of sound did confine the non-theatrical field to a more narrow range, this branch of motion pictures still uses silent product to a greater extent than the industry generally believes.

This was proven with a test subject used in a survey by Visugraphic Pictures, of which E. F. Stevenson is president, and which played 3,000 accounts in two years, averaging an audience of 350 and more than four shows daily, all silent.

In June, the silent subject played 24 non-theatrical accounts on 35 mm. and at 65 accounts on 16 mm.

This Week

Ad reels revived; independents take field which major companies abandon; manufacturers turn to non-circuit group; 3000 members instruct Allied States to market Kinograms as an ad-newsreel *Page 9*

Color films are making a comeback, survey of production plans shows; any objections as to quality and cost have been met, says Dr. Herbert T. Kalmus *Page 10*

Distributors may adopt 5-5-5 contract within next 30 days; believed favorable action now is certain; Lightman, following conferences at attorney general's office, meets with distributors *Page 11*

The dominant note of the recent report of the Federal Council of Churches on motion pictures and the industry, and its aftermath in the form of widespread editorial comment in many of the most influential newspapers of the country, represent one of the most heartening developments in the history of the industry, says Martin Quigley *Page 12*

Tom and Joe Maloy and Jack Miller are indicted with four others by Cook County grand jury in Chicago projectionists' inquiry *Page 15*

Dreiser takes "Tragedy" to court; Paramount brave—By Terry Ramsaye *Page 15*

Adaptability is prime consideration in selection of stories and plays for screen production *Page 16*

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Chicago Film Row *Page 51*

Arliss May Appear In Film Depicting Rockefeller Life

George Arliss will portray John D. Rockefeller on the screen, if present plans for a film story develop. Lucien Hubbard, associate Warner executive, is preparing the script which will be submitted to Rockefeller for approval.

Rogers and NBC Mark Time

Buddy Rogers and National Broadcasting Co. have temporarily halted negotiations. Rogers is trying to get a release from his Paramount contract, it is said, so that he can broadcast half-time over NBC network, making pictures on a free-lance basis during the remaining half. NBC wants Rogers full time.

Believe Favorable Action Now Is Certain

Lightman, Following Conferences at Attorney General's Office, Meets Distributors

Adoption of the uniform contract which was agreed upon by exhibitor and distributor conferees at the 5-5-5 sessions in Atlantic City, by the distributors is expected within 30 days.

While nothing of an official nature regarding this could be obtained, it is believed that the conferences in Washington between John Lord O'Brian, assistant to the attorney general, and M. A. Lightman, president of the Motion Picture Theatre Owners of America, and P. J. Wood of the Ohio exhibitors association, have paved the way for early adoption.

See Loss by Delay

It is known that the MPTOA executives have been making "extraordinary efforts to complete the task of having the 5-5-5 contract adopted," for it is their belief that such action has been delayed to a point where certain opposition has arisen on the part of distributor executives. This opposition, it is said, has deprived the exhibitors of the concessions which they gained (or would have gained) through the new agreement.

Many of the distributors, it is said, have become reluctant to adopt the new contract; in fact, some having voiced the opinion that they had "better luck" suing theatre men breaching their contracts than they had had in arbitrating such differences.

"The value of the uniform contract to exhibitors," said President Lightman, "is of such importance that nothing should be left undone to bring about its adoption, for there is nothing to prevent the distributors from inserting clauses advantageous to themselves in their own individual contracts.

Predicts Early Adoption

"I really believe, however, that it is not desirous of the producer-distributor executives to put themselves in this unpopular spot if an effective and legal means of bringing about its adoption can be arrived at.

"I have the utmost confidence that within a reasonable time the contract as agreed upon at the 5-5-5 conference will be adopted by the distributors."

When asked his definition of "a reasonable time," President Lightman said: "Within less than 30 days."

President Lightman, who returned to New York following his conferences with the attorney general's office, has been in executive session with a number of the distribution officials. These business engagements terminated Thursday, and on Friday he left for Wrightsville Beach, N. C., for the state convention of the MPTO.

FEDERAL COUNCIL REPORT ONE OF MOST HEARTENING DEVELOPMENTS

By MARTIN QUIGLEY

The dominant note of the recent report of the Federal Council of Churches on motion pictures and the industry, and its aftermath in the form of widespread editorial comment in many of the most influential newspapers of the country, represent one of the most heartening developments in the history of the industry.

The Council survey, carried on comprehensively over a long period, naturally and properly, was a severe, rather than a sympathetic, examination of motion pictures and the industry's mode of operation.

In face of this, the outstanding conclusion expressed in the report is an emphatic insistence upon the need and the importance of a continuance of intelligent and lively cooperation of religious, educational and social agencies with the constituted authorities of the industry in the vital task of safeguarding the destiny of the screen in its essential objective, which is to provide good and wholesome entertainment.

Out of the industry's long experience in a conscientious effort to discharge its responsibilities to the public it has developed, through the Motion Picture Producers and Distributors Association, a workable and working scheme of self-discipline which has its principal expression in the Motion Picture Production Code. It has been plain from the start, and it continues equally plain, that furtherance of the industry's proper aims and ambitions for motion pictures necessitates intelligent and lively cooperation from those agencies whose chief commitment is to work for the moral, intellectual and social betterment of the public.

That many of these agencies are alive to the opportunity for constructive helpfulness in this regard is very properly emphasized by the Council report. Several hundred groups, with local, state, national, and even international, affiliations and contacts have consistently demonstrated a disposition to aid. Indeed, no small part of the extensive work of the organization over whose complexities Will H. Hays presides, is given over to the task of interpreting, in an intelligent manner, the ideas and idealism advanced by these groups.

Because the industry has continually sought this kind of cooperation, it is, indeed, heartening that the report of the Federal Council should so emphatically register the need and importance of this cooperation.

And it is of striking significance that the very things which the Council report urges as necessary and important to be done are the very things which the organized forces of the industry have been striving for years to do.

The Council report says:

"There is no substitute for a more refined demand at the box office window."

Here is a statement and a sentiment which have been continually put forward by the industry in proof of the need and the importance of social agencies addressing themselves to that part of the problem which is properly theirs.

Another quotation from the report:

"The motion pictures cannot be made good by the use of scissors."

Here, again, is an axiom of the industry. It points to the inutility of scissors-waving in the censor boards and emphasizes that elimination of evil at the source—which is the basic principle upon which the Motion Picture Code rests—is the only effective means toward the right end.

The Council's report disposes of the question of political censorship in the following:

". . . it must be patent that voluntary cooperative efforts toward social betterment, wisely conceived and well-directed, are capable of accomplishing something which the imposition of force can never accomplish."

This statement cannot fail to elicit hearty approval and acceptance by all who know the hapless record of political censorship of motion pictures, as well as by all those who know how deeply both evil and inutility are imbedded in the principle of political censorship.

The following are among the notable newspaper editorials which we append for the purpose of completing the record on this heartening development:

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From *The Christian Science Monitor*:

"'Motion pictures cannot be made good by the use of scissors'. This phrase, occurring toward the end of a report by the department of research and education of the Federal Council of Churches of Christ in America dealing with public relations methods of the American film industry, points toward a constructive new attitude of social organization for film betterment.

"For years state censorship boards have been snipping out this and that scene to bring the films into conformity with a list of state 'don'ts'. Seldom can two boards agree precisely on what should be omitted, apart from certain large indiscretions which the producers have agreed not to commit. The total result of this scissors censorship has been to make some producers exercise ingenuity to put over the locally forbidden material in fashion so subtle that the censors either do

INSISTS ON CONTINUED COOPERATION

not notice the objectionability of the disguised incident or regard it as sufficiently covered up to be allowed to pass.

"The Federal Council's committee recognizes that this deviousness is only deferring the day of a more generally commendable type of film play, a type that can only result from 'a more refined demand at the box office.' The report declares that the religious and social agencies have been at fault in becoming too much preoccupied with 'cuts' and 'eliminations'. Such omissions do not perform the needed service of lifting the tone of the picture thus edited. What is needed is that these social forces shall put the weight of their educational and moral influence behind the better elements manifested in motion pictures, to the end that 'the industry should be made to feel a demand for more socially useful pictures'.

"Here, indeed, is a constructive attitude toward the films, an urging of more than the negative snipping out of the bad in motion pictures. This changed method would mean a positive putting in of the good. Persons who understand the values of such social forces, having seen them at work in settlement houses and in civic enterprises designed for the benefit of the whole community, know that the most lasting improvements come from striving to make the whole body of community thought healthy. Cutting out an objectionable detail here and there has little effect upon the quality of the whole, for that makes no improvement of the point of view that first made the objectionable things possible. A wholesome attitude toward the entire problem, on the other hand, tends to work in relation to the whole good of the community. Undesirable tendencies assume their rightful minor relation with the whole when thus considered. From such a point of view the crime film becomes an anomaly, a misrepresentation of the life of the whole people, since the large majority of the people are law-abiding.

"What the report asks for is a broad social consciousness, supported by the churches and other organizations aiming at the public good, a consciousness that is essentially educational and constructive, that could make known to the industry its desire for the 'promotion of responsible citizenship, interracial understanding, industrial justice and international good will'. Such a movement need not be slow in making itself felt. Only an organized expression of the weight of this civilized and civilizing opinion, already in existence, would be needed to have an immediate effect that would give overwhelming support to the proclaimed—but too often unattained—program of the producers' organization toward self-regulation and self-improvement.

"Such an effect would, in its practicality, displace the present piecemeal and unrelated attempts of social groups to improve motion pictures. Will H. Hays, speaking for the film makers, remarks pointedly that 'motion picture producers cannot live by advice alone.' Clearly, the issue has been defined as a public responsibility, and the time is coming when social forces must recognize in an organized and positive fashion, as the Council's report states, that 'as a great agency both for instruction and entertainment the motion picture must become the purveyor of all that is best and richest in our culture, and the ally of the uplifting and refining forces of community life.' To help it do that the public and the social agencies must do more than wield the scissors."

Newspaper Comment

"Here, indeed, is a constructive attitude toward the films, an urging of more than the negative snipping out of the bad in motion pictures."—Christian Science Monitor.

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"Pictures must interest and entertain, and tests that are too narrow and illiberal for the present age are bound to prove unsatisfactory."—Chicago Daily News.

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"If standards are to be raised, it will not be done by waving pious scissors, but by building organically within the industry."—New York Herald-Tribune.

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"The majority must honestly want socially useful pictures."—Utica (N. Y.) Observer-Dispatch.

◇

"More rapid progress cannot be hoped for by the activity of self-appointed mentors who have assumed to be the arbiters of morals in the past."—Hartford Courant.

▲ ▲ ▲

From the *Chicago Daily News*:

". . . Mr. Hays (Will H. Hays) insists that an increasing number of admirable motion pictures are being produced. He asks the censors to carry on educational work among the great public and so increase the public's capacity to appreciate good pictures. The question of popularity and profit, he says, cannot be disregarded altogether. The industry is willing to receive from cultural and ethical agencies suggestions that are practical. Pictures must interest and entertain, and tests that are too narrow and illiberal for the present age are bound to prove unsatisfactory."

▲ ▲ ▲

From the *New York Herald-Tribune*:

". . . The motion pictures cannot be made good by the use of scissors—that sentence from the long report of the churchmen upon the Hollywood industry is worth all the rest of the report. If standards are to be raised, it will not be done by waving pious scissors, but by building organically within the industry."

▲ ▲ ▲

From the *Utica (N. Y.) Observer-Dispatch*:

". . . The industry should be made to feel a demand for more socially-useful pictures. This demand, as everyone must see, can only be registered at the box-office, which means that the majority must honestly want socially-useful pictures. The Committee has come to see that Will Hays alone, with the best will in the world, cannot compel the industry to observe his own standards of decency and good taste. Only the public can do that; no form of legal censorship can do it."

▲ ▲ ▲

From the *Hartford Courant*:

". . . In all probability the movies will improve only as rapidly as popular taste improves. The process is likely to be slow, but the report of the Council makes plain that more rapid progress cannot be hoped for by the activity of self-appointed mentors who have assumed to be the arbiters of morals in the past."

BRITAIN NEEDS A WILL HAYS, BUT NEEDS FILMS FIRST, SAYS MOORING

50 Million Dollars Going To U. S. Each Year

But Might Have Been Spent on Lollypops Instead of British Pictures, Is Reply to Exhibitor

By W. H. MOORING, London

Britain may not waste much affection upon Will H. Hays, but according to a weighty British opinion, what Britain needs most is one just like him.

There is no personality in British film politics comparable to the Will Hays of America; there is no film organization in Britain with authority such as that of the group he controls. But there is sore need of one.

At the summer conference of British exhibitors just concluded at Brighton, England, a well-known London theatre owner, Major Arthur J. Gale, J.P.O.B.E., interested in several cinemas, including Britain's largest—the Elephant and Castle Trocadero, London—crystalized an argument against "the unfair system of film hire now operative"—for which he blamed American firms—into a plea for the appointment of a highly paid and highly efficient administrator with power to deal commercially with the many problems which from time to time affect the interests of exhibitors in particular and the industry in general.

Admits CEA Weakness

His advocacy carries with it a tacit admission that, as at present constituted and managed, the Cinematograph Exhibitors' Association of Great Britain does not serve completely and satisfactorily the interests of its exhibitor members. In this suggestion Major Gale doubtless has the sympathy of a large majority of British exhibitors. It is said that "the moment provides the man." British theatres are just now so much under the weather that there is little doubt the moment has arrived. Where the man is to be found Major Gale has not indicated.

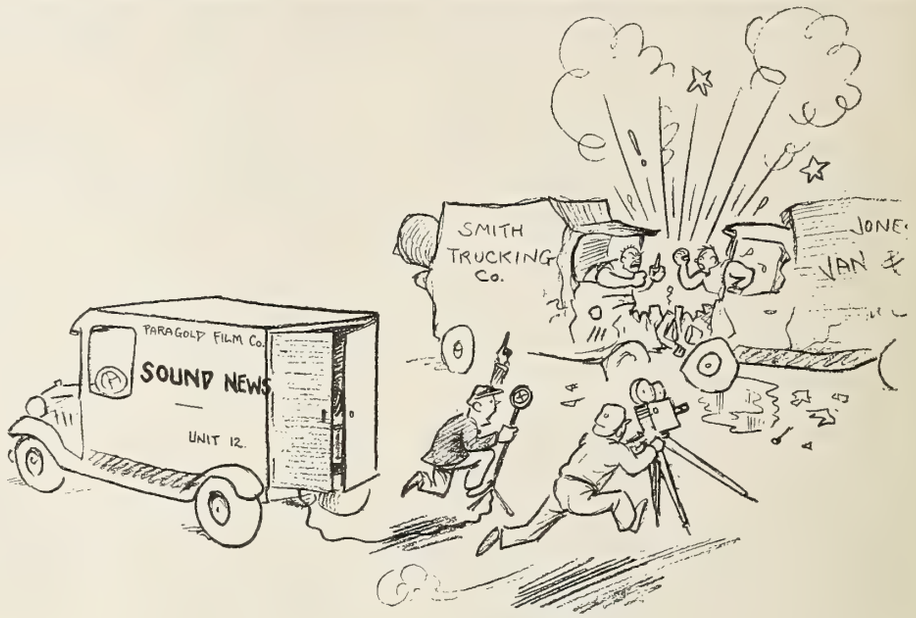
Major Gale told his fellow exhibitors all they already knew about the difficulties of existing booking terms. He threw his whole weight into a speech frankly hostile to America, in which he vowed that whereas, just before the talkers came, America was taking just about one million pounds sterling from this country each year, that amount had now increased to no less than ten million pounds a year. And that was additional to the running costs of talker apparatus which also went largely to U. S. A.

Impressive Figures But - - -

The figures sound impressive. They read like an argument for a selling policy, for a unified control of production activities, for intensive propaganda, and all those other things which America has, and Britain has not.

His fervent plea that British exhibitors should give more and more support to British films, in order apparently to transfer some of the ten millions per annum from

(*Continued on page 28*)



"START YOUR DIALOGUE OVER AGAIN, WILL YOU BOYS? —— WE JUST ARRIVED."

Seek Favorable Earnings Ahead

Interests who believe that motion picture stocks will make a much more favorable showing in the latter part of the year have been accumulating shares during recent periods of market weakness, says the *Wall Street Journal,* pointing out that June is normally the low point in the film industry, with 40 per cent of the year's profits being earned in the first six months.

"Loew's probably will report nearly $7 a share for the fiscal year ended August 31, and Paramount seems on the way to show close to $4 for the calendar year," the *Journal* said.

Publix Takes 7 Asheville Houses from Carl Bamford

Seven Asheville, North Carolina, houses have been brought under Publix management, in a deal with Carl C. Bamford. Bamford will operate the theatres.

The houses include the Imperial, Strand and Plaza, former Publix theatres, and the Paramount, Princess, Palace and Auditorium, operated by Bamford.

Lasky to Coast for Conference

Jesse L. Lasky, first vice-president in charge of production for Paramount, left New York on Wednesday for his customary mid-summer production conference at the Hollywood studios.

Seven-to-One Plan In France Is Near

A system of free licenses favorable to American distributors and doing away with the French quota as regards the United States, and other countries not imposing a contingent, is likely, with import restrictions lifted but for the exception that one French picture be accepted for distribution in the United States for every seven American films admitted to France, according to advices from Paris. It is understood that the new regulations drawn up by the Cinema Control Commission will continue in operation until June 30, 1932.

The new arrangement also is reported to involve the signing of a pact specifying the number of French-made pictures in German dialogue which will be permitted to enter Germany in exchange for French dialogue pictures made in Germany to be shown in France.

Offers Plan For Government Support of French Industry

M. Quinton, prominent in Paris film circles, has propounded a scheme for the formation of a French national cinema industry, with government assistance.

The idea provides for the building and equipping of studios by the government, and a circuit built along standard lines, with the municipalities having a share in them. The idea will be studied but is not regarded very highly.

MALOYS AND JACK MILLER INDICTED IN CHICAGO OPERATORS INQUIRY

Dreiser Takes "Tragedy" To Court; Paramount Brave

By Terry Ramsaye

The great "art" versus "industry" issue of the controversy between Mr. Theodore Dreiser and Paramount over the authenticity of the picture version of "An American Tragedy" was flung into the courts of the state of New York this week.

And of all places in the world for the staging of the legal jousting in this celebrated controversy the spot chosen is Yonkers, that village up the Hudson so long accursed by vaudeville jokesmiths. The excuse is that Mr. Dreiser's summer home is at adjacent Mount Kisco.

A literary decision from Yonkers should be subject to a ruling of reversible error on sheerly geographical grounds.

But anyway Mr. Dreiser has gone before Justice William Bleakley in the Supreme Court and there obtained an order directing the Paramount Publix Corporation to show cause why it should not be restrained from releasing its screen version of the ponderous novel at issue. A hearing is scheduled for Wednesday next.

With a certain bland hopefulness, inspired perhaps by the optimism of its legal department, Paramount Publix is proceeding to arrange to open the picture at the Criterion at advanced prices—about August 1, if the corporation's contention prevails in court.

From many sources and in the judgment of many previewers the screen version of "An American Tragedy" is an excellent motion picture. Mr. William A. Johnston of our Hollywood Herald remarks: "Here's a picture that talk makes supreme. Here's the talk that will make talking pictures supreme." Also both Mr. Jesse L. Lasky and Mr. Charles McCarthy of Paramount have told me in confidence that it is likely to prove Paramount's greatest picture.

All that, however, has nothing to do with it. The contention of Mr. Dreiser is that the picture is not the story of "An American Tragedy" as he wrote it. It seems that Mr. Dreiser's view was that "Clyde" his central figure was a victim of society, while the picture tends, his expert witnesses say, to show that society was a victim of "Clyde." Personally I hope that both contentions—both as to "Clyde" and as to "society"—are correct. Neither one of them ever did much for me or my business.

Mr. Dreiser's attorneys, Mr. Arthur Garfield Hays and Mr. Carter Hume, have signed a letter quietly mailed to several thousand persons and publications, quoting from their literary experts on the iniquities of the screen version, and saying:

> When the motion picture rights of the book were originally purchased, Mr. Lasky specifically stated that the producer wished to make a "gesture" and to present a picture of real merit, quite unlike the ordinary screen material. This was insisted upon by Mr. Dreiser before he would sell it. When your company acquired the talking rights this was likewise a condition, so much so that the contracts of purchase contained the rather unusual clause:
>
> > "TENTH: The Purchaser agrees before production of the first motion picture photoplay to be made pursuant hereto to submit to the seller the manuscript intended to be used as a basis of or from which there may be adapted said motion picture photoplay for such comment, advice, suggestions or criticisms that the seller may wish to make with respect thereto and to afford the seller the opportunity of discussing with the scenarist of said motion picture the manuscript thereof and the Purchaser agrees it will use its best endeavors to accept such advice, suggestions and criticism that the Seller may make in so far as it may, in the judgment of the Purchaser, consistently do so.

Now if you will read again the last four lines of that quoted contract clause, it will probably be agreed, without resort to costly counsel, that Paramount wrote itself into a position to do as it jolly well might like about how the picture was made and what was in it.

Of course, once again the motion picture industry, has failed to avail itself of sage advice. Last week, modestly approaching through another writer and publication, Mr. Walter Winchell and The Daily Mirror, I suggested that the whole matter be simplified by dropping the Dreiser by-line and changing the title to "Did She Fall or Was She Pushed?" That is really what the story is about anyway—and I submit it is better box office.

True Bills Voted Against Four Other Officials

State Senator Who Championed Bill Requiring Two Men in Booth Also Is Indicted

True bills voted Wednesday and indictments charging conspiracy to commit five illegal acts were returned Thursday by the Cook County grand jury against Tom Maloy and four other union officials, Joe Maloy, brother of Tom and head of City Picture Operators, licensing department, and Jack Miller, president of the Exhibitors' Association of Chicago. Bonds of $10,000 on each count were set, and criminal court hearings will begin in early August. Conviction on any one of the five counts carries a penitentiary sentence of one to five years. Union officers named besides Maloy are: Tom Reynolds, president; Ralph O'Hara, operators' union organizer and business agent of the theatrical janitors' union and Maloy's bodyguard; Frank Clifford, Maloy's assistant business agent, and Emmett Quinn, union steward.

Indictments against union officials specify five counts: conspiracy to obtain money under false pretenses, to do illegal acts injurious to public trade, to violate city ordinances governing licensing of picture operators, to do illegal acts injurious to property of others, and to commit a felony. The latter charge refers to slugging and shooting of Milton Krueger, owner of the Hinsdale theatre, 18 months ago in the Paramount Exchange here after he had discharged one operator and attempted to work in the booth himself to save money, which would save him from closing. Krueger held a union card at the time. The charge referring to violation of city ordinances covers alleged collusion between union officers and Joe Maloy, who, in the city office, is alleged to have licensed unqualified applicants for operators' permits. Joe Maloy also faces this charge and an additional one of malfeasance in office. The charge against Miller is compelling payment of money to settle labor disputes. Evidence indicates Miller paid to the union more than $65,000 collected from exhibitors.

Miller's statement says no compulsion entered into any deals he had with the union as the exhibitors' representative. He says he is an employee of the exhibitors and only carries out their instructions. The charges imply, according to Assistant States Attorney Charles Bellows, that Miller acted in collusion with the union. Maloy's statement charges a plot to suppress union labor, but State's Attorney John Swanson answered that it was an effort to help union labor by ridding their organization of racketeer and hoodlum control and said a vice-president of the American Federation of Labor was and is still engaged in his (Swanson's) office. Indictments were kept secret on instructions from grand jurors last night, but when re-

(*Continued on page* 18)

"ADAPTABILITY" PRINCIPAL FACTOR IN SELECTING BOX OFFICE STORIES

High Pressure Salesmen Are Ruled Out

Novels and Plays Today Must Pass Through Many Hands Before Being Purchased

Producers today are extending themselves in an effort to minimize the gamble in the purchase of box office novels and plays.

One of the first steps taken by producers to make story selection more nearly foolproof has been the elimination of high-pressure salesmen among the authors' and publishers' representatives.

Today one primary factor stands uppermost in influencing the buying of suitable screen material.

The word "suitable" is used judicially, for box office performance, after all, is the one factor that can determine the quality of story, cast, direction, photography, general production technique, etc.

However, the primary factor, to put it concisely, is "adaptability."

In this producers concur. It is a study of "adaptability," they say, which today is making the purchase of screen material more foolproof than in the earlier days of the motion picture.

Producers today are endeavoring to place the buying of stories and plays upon a scientific basis—not literally so, mind you. And it is this so-called "scientific" principle, which has eliminated the possibility of high pressure salesmen pawning off mediocre literary material on the producer, and eventually on the exhibitor.

Best Sellers

(Note: Through the courtesy of Baker & Taylor the 10 "Best Sellers" also will be published monthly.)

May 18 to June 16

1. Father, by "Elizabeth."
2. The Road Back, by Erich M. Remarque.
3. Call Her Savage, by Tiffany Thayer.
4. The Good Earth, by Pearl S. Buck.
5. The Midnight Mail, by Henry Holt.
6. Years of Grace, by Margaret A. Barnes.
7. The Windmill on the Dune, by Mary E. Waller.
8. Ships of Youth, by Maud Diver.
9. Cupboard Love, by Nancy Hoyt.
10. Heart's Garrison, by Diana Patrick.

Originals Lead

Less than half of the pictures for 1931-32 will be adaptations of novels and plays, the preponderance of the list being original stories. Following is the number of novels and plays which each company will transfer to the screen:

Plays		Novels
9	Metro-Goldwyn-Mayer	5
2	Columbia	5
10	Warner-First National	8
12	Paramount-Publix	14
7	RKO Radio	4
3	United Artists	5
8	Universal	7
8	Fox	13
3	Sono Art-World Wide	1

Each company has its own method of story selection, but in every case the plan is similar.

In Paramount, a story or play must first pass muster with a home office cabinet of five—Richard Rowland, N. A. Doran, Russell Holman, A. M. Botsford and Maude K. Miller.

Rowland, head of the old Metro company and later general manager of First National, is conversant with production, distribution and exhibition (having operated theatres in Pennsylvania); Doran of the publishing family, and a student of literary values, contacts the authors and publishers; Russell Holman, advertising manager of Paramount and author, has a keen sense of story values; Botsford, advertising manager of Publix, studies stories from the exhibition standpoint; and Miss Miller of the production department, like Doran, studies story values with an eye to picture production.

When a story is presented to Doran, perhaps in galley form, it is sent to a reader in the production department to be synopsized. Members of the cabinet of five study it individually, with production technique, cast, direction and box office in mind. If the majority favors the yarn, B. P. Schulberg in Hollywood is contacted.

"But," replies Schulberg (this might be the conversation), "Arlen is all booked up. Anyway, we have two other stories similar to that."

Unless it is an exceptional story, that long distance conversation probably will put finish on the deal. Another story on the shelf.

"Columbia," says Joe Brandt, president, "makes a thorough reading of any story which looks likely as screen material. The East determines type value, while in the hands of the Coast executives is the actual buying."

Further, Brandt pointed out, Columbia goes to the exhibitors and to managers with a questionnaire to determine the type of picture which the public wants.

Both Paramount and Columbia executives say that under the present day procedure of buying screen material there is little chance of high-powered author and publisher representatives pawning off unsuitable material on the studios.

In this connection, Florence Browning, assistant to, and speaking for, J. Robert Rubin, vice-president of Metro-Goldwyn-Mayer, said that it was practically impossible for a literary agent to "put over" a story not suitable for picture production.

The East and the West offices, she said, work in close harmony constantly, and neither will buy a story without the confirmation of the other.

"We never buy a story," she explained, "until we know definitely that it can be made into a picture. We can't be rushed into a buy today until we know what we can do. If another company wants a novel or play, let them have it.

"If in the East here we have a story in mind we send it to Mr. Mayer and Mr. Thalberg, and they discuss its possibilities with associate producers, directors and others. All are called upon to make suggestions for treatment. If, after these con-

(Continued on next page)

Scientific Basis Is Used In Buying Now

Each Company Has Own Method But All Agree in Fundamental Plan of Purchase

Best Renters

(Note: Motion Picture Herald will publish monthly the 10 "Best Renters" through the courtesy of The Retail Bookseller, published by the Baker & Taylor Company.)

May 10 to June 10

1. The Road Back, by Erich Maria Remarque.
2. Bridge of Desire, by Warwick Deeping.
3. Grand Hotel, by Vicki Baum.
4. Flamenco, by Lady Eleanor Smith.
5. Good Earth, by Pearl S. Buck.
6. Impatient Virgin, by Donald Henderson Clarke.
7. White Fawn, by Olive Higgins Prouty.
8. The Winding Lane, by Philip Gibbs.
9. Seed, by Charles G. Norris.
10. The Glass Key, by Dashiell Hammett.

These Novels and Films Being Made Into '31-'32 Films

Following is a list of novels and plays being made into pictures for the 1931-32 *season*:

Columbia

"Pagan Lady," a play by William DuBois. A story of a cabaret girl's regeneration through love.

"The Men in Her Life," a novel by Warner Fabian, author of "Flaming Youth," "Sailor's Wives," "Summer Bachelors," and "Unforbidden Fruit." It tells a story of a girl's struggle to adapt herself to the new moral code.

"Guilty Generation," from the stage play by Jo Milward and J. Kirby Hawkes, co-authors of "She Got Away with Murder," "Life Is Like That" and "Mrs. Cook's Tour."

"The Halfway Girl," a story of Broadway night club life based on the novel "Via Manhattan" by Hawthorne Hurst, author of "Goldie Gets Along" and "No More Women."

"Blonde Baby," a novel of an ultra modern girl by Wilson Collison, author of "Getting Gertie's Garter," "Murder In The Rain," "Diary of Death," and "Expensive Women."

"The Substitute Wife," from the popular *Red Book* serial, "Help Yourself to Happiness," by Frank R. Adams. A story of mystery and adventure about a beautiful girl who finds herself unjustly accused of crime.

"Zelda Marsh," by Charles G. Norris, author of such stories as "Seed," "Brass," "Bread," and "Salt."

Fox

"Young As You Feel," a play, "Father and the Boys" by George Ade.

"Merely Mary Ann," a novel and play by Israel Zangwill.

"Bad Girl," a novel by Vina Delmar; play by Vina Delmar and Brian Marlowe.

"Skyline," a novel "East Side, West Side" by Felix Riesenberg.

"The Spider," a play of same name by Charles Fulton Oursler and Lowell Brentano.

"The Brat," a play of same name by Maude Fulton.

"Sob Sister," a novel of same name by Mabel Gilman.

"Riders of the Purple Sage," a novel of same name by Zane Grey.

"The Yellow Ticket," a play of same name by Michael Morton.

"The Plutocrat," a novel by Booth Tarkington and play by Arthur Goodrich.

"The Devil's Lottery," a novel by Nalbro Bartley.

"Young America," a play by Fred Ballard.

"Surrender," from novel "Axelle" by Pierre Benoit.

"The Rainbow Trail," a novel by Zane Grey.

"Charlie Chan's Chance," a serial in *Saturday Evening Post* by Earl Derr Biggers.

"In Her Arms," from play by Pierre Frondaei.

"Son of the Lone Wolf," a story by Louis Joseph Vance published serially in *Red Book Magazine*.

"Salomy Jane," a play by Paul Armstrong and story "Salomy Jane's Kiss" by Francis Bret Harte.

"The Heir to the Hoorah," a play by Paul Armstrong.

"The Royal Road to Romance," a novel by Richard Halliburton.

"Thoroughbreds," a novel by Peter B. Kyne.

Metro-Goldwyn-Mayer

"Grand Hotel," a play by Vicki Baum.

"Flying High," from the George White musical show.

"As You Desire Me," a play by Luigi Pirandello.

"The Guardsman," a play by Ferenc Molnar.

"In Old Kentucky," a play by Charles T. Dazey.

"Mirage," a play by Edgar Selwyn.

"Turn to the Right," a play by Winchell Smith and J. E. Hazzard.

"Three Wise Fools," a play by Austin Strong.

"Lullaby," a play by Edward Knoblock.

"If I Were You," a novel by P. G. Wodehouse.

"Susan Lenox, Her Fall and Rise," a novel by David Graham Phillips.

"The Adventures of Get Rich Quick Wallingford," a novel by George Randolph Chester.

"Arsene Lupin," a novel.

"Skyscraper Souls," a novel by Faith Baldwin.

Paramount-Publix

"24 Hours," from the novel of the same name by Louis Bromfield.

"Touchdown!" (tent.), from the novel "Stadium" by Francis Wallace.

"Notoriety" (tent.), from the play "The Second Life" by Jules Eckert Goodman.

"The Stolen Night" (tent.), from the novel "The King" by G. A. de Carllavet, Robert de Slers and Emanuel Arene.

"Dr. Jekyll and Mr. Hyde," from the novel of the same name by Robert Louis Stevenson.

"The Man I Killed," from the play of the same name by Maurice Rostand and Alfred Savoir.

"Working Girl," from the play "Blind Mice" by Vera Caspray and Winifred Lenahan.

"The Man With Red Hair," from the novel of the same name by Hugh Walpole.

(*Continued on page* 28)

75 "BEST SELLERS" IS MAXIMUM IN A YEAR

(*Continued from preceding page*)

ferences, a story does not seem adaptable we don't buy it, that's all."

Miss Browning, as did Holman, pointed out that stories are not purchased as "best sellers," for often times they are added to the libraries in manuscript form. If they become "best sellers" that is an added advantage. But even as such they may not go over 26,000 in retail sales, which, as Holman says, is insignificant as compared with theatre attendance.

There really is no set sales quota for "best sellers." Ten thousand, says Francis Ludlow, editor of The Retail Bookseller, a Baker & Taylor publication, may constitute a good sale, whereas two or three books a year may go as high as 100,000. During the course of 12 months, he says, not more than 75 books can be rated as really "best sellers."

Ludlow called attention to the fact that many of the "best sellers" establish that record in the first month after publication. Others, he pointed out, build in popularity in the second and third months, especially those books authored by unknown writers.

In this connection, Miss Browning said that number of sales was used only in determining the price to be paid for a story, but that it had little or no influence on the actual purchase.

And now it is the author's representative's turn to talk.

Talking is Leland Hayward, vice-president of the American Play Company:

Hayward finds objection, in some instances, to the policies of the companies in story consideration. One error, he finds, is that there is no one in New York with definite authority to buy.

Judging a novel or play from the synopsis, he says, is another thing that is wrong.

"I would put in charge of the story department," he continued, "a person who is worth, and gets, a lot of money—someone whom the executives would have confidence in. I wouldn't want them to send me synopses. The situation will never be cleared until they stop reading synopses.

"The process is like going through the neck of a bottle. One hundred to 150 synopses will go to the Coast in one package. Imagine a man like Mr. Thalberg, who has the production of several pictures on his mind, trying to go through such an assortment."

Hayward finds, he says, that too often the producers won't buy a new type of story until it has proven good; and likewise many won't consider a story until they have read the reviews, then they all want it.

"It is stupid," he said, "to buy a 'best seller' just because it is a 'best seller.' If it proves to be one so much the better."

Hayward said that it is a poor policy to resort to high-pressure salesmanship in selling stories, for should a story sold by such methods prove poor screen material it would work to the detriment of the agent's reputation.

Buying suitable screen material is not foolproof, those in charge of this phase of production admit, but each day they are experimenting in effort to minimize the gamble. The gamble, however, will never be completely eliminated, they point out, because of the human equation.

BEST SELLERS

January 1 to July 1

About the Murder of the Clergyman's Mistress
Above the Dark Tumult
Angel Pavement
Back Street
Big Money
Bridge of Desire, The
Cakes and Ale
Call Her Savage
Captain Blood Returns
Cupboard Love
Damned Little Fool
Deepening Stream, The
Dressing Room Murder, The
East Is Always East
Father
Festival
Glass Key, The
Good Earth, The
Grand Hotel
Heart's Garrison
Impatient Virgin
Imperial Palace
Jew In Love, A
Limestone Tree, The
Love of Julie Borel
Mackerel Sky
Mary Faith
Men Dislike Women
Midnight Mail, The
On Forsyte 'Change
Philippa
Porcelain and Clay
Portrait by Caroline
Rachel Moon
Reader, I Married Him
Ringer Returns, The
Road Back, The
Ships of Youth
Silver Flute, The
Silver Key, The
Silver Wings
Sophisticates
Square Circle, The
Storm Drift
Sunset Pass
Today's Virtue
Twenty-Four Hours
Two Thieves
Up the Ladder of Gold
Water Gypsies
White Face
White Fawn
Winding Lane, The
Windmill on the Dune, The
Years of Grace

BEST RENTERS

January 1 to July 1

Angel Pavement
Babe Gordon
Back Street
Bridge of Desire
Cakes and Ale
Deepening Stream, The
East Is Always East
Festival
Flamenco
Glass Key, The
Good Earth
Grand Hotel
Impatient Virgin
Imperial Palace
Love of Julie Borel, The
Millie
Philippa
Portrait by Caroline
Reader, I Married Him
Road Back, The
Seed
Sophisticates, The
Storm Drift
Twenty-Four Hours
Waters Under the Earth
White Fawn
Winding Lane, The
Years of Grace

SMALL THEATRES MAY CONVERT RCA PACT

By Signing Rider Exhibitors May Obtain Two-Year Optional Service Contract

The smaller exhibitors who purchased RCA Photophone equipment at the outset when the 10-year service contract was in effect, may now convert this agreement into the two-year optional contract, according to information obtained at M.P.T.O.A. headquarters.

It was observed at the exhibitor offices that "while a definite cut in service charges is not obtained, yet it must be remembered that RCA service runs only two years and it is reasonable to assume that when a new contract is negotiated that the then prevailing price will prevail in the renewal. That price is $32.50 per month per one service per month."

President M. A. Lightman of M.P.T.O.A. said that in his discussion with E. O. Heyl, the new general sales manager of RCA Photophone, he found the RCA executive's attitude fair, and there was displayed a willingness to cooperate with the exhibitors.

When the action of RCA was called to the attention of Erpi by a MOTION PICTURE HERALD representative, an executive said that Erpi was not considering deviating from its 10-year contract.

Seattle Has One-Third Less First Run Seats Than Jan. 1

Seattle has one-third less first run seats now than at January 1, according to a survey. Then there were approximately 15,000 seats in seven downtown first runs, Fox West Coast having 8,350 in three houses; RKO Orpheum with 2,650 and 4,000 in independent theatres.

Today there are 4,750 in Fox West Coast's two houses; the same 2,650 for RKO and 3,000 in independent houses. There is no indication of an early opening of dark houses.

New Admission Tax Measures Up In Florida Extra Session

Featured in the second extra session of the Florida legislature was a proposed tax on "luxuries," which included a theatre admission tax of five cents on admissions up to 25 cents, 10 cents on prices over 25 cents and up to $1 and 10 per cent on all over $1.

The purpose of the extra session was to enact revenue-raising measures. Beside the House bill, a Senate measure would place a 10 per cent tax on all theatre admissions over 25 cents.

Fox West Coast Selling Houses Found Not Paying

Fifty to 75 Fox West Coast houses will be sold within a few months and several will be closed, under a plan of disposing of theatres which are not paying, says The Hollywood Herald. The Westlake in Los Angeles closed Saturday and the Egyptian in Hollywood Wednesday.

New Quigley Enterprise

"The Hollywood Herald"

Martin Quigley, of Quigley Publications, New York, Chicago and Hollywood, announces an addition to the powerful chain of American film trade journals under his control. This is the *Hollywood Herald,* with offices at Pacific States Life Building, Hollywood, where Wm. A. Johnston, well known to American and British readers of the Quigley journals, is installed as editor of the new paper, with Leo Meehan, who is appointed its general manager.

Thus the Quigley group is now predominant in every field. Its *Motion Picture Herald* (weekly) has a certified circulation of over 18,000; *Motion Picture Daily* is equally strong; the *Motion Picture Almanac* is established as the principal year book of the industry; *Better Theatres* is unique as a monthly study of cinema progress throughout the world — and now comes the *Hollywood Herald,* a daily studio centre publication, to complete the group.

THE BIOSCOPE
London
June 17, 1931

Tobis to Add 16 Foreign Houses in 16 Key Cities

In its expansion plan, Tobis expects to open 16 Europa theatres in Boston, Washington, Cleveland, Detroit, Chicago, Milwaukee, St. Louis, San Francisco, Los Angeles, Minneapolis, Newark, Pittsburgh, Cincinnati, Jersey City, Buffalo and New Orleans.

Tobis Theatre Corporation now operates houses showing foreign talkers in New York, Philadelphia and Baltimore.

$1,000,000 On Independent Product According to Mannon

Alfred T. Mannon, returning to the Coast from New York, said $1,000,000 will be spent on independent production on the Tec-Art lot.

He believes production curtailment by major companies gives the independents the greatest chance they have ever had.

Maloys Indicted With Jack Miller In Chicago Inquiry

(*Continued from page* 15)

ports of the action leaked out regardless, Assistant State's Attorney Bellows confirmed the information.

Bellows characterized the case as one of the most vicious he had ever prosecuted. He said efforts to intimidate, terrify and harm witnesses, and to bribe officials were numerous and flagrant during the investigation.

Independent exhibitors who freely testified before the grand jury were jubilant over the indictments and believe elimination of the second man in the booth and reduction of the allegedly oppressive wage scale is not far off, which will permit reopening of many theatres here and prevent closing of many others. Aaron Saperstein, president of Allied Theatres, Illinois, who has been furnished a bodyguard since the early stages of the investigation, stated there was no quarrel with union labor, but only a request for the elimination of superfluous permit men and greedy, oppressive officials. Late grand jury evidence showed union cards signed by Reynolds issued to Louis Bader, the alias used by Leo Brothers, convicted of the murder of Jake Lingle, *Tribune* gangland reporter, last summer. Other evidence showed Reynolds received $8,500 annually from Electrical Research Products, besides a salary of $5,000 annually from the union. Quinn also received $150.50 for every sound apparatus installed in Chicago. The jury was told that the union books closed 14 years ago, and since then only permit men taken, who return 10 per cent of their salaries as dues. All of it could not be accounted for on the union books, however, the jury was informed.

Investigation of the murder of Jacob Kaufman, insurgent operator killed just prior to testifying before the grand jury, is now being pressed, according to the state's attorney, as is the investigation of circuit theatres suspected of aiding in enforcing union edicts to work hardship on small theatres.

Complete records and files of both Publix-B. & K. and the Exhibitors' Association had been seized by a raiding party from the state's attorney's office. The records taken dated back to 1926. Walter Immerman, district manager of Publix, and Barney Balaban, secretary of Publix-Balaban & Katz, were summoned before the grand jury to answer questions as to whether the operators' union was accorded support of any kind by circuits.

State Senator Daniel Serritella also has been indicted. Serritella, a Capone ally, championed the two operators' bill which was defeated in the Illinois legislature last month.

Academy Group to Aid in Answering Industry's Foes

Members of the Academy committee on public relations and college affairs, headed by Lawrence Grant, chairman, pledged themselves to aid the Hays organization in answering attacks on the industry, after they were addressed at a dinner at Grant's home in Hollywood by Carl E. Milliken, secretary of the MPPDA.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THANKS to the "very Odd" McIntyre, Will H. Hays again breaks into the fan magazines with another one of those "Inside Stories of Will Hays' Ten Years in Movieland." . . . This time McIntyre "tells all" in Woolworth's *New Movie Magazine,* which is piloted by Frederick James Smith. . . .

McIntyre's newest break for Hays closely follows others of an identical nature which recently appeared in other fan papers and can be attributed to Odd's traveling in the same close circle with Hays, along with Ray Long, *Cosmopolitan,* and Roy Howard, of the Scripps-Howard newspaper interests.

▲ ▲ ▲

William Cutts, operating at Portland, Ore., finds theatre business, generally, off between 10 and 20 per cent. . . . The average Oregon theatre, according to Cutts, pays between 35 and 45 per cent of the total day's gross rentals for short subjects. . . .

▲ ▲ ▲

Fox gets a 35% commission from manufacturers of vending machines which vend candy and other articles in circuit houses of that company. . . .

▲ ▲ ▲

Wanda Hawley, of the old days, now is promoting the sales of cold cream in a San Francisco department store. . . . She's working, so she says, to avoid "the Hollywood rut!" . . .

▲ ▲ ▲

What has become of that recently existing widespread double-bill "evil" . . . which was reported to be reaching the point of completely demoralizing the industry, from coast to coast?

▲ ▲ ▲

Ralph (Publix) Stitt tells us that a kiss is the hardest thing to photograph. . . . Photographers claim that when two people kiss in earnest the faces are pressed too closely together and therefore appear squashed in the print. . . . And when they kiss lightly they appear posed and false. . . . From one angle the face of one of the two actors is hidden from sight . . . while from another both are only partly visible. . . . And the crank turners are at a loss for a happy medium. . . .

▲ ▲ ▲

From Capt. Roscoe Fawcett we learn that . . . The zeppelin used in "Hell's Angels" was a model only 60 feet long, sailing through smoke for clouds and photographed inside a locked and closely guarded hangar.

▲ ▲ ▲

Western Electric openly solicits the film-making business of national advertisers who are in the market for production of industrial reels. . . . And this in direct competition to many of its producer licensees. . . .

▲ ▲ ▲

The trend in newsreels is toward the incorporation of more silent material with voice worked into it. . . . Sound trucks are okay, but plenty expensive, and their field of coverage is limited to a more or less narrow circle in comparison with a silent camera staff man. . . .

▲ ▲ ▲

Tamar Lane says that some sort of a shift must be made soon in Greta Garbo's personality or she is due for a slow but sure slump in popularity. . . . And Marlene Dietrich, Tamar believes, will also require clever guidance from this point on. . . .

All of which has a moral: Let a word to the wise be suffish. . . .

▲ ▲ ▲

If Clara Bow decides to hit the Broadway legitimate trail in the fall she will appear as a platinum blonde. . . .

Not So Tough!

F. H. (sound authority) Richardson is in possession of a first class projectionists' license issued by the Province of Alberta in Canada. . . .

The Alberta government has a worldwide reputation in motion picture technical circles for being the toughest municipal body on the Continent, particularly insofar as its examination and issuance of an operator's license is concerned . . . and in line with some research work, Richardson asked the Alberta board for a sample license, filled out to "John Doe" and marked "sample." . .

The board returned a license, duly issued to Richardson, signed and sealed, with no questions asked. . . . Tough? . . . Not so. . . .

WHOEVER says that the exchange always gets the upper hand over an exhibitor just doesn't know. . . .

Warners' branch at Buffalo made a deal with Mike Shea, circuit operator, and when Mike got through negotiating it was just too bad. . . .

The contract which Shea signed gives him pictures for practically nothing, unless they click and click plenty at the box-office. . . . He has played Warner product for these past seven weeks, and, so insiders say, Warners have yet to collect. . . .

It just isn't there. . . .

▲ ▲ ▲

Who is the New York fan publication writer who is supposed to have been forcibly ejected from Gloria Swanson's suite? . . . Gloria revolted, so the yarn goes, when the reporter refused to leave after a series of impertinent questions had brought down upon his noble head the wrath of Miss Swanson. . . .

▲ ▲ ▲

All future players' contracts signed by Radio will include an exclusive radio clause which may also embrace television tie-up performers for broadcasts. . . .

▲ ▲ ▲

A feud is supposed to exist between Bert Wheeler and Robert Woolsey. . . .

▲ ▲ ▲

Mary Pickford may star another big name in talker versions of many of Mary's big silent successes. . . .

▲ ▲ ▲

NBC officials will tell you that Chevalier is an "ether flop" . . . lacking air personality . . . and it is unlikely that he will ever again appear on the air.

▲ ▲ ▲

Two Universal "talking reporter" newsreels weekly net Graham McNamee $250. . . . Graham views each release three times, making notes, and makes the dubbed version after that. . . .

THERE is plenty to consider in the fact that women control the spending of 58 per cent of the nation's income. . . . And it all revolves around the angle of intelligently appealing to women at the box-office and in advertising without creating a barrier which would keep men and children away.

How many theatre owners, or others controlling destinies of the theatre dollar, ever give serious thought to the fact that the women have much more to say in picking the evening's picture entertainment than do the men. . . .

▲ ▲ ▲

Friends of Pauline (silent days) Garon had to wire money to Pauline at Reno, where she and her girls' baseball team were stranded. . . .

▲ ▲ ▲

Al Capone's name cannot be mentioned on an RKO vaude stage. . . .

▲ ▲ ▲

"Industry" and heat do not jibe. . . . Let's get another name for the industry.

▲ ▲ ▲

What price science . . . Which now gives to motion picture and other technicians the instruments and formulae for weighing and measuring fine precision parts to one millionth millionth millionth millionth part of a gram! . . .

▲ ▲ ▲

In all, according to a Geneva authority, there are in the universe 700,000,000 people living under censorship of the press.

▲ ▲ ▲

Pathfinder has discovered that an opportunist is one who, when he realizes that he has been left holding the bag, takes it and sells it. . . .

▲ ▲ ▲

A new 59-foot yacht makes Cohn of Columbia a commodore. . . .

▲ ▲ ▲

"Camerad," Hollywood news scout, turns poet, offering this:

The saddest words a boss can roar are:
"Take his name off that office door!"

▲ ▲ ▲

Within a fortnight, RKO and other circuits are expected to warn out-front "barkers" to cease barking. . . . Their new assignment will be to disseminate information and data to patrons of the theatre in a soft, melodious and well modulated voice with perfect articulation. . . .

▲ ▲ ▲

Carl Laemmle left for Europe accompanied by his aides, Jack Ross and Dave Bader . . . Laemmle's trip is to meet Drinkwater . . . Ross and Bader prefer beer. . . .

▲ ▲ ▲

Give a vote to Jack ("Phil M. Daly") Harrower, *Film Daily's* columnist, who is running neck-and-neck with Walter Winchell in *Zit's* Broadway popularity poll. . . . A great guy. . . .

▲ ▲ ▲

Estimates of sound reproduction companies of Europe and America, according to a London periodical, suggest that about three years will now be required to complete the wiring of existing silent houses. . . . Some of the work, it is pointed out, will be in replacing of early bootleg apparatus which has proved unsatisfactory. . . .

This advertisement is the fourth of a series on success in the picture industry

a victor over adversity

MR. GEORGE EASTMAN, *through the making of film, is one of the fathers of this motion picture industry. Most all the luck he ever had was bad, and all the breaks he ever got were against him. Perhaps that is why he has built one of the world's greatest industrial institutions and fortunes beyond the dreams of any dreamer about "luck and breaks." He spent his first winter in the business making a stock of plates for the summer trade, and in the spring the plates all went bad. He started over, ruined—if he had known it. His product never has been "good enough." Improvements have come year by year, sometimes day by day. And he has eternally kept selling. Everybody in the world knows about Eastman and Kodak. He told them. And he is still telling them.*

the world is not coming to an end

Despite the attitude and avowals of the Committee on Gloom, Quigley Publications announce with confidence that there are a number of excellent reasons for anticipating the continued existence of the world, and, incidentally, the amusement business, for a sufficiently long period to justify resumption and continuance of activity.

There are ample evidences that there is business to be done, and that it is being done, by aggressive business men in live communities. It is axiomatic, basic and beyond argument that when anything can be sold amusement can. As long as it lives the human race will have its fun. The history of every period of depression and stringency proves that amusement is a necessity, not a luxury. The motion picture has risen to dominance because it is the best amusement buy in the world. Good pictures can be made and good pictures can be sold—but neither process is automatic. They do not just happen. Somebody has to attend to the business.

Business is being done, all over the country. Merely thumbing over just one paper today, one finds: that the Wisconsin Industrial Commission reports employment gains of 7% for February of this year over January, 5% for March over February, and 3% for April over March; that down in one little tank town of 1200 population in Oklahoma some $50,000 worth of farming machinery has been sold in sixty days; that Baltimore is all steamed up and spending $37,000,000 on municipal public works, right now; that Seattle out in Washington is all set to entertain 500,000 tourists between now and October 1, and that the lowest estimate admitted up there is that those visitors will spend $11,000,000. It's like that all over the country, but it's the busy businesses that are advertising, selling and getting the money. The customers are buying what they want—but you have to make them want it.

COLVIN BROWN
General Manager
Quigley Publications

MOTION PICTURE DAILY
MOTION PICTURE HERALD
THE HOLLYWOOD HERALD

MARKET QUOTATIONS OF FILM STOCKS

Week Ending July 16

Stock Exchange

1931 High	1931 Low	Stock & Div.	Sales (in 100s)	High	Low	Thurs. Close	Net Change
		Amer. Seating					
15	3¼	Cons. Film.	25	8⅛	7⅜	7⅜	— ⅝
18⅞	10½	Cons. Film pf. (2)	19	14½	13⅛	13⅛	— 1⅜
185¾	118	Eastman Kodak (8a)	226	149¾	137	146	+ 3½
38⅜	11⅝	Fox Film A (2.50)	395	17¼	14⅝	16	— 1⅜
15½	3⅜	Gen. Thea. Eq.	146	4	3¾	3⅞	— ⅛
63½	36⅛	Loew's, Inc. (3b)	235	46	41¼	43⅞	— ¾
		Loew's pf. (6.50)					
27	22	M-G-M pf.	1	24½	24½	24½	— ¼
50¼	19⅝	Para-Pub. (2.50)	428	25⅞	22⅜	24⅝	— ⅝
2⅞	1	Pathe	45	2	1½	1⅝	— ¼
8⅜	3	Pathe A	109	7¾	5¾	6¾	— 1⅛
24½	11¼	Radio-Keith-Or. A.	361	15¼	13⅛	14⅜	— ¼
42	24	Univ. Pic. 1st pf. X (8)	1	34	34	34	+ 3¾
20⅜	4¾	Warner Bros.	348	7⅝	6¼	6¾	— ⅝
45½	10¾	Warner Bros. pf. (3.85)	1	16½	16½	16½	— ⅝

X—10 share lots
a—incldng extras.
b—plus extras.

Curb Exchange

		Columbia Pic. (.75)					
22	9¼	Columbia Pic. vtc. (.75)	6	11	10	11	+ ¼
6⅛	2⅛	Fox Theatres A	61	2⅞	2½	2½	-- ½
31¼	5⅛	Gen. Thea. Eq. Cv. pf. (3)	25	7¼	6¾	7¼	+ ¼
		Nat. Screen Serv. (2)					
3½	1	Sentry Safe Con.	11	2⅛	⅞	7	— ⅛
15¼	3⅜	Technicolor	13	6	6	6	— 1
13¼	5¼	Trans-Lux DPS.	27	5¾	5⅜	5½	

A—plus 5 p. c. in stock.

Bonds on Stock Exchange

1931 High	1931 Low	Bond & Maturity	Sales (in $1000s)	High	Low	Thurs. Close	Net Change
74	25	Gen. Thea. Eq. Cv. 6s '40..	50	37¼	34	34½	— 3½
99¾	94	Loew's 6s' 41	55	99	98	98⅛	+ ⅛
105	100	Para.-Bway. 5½s '51	22	103	102	103	+ ½
97	74	Para.-F.-L. 6s '47	39	91	87	87	— 2½
89¾	67	Para.-Pub. 5½s '50	30	81¼	78½	79	— 2¼
92½	51	Pathe 7s '37 ww	81	92½	91⅛	92½	+ 1
74½	25	Warner Bros. cv. 6s '39	90	41⅛	40	40	— 1

Bonds on Curb Exchange

70	55	Amer. Seat 6s '36	5	59½	59½	59½	+ ½

Produce Exchange Stocks

Color. Pic.				
Photocolor				
Roxy	1	1	1	1

Over the Counter Stocks

	Bid	Asked
Roxy	⅞	1⅜
Roxy A (3.50)	12	14
Roxy Units	12¼	14¼

UNREST HAS SMALL EFFECT ON STOCK

Film Shares Move Only Slightly In Market Upset by European Crisis; Quiet Buying Indicated

By THE ANALYST

International complications overshadowed all other developments on the security markets during the past week and, in the confusing affair that the stock market turned out to be, motion picture shares gave ground reluctantly; so reluctantly as to indicate more quiet accumulation of film stocks was going on whenever leaders of the group dipped a point or so.

Just who are picking up their favorites in the film group on minor reactions is problematical, but Wall Street is inclined to the belief that a lot of the unspectacular buying of motion picture stocks in recent weeks has come from none other than the industry itself, possibly the "Buy Right—But Buy Now" campaign striking a speculative chord in some quarters. At any rate, and from whatever source, support has been evident in leading film stocks, as a comparison of declines in these issues with setbacks in other stock groups in recent reactionary sessions will indicate.

In view of the Central European crisis, which submerged all other speculative influences, the news budget of the week regarding the picture business naturally had no effect on film shares marketwise. Elimination of any prospect of a Fox-Loew merger by a supplemental decree issued in Federal Court was the highlight, but found no reflection in stocks of either of the companies concerned. Both dipped with the general market, Loew's rather sharply, selling off from a high of 46 to a low of 41¼, from which there was a recovery of about two points.

Although showing a considerable reduction from the corresponding period of 1930, Paramount's estimate of its net for the second quarter of this year more than covered the dividend of 65 cents quarterly, indicating the management's foresight in reducing the annual rate from $4 to $2.50 at the last directors' meeting. The estimate of $2,225,000 net for the second quarter was equal to 70 cents a share, while the estimated net of $5,740,000 for the first half is equal to $1.82 a share. These figures compare with net of $3,606,000, or $1.21 a share, in the second quarter of 1930, and $8,440,000, or $2.98 a share, in the first six months of last year. Paramount sold off about two points on the week.

RKO and Warners performed very favorably during the week, reacting to the extent of only about a point each in the general unsettlement. Eastman Kodak, with characteristically wide price movements, slid off from the week's high of 149¾ to about 139, while minor recessions took place in General Theatres, Consolidated Film and Pathe shares.

Universal Pictures first preferred made one of its infrequent appearances on the tape, coming out at almost four points above the previous closing level. The company early in the week reported a net profit of $255,784 for the quarter ended May 2. In the quarter ended January 31 Universal reported a net of $90,432. The balance sheet made a favorable showing, revealing net working capital as of May 2, amounting to $6,915,777, compared with $6,281,446 as of November 1, 1930.

Trading in film stocks on the Curb Exchange was lethargic and price movements confined to a narrow range, while, in a sensationally weak bond market, motion picture issues gave a good account of themselves. Loew's Paramount Famous Lasky 6s and Pathe 7s scored net gains, while minor losses were recorded in others of the group, with exception of General Theatres 6s, which sold off about three points.

Starting Time Important

A. M. Botsford of Publix is urging a concentrated effort on the part of all managers toward acquainting the public of the starting time of features at the various houses. Plans are now being worked out, it is understood, for a drive over the entire Publix circuit with a view to educating the public to attending the theatre at certain times. It is pointed out that people would never walk into a legitimate play at the third act and wait until later to see the first and second, yet that is precisely the situation in the picture theatre, which cannot give the patron maximum enjoyment.

Advertising Campaign Will Usher In Paramount's Jubilee

With a newspaper advertising campaign calling for a total linage of 380,400 lines in a selected list of 317 papers in 147 cities of the United States, Paramount Pictures will inaugurate its "20th Birthday Jubilee Celebration" next month.

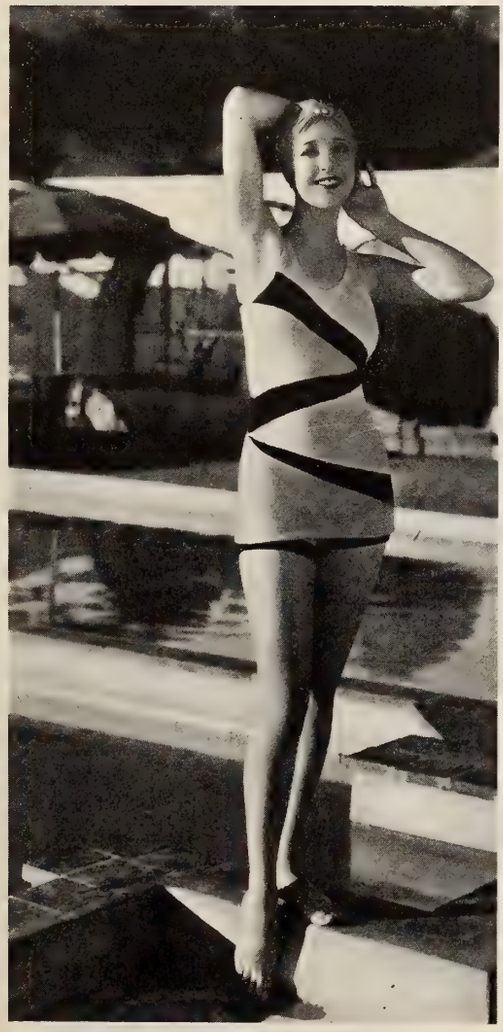
The first advertisement will be run in connection with the general release of "The Smiling Lieutenant," Maurice Chevalier's latest, under direction of Ernst Lubitsch. Each of the newspaper ads calls for 1,200 line space.

THE CAMERA REPORTS

PARAMOUNT ENTERTAINS ROYALTY. *In person, on this occasion, which was a party at the Paramount Astoria, L. I., studio on Tuesday, when Adolph Zukor, Paramount chief, and Mrs. Zukor were hosts to King Prajadhipok and Queen Rambaibarni of Siam. Mr. Zukor is shown explaining to them a sound camera. Mrs. Zukor at right.*

(*Acme Photo*)

FILM ROMANCE. *Culminating in their wedding after they had left "the movies." Fay Webb and Rudy Vallee, who met when both were picture players, and married just the other day in New Jersey.*



COOL BEAUTY. (*Left*) *A seasonal suggestion—any season—from Loretta Young. Whom, by the way, First National will next present in "Big Business Girl."*

TEAMED IN A NEW ROLE. *That of the Fox newsreel technicians who have been picturing them. Sound man, Wiley Post—cameraman, Harold Gatty. Otherwise, the young men who thrilled the world with their flight around it, changing places for the moment with Al Gold and Henry Paul, who were newsreeling them at the Long Island summer home of Alfred E. Smith.*

HORIZONTAL PERSPECTIVE. *And at first glance, looking a bit wrong side up. But on second glance, worth a third, and so on. She so convincingly demonstrating the attractiveness of repose, is Loretta Sayers, feminine lead of Columbia's "Fifty Fathoms Deep."*

YEAR NO. 4. *An informal new study of Tay Garnett, who is beginning his fourth year as one of our leading directors.*

SILHOUETTE. *A new portrait that interprets the deep emotional quality, as well as the dark beauty, of Mary Astor, Radio featured player.*

AN ARMFUL OF TRIBUTE. *To her own and another's success. Into arms laden with flowers just given Marlene Dietrich upon her arrival in London during the Paramount star's recent trip, came this youthful "Charlie Chaplin," to greet her at the station.*

AGE 8. *Merely months, however, mark the career thus far of Carol Laemmle Bergerman, daughter of Mr. and Mrs. Stanley Bergerman and granddaughter of Carl Laemmle.*

AGE 5. *Years this time. Another fetching mite born within promising distance of the film world—Edithe Tolen, niece of E. J. Mannix, M-G-M executive.*

AT HOME. *On the grounds of their spacious California residence —Wallace Beery, M-G-M star and for many years a brilliant screen name, and Mrs. Beery.*

ON HONEYMOON LANE. *Really what you might call a title episode in the V & D production of practically that very name—"Honeymoon Lane"—starring Eddie Dowling. Here, probably looking for the proverbial turning, is Dowling himself, and Ray Dooley.*

EXOTIC. *And therefore a bit different than the Anita Page, M-G-M featured player, that you have been used to admiring.*

YIDDISH STAR SIGNED. *Ludwig Satz (center), noted Jewish comedian, as Nathan Hirsh (left) and Maurice Kleinerman, independent producers, signed him in New York for a series of Yiddish and also English talking pictures, the first of which, "Love Crazy," is scheduled for an early Broadway showing. Standing is Sidney Goldin.*

VISITING THE TALLEST BUILDING. *And even its model tops them! James Dunne and Sally Eilers, who is opposite him in Fox's "Bad Girl," beside the model of the Empire State Building in New York that stands in its lobby.*

250 Free Shorts Offered Small Exhibitors by U. S. Department

Wide Range of Subjects Available from Federal Service—Only Cost Is in Transportation

More than 250 short pictures, running from one to three reels, and prepared by the office of motion pictures of the extension service of the Department of Agriculture, are listed in a pamphlet just issued by the department. There are no rental charges; the only cost to the borrower is the expense of transportation.

These educational pictures, which deal with important lines of activity of the department and related institutions, are available to the public at large. The department announces that normally it has sufficient prints to meet all requests, but that at present it is unable to supply all calls from unofficial sources, though "loans are made to farmers' organizations, schools, colleges, churches, theatres and other agencies or persons wishing to borrow films, whenever copies of the desired pictures are available."

Among the classifications of subject matter covered in the reels are these: domestic animals; wild animals and birds; crops, crop diseases and insect pests; country life; engineering; farm management; federal regulation (food inspection, miscellaneous inspection services); forestry; insects; marketing (handling products); meteorology; rural organization.

Applications for the films should be addressed to the Office of Motion Pictures, Extension Service, United States Department of Agriculture, Washington, D. C., and the department suggests that they preferably should go through the local county agricultural agent.

Following are samples of the type of films available to the small exhibitor as well as others:

BEEF CATTLE

Sir Loin of T-Bone Ranch (Bureau of Animal Industry). 3 reels—2,544 feet.

Western range-cattle industry, with special reference to production of good beef; hints on selecting meat; stirring range scenes, with cowboy sports and a tincture of romance. Of general interest to consumer and producer.

The Green Barrier (Bureau of Animal Industry). 2 reels—1,964 feet.

A story of cattle grazing in the "Piney Woods" areas of the South, emphasizing the evils of firing the woods to "green up" the pastures, and the importance of carpet grass and Lespedeza as forage for the cattle and as fire barriers. Of general interest.

She's Wild (Forest Service). 1 reel—964 feet.

Cowboys on the western cattle ranges; with "broncho busting," roping and tying, and other exhibition of horsemanship and range, prowess at a cowboy gathering. Indian dances. Of general interest.

The Beefsteak Bequest (Bureau of Animal Industry). 1 reel—836 feet.

The story of the Sni-a-Bar ranch and the results of experiments conducted to determine the benefits to be derived through the use of purebred sires in beef-cattle production.

FOREST FIRE PREVENTION

Trees of Righteousness (Forest Service). 3 reels—3,057 feet.

A story picture which shows the evil of "woods burning," particularly in the Ozark region. The efforts of a mountain preacher to convince his flock that woods burning ruins the woods pasture and eventually destroys the forest. Of general interest.

Forest Fire! (Forest Service). 1 reel—994 feet.

Outlines the system followed by the Forest Service in locating and fighting forest fires. Includes some spectacular fire scenes made during the fire season.

Friends of Man (Forest Service). 4 reels—3,843 feet.

Story pictures designed to discourage the practice of "burning off." Includes spectacular scenes of forest fires.

Censorship Tilt In Australia is Nearing Climax

The Australian industry is protesting strongly against agitation to bring about complete abolition of the censorship appeal board, and to invest full censorship authority in the censor board under chairmanship of Cresswell O'Reilly.

Those behind the move advance economic arguments in its favor, but elimination of the appeal board would take away the industry's only safety valve, which, as figures prove, is highly essential. Out of 54 features rejected by the board last year, 18 were saved on appeal, and more with cuts.

If distributors are denied this right of appeal, the censors will become an absolute dictatorship, in the event of which unfortunate positions are expected to arise.

British Columbia Revises Regulations

Regulations under the motion pictures act of British Columbia, passed in November, 1929, were revoked by the provincial government yesterday and a new set of regulations passed governing many points in connection with censorship and inspection of films, and the operation of theatres.

One change concerns the exhibiting of films or parts of films refused approval by the provincial censor, but authorized on appeal to the appeal board. In all cases where this has taken place the film must bear the stamp, showing the right to exhibit on appeal.

Regulations provide for a scale of fees for sound and silent pictures, ranging from $3 per 1,000 ft. to $2 per 1,000 ft. for sound, and $1.50 per 1,000 ft. for silents, and trailers with proportionate costs for footages under 1,000 ft. Other types of films and slides are covered by fees for inspection at $5 per 1,000 ft. and proportion costs for lesser footages, with slides at the rate of 10 cents each, over a flat-rate minimum.

Licenses for theatres are set at $300 for the full-time theatre with large equipment, down to $50 for a limited license.

Building English Circuit For "American Interests"

It is understood that two brothers, David and Philip Lannon, known in London investment circles, are planning a new circuit of theatres, presumably for interests in the United States.

Negotiations are being handled through Paget Guarantee Corporation, Ltd., the Lannon firm. It is understood several hundred houses are planned in the circuit. A number of theatres have already been acquired.

Florabel Muir writes for Hollywood Herald

Florabel Muir, most famed and ardently read of Hollywood reporters and writers, is now a daily contributor of THE HOLLYWOOD HERALD, the new Quigley Publications' west coast journal. Her first column appeared Monday.

Miss Muir has had some years of successful and often pungent contact with the motion picture's creative community. Her outgivings in type are marked by a crisp clarity and swift appreciation of the point.

She continues to correspond exclusively for "The Daily News" in New York, the newspaper with the world's greatest daily circulation. She will on occasion contribute articles on motion pictures and production trends to MOTION PICTURE HERALD.

Upswing Certain Declares Freuler, Urging "Buy Now"

The motion picture industry, last to feel the depression, will be "among the first to benefit by an early return to normal prosperity," says John R. Freuler, head of Big 4 Corporation and now on the Coast.

"All leaders of industry have recognized that the great American public is suffering from a bad case of 'nerves' and have realized that as soon as a sedative were administered this buyers' deadlock would be at an end. The sedative has come in the form of concerted action from Washington."

Of the "Buy Right—But Buy Now" campaign, he said:

"The stand of the Quigley Publications is a timely and needful attitude—and one the industry will best profit by through placing contracts for present and future needs as promptly as possible, thus hastening a long-overdue recovery."

World Photographers to Meet in Dresden August 3

The Eighth International Congress of Photography will open at Dresden August 3 and close August 8, with motion pictures occupying an important place in the discussions in two of the four sections of the convention. On the final day of the meeting the delegates will visit the sound studios of Ufa at Neubabelsberg.

Walter Clark of Eastman Kodak Company at Rochester is general secretary of the permanent commission of the International Congresses of Photography.

Sherman, Rivkin to Coast

Joe Rivkin, of Educational-Tiffany, and Al Sherman, New York *Telegraph*, leave New York for Hollywood on August 1, traveling by plane.

THE ROSE

by any other **NAME**

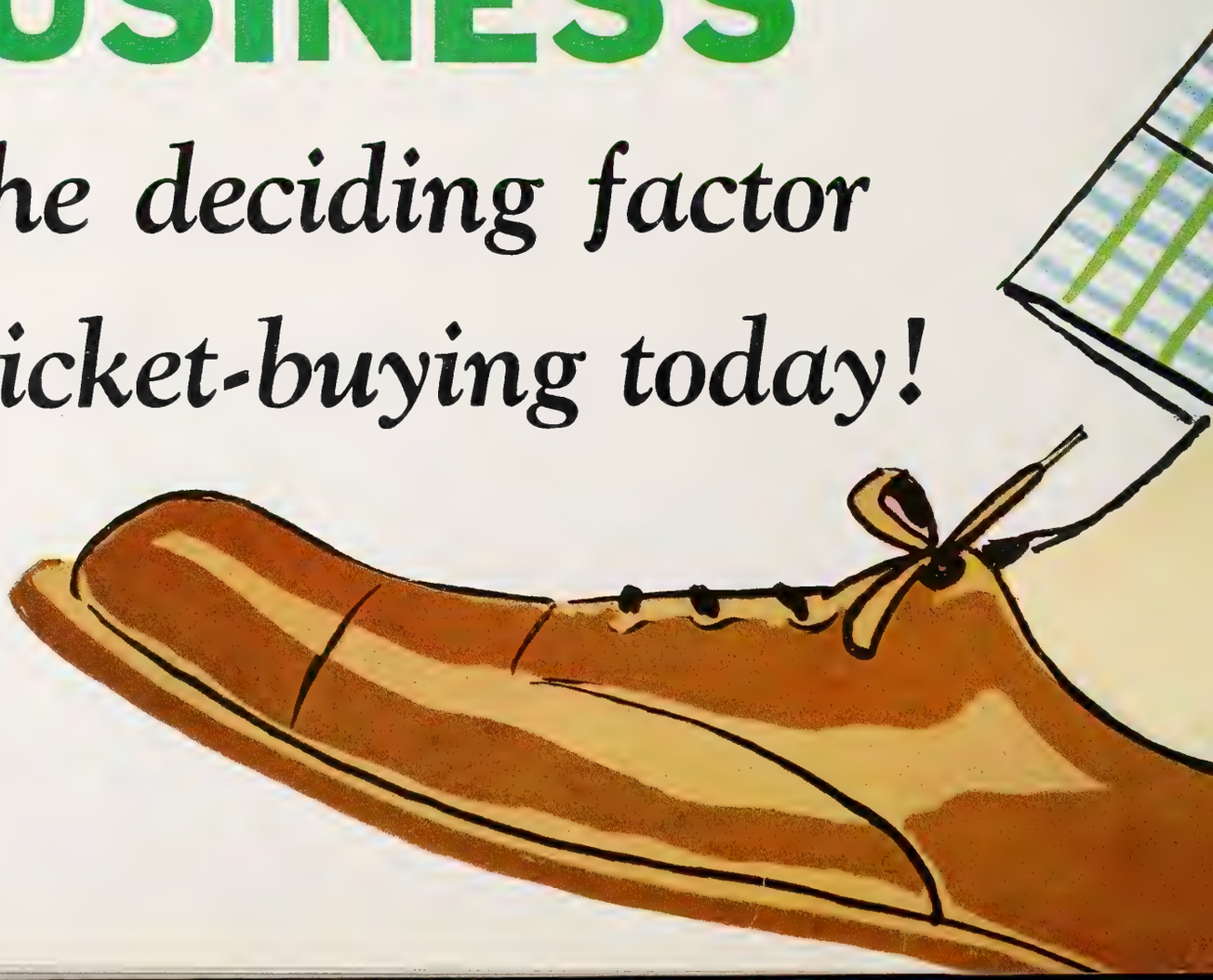
SMELLS JUST AS SWEET!

and that goes for LIMBURGER TOO!

BUT—

THE NAME BEHIND THE PRODUCT IN PICTURE BUSINESS

is the deciding factor in ticket-buying today!



LET'S FOLLOW THE PUBLIC

—and see what makes them favor one theatre in preference to another—(turn here please)

OH, SEE THE MONEY!

Why is it going mostly to one box-office?

BECAUSE THAT EXHIBITOR HAS WON THE CONFIDENCE OF THE PUBLIC—

But how did he win their confidence?

HE SHOWS THE OUTSTANDING HITS AT HIS THEATRE!

That's the best reason in the world for the public to show preference for his theatre, isn't it?

HERE'S WHAT HAPPENED IN THE PAST YEAR!

For the first time in the history of motion pictures ONE COMPANY *completely dominated the screen— and your public knows it!*

"Great picture that 'Secret Six'—who made it?"

"Metro-Goldwyn-Mayer."

"I certainly enjoyed 'Min and Bill'—whose was it?"

"Metro-Goldwyn-Mayer."

"Joan Crawford in 'Paid' was a peach—who produced it?"

"Metro-Goldwyn-Mayer."

"That Garbo woman slayed me in 'Inspiration'—who made it?"

"Metro-Goldwyn-Mayer."

"I screamed at 'Reducing'—what company did it?"

"Metro-Goldwyn-Mayer."

" 'Trader Horn' is the best film I ever saw —whose is it?"

"Metro-Goldwyn-Mayer."

(**THIS COULD GO ON FOREVER— AND IT DOES,** *on the next page thank you!*)

(continued merrily from preceding page!)

ALL IN ONE SEASON, TOO!

"'Dance Fools Dance' was a swell Joan Crawford hit—who made it?"

"Metro-Goldwyn-Mayer."

"Joan Crawford in 'Laughing Sinners' —some show—whose is it?"

"Metro-Goldwyn-Mayer."

"Whoever made 'Strangers May Kiss,' Norma Shearer's picture, deserves plenty of credit."

"It was Metro-Goldwyn-Mayer."

"Norma Shearer in 'A Free Soul' is her best yet! Whose is it?"

"Of course!"

"I'm keen for Bob Montgomery!— 'Shipmates' was swell! Who made it?"

"Metro-Goldwyn-Mayer."

"And Dressler-Moran in 'Politics'— Adolphe Menjou—Irene Dunne in 'The Great Lover' and more coming! They're all M-G-M hits!"

METRO-GOLDWYN-MAYER HAS WON THE CONFIDENCE OF ALL PICTURE PATRONS—

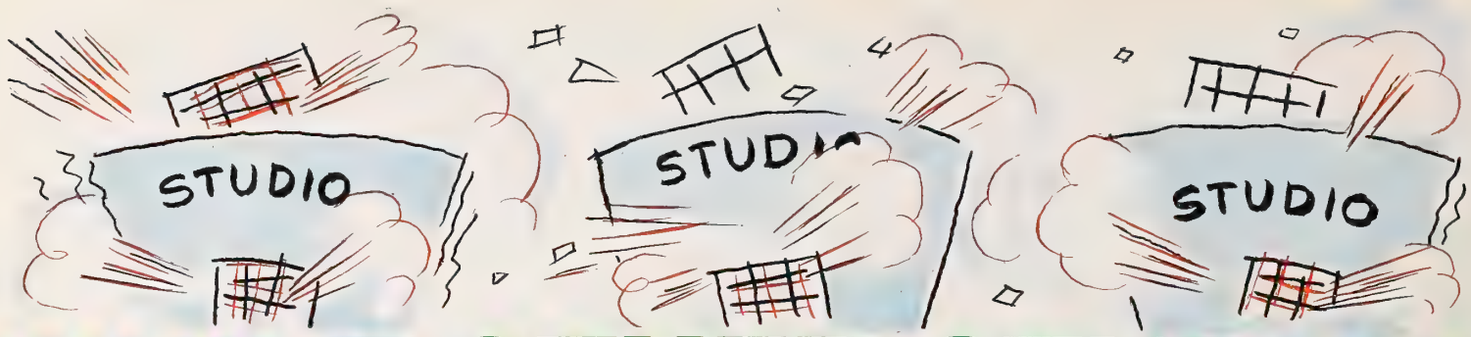
Cash in on that good-will in 1931-32!

METRO-GOLDWYN-MAYER PICTURES GIVE YOUR THEATRE PREFERENCE OVER ALL COMPETITION!

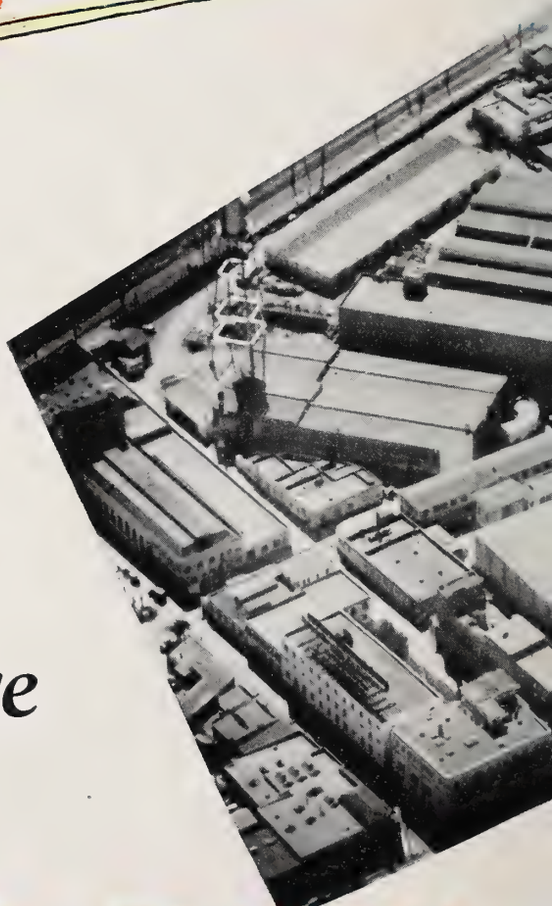
That's an advantage that no smart showman can afford to overlook!

"BUT," *says Mister Exhibitor,* "how do I know that the amazing quality of M-G-M product will continue during 1931-32?"

(That's a tough question—but you'll agree we've answered it in the following pages—)



WHILE OTHER STUDIOS ARE IN CONSTANT TURMOIL



The World's Greatest Motion Picture Studio of

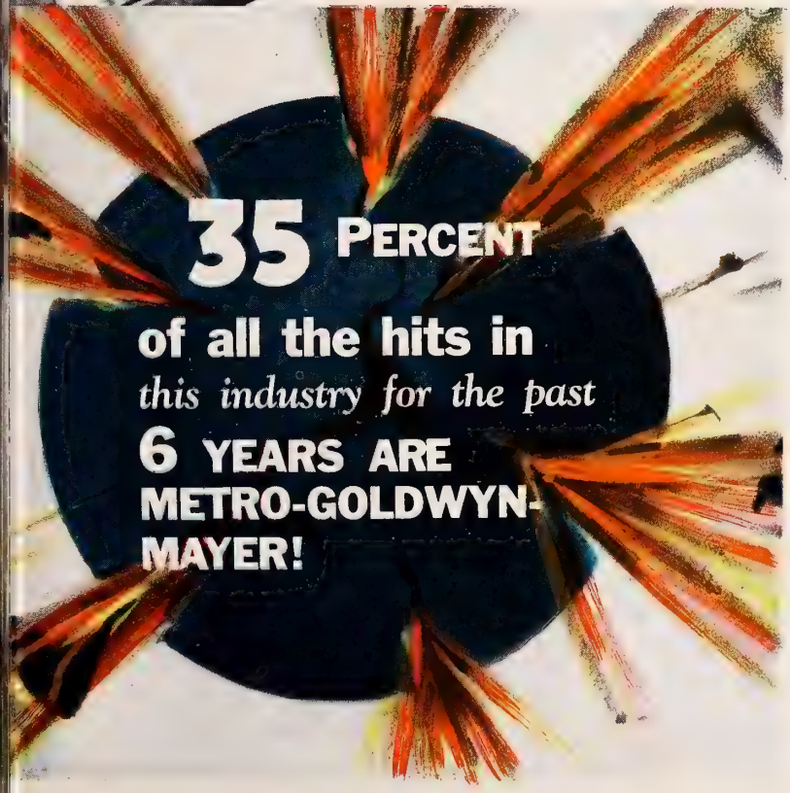
METRO-GOLDWYN-MAYER MARCHES FORWARD

Safe and sane, with unchanged personnel, unimpaired efficiency!

BELOW: The M-G-M Studio is the marvel of Hollywood—the envy of all studios! No day passes without new projects for its betterment!

NO WONDER

that M-G-M has maintained a production superiority for 6 years!

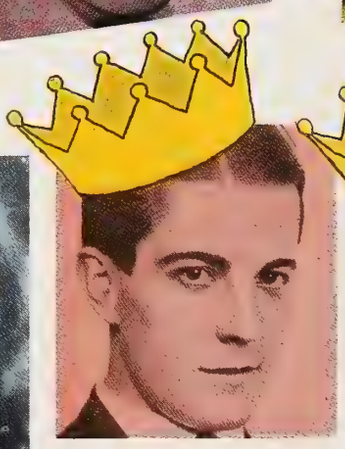


AND THE SAME SUCCESSFUL SHOWMEN NOW GUARANTEE—

(It's a promise! Turn here—)

THE CROWNING GLORY
of Metro-Goldwyn-Mayer, 1931-32

M-G-M has the Stars of Today. M-G-M is grooming the Stars of Tomorrow. M-G-M is the Star outfit!



AMONG M-G-M FEATURED PLAYERS

They Guarantee Star-Studded Casts!

Dorothy Appleby	Leslie Howard
Nils Asther	Dorothy Jordan
Lionel Barrymore	Joan Marsh
William Bakewell	Adolphe Menjou
Edwina Booth	John Miljan
Jackie Cooper	Polly Moran
Reginald Denny	Karen Morley
Kent Douglass	Conrad Nagel
Jimmy Durante	Ivor Novello
Cliff Edwards	Monroe Owsley
Madge Evans	Anita Page
Clark Gable	Irene Purcell
Ralph Graves	Marjorie Rambeau
Charlotte Greenwood	C. Aubrey Smith
Neil Hamilton	Ruth Selwyn
Helen Hayes	Gus Shy
Leila Hyams	Lewis Stone
Jean Hersholt	Ernest Torrence
Hedda Hopper	Lester Vail

Following is Revised List of M-G-M Pictures in 1931-32 (*July 7th*)

30 STAR Productions

Every week in the year a Star for your Marquee. That has been M-G-M's policy since its inception. A policy of success! And in the coming year M-G-M again brings you the Stars that Shine in Productions that Top!

(2) **MARION DAVIES**—*Strong dramatic vehicles, nationally promoted!*
(2) **NORMA SHEARER**—*Even Strangers May Kiss Their Records Goodbye!*
(2) **GRETA GARBO**—*The One and Only!*
(2) **JOAN CRAWFORD**—*Cheerful eyefull! Joan draws a housefull!*
(3) **JOHN GILBERT** - *"Phantom of Paris" is handsome Jack of the good old days!*
(3) **WILLIAM HAINES**—*Watch Bill Haines in his new roles. A revelation!*
(2) **BUSTER KEATON**—*He is making the best comedies in the industry!*
(3) **ROBERT MONTGOMERY**—*Popularity that's deserved! A great future ahead!*
(2) **RAMON NOVARRO**—*A devoted public makes him a consistent draw!*
(2) **WALLACE BEERY**—*"Big House", "Secret Six"—And now clean up!*
(1) **LAWRENCE TIBBETT**—*His voice alone is worth the price of admission!*
(1) **LUNT-FONTANNE**—*New York's Theatre Guild stars pick M-G-M for their debut.*
(1) **LAUREL-HARDY**—*By popular demand! Their first feature length comedy "Pardon Us."*
(4) **COSMOPOLITAN**—*Big productions, nationally advertised!*

Special information forthcoming about MARIE DRESSLER Productions!

13 EXCEPTIONAL PICTURES

FLYING HIGH
The nationally famed Geo. White stage hit! With BERT LAHR, world's greatest stage comedian!

WIFE TO HUGO
The sensational novel of today. By Joy Bains. It packs a thrill in every minute of it.

THE AWAKENING (Temporary Title)
John Van Druten writer of stage successes has written a powerful drama for M-G-M's showmen!

BOARDING SCHOOL
Flaming youth learns about life and love in a de luxe society school. Helen Meinardi has written a knockout yarn!

ARSENE LUPIN
The classic crook story of all time. You know Arsene Lupin's wonder tale. It's right up M-G-M's showman alley!

BRIDGE VS. BRIDGE
Divorce told with thrills! The Liberty Magazine story by Ed. L. McKenna will be real talkie excitement!

AFTER ALL
The Van Druten play that holds London spellbound is coming to Broadway. And M-G-M grabbed it for the talkies!

GUILTY HANDS
Bayard Veiller, author of "Mary Dugan," "Paid," etc., is a success writer. He knows box-office. Here's his latest Big One!

HONOLULU
A brand new showman idea by Mildred Cram. The most exotic locale in the world dramatized in a glorious thrill show!

NIGHT COURT
Drama while the city sleeps! Charles Beahan—Mark Hellinger have ripped into a gold mine of humanity in a great metropolis!

RED HEADED WOMAN
Satevepost serial by Katharine Brush that's even more exciting than its title. It moves like a lightning bolt. Catch on!

THE SQUAW MAN
Cecil B. DeMille's grandest show. Months in production. Fifteen Big Names in All Star Cast. Thrills! Beauty! A money entertainment!

THREE WISE FOOLS
Austin Strong's roaring comedy! It's a pleasure. A broadway stage success that's going to be a topnotch talkie hit!

5 MARQUEE PICTURES

M-G-M capitalizes on dramatic ideas of the moment! We did it with "Caught Short","The Big House","The Secret Six"and others. We'll do it again when the time is right. Among "The Marquee Five" will be important vehicles that the psychology of the entertainment hour suggests. Important pictures! Depend on that!

M-G-M SHORT SUBJECTS

HAL ROACH'S DE LUXE COMEDIES plus the Biggest and Most Varied Short Subject Program in M-G-M History! Every name belongs in electric lights. Shorts—but sweet! They draw like Features!

LAUREL-HARDY (8)
No other comedy name draws like this pair! Advertise 'em like features and watch the grosses grow!

CHARLEY CHASE (8)
Consistently great releases have built him into a top-notch draw on any program anywhere!

OUR GANG (8)
They're better than ever! New ideas, new faces, new heart-tugs! They bring the young folks in as well as the adults.

THE BOY FRIENDS (8)
Never a new series to draw such exhibitor response. Audiences demand more of these merry comedies.

ZASU PITTS, THELMA TODD (8)
What Marie Dressler and Polly Moran are in features this pair will be in short subjects. They're great!

FITZPATRICK TRAVELTALKS (13)
The travel films that have won leadership by popular vote! M-G-M brings you the best!

M-G-M DOGVILLE COMEDIES (6)
We've got bigger and better plans for this laugh series. M-G-M's hot dogs are a draw on any marquee.

SIR HARRY LAUDER (4)
Imagine bringing this great drawing personality to your public with his favorite songs and stories!

M-G-M SPORT CHAMPIONS (12)
Headliners only! Names that belong in lights! The sports world in grand action talkies!

FISHERMAN'S PARADISE (6)
The first one was brought back to Broadway three times! That's a record for a short. A smart series!

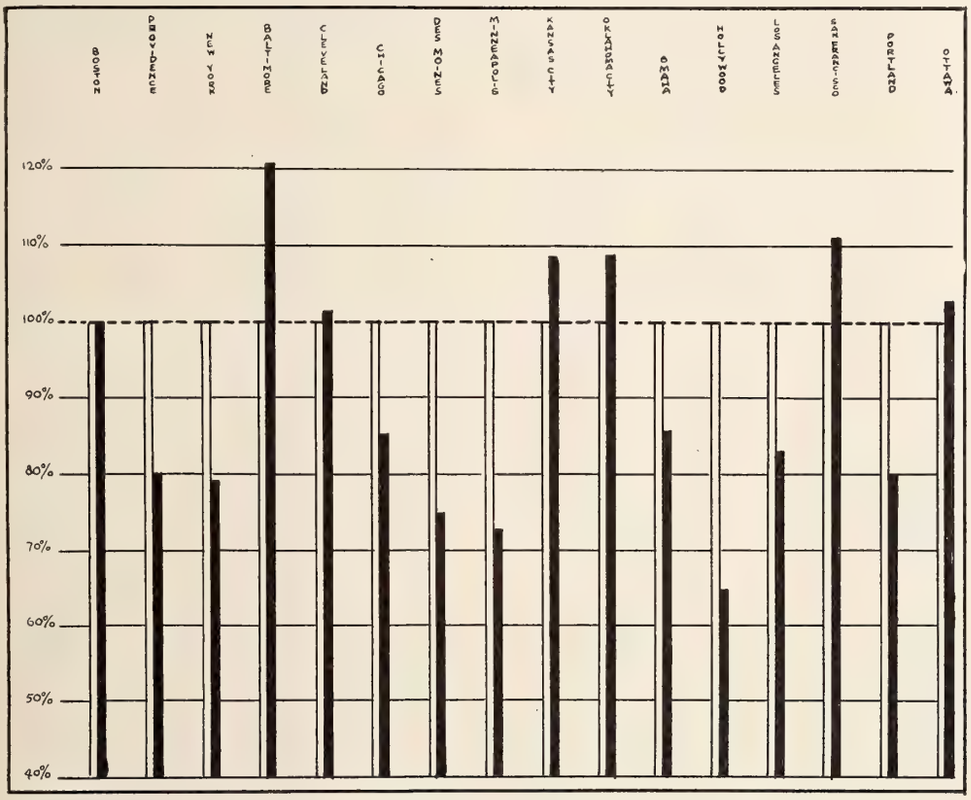
FLIP THE FROG (12)
"Ub" Iwerks is the pioneer of all cartoon shorts and his "Flip the Frog" has more fun than anything he's ever done!

HEARST METROTONE NEWS (104)
The super-newsreel of the newspaper, the radio and screen, with which is incorporated THE GLOBE TROTTER.

(And now there's just one more thing to do—*Look!*)

USE YOUR HEAD!

ONE-FOURTH FEWER PICTURES IN WORK ON COAST THAN LAST YEAR



Comparative box office receipts of sixteen cities for the months April, May and June,. 1930 and 1931, in analysis of Motion Picture Herald's survey of grosses in the theatres.

Depinet Sells All Fox Circuit Houses

Ned E. Depinet, vice-president and general sales manager of RKO-Pathe, announces the closing of a deal whereby the 1931-32 output of RKO will be played by all Fox circuit theatres in the United States. The deal was made by Depinet and J. J. Sullivan, film buyer for Fox.

Under terms of the contract all RKO-Pathe product, including features, shorts and newsreel, will go into every theatre of the several hundred included in the Fox circuit.

Owner of Fight Films Faces Court Action, if He Is Found

Federal prosecutors will take action against the owners of the Stribling-Schmeling fight pictures which were siezed at the New York Central theatre, if they are able to locate the owners. The charge would be interstate transportation of fight films, and they were seized on alleged copyright infringement.

If the owner is not located the action against the Central will be dropped, and the theatre will sue Gramercy Pictures, Inc., which caused the seizure, for damages.

Television Studio On Empire State

Television studios and laboratories are to be established atop the Empire State Building, New York, by National Broadcasting Company, application having been made to the Federal Radio Commission for experimental licenses for special equipment to be installed on the 85th floor, the studios and laboratories to occupy the east half of the floor, while a television antenna will be placed at the top of the building's mooring mast, 1250 feet above the street.

Withington Named Assistant To Glenn Griswold at Fox

C. M. Withington has been appointed assistant to Glenn Griswold, vice-president of Fox Film Corporation.

Withington has been associated with the Barron-Dow-Jones organization, the New York *Evening Post, Public Ledger* and other Curtis publications.

Exhibitors Hold Meet

The Allied Exhibitors of Eastern Washington and the Inland Empire met at Spokane last Tuesday, July 14. Secretary James Hone of Seattle presided.

Slight Increase Shown In Past Seven Days

Eleven in Cutting Room, 33 in Production and Five Starting—Independents Are Active

Production for the coming week in Hollywood studios shows a slight increase over the past seven days, but the total number of pictures in production is approximately one-fourth less than for last year at this time. This week 11 pictures finished shooting, 33 are in production and five are starting during the week.

Fox started four on shooting schedules this week: "Riders of the Purple Sage," George O'Brien starring; "Sob Sister," with Al Santell directing, and Sally Eilers and James Dunn featured. Dunn and Miss Eilers are being considered for starring spots and have made their debut together in a "Bad Girl." Dunn immediately won a name for himself in this production. Raoul Walsh has started work on "The Yellow Ticket" and will have Lionel Barrymore and Elissi Landi in the leading roles. "She Wanted a Millionaire," with Joan Bennett and Spencer Tracy, is the other talker shooting.

M-G-M also has four pictures shooting at this time: "The Guardsman," with Lunt and Fontanne starred; "Boarding School," which Harry Pollard is directing with an all-star cast; "West of Broadway," the John Gilbert starring picture, and "Hell Divers," Navy air picture which, half completed, is to be made into a super-special. Wallace Beery, Clarke Gable and Marjorie Rambeau have the leads and from reports from the cutting room this picture is going to be of the sensational order.

On the United Artists lot Howard Hughes is shooting "Age for Love," with Billie Dove starred and Frank Lloyd directing; "Scarface" has Howard Hawks directing, and Paul Muni and Karen Morley in the leads. Roland West's production, "Corsair," said to be Chester Morris' best screen story to date, is about half finished. "Street Scene," nearing completion under the direction of King Vidor, is being given a most unusual treatment as far as camera work is concerned.

Universal, with four talkers shooting, is going full blast. Nearing completion are "Heaven On Earth," starring Lew Ayres; "Battling with Buffalo Bill," under the direction of Henry MacRae; "Strictly Dishonorable," with Paul Lukas featured and John M. Stahl directing. "The Deadline" also is winding up this week. Christy Cabanne is directing this picture with Regis Toomey in the lead.

Paramount has three pictures shooting. "24 Hours" has Clive Brook, Kay Francis and Miriam Hopkins in the leads, Marion Gering directing. "The Road to Reno," which Richard Wallace is directing, is said to be one of the most unusual types of pic-

(*Continued on page 28*)

PLAN 2,000 HOUSES WITH 10¢ ADMISSION

Rear End Projection to Be Used—Ample Finances Behind Project, Say Those Knowing of Plans

If those "in the know" are right, the 10 cent theatre will be a reality within a short time.

Under this new plan it is understood that 2,000 houses can operate.

It is said that a plan of rear projection for these houses has been submitted. This plan of operation will have no connection with Trans-Lux, which is now operating 25 cent newsreel and short subject houses in New York.

Behind this new project, it is said, is ample money. The company will be in a position to make its own shorts, and when feature attractions are required these will be obtained from producers with whom an understanding has been reached.

Although such a chain has been proposed for several years, this is the first indication that it may become a reality. All preliminary steps have been taken, it is said on good authority, and all that remains is the announcement.

Ten cent houses will be opened first in the key centers, with the chain expanding into the medium sized towns.

Novels and Plays Being Made Into Pictures for New Season

(*Continued from page* 17)

"The Round Up," from the play of the same name by Edmund Day.
"Halfway To Marriage" (tent.), from the play "The Dover Road" by A. A. Milne.
"No One Man," from the novel of the same name by Rupert Hughes.
"Tomorrow and Tomorrow," from the play of the same name by Philip Barry.
"The Broken Wing," from the play of the same name by Paul Dickey and Charles W. Goddard.
"This Is New York" (tent.), from the play of the same name by Robert E. Sherwood.
"Mary Makes A Call," from the play of the same name by Homer Miles.
"Where Is My Wife?" (tent.), from the play "Cobra" by Martin Brown.
"The Lives of a Bengal Lancer," from the novel of the same title by Francis Yeats-Brown.
"A Farewell To Arms," from the novel of the same name by Ernest Hemingway.
"The Smiling Lieutenant," from the novel "Vienna" by Hans Muller.
"Murder By The Clock," from the play of the same title by Rufus King and Charles Beahan.
"Huckleberry Finn," from the novel of the same name by Mark Twain.
"An American Tragedy," from the novel of the same name by Theodore Dreiser.
"Silence," from the play of the same name by Max Marcin.
"Secrets of a Secretary," from the novel "Social Secretary" by Charles Brackett.
"Daughter of the Dragon," from the novel of the same title by Sax Rohmer.
"Personal Maid," from the novel of the same name by Grace Perkins.

RKO Radio

"The Dove," a play by Willard Mack.
"Bird of Paradise," a play by Richard Walton Tully.
"The Woman Between," a play by Irving Kaye Davis.
"The Sphinx Has Spoken," a novel by Maurice De Kobra.
"Too Many Cooks," a play by Frank Craven.
"Fanny Foley Herself," from *Ladies' Home Journal* story by Juliet Tompkins.
"Girl Crazy," from musical comedy by Guy Bolton, George and Ira Gershwin.
"Honor Be Damned," a play by Willard Mack.
"High Stakes," a play by Willard Mack.
"The Slander Girl," from the Rex Beach novel "The Fourth Offense."
"The Other Passport," from a novel by Harold McGrath.

Sono Art-World Wide

"The Last Mile," a play by John Wexley.
"Those We Love," a play by George Abbott.
"Women Go On Forever," a play by Daniel N. Rubin.
"Luxury Girls," from the novel "Satan Straps" by Maysie Grieg.

United Artists

"Street Scene," a play by Elmer Rice.
"The Age For Love," a novel by Ernest Pascal.
"The Greeks Had A Word For It," a play by Zoe Akins.
"Scarface," a novel by Armitage Trail.
"Arrowsmith," a novel by Sinclair Lewis.
"Tonight Or Never," a play by Lili Hatvany.
"Corsair," a novel by Walton Green.
"Queer People," a novel by Carroll and Garrett Graham.

Universal

"Waterloo Bridge," a play by Robert E. Sherwood.
"Mother's Millions," a play by Howard McKent Barnes.
"Twenty Grand," adapted from the play "The Up and Up" by Eva Flint and Martha Madison.
"Frankenstein," from the play by John L. Balderston and Peggy Webling. (Also a novel.)
"Nice Women," a play by William A. Grew. (Also a novel.)
"Oh, Promise Me," a play by Howard Lindsay and Bertrand Robinson.
"Marriage Interlude," a play by Luigi Pirandello. Stage name "As Before Better Than Before."
"Strictly Dishonorable," a play by Preston Sturges.
"Heaven On Earth," from the novel "Mississippi" by Ben Lucien Burman.
"Frankenstein," a novel by Mary Wollstonecraft Shelley. (Also a play.)
"Back Street," a novel by Fannie Hurst.
"Murders in the Rue Morgue," a novel by Edgar Allan Poe.
"A Lady of Resource," a novel by Arthur Somers Roche.
"Impatient Maiden," a novel by Donald Henderson Clarke.
"Man Hunt," from Bret Harte's novel, "Outcasts of Poker Flats."

Warner Brothers-First National

"Expensive Women," from the novel by Wilson Collison. Warner Brothers.
"Penrod and Sam," from Booth Tarkington's stories. First National.
"Five Star Final," from the play by Louis Weitzenkorn. First National.
"Alexander Hamilton," from the play by George Arliss and Mrs. Mary Hamlin. Warner Brothers.
"Bought," based on Harriet Henry's novel, "Jackdaws Strut." Warner Brothers.
"Desirable," from play by Huston Branch. Warner Brothers.
"The Hungry Wife," from the play by Arthur Richman, "Heavy Traffic." Warner Brothers.
"The Mad Genius," from the play by Martin Brown. Warner Brothers.
"Mister Hercules," from the novel, "Hercules, Esquire," by Gwynn Williams. Warner Brothers.
"The Mouthpiece," from the play by Frank J. Collins. Warner Brothers.
"Pleasure First," from novel by Marjorie Fisher. Warner Brothers.
"Safe In Hell," from play of same name by Huston Branch. Warner Brothers.
"A Successful Calamity," from play of same title by Claire Kummer. Warner Brothers.
"Bargain," adapted from Philip Barry's play, "You and I." First National.
"The Honor Of The Family," adapted from the play based on Balzac's story. First National.
"I Spy," from the novel by Baroness Carla Jensen. First National.
"The Last Flight," based on "Single Lady," published as serial in *Liberty* titled "Nikki and Her War Birds." First National.
"Rival Wives," from novel by Ann Austin. First National.

Films Held First Need of Britain

(*Continued from page* 14)

American to British producers, would have sounded better did it not convey the bitter truth that there have not been enough good British films available to independent exhibitors on reasonable terms, to prevent any of that ten million pounds a year getting across the Atlantic.

That does not mean that Britain has made no films. But it is useless to expect a showman to book a British-made picture comparable to the most ordinary American program feature, as though it were a world shaking super. Patriotism does not go that deep. If Major Gale intended—as it appeared—to utter a threat that the C.E.A. would try to coax its members to book British in preference to American pictures, he might have saved his breath. Entertainment will win the day against all odds any time. Even when the British industry has found its Will Hays, and learned to accommodate itself to a dictatorship, there will be no means available whereby to extract that ten millions from the theatre-going public without giving them entertainment.

The Major makes the mistake of assuming that if that ten millions of pounds had not gone to America, it might have drifted into the coffers of the British film industry. Not at all. It might have been spent on lollypops instead.

Out of the Major's conference speech—a real fighting one—a mild resolution has gone forward to the General Council of the Cinematograph Exhibitors' Association asking them to draft terms of a plan under which independent exhibitors will be able to enjoy the benefits of collective film booking.

They will want their Will Hays man first, because the renters on this side already have set their faces against the principle of collective trading, and at the first sign of opposition the present leaders of the C.E.A. will see their pet interests at stake and will have to face definite intimidation.

One-Fourth Fewer Films Shooting Than Last Year

(*Continued from page* 27)

tures Paramount has made. "Rich Man's Folly," the George Bancroft talker, is the other picture in production.

RKO-Pathe in Culver City is another studio with three pictures in the making. "Alias Mrs. Halifax," with Ann Harding starred, is nearing completion. "Eddie Cuts In," the Quillan talker, starts shooting again after two weeks delay due to illness of the star. "The Sundown Trail" is the other.

RKO-Radio has two in production, "Are These Our Children" and "Consolation Marriage," the former a Wesley Ruggles production, while Paul Sloane is directing the latter. Tiffany is shooting two also, "Morals for Women" and "Range Law." Columbia has one set of cameras turning on "Hell Broke Loose," with George Seitz directing.

At Tec-Art, M. H. Hoffman, Jr., is making "The Hard Hombre" with Hoot Gibson starred and Otto Brower directing. There are also several others shooting for independent release.

NEW BLOOD • NEW RESOURCES • NEW ENERGY

AND NEW VALUES IN ITS NEW PICTURES!

Tiffany PRODUCTIONS

"Hell Bound," a recognized box-office smash, is but a forerunner of the Tiffany triumphs to come!

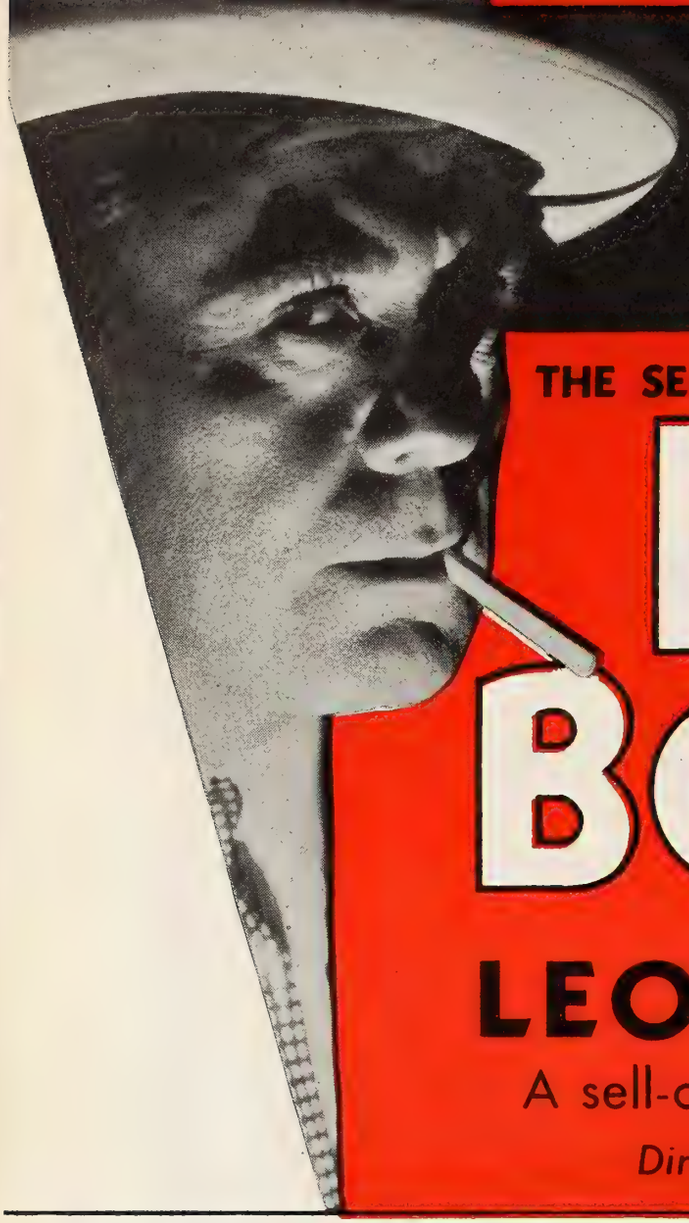
Leo Carrillo, the star of "Hell Bound;" Ralph Graves, hero of a score of big money pictures; Alice White, Bessie Love, Helen Chandler, Sally O'Neill, Conway Tearle, Lola Lane, Clara Kimball Young, Marion Nixon, and a galaxy of others, will light the way to their millions of fan followers in this new program of Tiffany's Quality Group.

Tiffany's Quality Group is a program to be reckoned with! Five Cruze Specials, stories from box-office authors like Ursula Parrott, George Abbott, Edward B. Sheldon, Edward Dean Sullivan; plays like "The Last Mile," "Those We Love," "Women Go On Forever," constitute the solid foundation on which this program is built.

Ken Maynard has just emerged in a national contest as one of the juveniles' favorite stars. A program of Maynard Westerns and Bob Steele Westerns, is a program with a waiting, action-craving audience of millions. KEEP YOUR EYES ON TIFFANY!

Distributed by SONO ART-WORLD WIDE

30 FEATURES • 38 SHORT SUBJECTS



JAMES
PRODU

THE SEASON'S BOX-OFFICE SENSATION!

HELL BOUND

with

LEO CARRILLO

A sell-out everywhere it played

Directed by WALTER LANG

Availabl
Now

Produced

AND THE FIRST OF TIFFANY'S

WOM
GO ON F

A showman's title vibrating with Box-office!

The soul of woman laid bare!

A Big Picture shrewdly designed for Big Money!

CRUZE CTIONS

IT WAS A GREAT PLAY
IT'S A GREATER PICTURE!

SALVATION NELL

When You Need Them Most!

RALPH GRAVES—HELEN CHANDLER
SALLY O'NEILL

An absorbing drama of passion in the dark.
Aimed for the heartstrings of a vast audience.

Directed by JAMES CRUZE

SAMUEL ZIERLER

1931-1932 QUALITY GROUP

IEN OREVER

with CLARA KIMBALL YOUNG
MARION NIXON—PAUL PAGE
YOLA D'AVRIL

Directed by WALTER LANG

From the Stage Success by Daniel N. Rubin

TIFFANY

"MORALS FOR WOMEN"

By A. P. YOUNGER

With

BESSIE LOVE, CONWAY TEARLE, Emma Dunn, Natalie Moorehead, David Rollins, Edmund Breese, June Clyde, Otis Harlan, Lina Basquette, Crawford Kent, Virginia Lee Corbin, Directed by Gene Lewis.

A startling insight to the code of a kept woman! A provocative theme to excite the curiosity of the whole movie-going public.

"LEFT OVER LADIES"

By URSULA PARROTT

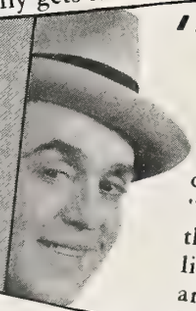
One of America's best selling authors—who gave us "Ex-Wife" and "Strangers May Kiss"—has again scored with the story of a type of woman for whom the world sells its soul. An ideal subject for exploitation in the press; a topic which naturally gets itself talked about.

X MARKS THE SPOT

By FLORENCE RYERSON

A great newspaper finds itself embroiled in the solution of a crime. The snap of editors' commands, the feverish tempo of scoops, the glib chatter of reporters and the hectic pace of the Big Town, furnishe the tempo of this exciting melodrama!

"RACE TRACK"



LEO CARRILLO

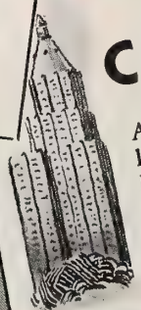
The new screen idol can be expected to duplicate his phenomenal success of "Hell Bound" in this smashing story of the intrigues of big gamblers and millionaire racing patrons. A new, fresh angle, behind the scenes of the sports of Kings. A Cruze Special.

"STRANGERS OF THE EVENING"

By FLORENCE WAGNER

Adapted by Robert Lee. Who are these strange, ominous figures that move silently through the night? And what are the relations of this mysterious group to the lone woman who swayed their destinies? An underworld story with a fresh flavor of human interest for jaded film fans.

"HOTEL CONTINENTAL"



All the basic passions of human nature—loves, conflicts and dreams, seething around like bees in a hive—motivate this moving story of a group of strangers who suddenly find their lives entwined in a magnificent, European hotel. Scheduled for a lavish production.

and a BIG SPECIAL

Quality Group!

"THE MONSTER KILLS"

By SCOTT DARLING

Featuring

ALICE WHITE, AILEEN PRINGLE, HALE HAMILTON,
Leslie Fenton, Robert Elliot, Brandon Hurst, Clara Blandick, Richard Tucker, William Humphries. Directed by Frank Strayer.

A mystery story, climaxed by an incredible surprise wherein an innocent parlor game develops into an ingenious crime.

THE "LAST MILE"

A CRUZE SPECIAL

No play in recent years inspired such superlative press reviews, such wide-spread comment and public interest as this tremendous drama by John Wexley which had a sensational run on Broadway. Produced by Herman Shumlin, producer of "Grand Hotel", and directed by Chester Erskine, genius of the Theatre Guild.

"LUXURY GIRLS"

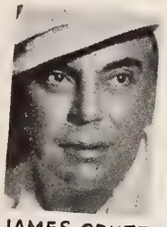
By MAYSIE GRIEG

Adapted by Olga Printzlau, from the novel, "Satin Straps", and which ran serially in the Hearst publications. Breezy with high and low life in Paris, with the bars let down. Romance running wild in the Latin Quarter. A marvellous exploitation opportunity for exhibitors.

"THOSE WE LOVE"

A CRUZE SPECIAL

From the Broadway stage hit at the John Golden Theatre, by George Abbott. Mellow and warm with a deep humanity and the conflict between a seductive flapper and a woman passing her prime, in a love duel for the latter's husband.



JAMES CRUZE

"GOSSIP"

A fresh, original story showing how the bottom drops out of a famous surgeon's world, through the wagging of poisoned tongues. A tale of human frailties, soul searing drama, and final regeneration through the new found love of a woman who challenged the whole world for her lover.

to be announced soon

TREM CARR WESTERNS

8 Ken MAYNARD

The Champion of Western Stars

"Two Gun Man"
"Branded Men"
"Range Law"
"Sunset Trail"
"Alias the Bad Man"
"The Arizonan"
"Fighting Mad"
Title to be Announced

10 Bob STEELE

Prince of the Plains

"Near the Trail's End"
"South of Sante Fe"
"West of the Rockies"
"The Galloping Romero"
"The Man from Hell's Edges"
"Riders of the Desert"
"The Nevada Kid"
"Texas Buddies"
"Law of the West"
"Son of Oklahoma"

THE VOICE OF HOLLYWOOD

26

One-reelers that bring the entire movie colony to your audience in novel studio chats and action. With this series you can display names on your lobby that only the biggest feature productions can boast of. A sure-fire draw for audience interest.

TIFFANY Talking CHIMPS

6

Six quality two-reelers. They make no claims about their ancestors, but these Tiffany Talking Chimps are almost human. That's what your SRO audiences will tell you as they laugh until a belt buckle snaps at the performances of these chimp actors.

FOOTBALL for FANS

6

Howard Jones, America's premier football coach, sets forth a series of football problems, which are thrilling and instructive. Twenty-four coaches from the leading American colleges appear with him, giving the series a sectional as well as national interest. A showmanship reel, in the real sense!

DISTRIBUTED BY SONO ART-WORLD WIDE

Sidelights of the Convention

Only one managerial change has taken place in Educational's Eastern sales ranks during recent years. C. B. Flarity was promoted from Albany salesman to Philadelphia manager.

▼ ▼ ▼

The new Educational season creates an unusual situation in the picture business. For the first time on record, short subject sales managers at key city exchanges have entire charge of a branch in which features play a very important part. Every Educational branch manager is boss over feature salesmen and managers selling Tiffany and World Wide product.

▼ ▼ ▼

Joe Rivkin and Bob Doidge worked with Gordon (publicity-ad chief) White to prepare that snappy eight-page exploitation broadside on the new Rivkin Terry-Toon Club movement which is intended as a kiddie business booster.

▼ ▼ ▼

A. S. Kirkpatrick, assistant general manager, was absent from the convention because of illness. "Kirk" narrowly missed contracting pneumonia.

▼ ▼ ▼

Harvey Day, home office representative, very effectively portrayed the master of ceremonies' post. Particularly that phase of things which centered around "Room 452" at the Hotel Astor.

▼ ▼ ▼

At the opening session on Monday MOTION PICTURE DAILY *scooped the town with first—and only—copies of a trade publication to reach the visiting conventioneers.*

▼ ▼ ▼

Business of Educational, Tiffany and World Wide units was discussed at the same meet. And President E. W. Hammons gave it that personal touch by arranging for a long conference table over which new season's activities were discussed. Major companies usually stage their sales meets in a more or less formal manner, minus the round-table effect which Hammons accomplished.

▼ ▼ ▼

It took a long time to whip into shape a full Tiffany feature program, the delay being due, chiefly, to a complete reorganization of personnel and policies under the new banner.

▼ ▼ ▼

Grant L. Cook was conspicuously absent. The Tiffany chief last week turned over physical operation to Bill Saal but a company announcement stated that he would continue as ambassador de finances. Can it be that—oh, well!

▼ ▼ ▼

Budd Rogers, feature sales chief, was slightly handicapped while delivering a piece of fiery oratory on new product. He has a sore hand.

▼ ▼ ▼

A sigh of relief followed Hammons' "coats off" order. And a sigh of embarrassment was heard from Burt Kelly, "E. W.'s" executive assistant who suddenly found himself the center of a healthy razzing when he displayed a pair of passionate red suspenders. You know the kind.

▼ ▼ ▼

Tiffany's top-notch executive lineup made a strong bid for prominence at the confab with L. A. Young and Bill Saal leading that contingent.

Tiffany Board to Name Policies of Young's Company

An executive committee, composed of L. A. Young, sole owner of Tiffany Productions, Inc., Grant L. Cook and William Saal, who recently left Paramount to become Tiffany general manager, will determine the policies of Tiffany, which under the new Tiffany-Educational agreement, remains as a separate production unit.

Educational has the power to approve stories planned by Tiffany for production, though there will be, say the executives, no Educational representative at the Tiffany West Coast studios, which remain under the executive charge of Phil Goldstone.

Educational, from whom Tiffany has borrowed the necessary funds to plan and execute its production schedule, will, by contract, handle the sales and physical distribution of all Tiffany product, subject to the sales contract approval of William Saal as general manager of Tiffany. This contract will be in force for a specified period of time. The money which Tiffany borrowed will, according to Tiffany executives, be repaid within a certain time.

Educational, it is pointed out, has no other direct financial interest in, or supervision over, Tiffany production policies, which will be solely in the hands of the committee of three. The Tiffany board of directors will include Young, Cook, Saal and a Detroit banker. H. William Fitelson, formerly with Tiffany, will remain as executive and general attorney under the new arrangement.

Saal, as active general manager, will have supervision of all Tiffany product sales, and will, following the sales conventions in Chicago and Denver, make a tour of all exchanges over the country, for the purpose of strengthening the sales forces where he finds it necessary.

It is emphasized that Educational and Earle W. Hammons, president, has no control over Tiffany as a separate company, other than as the party from whom Tiffany borrowed money and as distributing agent for Tiffany product, in which capacity Educational is entitled to a percentage of the gross realized by Tiffany.

Confer On Franchises

Dave Bershon, Harold Robb and Ed Rowley are in New York conferring with Gradwell L. Sears, Western general sales manager for Warners, on First National franchises for the Hughes-Franklin theatres in Texas.

Monogram Completes Feature

W. Ray Johnston, president of Monogram Pictures, in New York, announced the completion of "Mother and Son," melodrama featuring Clara Kimball Young. Harry Fraser will produce "The Montana Kid."

Marin With Schulberg

Ned Marin, formerly with First National and Fox in sales capacities, and recently appointed Paramount associate producer, has joined B. P. Schulberg at the Coast plant.

Educational Opens Meetings; Tiffany Plans 30 Features

E. W. Hammons, president, this week launched the 1931-32 season for Educational-Tiffany-World Wide at the first of three regional conventions, held in New York, where home office executives declared that:

Tiffany's new lineup will embrace 30 features and 38 shorts, 12 features being scheduled for Class "A" houses.

Educational's list of shorts, previously announced, will be augmented by a new series of six Bill Cunningham "Sports Reviews," produced by Howard Brown and Curtis F. Nagel.

Salaries in the combined companies will not be reduced.

Effective advertising is an antidote for the depression.

New staff of exploiteers will be created.

A move is planned to have bookers and managers work more closely with exhibitors in matching shorts properly to the feature.

More action will be included in shorts, cutting down dialogue.

The Terry-Toon Club will highlight exploitation efforts of the season in building up children's attendance.

Hammons, Burt Kelly, Stanley Hatch, Budd Rogers, Gordon White, Joe Rivkin and various producers' representatives addressed the gathering.

The Chicago meeting started Thursday and the Denver session opens July 20.

Educational will release the Kinograms sponsored reel news series to be made in conjunction with a tieup with Allied States Association. The initial release is set for August 28.

The Tiffany features set for 1931-32 include:

"The Last Mile," a play; "Women Go on Forever," featuring Clara Kimball Young; "Morals for Women," by A. P. Younger, featuring Bessie Love and Conway Tearle; "Left Over Ladies," by Ursula Parrott; "X Marks the Spot," by Florence Ryerson; "Race Track," with Leo Carrillo; "The Monster Kills," by Scott Darling, featuring Alice White, Aileen Pringle and Hale Hamilton; "Strangers of the Evening," by Florence Wagner; "Hotel Continental"; "Luxury Girls," by Maysie Grieg, adapted by Olga Printzlau from "Satin Straps"; 'Those We Love," by George Abbott, and to be released as a Cruze "special"; and "Gossip."

The short features will include six Tiffany Chimp comedies; 26 of the Voice of Hollywood series, and a new sports series called "Football for Fans," in which Howard Jones, football coach, will set forth a series of football problems.

H. Katz Adds Territory

Harry Katz has taken over the jurisdiction of Publix houses in Illinois and Indiana, formerly under Arthur Mayer, who adds Utah and Idaho to the territory of which he is division director.

Take Fight To City

Omaha neighborhood exhibitors and the projectionists' union have taken their fight over regulations governing the suburban houses relative to projection to a committee of the city council.

U. S. PREVENTS ANY FOX-LOEW MERGER

Surprise Move Indicates Authorities Not Satisfied With Arrangement Made in April

The Government reached out unexpectedly this week and definitely thrust out of the realm of possibilities any contemplated merger of Fox and Loew's, Inc.

Indicating that the authorities were not satisfied with the arrangement made last April when Film Securities Corporation was formed to control Loew's stock, a supplemental decree was issued by Federal Judge Knox directing the Chase Securities Corporation, Fox banker, to divest itself of all voting stock in Film Securities Corporation.

The decree provided that the Fox interests must further divest themselves of control of Loew stock by transferring the Film Securities stock to three disinterested trustees, who were named by the court as Thomas W. Gregory, former attorney general of the United States, John R. Hazel, a former federal judge in Buffalo, and T. Nelson Perkins, a Boston lawyer.

In view of the fact that the Government had withdrawn its anti-trust lawsuit against Fox when the Loew stock was turned over to the newly formed Film Securities Corporation in April, the move came as a surprise in financial and motion picture circles, but readily was ascribed to the fact that following the Fox refinancing program, in which they played a prominent part, the Chase interests became heavily represented on the Fox board. Thus, with Chase Securities controlling Film Securities Corporation, control of the disputed Loew stock was still heavily tied up with Fox interests—too heavily, apparently, to the Government's liking.

While no comment was available from any of the interested parties, it was indicated that both Fox and the Chase interests were acquiescent to the action, indications being that, to all intents and purposes, revenues derived from the Loew holdings will flow into the channels provided for in the April deal.

The decree, which deprives the Chase interests from any voting interest in the Loew or M-G-M properties, was a result of a notice by Fox Film Corporation to the Government reporting the new board of directors elected at the recent annual meeting, a board dominated by the Chase interests.

Under the terms of the decree, the trustees shall act as officers of the court only and in no wise as representative of the Fox companies or their banking affiliates. The decree provides further that Chase Securities Corporation and Film Securities Corporation shall be subject to all injunctions and restraints previously imposed upon the Fox interests in the earlier decree.

Litigation of one kind or another has dogged the trail of the Fox interests ever since they acquired the disputed 660,900 shares of controlling stock in Loew's in February, 1929. In November of that year the Government filed suit against the company to set aside the Loew stock purchase, alleging the deal reduced competition.

Hal Horne Heads New Service Unit Of United Artists

A "new exhibitors' service department, designed to back up each United Artists picture with a campaign in every theatre in which it is shown," is announced by Al Lichtman, general manager of distribution.

"Lichtman has placed at the head of this department Hal Horne, whose years as an exhibitor and showman equip him with a thorough grasp of the needs of the exhibitors of the country," says the announcement. "Ten field men will have headquarters in the principal key cities of the country to execute these campaigns. Not only will they cooperate with theatre owners, but they will also arm the entire crew of United Artists salesmen with similar material with which to aid exhibitors in every town and city of the country. In fact, the time is not far distant when every salesman will be an integral part of this showmanship force."

"I don't mean to imply," Lichtman explains, "that individual theatremen are not competent to put over their pictures; my theory is that a man, having 52 or more pictures a year to sell, cannot give to every one the time and preparation which we, who have only a few pictures a year, can give. Just as every other national service aids its dealers, so will this department provide every showmanship assistance."

Cooperation In Production Seen By Carl Milliken

Carl E. Milliken, secretary of the M.P.P.D.A., returned from the Coast where he addressed the convention of the National Education Association, noted the sympathetic interest manifested by directors and others concerned with film protection.

His address to the educational body concerned the value in films from the educational standpoint and the opportunities that lie before teachers to tie in with the educational movement for the best possible pictures.

The cooperation which Miliken emphasized as dominant on the Coast among production people, he noted as reflecting the highest possible production values, in line with the standards self-imposed by the industry. "The machinery of cooperation between the organization and individual studios is functioning with ever greater momentum," the secretary declared. "Executives in the industry everywhere realize that good business and good public policy go hand in hand in the development of motion picture entertainment."

40 Schools Join in Teacher Training For Film Showing

Forty schools on the Coast are cooperating in a four-weeks' course in the educational talking picture, launched at the summer session of Teachers' College by the University of California through the trail-blazing work of Marvin L. Darsie, Ph.D., dean of the Teachers' College, and Dean Watkins, director of the summer session. The summer session started July 8.

Dr. M. L. Darsie

Pat Campbell, heading the western division of the educational department of Electrical Research Products, Inc., is cooperating, with L. P. Corbett of the educational research department of the company supervising the course, as a member of the summer course faculty.

Five objectives being sought in the teacher training course are to acquaint teachers with the value of the talking picture in the classroom, to outline not only available material but sources of material, to instruct teachers in the mechanics of the classroom machinery and its operation, to show them the proper care of films, including storage and repair, and to teach effective utilization of talking pictures in classroom work, including coordination with the local curriculum and establishment of units of work.

A primary difficulty encountered, according to Dr. Darsie, is the attitude of the student that he is being provided with an entertainment rather than a subject of serious study.

Universal Names Nine Fall Releases

Universal's first nine productions for release in the three months starting with August were announced by Carl Laemmle on his arrival in New York to see the first of the new pictures before sailing for Europe, probably Friday.

August releases will include "Mother's Millions" and Clarence Darrow's evolution feature, "The Mystery of Life," now playing at the Cameo in New York.

In September will come four pictures. First is Robert E. Sherwood's "Waterloo Bridge," directed by James Whale and featuring Mae Clarke, new contract player, Kent Douglass and Enid Bennett. Second will be "East of Borneo," directed by George Melford and featuring Rose Hobart and Charles Bickford. Next comes "Strictly Dishonorable," with John Stahl directing Paul Lukas, Sidney Fox and Lewis Stone. The fourth is Lew Ayres' "Heaven on Earth," directed by Russell Mack.

October releases include "Lasca of the Rio Grande," featuring Leo Carrillo and directed by Edward Laemmle; "The Spirit of Notre Dame," with the Four Horsemen, Frank Carideo and football coaches of Notre Dame, starring Lew Ayres and directed by Russell Mack; and "The Homicide Squad."

SMASH HIT OF SEASON
AGAIN SIGNALLY HONORED

Parents' Magazine Gives It Seal of Special Approval

Recommended
as an Outstanding Film
BY THE
PARENTS' MAGAZINE
New York

DADDY LONG LEGS

with

JANET GAYNOR
WARNER BAXTER

Una Merkel

John Arledge Claude Gillingwater, Sr.
Kathlyn Williams

From the play by
Jean Webster
Directed by
Alfred Santell

Sunshine, sweetness, pathos and purity bring out the mighty family business and enthrall the millions.

Fox proves that lost patrons can be won back to the theatre by a picture that father, mother and kids all want to see.

Everywhere lobbies jammed as vast throngs storm doors to see most sensationally successful attraction in many months.

Again FOX leads
the way
to bigger
business

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

Bad Girl

(Fox)

Flashing Winner

Fox has a flashing winner in "Bad Girl" and in James Dunn, Winfield Sheehan's New York discovery, a young man of stellar proportions. This pulsing best-seller story of rough young love groping its blind way to parenthood has been handled throughout with hearty realism but with such cleanliness that it should serve forever as a lesson to all producers that box-office pictures strictly within the Code are matters of viewpoint and picture treatment.

A trick opening, which is seemingly a beautifully appointed wedding but in reality a troupe of shop girl models on parade, launches Dorothy Haley (Sally Eilers), wise little waif of the tenements, upon her tempestuous career in the big city. As she battles with her wits and tongue the marauding male species a flow of wise-cracking begins which never falters throughout the picture.

Dorothy meets Eddie Collins on a Coney Island boat and is attracted to the one boy who didn't try to "make her." Eddie, in the words of Dorothy's devoted girl friend, Edna (Minna Gombell), is with all his faults "a swell guy" fighting his way up the ladder, obsessed by the ambition to rise above the lot of his poverty-stricken, children-ridden parents. When the two youngsters marry and start their life's struggle for better surroundings each believes the other does not want the little one that is coming into their workaday lives. Here the theme of the play is held uppermost, but the picture goes far afield to intensify and support its plot. To get the famous doctor his worrying wife begs for, Eddie goes into the fight ring to help earn the physician's fee.

The scene in the doctor's office is the most moving one among the many heart appealing scenes of the picture.

There is plenty of humor from Edna, Eddie and the by characters, especially in the hospital scenes.

The conclusion, well sustained, finds the new family going home to happiness.

Honors go to Frank Borzage for a finely sustained balance of laughter and tears that makes a record, and to Edwin Burke for the running fire of smart-cracking dialogue. Sally Eilers does her best work, teaming right along with Dunn, and Minna Gombell registers to the mark. With pictures like this—and Fox has others—the hue of the fall box-office grows rosier.

Produced and distributed by Fox. Directed by Frank Borzage. Novel by Vina Delmar. Continuity and dialogue by Edwin Burke. Photographed by Chester Lyons. Sound Engineer, G. P. Costello. Art Director, William Darling. Film Editor, Margaret Clancy. Release date, Sept. 13, 1931.

CAST

Dorothy Haley ..... Sally Eilers
Eddie Collins ..... James Dunn
Edna Driggs ..... Minna Gombell
Jim Haley ..... William Pawley
Lathrop ..... Frank Darien

William A. Johnston

Sporting Blood

(MGM)

Comedy-Drama

When preview audiences stamp their feet, whistle and yell, it would seem that pictures are getting back to the good old days of movies that move people. That was the unusual greeting "Sporting Blood" got at a Glendale house. "Skippy" is the only other picture that brought such applause there.

How people do love these salt-of-the-earth pictures about dogs and horses and their ennobling effect upon human beings! "Sporting Blood" has a really big story. Hunt Stromberg decided so and then convinced Charles Brabin, who, with Harold Rosson, has filmed a picture that will be loved and cheered and wept over till it takes a top-notch place in this season's record.

Clark Gable and Madge Evans will receive well-deserved plaudits; so will Ernest Torrence, Lew Cody and Marie Prevost. But this delighted reviewer takes off his hat to the sterling work of John Larkin, who carried little Tommy Boy from a mud puddle on to his spell-binding Derby finish.

Produced and distributed by M-G-M. Based on the novel, "Horseflesh" by Frederick Hazlitt Brennan. Directed by Charles Brabin. Adaptation by Willard Mack and Wanda Tuchock. Cameraman, Harold Rosson.

THE CAST

Rid Riddell ..... Clark Gable
Jim Rellence ..... Ernest Torrence
Ruby ..... Madge Evans
Tip Scanlon ..... Lew Cody
Angela ..... Marie Prevost
Ludeking ..... Hallam Cooley
MacGuire ..... J. Farrell McDonald
Uncle Ben ..... John Larkin
Sammy ..... Eugene Jackson
Tommy Boy ..... By Himself

William A. Johnston

Hell Bent for Frisco

(Sono Art-World Wide)

Drama

One of Sono Art's "Thrill-O-Drama" series, in which a young Los Angeles reporter, played by Charles Delaney, digs in and discovers the identity of the man who had mysteriously murdered his best friend, brother of the girl in whom he had developed a decided interest.

Much footage and many sequences are devoted to the portrayal of the racketeer business as well as the newspaper's inside workings, both done in acceptable style, comment indicated.

Vera Reynolds plays the girl, William Desmond, of older days, takes the role of editor, and freckled Wesley Barry, occupies a minor part as a newsboy. Vera Reynold's brother is shot while engaged in an automobile race, the reason being the fear on the part of his sister's sweetheart that the boy would find out too much about the particular racket in which the fiancee was engaged if he were allowed to work for him.

Delaney, the reporter, goes to work on the case in his newspaper capacity, and before long, reveals the fiance as the man behind the murder of his friend. As a newspaperman he succeeds in scooping every paper in town, and as a personable friend of the dead boy, he succeeds equally well in capturing the hand of the sister.

Produced by George W. Weeks. Distributed by Sono Art-World Wide. Directed by Stuart Paton. Story by Arthur Hoerl. Edited by Carl Himm. Cameraman, Jules Cronsager. Recorded by Earl N. Crane. Release date, July 10, 1931. Running time, 65 minutes.

THE CAST

Jimmie Gray ..... Charles Delaney
Ellen Garwood ..... Vera Reynolds
Frank Kenton ..... Edmund Burns
The Editor ..... William Desmond
"Red" ..... Reed Howes
Lane Garwood ..... Carol Nye
Doctor Clayton ..... Charles Craig
The Newsboy ..... Wesley Barry
Nick ..... Richard Cramer
Tony ..... George Regas
Fogerty ..... Tom O'Brien

Women Go On Forever

(Tiffany)

Drama

"Women Go On Forever," newest James Cruze production, proved to be a fair vehicle for Clara Kimball Young, and received an approving reception at its preview showing at the Boulevard theatre, on the Coast, judging from the reaction of the less than full house of patrons.

The story portrays a cross-section of life in a modest boarding house dominated and ruled by the manager, played by Miss Young. In it are seen the heartaches, the melodramatic, the comic situations of every-day life, vividly enacted by a large cast of players.

The performance of Miss Young was appreciatively received and likewise that of Marion Nixon, Paul Page, Maurice Black and Thomas Jackson, the habitual detective, came in for a good share of praise.

The picture deals with the romance between Miss Nixon, a boarder in the rooming house conducted by Miss Young, and Paul Page, a taxi driver. The plot becomes involved when Page is framed by a racketeer and sent up to jail in order that the villain might get the girl. Two fatal shootings give a realistic touch to the story. The ending is happy, however, even for the house manager, whose philosophy of life is constructed on the fact that, regardless of its seamy and sordid aspects, life goes on the same and that tomorrow is another day.

The direction of Walter Lang was accepted with approval.

Produced by James Cruze. Distributed by Tiffany. From the stage play by Daniel N. Rubin. Directed by Walter Lang. Photographed by Charles Schoenbaum. Adapted by Ralph Murphy.

CAST

Daisy Bowman ..... Clara Kimball Young
Eddie ..... Paul Page
Willie ..... Lorin Raker
Baly, the detective ..... Thomas Jackson
Jake ..... Morgan Wallace
Lucy ..... Mme. Sultawuahn
Betty ..... Marion Nixon
Tommy ..... Maurice Murphy
Pearl ..... Yola D'Avril
Pete ..... Maurice Black
Mrs. Givner ..... Nellie Nichols

Bought

(First National)

Drama

This is the story of Stephanie Dale (Constance Bennett) and her longing for the things commonly associated with wealth, the little luxuries, the atmosphere of good breeding, the contacts with brilliant people. That circumstances had denied her of these things only makes her determination stronger to achieve them.

On her eighteenth birthday, she learns that her parents were never married, that her mother left her father before Stephanie was born because she could no longer endure his coarseness and bad manners. Stephanie sees in her mother's confession an explanation for her inherent desire for refined surroundings.

Her mother dies and Stephanie becomes a model that she may wear nice clothes. She does not go the whoopee route for parties and pals hold no interest for her. Books are her major divertissement until she meets a budding young novelist (Ben Lyon) and finds in him a delightful companion. She divides her time

This **MAN MET**

this **GIRL**

AND THEN . . .

CAUGHT UP WITH HIS FORGOTTEN YOUTH!

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YOUNG AS YOU FEEL

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AUGUST 23

NEW SEASON

FOX

NEW HITS

between this chap and an older man, one Myer (Richard Bennett), the rich owner of a chain of gown shops. Myer's obviously common ancestry repulses her yet in his love of music and literature, he exhibits a self-taught culture. We are allowed to suspect his interest in Stephanie is really paternal.

Through Myer, Stephanie meets the kind of people she has always wanted to know. Wined and dined in palatial homes she is deliriously happy for the first time in her life. Thinking she is experiencing her dreams come true, she forsakes her old friends and accepts the proposal of a wealthy playboy even though she knows she doesn't love him. The knowledge she has sold herself finally brings her to earth.

She begins to realize money cannot buy intellect. So she deliverately smashes the romance by telling her fiance of her parentage and returns to her former life.

She remembers the kindnesses of Myer and calls him up. Learning that he is ill, she goes to visit him. In his eyes, she reads the truth. The picture closes with Stephanie's dramatic discovery of her father.

As this synopsis might suggest, "Bought" has considerable plot structure. The preview audience was definitely enthusiastic. Comments were heard specifically mentioning the intelligence with which the adult theme was presented and praising the work of Director Archie Mayo and everyone else concerned.

Particularly highly regarded was the performance of Constance Bennett in an exacting role. A number of people expressed themselves as believing this her best screen portrayal.

Connie's father, Richard Bennett, playing her screen father in "Bought," was heartily applauded. Ben Lyon and Raymond Milland also won audience approval.

Produced and distributed by Warner Bros. Based on the novel "Jackdaw's Strut" by Harriett Henry. Adaptation and dialogue by Charles Kenyon and Raymond Griffith. Directed by Archie Mayo. Photographed by Ray June. Film editor, George Marks. Release date, August 22, 1931.

THE CAST

Stephanie Dale ..... Constance Bennett
Dave Myer ..... Richard Bennett
Charles Carter ..... Raymond Milland
Micky ..... Ben Lyon
Mrs. Dale ..... Dorothy Peterson
Mrs. Barry ..... Doris Lloyd
Raphello ..... Paul Porcasi
Carter, Sr. ..... Arthur Stuart Hull
Natalie Ransone ..... Mae Madison
Mrs. Chauncey ..... Maude E. Burne
Miss Strigg ..... Clara Blandick
Jimmy Graham ..... Edward Nugent

Keepers of Youth

(British International)

Drama of School Life

(By London Bureau of the HERALD*)*

This one breaks new ground in British pictures. Directed by one of the "old-stagers," Thomas Bentley, who also made "Young Woodley," it has its moments though the theme is likely to arouse hostility among the conservative minded. It will also make British educationalists generally, feel that they have been slandered. However, it is entertainment. Story tells of an "ultra-respectable" public school (B.I.P. try to get away with it here by subtitling that there " ain't no such place" in this country) whose headmaster is being blackmailed by a bullving games master, while all the other tutors are either dunderheads or peeping toms.

Then arrives a fresh young master, who quickly challenges the bully. At the same time there arrives a young assistant matron. Bullying games master tries to seduce her; young master who has fallen in love with her, tries to protect her. Result: young hero caught by headmaster in the young matron's room.

Inquiries lead to incrimination of the games master but the head does not expose him because of the blackmail cinch.

Meantime one of the schoolboys is expelled for so lowering the respectability of the school as to visit a cinema with a young village girl! It's a nasty knock for those people who regard the old scholastic institutions of England or anywhere else for that matter, as citadels of unassailable morality and virtue. Though if these particular "keepers of youth" were typical of all schoolmasters, heaven help youth.

Bentley has brought the best out of his cast. Robin Irvine as the young master, makes a terrific come-back in this picture, after being all but out since talkies. Ann Todd, as the young matron is a find sure enough although not endowed with all the "Ziegfeld" qualities. Garry Marsh ought to be told right away that he looks wicked enough without piling it on. He is a good brute type with acting ability, but is apt to overcolor his characterizations. Less stagey, he might walk away with almost any picture if given a strong meat part.

Bentley has taken a tilt at Americanese, though if shown in the States the full force of his satire will probably be lost. In the scene where the truant school kid is shown sitting in the cinema with his village girl, the spectator joins in the actual talkie show, which consists of a pretty raw Western. Broad American idiom produced roars of laughter at the London pre-release run. Altogether the film which is far from shattering, presents certain aspects of freshness which should commend it both sides of the Atlantic.

Produced and distributed by British International. Directed by Thomas Bentley. Story by Arnold Ridley. Adaptation by Bentley with Walter Mycroft and Frank Launder. Running time, 71 minutes.

THE CAST

Gordon Duff, the Head ..... John Turnbull
David Lake, new Junior master ..... Robin Irvine
Knox, games master ..... Garry Marsh
Slade, second master ..... O. B. Clarence
Sullivan, old master ..... Herbert Ross
Jarvis, junior master ..... Vaughan Powell
Millicent, assistant matron ..... Ann Todd
Matron ..... Ethel Warwick
Henry Venner, new pupil ..... John Hunt
Mrs. Venner ..... Mary Clare
Mr. Venner ..... Matthew Boulton

Wm. H. Mooring

Die Lustigen Weiber von Wien

(The Merry Wives of Vienna)

(Super Films)

Farce Comedy, Music

Judging purely from the technical standpoint, Germany has outdistanced England, another of the few sources of foreign pictures in the United States, in the matter of screen production.

"The Merry Wives of Vienna," labeled a film operetta but in reality more of a comedy with incidental music, is evidence of this when one compares recent importations from both countries.

Photography of the opus is clearly defined, and the dialogue audible. Geza von Bolvary, in his direction, continues the excellent work which was displayed in "Two Hearts in Waltz Time."

The attraction is in German dialogue, and judging from the response on the part of the audience at the American premiere at the Little Carnegie theatre in New York, it is an uproarious comedy. Leo Brecher presented the picture in New York, with the first night audience being comprised primarily of Americans of Teuton extraction.

"The Merry Wives of Vienna" concerns an under-official of the crown, a ballet master, sweethearts of the two, and the 10 daughters of the crown official.

The farcical episodes revolve around the efforts of the charming daughters to thwart the marriage of their father, efforts which estrange the ballet master and his sweetheart.

Finally a scheme is conceived whereby the fiancee of the father is palmed off on the under-official's superior, and all ends happily.

Produced by Super Films. Distributed by Capital Film Exchange. Director, Geza von Bolvary. Music by Robert Stolz. Scenario by Walter Reich. Running time, 95 minutes. Release date, July 9.

CAST

Augustin Tuschinger ..... Willy Forst
Anselme Leitner ..... Paul Hoerbiger
His daughters—Irene Eisinger, Evi Eva, Elfriede Jerra, Lilian Ellis, Edith Hermann-Roeder, Alexandra Molino, Camilla Fiebig, Lola Werner, Jaggi Grassmann, Bimmy Rowland.
Gretl ..... Lee Parry
His Excellency, Waldmueller ..... Oskar Sima
Therese Zelenka ..... Cordy Millowitsch

Transatlantic

(Fox)

Drama

William K. Howard has turned an improbable, though interesting, story into a fascinating picture and made a likeable, almost convincing Edmund Lowe out of an unlikeable hero.

Expert direction, remarkable camera work by James Howe and a distinguished name cast combine to make this box-office.

From the moment Monty Greer (Edmund Lowe) sneaks aboard the smart luxurious transatlantic liner until a London bobby takes him in tow at the voyage's end, events happen with a fast, furious, glittering tempo against a background that will make women particularly, but most any adult, long to take a big boat trip to Europe.

The running duel up and down the steel galleries of the lofty engine room is a breathless sequence of action photography. Monte pits his sharp wits against Handsome (Earle Foxe) and the trio of gamblers, Henry Sedley, Louis Natheaux and Bob (not M-G-M) Montgomery. His capable hands unravel the life skeins of the banker and his bride, John Halliday and Myrna Loy; the aged lensmaker, Jean Hersholt, and Lois Moran, and even the wicked siren, Greta Nissen. The siren dancer and the banker's wife he has known in his spectacular past; the others he meets with surprising swiftness.

Hudgins (Billy Bevan) affords the comedy relief.

Produced and distributed by Fox. Directed by William K. Howard. Adaptation, dialogue by Guy Bolton. Additional dialogue by Lynn Starling. Cameraman, James Howe. Release date, August 30, 1931.

THE CAST

Monty Greer ..... Edmund Lowe
Judy Kramer ..... Lois Moran
Henry Graham ..... John Halliday
Sigrid Carline ..... Greta Nissen
Rudolph Kramer ..... Jean Hersholt
Kay Graham ..... Myrna Loy
Handsome ..... Earle Foxe
Hudgins ..... Billy Bevan
Burbank ..... Ruth Donnelly
Peters ..... Goodee Montgomery
Buyer ..... Jesse De Vorska
Bride ..... Rosalie Roy
Captain ..... Claude King
First Officer ..... Crauford Kent
Gamblers ..... Henry Sedley, Louis Natheaux, Bob Montgomery

William A. Johnston

Sherlock Holmes' Fatal Hour

(First Division)

Mystery

Sherlock Holmes comes to the screen, via the Tickenham Studios of Great Britain, the scene of production and First Division Pictures, distributor in the United States.

The cast is quite unknown in this country, though it is an acknowledged able one, which did a job sufficiently satisfactory to hold an audience at a New York theatre deeply engrossed in the master methods of the inimitable Holmes, in unraveling the truth of the murder of a bank guard and the subsequent murder (or suicide) of an accomplice under compulsion.

Arthur Wontner portrays the immovable and mentally powerful super-sleuth with what was generally conceded to be an admirable touch, making the character live on the screen as the late Sir Arthur Conan Doyle, from two of whose stories this film was adapted, made him live on the printed page. A large cast came in for a good share of the praise accorded the interest-holding film, including Jan Fleming as the stolid, ever-present Dr. Watson; Minnie Raynor as the vociferously solicitous Mrs. Hudson, housekeeper; Leslie Perrins as the young diplomatic agent who becomes involved in the crime; Jane Welsh as his sister and Norman McKinnell as the friend or Perrins, who, Holmes skillfully reveals, is in reality Dr. Moriarty, notorious professor and master mind behind many crimes.

Holmes solves the crime of the bank murder when Scotland Yard fails, and at the same

(Continued on page 41)

time proves that the young diplomat was murdered, not a suicide. With unquestioned logic and fine deductions, Holmes discovers that the murder was a counterfeit plot, whereby money in the bank vault was exchanged for manufactured money. The young man, who had taken to cheating at cards, was to be used by Moriarty to transport the money to Paris under diplomatic passport under threat of exposure, but had refused at the last moment and had as a result been murdered, with an unusual noiseless weapon.

Adding greatly to the effect of the film, as noted by the close attention of the audience, was the expert use of light thrown sharply into a darkened room in several sequences. Suspicion, during much of the film, points to various of the people involved, with a very clever deception steering away from the guilty party.

Several strange mechanical devices serve their purpose in creating a weird impression.

Produced at Twickenham Studios, England. First Division Pictures, American distribution rights. Adapted from "The Final Problem" and "The Empty House" by Sir Arthur Conan Doyle. Directed by Leslie S. Hiscott. Adaptation by Cyril Twyford. Assistant director and editor, Jack Harris. Photography, Sidney Blythe.

CAST

Sherlock Holmes ..... Arthur Wontner
Doctor Watson ..... Jan Fleming
Mrs. Hudson ..... Minnie Raynor
Ronald Adair ..... Leslie Perrins
Kathleen Adair ..... Jane Welsh
Colonel Henslowe ..... Norman McKinnell
Thomas Fisher ..... William Frazer
Tony Rutherford ..... Sidney King
Inspector Lestrade ..... Phillip Hewland
Marston ..... Gordon Begg
Colonel Moran ..... Louis Goodrich
No. 16 ..... Harry Terry
J. J. Godfrey ..... Charles Paton

Enemies of the Law

(Capitol)

Gang War

And there were gang wars and rumors of gang wars, though company announcements indicate a lessening of the volume of this kind of production for next season. "Enemies of the Law," seen at the Strand theatre, on Broadway, is a breed of the same strain and was produced by Sherman S. Krellberg for Regal Pictures, with Lawrence C. Windom directing.

This picture brings back the familiar role of the girl (Operative 99) in the Secret Service who falls in love with the handsome gang leader. And the finale runs true to the course of the "shock" pictures with the mortally-wounded gangster tumbling down the stairs to die in the arms of the girl, while the rival, Big Tony, the criminal out of the West who but for obvious physical dissimilarity might have been intended for Al Capone, grunts his last in the arms of the law. The third of the gang chiefs already has been picked off in a nickel-in-the-slot dancehall.

While the program billing headlines Mary Nolan and Lou Tellegen, Johnny Walker crowds Tellegen for such honors as there are in the story.

Florence Vinton or Operative 99 (Mary Nolan) gets a job as entertainer in the night club of Larry Marsh (Johnny Walker) and from the start tries to persuade him to quit the life of crime, to which he replies that it can't be done whatever his wishes in the matter. Eddie Swan (Lou Tellegen) plots to doublecross Larry and one of the first acts of the plotted series is the bumping off of Joey Regan (Danny Hardin) whom Larry is sending through school in order to give him a clearer idea of life. Then follows a warehouse raid with complications which involve a "muscling in" by Big Tony and the shooting of a policeman. Larry is on the trail of Eddie, who is portrayed in the double role of a suave gentleman of the world and a raving demon who spouts limitless foreign oaths when he is crossed. Larry personally attends to Blackie, who took off Joey, the schoolboy, and his henchmen "get" Eddie Swan.

Tony goes to Larry's night club, decides that Florence is to be his "moll" henceforth, and so lets himself in for the big trap. Her plans go awry while Larry is waiting upstairs with "The Big Shot" (John Dunsmuir), and Larry and Tony shoot it out, with results partly satisfactory to each, and obviously to the censors, as both die.

Comedy is inserted in the picture by a lavish use of ejaculations of "Yeah" in sundry shadings and by "Booker T," colored assistant played by Doe Doe Green, in a role in which the makers of the production permit him to know all the inner secrets of the Eddie Swan ring.

Running time is 69 minutes, release date July 21, 1931.

Produced and distributed by Regal Pictures. Cameraman, Frank Zukor. Film editor, Russell Sheilds. Sound Engineers, Bob Oshman and John Dolan, RCA recording. Dialogue, continuity and story by Charles Reed Jones.

CAST

Florence Vinton ..... Mary Nolan
Larry Marsh ..... Johnny Walker
Eddie Swan ..... Lou Tellegen
Jack ..... Harold Healy
Lefty ..... Alan Brooks
Tony Catello ..... Dewey Robinson
The Big Shot ..... John Dunsmuir
Joey Regan ..... Danny Hardin
Babe Ricardo ..... Bert West
Blackie ..... Gordon Westcott
Booker T ..... Doe Doe Green

Guilty Hands

(MGM)

Drama

This original from the pen of Bayard Veiller was accorded a most favorable reception by an audience at a Santa Monica, California, house. Heartily applauded was the work of Lionel Barrymore, who not only assisted in the direction of the film, but as the featured player, was the dominant figure in a good cast, with what was acknowledged to be a superior performance.

The story is concerned with murder and strange retaliation. Barrymore's daughter, played by Madge Evans, is engaged to marry Alan Mowbray. When Barrymore discovers that the suitor is not all that he could desire as his daughter's husband, by a long way, he goes to Mowbray's apartment and there kills him.

Kay Francis, Mowbray's mistress, accuses Barrymore of the murder, but the latter describes the shooting to the police as a case of suicide. As the body of the murdered man is being removed from the room, the revolver with which the fatal shot was fired, is fired again by the contraction of the muscles of the dead man's hand and Barrymore is killed.

The audience was literally stunned by the suddenness and unexpectedness of the unusual climax. Performances which seemed to rate most effectively with the audience were given by William Bakewell, Alan Mowbray, C. Aubrey Smith and Henry Barrow, with the general reaction being that W. S. Van Dyke, who carved a nitch for himself with his direction of "Trader Horn," has done a most noteworthy piece of work with this film.

Produced and distributed by M-G-M. Directed by W. S. Van Dyke and Lionel Barrymore. Story and dialogue by Bayard Veiller. Edited by Anne Bauchens. Cameraman, Merritt B. Gerstad.

THE CAST

Richard Grant ..... Lionel Barrymore
Marjorie West ..... Kay Francis
Barbara Grant ..... Madge Evans
Tommy Osgood ..... William Bakewell
Rev. Hastings ..... C. Aubrey Smith
Aunt Maggie ..... Polly Moran
Gordon Rich ..... Alan Mowbray
Spencer Wilson ..... Forrester Harvey
H. G. Smith ..... Charles Crockett
Harvey Scott ..... Henry Barrows

Susan Lenox

(MGM)

Drama

Having sent Miss Shearer to Europe on a well-earned or much needed vacation following her appearance as a gorgeous lady of dubious morals in "Divorcee," "Strangers May Kiss" and "A Free Soul," M-G-M seems to have continued its "sin and succeed" series with Greta Garbo.

Gorgeously mounted, excellently cast, expertly directed, it, nevertheless, is proof sufficient that in its present form, the Hays code is nothing for producers to worry about or that it is all in fun.

It is understood M-G-M intends doing considerable re-cutting and re-shooting before "Susan Lennox' is released. Under the circumstances, this writer feels it is unfair at this time to more extensively discuss what appears to be "a delicate subject," to say the least.

Produced and distributed by M-G-M. Directed by Robert Z. Leonard. Adaptation and continuity by Wanda Tuchock. Dialogue by Zelda Sears and Edith Fitzgerald. Author, David Graham Phillips. Release date, August 29, 1931.

CAST

Greta Garbo ..... Cecil Cunningham
Clark Gable ..... Alan Hale
John Miljan ..... Hale Hamilton
Helene Millard ..... Hilda Vaughn
Jean Hersholt ..... Russell Simpson
Daisy Belmore

Leo Meehan

SHORTS

Bobby Jones No. 6 "How I Play Golf"

(Warner Bros.)

Great!

Use of the big irons on the fairways is the theme of the sixth of the Bobby Jones shorts. This picture not only ranks with its predecessors in general interest but it takes on added importance as a production because of the spectacular shots by the cameraman. The whiz of the ball to the left and right of the "audience," climaxing with a "bullseye" into the camera itself, has much of the effect of third dimension. One of the secrets of the success of the entire series, in addition to the consummate artistry of the golf wizard in handling the clubs, lies in the ease of the handling of dialogue by the champion, and another is the careful handling of the camera work.—Running time, 10 minutes.

Queeriosities No. 10

(Vitaphone)

Fairly Interesting

Among the more interesting items in this issue of the Believe It Or Not series of Robert L. Ripley are the Chinese with the candle in his head, the 25-link chain carved from a parlor match, the Providence Spring, and the 6-year-old cigar smoker who lifts 200 pounds without apparent effort. The series has a huge following through the newspaper cartoons but this issue was not particularly spectacular. The final scene of the picture, which is based on a lecture to sailors aboard a warship, is obviously studio-made.—Running time, 7 minutes.

Battling Silver King

(RKO-Pathe)

Splendid

One of the Grantland Rice Sportlight numbers, and one that is highly interesting and equally packed with action. From the time the boys wake in the morning on the bank of the Florida waters, until they prepare supper that night, we see them fishing for tarpon, big fellows that weigh around 150 pounds, and full of fight. A picture that should put any real fisherman on the edge of his seat, and should give anyone an entertaining bit of action.—Running time, 11 minutes.

The Milky Way

(Vitaphone)

Fairly Amusing

Neely Edwards, a bit out of his usual routine, plays the patient, who goes into sudden recitations against milk, and later day-dreams of putting on a show favoring milk. The routine dancing in the show and the other entertainment, provide little in the way of novelty, but the milk idea is amusing enough.—Running time, 11 minutes.

What do you Summer

"May Robson's first film a winner." —Washington Times

"One of the most delectable morsels of entertainment . . . dialogue sparkling with wit." —Washington Post

". . . . Miss Robson's characterization commands earnest attention." —Julia Shawell, Graphic

"Will score well at the box office . . . ." —Marguerite Tazelaar, Tribune

"Miss Robson is to be congratulated . . . ." —Mordaunt Hall, Times

". . . . theme of the picture is unusual enough to hold your attention . . ." —Pare Lorentz, Journal

". . . . Miss Robson fairly pulsates with the blood of flaming youth . . . ." —John S. Cohen, Jr., Sun

"Don't miss Mother's Millions . . . it is a very good picture. May Robson can lay claim to a niche in this year's motion picture hall of fame." —Philadelphia Exhibitor

"Mother's Millions is a May Robson hit. Preview audience gave it a great send-off." —Motion Picture Daily

"Excellent light comedy. May Robson's picture all the way through." —Film Daily

"A picture of general excellence." —Philadelphia Bulletin

"Audiences eat it up." —Alfred Herskovitz, Manager, Crown Theatre, New London, Conn.

"A striking performance by May Robson . . . ." —Marguerite Tazelaar, Tribune

"'Mother's Millions' owes thrills to May Robson." —William Boehnel, World-Telegram

"May Robson proves she is star! Dominates her picture!" —Irene Thirer, Daily News

"May Robson approaches the footlight perfection of George Arliss . . . as high praise as I can bestow." —Al Sherman, Telegraph

"A compelling film... warrants a visit to the Rialto." —Al Sherman, Telegraph

"May Robson grand." —World-Telegram

"May Robson dominates the picture from beginning to end . . ." —Regina Crewe, American

"Powerful performance of May Robson makes 'Mother's Millions' convincing and entertaining." —Bland Johaneson, Mirror

"Made entertaining by a new film star of real talent." —Bland Johaneson, Mirror

MOTHER'S MILLIONS

Based on the stage play by Howard McKent Barnes with

MAY ROBSON

Lawrence Gray, James Hall, Frances Dade and Edmund Breese

Directed by James Flood

Presented by CARL LAEMMLE

UNIVERSAL PICTURES

- - ride with

mean Slump!

"Clarence Darrow was named in 'Variety' recently as being America's greatest one-man stage draw. If that draw can be added to what this film deserves on its own merits as one of the most complete nature films, it might mean healthy b. o. With some exploitation and ballyhoo, it looks like Universal could have done well with it at a bigger and more important Broadway house than the Cameo."
—Variety

"I enjoyed every moment of 'The Mystery of Life.' Whether you are a student of evolution, or whether you are just one of those who simply seek entertainment, you'll find that 'The Mystery of Life' is one of those pictures that are worthy of seeing. In fact, I recommend it most highly." Al Sherman, N. Y Telegraph

"Worthwhile movie . . . entertaining as well as highly instructive, well worth anyone's while. Mr. Darrow's lecture is impressive as well as amusing . . . spices his talk with hard-bitten wit and fascinatingly pessimistic satire. 'The Mystery of Life' an entertainment unique in the annals of the screen."
Regina Crewe, N. Y. American

"It is interesting and worth a visit . . ."
—Marguerite Tazelaar, N. Y. Herald-Tribune

"A mystery picture without a last-reel solution or any kind of a plot ending, an interesting celluloid presentation worth a once over."
—Julia Shawell, N. Y. Evening Graphic

"The picture is excellent in the way it presents its material."
N. Y. Times

"Highly interesting . . . keenly exciting . . . fascinating scientific pictures . . . neither stiff nor patronizing . . . vastly interesting."
N. Y. Daily Mirror

If you want to know what the folks were doing a couple of million years ago, go and see it. 'The Mystery of Life' heartily recommended."
—Thornton Delehanty, N.Y. Evening Post

"Darrow has a dry humor that enlivens and attracts the audience to him."
—Kate Cameron, N. Y. Daily News

MYSTERY OF LIFE

Vividly interpreted by
CLARENCE DARROW

Arranged by Dr. H. M. Parshley
Edited by W. W. Young
Directed by George Cochrane
Produced by Classic Productions, Inc.
Presented by
CARL LAEMMLE

UNIVERSAL

and you ride with a winner!

AD REELS REVIEWED BY INDEPENDENTS

(*Continued from page 9*)

should continue with its original plan to market a Kinograms sponsored ad-newsreel. Educational is to handle the physical distribution.

Abe Heller and William MacKee have already completed the organization of their project, which they describe to be the only independent distributor of sponsored reels —operating through direct tieups with 35 key city exchanges. The latter contact with theatres on collections, sales and servicing the sponsored product. Heller and MacKee already have contracted to market advertising shorts for General Motors, Camel Cigarettes, Porto Rican Tobacco company and Goodyear Rubber. Negotiations with three additional important national accounts now are nearing consummation.

Heller is a veteran in motion picture production work. He was the first cutter for Kinograms newsreel many years ago, after which he engaged in production on the West Coast, returning to New York to join Pathe News as cutter, later going to Pathe's commercial films department, where he took over cutting and general production work. MacKee has been engaged in various phases of advertising over a 20-year period. His most recent affiliation was with the Rankin Agency.

"There is little doubt that major distributors cannot successfully handle sponsored ad reels," Heller stated, "and this because of newspaper and inner organization antagonism toward the subjects, in addition to the fact that national manufacturers now have been educated to a clearer understanding of the motion picture industry, which has brought with it the realization that the average circuit house, most of which are downtown houses, do not bring the message of the advertiser in as close proximity with the local neighborhood store as do the second, third and fourth run neighborhood theatres."

"The advertising message," Heller continued, "still is fresh in the minds of the audience when they leave their neighborhood house and go past the door of local stores.

"The independent field is very much alive. That phase of the exhibition field is beginning where the national companies left off with advertising reels. Several thousand independent theatres are available for the showing of ad reels."

Camel Film in 12,000 Houses

Heller stated that, including many circuit affiliations, a recent test reel handled by Camels played to 12,000 theatres in 39 states.

The independent field, some believe, is in a more advantageous spot to show the sponsored reel than is the circuit house, particularly because the independent has no sales company affiliation which would suffer when it plays sponsored reels to the exclusion of regular short subjects, and secondly because there is little likelihood that the individual independent would suffer much from whatever newspaper antagonism may develop.

Heller returned recently from a nationwide trip during which he studied the reaction of exchanges, theatres and public to sponsored reels. Both exchanges and theatres favor the reels, and contact with the public, he said, proved that they will accept sponsored shorts provided there is no attempt to pass off on them advertising in the form of entertainment. "They do not like to be fooled," he stated.

The plan of Heller and MacKee permits an advertiser or his agency to select any part of the country, state or a city in which to distribute his reel. The client can use as many theatres as are required and in as many towns as are necessary to comply with merchandising plans.

The Heller-MacKee company, known as Advertisers Motion Picture company, with headquarters in New York, is about to launch a second subsidiary which will concentrate on the non-theatrical field. A large group of 35-mm. portable sound devices will be assigned to the 35 exchanges, which in turn will sell lodges, churches, clubs, schools and other institutions on a full program of sponsored reels. Equipment and product will be furnished gratis, with the advertiser paying the exchange for handling it, the Heller-MacKee company receiving a pro rata fee based on attendance at the particular showing.

Playing Rates Fixed

The company will not produce, inviting bids from New York independent production companies who deal directly with the ad agency or manufacturer. Scenarios are furnished either by the advertiser or the Heller-MacKee company, while prints are furnished by the client directly to the new distributing company. No reel runs more than 400 feet, while all product must be recorded by Western Electric or RCA Photophone systems.

Deals have been made by Advertiser M. P. company, with 23 exchanges in as many foreign capitals, this in addition to the 35 domestic exchanges. Rates are based on the number of seats in a theatre, each theatre being considered a separate unit, filling 10½ times weekly average. Charges are as follows:

		Split Week	*Full Week*
(1)	100 feet	.02½ per seat	.03
	30% excess footage allowed		
(2)	200 feet	.02¾ per seat	.03½
	20% excess footage allowed		
(3)	300 feet	.03¼ per seat	.04
	15% excess footage allowed		
(4)	400 feet	.03¾ per seat	.04½
	10% excess footage allowed		

Releases in excess of the average allowed on 1, 2 and 3 will be charged for at the next highest rate.

When the sponsored reel assumed a prominent spot in the industry's structure, less than one year ago, more than 25 companies throughout the country entered the field. The majority are key city laboratories or local producers, and all but two or three have petered out of the picture.

Other Firms Expand

Alexander Film Service of Colorado, continues and at present is in the midst of a nationwide campaign to line up theatres for the few advertising shorts which it produces and distributes.

Theatre Service company, headed by William Johnson, a New Orleans producer, is another New York organization which, aside from a Publix contractual tieup, is understood to be included in the local distributor category, concentrating chiefly in the South.

It is pointed out by insiders that if Paramount and Warners are again forced into the sponsored reel business by the success of independents with these reels, they will work their contracts through outside ad reel distributors, similar to the present Publix setup with Theatre Service, which secures clients, makes the reel and books the group into Publix houses.

The Christie West Coast sponsored reel proposition continues on a somewhat limited scale.

The Kinograms reel starts on August 28, with 2,800 theatres already lined up, while according to Capt. George McLeod Baynes, 4,000 will be on the books of Allied States Association before the initial release. There will be two issues a week. Contracts are on a five-year basis, three years of which are compulsory, and the remaining two cancellable by either party upon a 90-day notice. Each reel will contain only one advertising subject, running about 300 feet. Exhibitors are charged for the subject, according to theatre size, with Allied's state and national treasuries receiving a part of the revenue.

Striving Hard!

Hollywood is on its toes, realizing that the answer to the present problems facing the industry, lies in the production of good pictures, according to Charles C, Pettijohn, general counsel for the Hays organization on his return last week from the Coast. "Production is striving as never before to make good pictures, pleasing to the public and with box office value to the theaatres," he said. "From the heads of studios to the water boys on individual sets, I could not help but sense the most sincere enthusiasm to produce these results. * * * The answer of the motion picture industry to 'depression' must be pictures, good pictures, and I believe we are going to get them."

Charles C. Pettijohn

Equity Is Planning Drive to Stimulate Stage Production

Equity has joined others in the League of New York Theatres, Inc., in an effort to persuade railroads to lower rates to theatrical companies, as a means of stimulating production.

If the appeal to the Trunk Line Association is successful the matter will be taken up with the Interstate Commerce Commission.

THEATRE RECEIPTS

Theatre business was spotty during the current week. In many localities there was a strain of optimism with the grosses slightly above the previous week. However, new low grosses continued to be established with the total for the week being 19. In the face of this, there were no new highs, which hardly compensated at this season of the year. Two of New York's largest theatres, the Capitol and the Roxy, showed gains.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to July, 1931)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleecker..	2,300	35c-50c	"Parlor, Bedroom, and Bath"..... (MGM) (6 days)	6,340	"Charlie Chan Carries On" (Fox) (6 days)	6,200	High 1-24-30 "Reducing"	$ 18,500
Leland	1,350	20c-25c	"Daddy Long Legs" (Fox)..... (6 days)	2,900	"A Tailor Made Man" (MGM)... (6 days)	4,200	Low 4-4-31 "Passion Flower"	6,100
Proctor's RKO..	1,500	20c-60c	"Sweepstakes" (Pathe) ..... (3 days)	2,400	"Transgression" (Radio) ..... (3 days)	2,300	High 5-2-31 "Strangers May Kiss".....	8,100
					"Forbidden Adventure" (Para.).... (3 days)	2.400	Low 7-11-31 "Daddy Long Legs".....	2,900
							High 3-14-31 "Millie"	8,600
							Low 7-11-31 "Sweepstakes".....	2,400
Ritz	1,146	25c-35c	"Smart Money" (W. B.) and..... "Men of the Sky" (F. N.) (3 days)	1,850	"Aloha" (Tiff.) and..... "The Lightning Flyer" (Col.) (3 days)	2,000	High 12-13-30 "The Cat Creeps".....	4,750
			"Ships of Hate" (Monogram) and "Meet the Wife" (Col.) (3 days)	1,700	"Misbehaving Ladies" (F. N.) and "Costello Case" (Sono-Art) (3 days)	1,960	Low 6-6-31 "Party Husbands".....	3,190
Strand	1,900	35c-50c	"Broadminded" (F. N.)..... (6 days)	5,500	"Chances" (F. N.)..... (25c-35c—6 days)	5,900	High 4-25-31 "The Finger Points".....	9,300
							Low 7-11-31 "Broadminded".....	5,500
Baltimore								
Keith's	2,500	25c-50c	"Everything's Rosie" (Radio)..... (6 days and Sun. midnite show)	5,360	"The Night Angel" (Para.)..... (6 days and Sun. midnite show)	6,400	High 5-9-31 "Bachelor Apartment".....	16,080
Loew's Century.	3,076	25c-60c	"Chances" (F. N.)..... (6 days)	26,000	"The Girl Habit" (Para.)..... (6 days)	19,000	Low 5-17-30 "King of Jazz"	3,000
Loew's Parkway	987	15c-35c	"Just A Gigolo" (MGM)..... (6 days)	4,000	"Five and Ten" (MGM)..... (6 days)	4,200	High 4-11-31 "A Tailor Made Man"...	30,000
							Low 11-1-30 "Her Wedding Night"....	14,000
							High 1-3-31 "Follow the Leader".....	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
Loew Stanley....	3,522	25c-60c	"The Man In Possession" (MGM). (6 days)	18,500	"A Free Soul" (MGM)..... (6 days)	23,500	High 4-11-31 "Strangers May Kiss"....	33,500
							Low 5-3-30 "Honey"	12,500
Loew's Valencia.	1,487	25c-35c	"Just A Gigolo" (MGM)..... (6 days)	3,200	"Men of the Sky" (F. N.)..... (6 days)	3,000	High 7-26-30 "Sins of the Children"	7,300
							Low 11-29-30 "Only Saps Work".....	1,800
New	1,600	25c-50c	"Their Mad Moment" (Fox)..... (6 days)	6,000	"Hush Money" (Fox) ..... (6 days)	6,500	High 8-30-30 "Common Clay"	18,500
							Low 12-27-30 "Princess and Plumber"..	2,800
W. B. Metropol.	1,300	15c-50c	"The Maltese Falcon" (W. B.).... (6 days)	5,100	"Svengali" (W. B.) ..... (6 days)	4,500	High 3-16-30 "Green Goddess".....	9,000
							Low 7-26-30 "Sweet Kitty Bellairs"	2,100
Boston								
Keith's	2,800	30c-65c	"Ex-Bad Boy" (U.)	17,500	"Sweepstakes" (Pathe) ..... (25c-60c)	18,000	High 10-11-30 "Half Shot at Sunrise"...	34,500
Keith-Boston ...	2,500	25c-60c	"Arizona" (Col.)	17,000	"Three Who Loved" (Radio).....	17,000	Low 12-6-30 "Sin Takes a Holiday"....	16,500
							High 1-10-31 "Danger Lights".....	22,000
Loew's Orpheum	3,100	25c-50c	"Indiscreet" (U. A.)	18,000	"Just a Gigolo" (MGM).....	18,000	Low 7-11-31 "Arizona".....	17,000
							High 1-17-31 "Hell's Angels"	31,500
Loew's State.....	3,700	25c-50c	"A Free Soul" (MGM).....	19,000	"Never the Twain Shall Meet".. (MGM)	21,500	Low 6-28-30 "Lady of Scandal".....	17,500
							High 10-18-30 "Three French Girls".....	30,000
Metropolitan	4,350	25c-60c	"The Night Angel" (Para.).....	30,000	"I Take This Woman" (Para.)..	30,000	Low 6-28-30 "Bad One".....	18,000
							High 10-11-30 "Sea God"	49,000
Olympia	2,500	25c-50c	"Smart Money" (W. B.)..... (2nd week)	13,500	"Smart Money" (W. B.)..... (1st week)	14,000	Low 6-7-30 "True to the Navy".....	26,000
							High 7-5-30 "With Byrd at South Pole"	28,000
Scollay Square..	1,800	25c-50c	"Chances" (F. N.).....	14,000	"Daddy Long Legs" (Fox)	14,500	Low 2-21-31 "Sit Tight"	12,000
							High 10-11-30 "Numbered Men"	20,000
Uptown	2,000	25c-60c	"Smart Money" (W. B)..... (2nd week)	11,000	"Smart Money" (W. B.) ..... (1st week)	11,500	Low 7-5-30 "Shadows of the Law".....	11,000
							.....	
Buffalo								
Buffalo	3,500	30c-65c	"Smart Money" (W. B.).....	20,800	"I Take This Woman" (Para.).	19,000	High 3-28-31 "My Past"	39,500
							Low 7-4-31 "I Take This Woman".....	19,000
Century	3,000	25c-35c	"Big Business Girl" (F. N.).....	8,000	"Always Goodbye" (Fox)..... (5 days)	4,100	High 2-14-31 "Cimmaron"	25,600
							Low 7-4-31 "Always Goodbye"	4,100
Great Lakes	3,000	25c-60c	"Laughing Sinners" (MGM).....	23,000	"A Free Soul" (MGM).....	26,000	High 4-18-31 "Strangers May Kiss"....	30,000
							Low 12-27-30 "Remote Control"	13,400
Hippodrome	2,100	25c-50c	"Donovan's Kid" (Radio).....	18,200	"Six Cylinder Love" (Fox)	14,800	High 2-14-31 "Free Love"	26,300
							Low 7-4-31 "Six Cylinder Love".	14,800
Lafayette	3,300	25c-35c	"The Lion and the Lamb" (Col.)..	7,900	"Lover Come Back" (Col.).....	7,800	High 4-11-31 "Ten Cents a Dance".....	24,100
							Low 7-4-31 "Lover Come Back"	7,800
Charlotte								
Broadway	1,167	25c-50c	"Chances" (F. N.)..... (3 days)	4,500	"Broadminded" (W. B.)..... (3 days)	5,000	. .....	
			"The Maltese Falcon" (W. B.).... (3 days)	5,000	"The Lady Who Dared" (F. N.) (3 days)	3,500		
Carolina	1,441	40c-50c	"Confessions of a Co-Ed" (Para.). (3 days)	6,000	"I Take This Woman" (Para.)... (3 days)	6,000	.....	
			"The Man In Possession" (MGM). (3 days)	6,500	"The Night Angel" (Para.)..... (3 days)	5,000		

(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to July, 1931)	
			Picture	Gross	Picture	Gross		
Chicago								
Castle	299	40c-60c	"Laughing Sinners" (MGM) (3 days)	1,412	"Last Parade" (Col.)	3,270	High 4-27-30 "White Cargo"	10,600
							Low 7-11-31 "Laughing Sinners"	1,412
Chicago	4,000	35c-85c	"The Man In Possession" (MGM).	38,450	"I Take This Woman" (Para.)	37,500	High 9-6-30 "Anybody's Woman"	64,800
							Low 6-27-31 "Just A Gigalo"	33,250
McVickers	2,284	35c-85c	"A Free Soul" (MGM) (2nd week)	20,275	"A Free Soul" (MGM) (1st week)	33,875	High 7-12-30 "Big House"	50,800
							Low 4-13-30 "Son of the Gods"	17,500
Oriental	3,940	35c-85c	"The Black Camel" (Fox)	21,700	"Gold Dust Gertie" (W. B.)	26,200	High 7-19-30 "Our Blushing Brides"	60,600
							Low 6-27-31 "Party Husband"	19,450
Orpheum	665	35c-75c	"Donovan's Kid" (Radio)	2,260	"The Secret Six" (MGM)	3,695	High 4-18-31 "Little Caesar"	8,790
							Low 4-11-31 "Hot Heiress"	2,090
Palace	2,509	35c-85c	"Three Who Loved" (Radio)	19,480	"Always Goodbye" (Fox)	24,650	High 6-7-30 "On the Level"	31,200
							Low 7-19-30 "Shooting Straight"	16,200
Roosevelt	1,591	35c-85c	"Smart Money" (W. B.) (6 days—2nd week)	9,275	"Smart Money" (W. B.) (1st week)	17,225	High 7-5-30 "With Byrd at South Pole"	32,800
							Low 6-6-31 "Tabu"	10,100
State Lake	2,776	35c-85c	"Sweepstakes" (Pathe) (2nd week)	7,225	"Sweepstakes" (Pathe) (1st week)	13,450	High 10-18-30 "Half Shot at Sunrise"	45,300
							Low 6-27-31 "Transgression"	13,200
United Artists	1,700	35c-85c	"The Smiling Lieutenant" (Para.)	29,650	"Night Angel" (Para.) (9 days—2nd week)	17,180	High 3-21-31 "City Lights"	46,562
							Low 9-6-30 "Eyes of the World"	13,200
Cincinnati								
Keith's	1,600	30c-50c	"Lonely Wives" (Pathe)	4,025	"Meet The Wife" (Col.)	4,750	High 11-20-30 "Africa Speaks"	13,000
							Low 3-7-31 "Numbered Men"	4,000
RKO Albee	3,300	35c-75c	"Up Pops the Devil" (Para.)	25,029	"The Iron Man" (U.)	23,245	High 1-3-31 "Remote Control"	33,321
							Low 12-20-30 "Silver Horde"	20,150
RKO Capitol	2,000	30c-50c	"Forbidden Adventure" (Para.)	10,445	"Transgression" (Radio)	10,319	High 9-20-30 "Common Clay"	22,000
							Low 3-14-31 "Fighting Caravans"	9,200
RKO Family	1,140	20c-35c	"A Son of the Plains" (Syndicate) (4 days)	2,518	"Everything's Rosie" (Radio) (4 days)	2,470	High 11-1-30 "Men Without Law" and "Undertow"	5,600
			"Laughing Sinners" (MGM) (3 days)	1,356	"Shipmates" (MGM) (3 days	1,330	Low 3-7-31 "Captain Applejack" and "The Lion and the Lamb"	2,500
RKO Lyric	1,400	30c-50c	"A Free Soul" (MGM) (7 days and Sat. midnite show) (2nd week)	11,886	"A Free Soul" (MGM) (7 days and Sat. midnite show) (1st week)	15,130	High 10-25-30 "The Big House"	23,900
							Low 2-7-31 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Chances" (F. N.) (7 days and Sat. midnite show)	11,517	"Daddy Long Legs" (Fox) (7 days and Sat. midnite show)	17,492	High 11-1-30 "Check and Double Check"	28,100
							Low 7-11-31 "Chances"	11,517
RKO Strand	1,350	25c-40c	"The Hot Heiress" (F. N.)	4,823	"Laugh and Get Rich" (Radio)	4,200	High 10-11-30 "Common Clay"	6,940
							Low 2-21-31 "A Lady's Morals"	3,001
Cleveland								
Allen	3,300	30c-60c	"Women Love Once" (Para.)	14,000	"Daddy Long Legs" (Fox)	19,500	High 7-19-30 "Let Us Be Gay"	31,000
							Low 5-9-31 "Ladies Man"	12,000
RKO Hippodrome	4,500	25c-75c	"Smart Money" (W. B.) (2nd week)	11,000	"Smart Money" (W. B.) (1st week)	13,000	High 4-27-30 "High Society Blues"	46,000
							Low 4-25-31 "Cracked Nuts"	10,000
RKO Palace	3,100	25c-75c	"Ex-Bad Boy" (U.)	18,000	"Three Who Loved" (Radio)	19,000	High 3-23-30 "Harmony at Home"	47,000
							Low 7-11-31 "Ex-Bad Boy"	18,000
State	3,400	30c-60c	"Black Camel" (Fox)	16,000	"I Take This Woman" (Para.)	15,000	High 1-3-31 "Princess and the Plumber"	25,000
							Low 6-20-3 "The Vice Squad"	14,000
Warner's Lake	800	40c-60c	"Broadminded" (F. N.) (9 days)	8,000	"Big Business Girl" (F. N.)	2,000	.....	
Denver								
Denver	2,300	25c-65c	"Man In Possession" (MGM)	16,000	"I Take This Woman" (Para.)	13,000	High 3-7-31 "The Easiest Way"	20,000
							Low 7-4-31 "I Take This Woman"	13,000
Huff'n's Aladdin	1,500	35c-75c	"Hell Bound" (Tiff.)	6,000	"The Black Camel" (Fox)	9,000	High 4-11-31 "Connecticut Yankee"	12,000
							Low 5-9-31 "God's Gift To Women"	4,500
Huffman's Tabor	1,900	25c-50c	"The Iron Man" (U.)	9,000	"Annabelle's Affairs" (Fox)	7,000	High 3-21-31 "City Lights"	14,000
							Low 7-4-31 "Annabelle's Affairs	7,000
Paramount	2,000	25c-50c	"Chances" (F. N.)	10,000	"The Vice Squad" (Para.)	11,500	High 1-10-31 "Hell's Angels"	22,000
							Low 6-27-31 "Just a Gigolo"	7,500
Rialto	1,040	25c-50c	"Newly Rich" (Para.)	4,000	"Big Business Girl" (F. N.)	2,250	High 3-28-31 "Trader Horn"	8,000
							Low 7-4-31 "Big Business Girl"	2,250
Des Moines								
Des Moines	1,600	25c-60c	"Night Angel" (Para.)	9,000	"Big Business Girl" (F. N.)	7,000	High 2-14-31 "Cimarron"	18,000
							Low 4-27-30 "Rogue Song"	5,000
Paramount	1,700	25c-60c	"Women Love Once" (Para.) (3 days)	6,000	"Gold Dust Gertie" (W. B.) (25c-50c—3 days)	6,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"	22,000
			"Chances" (F. N.) (4 days)	8,000	"Smart Money" (W. B.) (4 days)	7,000	Low 12-6-30 "Three French Girls" and "Derelict"	8,000
Strand	1,100	20c-35c	"Goldie" (Fox) (4 days)	2,500	"Everything's Rosie" (Radio) (25c-35c—4 days)	2,150	High 3-23-30 "Evidence" and "Roadhouse Nights"	9,007
			"Many A Slip" (U.) (3 days)	850	"Beyond Victory" (Pathe) (3 days)	1,150	Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Hollywood								
Chinese	2,030	25c-75c	"A Free Soul" (MGM) (2nd week)	12,500	"A Free Soul" (MGM) (1st week)	13,500	High 6-7-30 "Hell's Angels"	40,500
							Low 6-20-31 "Trader Horn"	4,900
Egyptian	1,800	10c-65c	"The Lawyer's Secret" (Para.)	3,400	"Dishonored" (Para.)	3,800	High 3-23-30 "The Love Parade"	15,600
							Low 3-21-31 "Stolen Heaven"	3,200
Pan Hollywood	3,000	35c-65c	"Young Donovan's Kid" (Radio)	13,500	"Strangers May Kiss" (MGM)	13,000	High 6-14-30 "The Floradora Girl"	30,000
							Low 7-19-30 "True to the Navy"	8,800
W. B. Hollywood	3,000	35c-50c	"Big Business Girl" (F. N.)	9,500	"Smart Money" (W. B.) (2nd week)	8,500	High 2-7-31 "Little Caesar"	30,000
							Low 7-11-31 "Big Business Girl"	9,500

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to July, 1931)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Newly Rich" (Para.) (5 days)	3,500	"The Black Camel" (Fox)	4,000	High 11-29-30 "Hell's Angels"	16,000
			"Chances" (F. N.) (2 days)	1,500			Low 6-20-31 "Always Goodbye" and.. "Blue Angel"	3,500
Loew's State	2,700	25c-50c	"The Man In Possession" (MGM).	8,000	"A Free Soul" (MGM)	11,500	High 5-2-31 "Trader Horn"	19,800
							Low 6-27-31 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"I Take This Woman" (Para.)	9,000	"Women Of All Nations" (Fox)	7,000	High 1-24-30 "Love Parade"	18,000
							Low 7-4-31 "Women of All Nations"	7,000
RKO Majestic	2,250	25c-50c	"Smart Money" (W. B.)	8,000	"The Vice Squad" (Para.)	6,500	High 10-24-30 "Check and Double Check"	20,000
							Low 7-4-31 "The Vice Squad"	6,500
Indianapolis								
Apollo	1,100	25c-50c	"Smart Money" (W. B.)	4,000	"Annabelle's Affairs" (Fox)	3,500	High 6-13-31 "Daddy Long Legs"	10,000
							Low 7-4-31 "Annabelle's Affairs"	3,500
Circle	2,600	25c-50c	"Big Business Girl" (F. N.)	4,500	"Newly Rich" (Para.)	6,000	High 11-1-30 "Check and Double Check"	22,000
							Low 5-23-31 "Reno"	2,500
Indiana	3,300	25c-65c	"White Shoulders" (Radio)	15,000	"Chances" (F. N.)	15,000	High 6-6-31 "Kick In"	21,000
							Low 7-11-31 "White Shoulders"	15,000
Lyric	2,000	25c-50c	"Up For Murder" (U.)	7,500	"Goldie" (Fox)	8,000	High 5-2-31 "Quick Millions"	11,000
							Low 7-11-31 "Up For Murder"	7,500
Palace	2,800	25c-50c	"A Free Soul" (MGM)	13,000	"Indiscreet" (U.A.)	9,500	High 5-2-31 "Trader Horn"	22,000
							Low 2-14-31 "Passion Flower"	8,000
Kansas City								
Loew Midland	4,000	25c-50c	"A Free Soul" (MGM)	21,000	"Just A Gigolo" (MGM)	14,500	High 11-29-30 "Hell's Angels"	29,000
							Low 5-9-31 "Quick Millions"	7,500
Mainstreet	3,067	35c-60c	"Chances" (F. N.)	16,500	"Everything's Rosie" (Radio)	17,000	High 2-14-31 "Cimmaron"	24,750
							Low 4-13-30 "Framed"	11,000
Newman	2,000	25c-60c	"The Night Angel" (Para.) (35c-50c)	11,000	"I Take This Woman" (Para.)	12,500	High 9-13-30 "Animal Crackers"	23,500
							Low 4-13-30 "Light of Western Stars"	7,000
Uptown	2,200	25c-50c	"Sky Raiders" (Col.)	6,000	"Three Girls Lost" (Fox)	6,000	High 9-27-30 "King of Jazz"	10,200
							Low 11-1-30 "Last of Lone Wolf"	4,000
Los Angeles								
Carthay Circle	1,650	75c-$1.50	"Rebound" (Pathe) (3rd week)	5,500	"Rebound" (Pathe) (2nd week)	6,500	High 3-21-31 "Strangers May Kiss"	28,000
							Low 6-6-31 "Daddy Long Legs" ($5 Premier)	10,000
Fox Criterion	1,652	35c-65c	"A Free Soul" (MGM) (2nd week)	15,300	"A Free Soul" (MGM) (1st week)	15,200	High 5-24-30 "The Divorcee"	29,700
							Low 1-31-31 "Royal Family of B'way"	7,000
International	2,000	25c-50c	"Cuerpa Y Alma" (Fox)	4,400	"Trader Horn" (MGM)	4,000	.....	
Loew's State	2,418	35c-65c	"Man In Possession" (MGM)	22,800	"Five and Ten" (MGM)	21,000	High 5-10-30 "Caught Short"	48,000
							Low 10-18-30 "Three French Girls"	15,000
Los Angeles	2,100	25c-65c	"Six Cylinder Love" (Fox)	11,800	"Too Young To Marry" (F. N.)	11,000	.....	
Orpheum	2,750	35c-65c	"Seed" (U.) (4th week)	6,600	"Seed" (U.) (3rd week)	7,000	High 2-14-31 "Cimarron" (5 days)	32,000
							Low 12-27-30 "Ex-Flame"	6,000
Paramount	3,596	35c-65c	"The Girl Habit" (Para.)	10,000	"Confessions of a Co-ed" (Para.)	13,500	High 9-6-30 "Animal Crackers"	40,000
							Low 7-11-31 "The Girl Habit"	10,000
RKO	2,700	35c-65c	"Three Who Loved" (Radio)	13,500	"Just a Gigalo" (MGM)	14,000	High 8-16-30 "Hell's Island"	17,500
							Low 9-27-30 "For the Love of Lil"	10,500
United Artists	2,100	35c-65c	"Tabu" (Para.)	8,600	"Indiscreet" (U. A.) (3rd week)	7,000	High 9-20-30 "What a Widow"	30,000
							Low 6-13-31 "Tarnished Lady"	6,500
W. B. Downtown	2,400	35c-50c	"Big Business Girl" (F. N.)	9,000	"Smart Money" (W. B.) (2nd week)	8,200	High 9-27-30 "Office Wife"	30,000
							Low 3-14-31 "Captain Applejack"	8,000
Milwaukee								
Alhambra	2,660	25c-60c	"Seed" (U.) (2nd week)	11,000	"Seed" (U.) (1st week)	11,500	.....	
Garden	1,150	25c-60c	"The Spy" (Fox)	10,500	"Three Girls Lost" (Fox) (9 days)	11,500	.....	
Palace	2,587	25c-60c	"Newly Rich" (Para.)	9,000	"The Girl Habit" (Para.)	8,500	.....	
Riverside	2,180	25c-60c	"Six Cylinder Love" (Fox)	13,000	"The Right of Way" (F.N.)	13,500	.....	
Strand	1,406	25c-60c	"Night Angel" (Para.)	6,500	"Women Of All Nations" (Fox) (2nd week)	6,000	.....	
Warner	2,500	25c-60c	"Gold Dust Gertie" (W. B.)	11,500	"Chances" (F. N.)	12,000	.....	
Wisconsin	3,275	25c-65c	"The Vice Squad" (Para.)	13,500	"Daddy Long Legs" (Fox)	15,000	.....	
Minneapolis								
Aster	812	20c-25c	"Svengali" (W. B.)	1,500	"Six Cylinder Love" (Fox)	1,400	High 3-30-30 "The Aviator"	8,500
							Low 4-18-31 "Men Call It Love"	900
Lyric	1,238	20c-40c	"Chances" (F. N.)	3,000	"Ladies Man" (Para.)	3,500	High 3-23-30 "They Learned About Women"	5,000
							Low 1-24-31 "Men On Call"	1,200
Minnesota	4,000	30c-75c	"The Night Angel" (Para.)	20,000	"The Vice Squad" (Para.)	20,000	High 7-5-30 "So This Is London"	45,000
							Low 2-28-31 "Dance, Fools, Dance"	18,000
RKO Orpheum	2,900	25c-50c	"Up For Murder" (U.)	15,000	"Transgression" (Radio)	16,500	High 2-14-31 "Cimarron"	30,000
							Low 5-2-31 "Bachelor Apartment"	12,000
State	2,300	25c-50c	"Young Sinners" (Fox)	9,000	"Just A Gigolo" (MGM)	8,500	High 4-20-30 "Benson Murder Case"	26,600
							Low 12-20-30 "River's End"	5,000
Montreal								
Capitol	2,547	25c-60c	"Always Goodbye" (Fox) and "Annabelle's Affairs" (Fox)	9,200	"Svengali" (W. B.) and "Party Husband" (F. N.)	11,000	High 5-2-31 "A Connecticut Yankee" and "Don't Bet On Women"	15,750
							Low 5-9-31 "Man of the World" and "June Moon"	9,000
Imperial	1,914	15c-40c	"Perfect Alibi" (British) and "God's Gift to Women" (W. B.)	3,500	"Lady Who Dared" (F. N.) and "Hook, Line and Sinker" (Radio)	3,900	High 1-17-31 "The Office Wife" and "Oh, Sailor, Behave"	7,000
							Low 6-20-31 "Single Sin" and "Dawn Trail"	3,000
Loew's	3,115	25c-75c	"Never The Twain Shall Meet" (MGM) (15c-75c)	10,000	"Bad Sister" (U.)	11,500	High 1-31-31 "Derelict"	16,000
							Low 7-11-31 "Never The Twain Shall Meet"	10,000
Palace	2,600	25c-99c	"A Free Soul" (MGM)	11,500	"The Lawyer's Secret" (Para.)	12,000	High 2-21-31 "Man Who Came Back"	19,000
							Low 6-20-31 "Daybreak"	11,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930. to July, 1931)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Princess	2,272	25c-65c	"The Middle Watch" (British)	7,800	"Woman Hungry" (F. N.)	8,000	High 4-11-31 "City Lights"	22,500
							Low 7-11-31 "The Middle Watch"	7,800
Strand	750	15c-50c	"The Millionaire" (W. B.)	3,800	"City Streets" (Para.) and "Finn and Hattie" (Para.)	3,400	High 1-31-31 "Captain Thunder"	5,300
							Low 6-27-31 "East Lynne" and "Can Love Decide"?	3,000
New York								
Astor	1,120	50c-$2.00	"A Free Soul" (MGM) (6th week)	15,236	"A Free Soul" (MGM) (5th week)	16,700	High 7-5-30 "Big House"	24,860
Capitol	4,700	35c-$1.50	"Laughing Sinners" (MGM)	68,375	"The Prodigal" (MGM)	51,360	Low 6-13-31 "Free Soul"	20,181
							High 8-30-30 "Romance"	98,322
							Low 3-21-31 "Great Meadow"	49,789
Criterion	850	50c-$2.00	"Smiling Lieutenant" (Para.) (7th week)	8,150	"Smiling Lieutenant" (Para.) (6th week)	8,600	High 1-3-31 "Reaching for the Moon"	22,675
							Low 5-24-30 "Silent Enemy"	10,800
Embassy	598	25c	All Newsreel	7,462	All Newsreel	7,085	High 11-29-30 Newsreels	9,995
							Low 8-16-30 Newsreels	6,625
Mayfair	2,300	40c-$1.00	"Sweepstakes" (Pathe) (2nd week)	20,000	"Sweepstakes" (Pathe) (1st week)	12,500	High 11-8-30 "Check and Double Check"	51,000
							Low 7-4-31 "Sweepstakes"	12,500
Paramount	3,700	40c-$1.00	"Girl Habit" (Para.)	45,400	"Women Love Once" (Para.)	49,100	High 8-23-30 "Anybody's Woman"	91,300
							Low 7-11-31 "Girl Habit"	45,400
Rialto	1,904	40c-$1.00	"Morocco" (Para.) and "Raffles" (Para.)	5,600	"Return of Fu Manchu" (Para.) and "Thunderbolt" (Para.)	5,200	High 9-6-30 "Animal Crackers"	62,500
							Low 6-27-31 "Hell's Angels" and "Dracula"	4,500
Rivoli	2,103	40c-$1.00	"Newly Rich" (Para.)	15,800	"Night Angel" (Para.) (8 days—3rd week)	12,800	High 12-27-30 "Royal Family"	57,000
							Low 3-14-31 "River's End"	9,519
Roxy	6,200	50c-$1.50	"Black Camel" (Fox)	74,000	"Annabelle's Affairs" (Fox)	56,000	High 1-10-31 "Man Who Came Back"	130,430
							Low 7-4-31 "Annabelle's Affairs"	56,000
Strand	3,000	35c-$1.00	"Broadminded" (F. N.)	16,700	"Gentlemen's Fate" (MGM)	14,302	High 11-8-30 "Doorway to Hell"	46,445
							Low 6-6-31 "Gold Dust Gertie"	11,348
Warners	1,490	35c-75c	"Maciste In Hell" (Macri Films) (2nd week)	3,276	"Maciste In Hell" (Macri Film Co.) (1st week)	1,971	High 8-30-30 "Old English"	22,203
							Low 7-4-31 "Maciste in Hell"	1,971
Winter Garden	1,493	35c-$1.00	"Smart Money" (W. B.) (3rd week)	26,964	"Smart Money" (W. B.) (2nd week)	35,036	High 7-19-30 "Dawn Patrol"	51,128
							Low 11-8-30 "Life of the Party"	10,750
Oklahoma City								
Capitol	1,200	10c-50c	"Confessions of a Co-Ed" (Para.)	7,000	"I Take This Woman" (Para.)	6,000	High 11-8-30 "Check and Double Check"	17,900
							Low 4-6-30 "Party Girl"	3,800
Criterion	1,800	10c-50c	"Smart Money" (W. B.)	6,500	"Man In Possession" (MGM)	6,500	High 2-21-31 "Cimarron"	15,500
							Low 4-6-30 "Locked Door"	4,400
Liberty	1,500	10c-35c	"Lightning Flyer" (Col.) (3 days)	600	"Daddy Long Legs" (Fox) (3 days)	800	High 11-29-30 "Truth About Youth"	8,500
			"Goldie" (Fox) (4 days)	650	"Air Police" (Sono-Art) (4 days)	700	Low 6-20-31 "Big Fight" and Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Broadminded" (F. N.)	5,600	"Hush Money" (Fox)	4,000	High 8-9-30 "Dawn Patrol"	15,000
							Low 11-8-30 "Last of the Duanes"	3,800
Warner	1,700	10c-50c	"Hell Bound" (Tiff.)	6,400	"Annabelle's Affairs" (Fox)	6,300		
Omaha								
Orpheum	3,000	25c-60c	"Sweepstakes" (Pathe)	14,500	"Transgression" (Radio)	12,000	High 11-1-30 "Check and Double Check"	26,400
							Low 6-20-31 "White Shoulders"	11,500
Paramount	2,900	25c-60c	"The Man In Possession" (MGM).	9,000	"A Free Soul" (MGM)	9,500	High 12-13-30 "Hell's Angels"	12,750
							Low 9-27-30 "Song of My Heart"	5,950
State	1,200	25c	"Ladies Man" (Para.) (4 days)	1,600	"Never The Twain Shall Meet" (MGM) (4 days)	1,000	High 3-14-31 "Trader Horn" (at 50c-$1.50)	10,000
			"Too Young to Marry" (F. N.) (3 days)	1,000	"Up Pops The Devil" (Para.) (3 days)	850	Low 6-20-31 "Big Fight" and "Drums of Jeopardy"	900
World	2,500	25c-40c	"I Take This Woman" (Para.)	6,500	"The Finger Points" (F. N.) (4 days)	3,000	High 4-11-31 "Men Call It Love"	16,000
					"Black Camel" (Fox) (3 days)	2,200	Low (7-4-31 "The Finger Points" and "The Black Camel"	5,200
Ottawa								
Avalon	990	15c-35c	"Indiscreet" (U. A.) (3 days)	1,000	"Strangers May Kiss" (MGM) (3 days)	1,200	High 3-23-30 "Disraeli" and "Cockeyed World"	3,555
			"Young Sinners" (Fox) (3 days)	1,050	"Charlie Chan Carries On" (Fox). (3 days)	1,000	Low 5-3-30 "Oh Yeah" and "Navy Blues"	1,810
Centre	1,142	15c-60c	"Father's Son" (F. N.) (6 days)	3,900	"Drums of Jeopardy" (Tiff.) (6 days)	4,200	High 1-24-31 "Madam Satin" and "Du Barry, Woman of Passion"	8,800
							Low 12-13-30 "Remote Control"	2,400
Imperial	1,091	15c-75c	"Women Love Once" (Para.) (15c-50c—6 days)	2,700	"White Shoulders" (Radio) (10c-50c—6 days)	2,500	High 5-9-31 "Trader Horn"	7,000
							Low 12-20-30 "East Is West"	2,050
Regent	1,225	15c-75c	"Shipmates" (MGM) (6 days)	4,200	"Daddy Long Legs" (Fox) (6 days)	4,900	High 5-24-30 "High Society Blues"	6,600
							Low 12-20-30 "Scotland Yard"	3,200
Philadelphia								
Arcadia	600	50c	"Kick In" (Para.) (6 days)	2,500	"Lawyer's Secret" (Para.) (6 days)	3,000	High 11-22-30 "Anybody's Woman"	5,500
							Low 7-11-31 "Kick In"	2,500
Earle	2,000	25c-65c	"Broadminded" (F. N.) (6 days)	18,500	"Five and Ten" (MGM) (6 days)	18,000	High 9-6-30 "Sap from Syracuse"	25,000
							Low 2-14-31 "Ex-Flame"	15,500
Fox	3,000	35c-75c	"Annabelle's Affairs" (Fox) (6 days)	23,200	"Daddy Long Legs" (Fox) (6 days—3rd week)	27,000	High 2-7-31 "Man Who Came Back"	40,000
							Low 5-30-31 "Young Sinners"	20,000
Karlton	1,000	40c-50c	"A Free Soul" (MGM) (6 days)	7,000	"Smart Money" (W. B.) (6 days)	6,000	High 10-25-30 "Whoopee"	10,000
							Low 3-21-31 "Resurrection"	3,000
Keith's	1,800	35c-75c	"I Take This Woman" (Para.) (6 days)	12,500	"Newly Rich" (Para.) (6 days)	13,500	High 1-3-31 "Tom Sawyer"	24,000
							Low 3-7-31 "It Pays to Advertise" and "Stolen Heaven"	8,000

(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to July, 1931)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Mastbaum	4,800	35c-75c	"The Maltese Falcon" (W. B.) (6 days)	35,000	"A Free Soul" (MGM) (6 days)	42,000	High 1-3-31 "Going Wild"	58,000
							Low 7-11-31 "The Maltese Falcon"	35,000
Stanley	3,700	35c-75c	"Chances" (F. N.) (6 days—2nd week)	8,000	"Chances" (F. N.) (6 days—1st week)	12,000	High 2-14-31 "Cimarron"	26,000
							Low 6-6-31 "The She Wolf"	9,000
Stanton	1,700	35c-75c	"Arizona" (Col.) (6 days)	7,000	"Hell Bound" (Tiff.) (6 days)	7,000	High 3-21-31 "The Last Parade"	16,500
							Low 7-11-31 "Arizona"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"A Free Soul" (MGM)	8,000	"Daddy Long Legs" (Fox) (3rd week)	6,200	High 1-10-31 "Min and Bill"	21,000
							Low 4-4-31 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"Man In Possession" (MGM)	15,000	"Just a Gigolo" (MGM)	14,000	High 1-3-31 "Paid"	26,000
							Low 4-20-30 "Ladies Love Brutes"	9,456
Fox Rialto	1,498	25c-35c	"Men of the Sky" (F. N.) (3 days)	1,200	"Hot Heiress" (F. N.) (3 days)	1,300	High 10-18-30 "Road to Paradise"	12,800
							Low 7-11-31 "Men of the Sky" and "Hush Money"	3,000
			"Hush Money" (Fox) (4 days)	1,800	"Party Husband" (F. N.) (4 days)	1,800		
Hamrick's Music Box	1,800	25c	"Gold Dust Gertie" (W. B.)	5,700	"Maltese Falcon" (W. B.)	4,200		
RKO Orpheum	1,700	25c-50c	"Up For Murder" (U.)	11,000	"Transgression" (Radio)	11,200	High 2-14-31 "Cimarron"	20,000
							Low 5-23-31 "Iron Man"	8,500
Providence								
Loew's State	3,500	20c-75c	"Man In Possession" (MGM)	15,500	"Indiscreet" (U. A.)	10,500	High 12-13-30 "Hell's Angels"	28,000
							Low 6-27-31 "Five and Ten"	9,500
Majestic	2,400	10c-50c	"Svengali" (W. B.) and "Party Husband" (F. N.)	13,200	"Young Sinners" (Fox) and "Women Men Marry" (Headline)	13,500	High 3-7-1 "Little Caesar"	18,000
							Low 4-4-31 "Love of Aloha" and "Costello Case"	8,000
Paramount	2,300	10c-50c	"Women Love Once" (Para.)	6,300	"Girl Habit" (Para.)	6,000	High 7-19-30 "Son of the Gods"	18,000
							Low 7-4-31 "Girl Habit"	6,000
RKO Albee	2,300	10c-50c	"Ex-Bad Boy" (U.)	3,500	"Sweepstakes" (Pathe)	3,200	High 8-2-30 "All Quiet on Western Front"	20,000
							Low 7-4-31 "Sweepstakes"	3,200
RKO Victory	1,600	10c-50c	"Three Who Loved" (Radio)	3,000	"Lover Come Back" (Col.)	2,800	High 4-6-30 "Golden Calf"	13,500
							Low 7-4-31 "Lover Come Back"	2,800
St. Paul								
Paramount	2,300	25c-50c	"The Vice Squad" (Para.)	8,500	"Daddy Long Legs" (Fox)	9,000		
Riviera	1,600	25c-50c	"Young Sinners" (Fox)	8,000	"Just A Gigolo" (MGM)	7,000		
RKO Orpheum	2,600	25c-50c	"Up For Murder" (U.)	13,000	"Transgression" (Radio)	13,000		
Tower	1,000	15c-25c	"The Maltese Falcon" (W. B.)	2,000	"Kick In" (Para.)	2,500		
San Francisco								
Columbia	1,700	35c-75c	"Die Foerster-Christl" (1st week)	10,000				
El Capitan	3,100	25c-60c	"Never The Twain Shall Meet" (MGM)	13,250	"Shipmates" (MGM)	14,250	High 12-6-30 "Up the River"	17,000
							Low 3-14-31 "Part Time Wife"	12,000
Fox	4,600	35c-60c	"Man In Possession" (MGM)	39,000	"A Free Soul" (MGM)	47,000	High 1-3-31 "Lightnin'"	70,000
							Low 5-3-30 "Children of Pleasure"	18,000
Golden Gate	2,800	35c-65c	"Lawless Woman" (Chesterfield)	20,000	"Lover Come Back" (Col.)	9,500	High 5-30-31 "Subway Express"	19,000
							Low 7-4-31 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Sweepstakes" (Pathe)	7,500	"Transgression" (Radio)	8,000	High 2-14-31 "Cimarron"	30,000
							Low 9-6-30 "Outside the Law"	7,000
Paramount	2,740	25c-50c	"Chances" (F. N.)	13,000	"Big Business Girl" (F. N.)	15,000	High 2-7-31 "Morocco"	35,000
United Artists	1,200	25c-60c	"Reaching For The Moon" (U. A.)	11,500	"City Lights" (U. A.) (5th week)	11,400		
Warfield	2,700	25c-50c	"Party Husband" (F. N.)	20,000	"Just A Gigolo" (MGM)	22,000	High 5-24-30 "All Quiet on Western Front"	41,000
							Low 4-5-30 "Bishop Murder Case"	9,500
Warners	1,385	35c-50c	"Smart Money" (W. B.) (2nd week)	7,350	"Smart Money" (W. B.) (1st week)	11,000	High 1-21-31 "Illicit"	14,500
Seattle								
Fifth Avenue	2,750	25c-75c	"Man In Possession" (MGM) (4 days)	7,000	"A Free Soul" (MGM) (1st week)	15,000	High 4-18-31 "Trader Horn"	17,000
			"A Free Soul" (MGM) (3 days—2nd week)	4,000			Low 3-14-31 "Inspiration" (10 days)	10,000
Fox Coliseum	2,000	25c-50c	"I Take This Woman" (Para.) (4 days)	3,000	"Gentlemen's Fate" (MGM) (4 days)	3,000		
			"Hush Money" (Fox) (3 days)	1,500	"Six Cylinder Love" (Fox) (3 days)	1,500		
Liberty	2,000	15c-30c	"Air Police" (Sono-Art)	6,500	"The Command Performance" (Tiff.)	6,500	High 1-10-31 "The Lash"	11,500
							Low 6-13-31 "Sweet Kitty Bellairs" and "Oklahoma Cylcone"	5,500
Music Box	950	25c-75c	"Gold Dust Gertie" (W. B.)	6,000	"Svengali" (W. B.) (6 days—2nd week)	5,100	High 2-28-31 "City Lights"	14,000
							Low 4-4-31 "Drums of Jeopardy"	5,500
RKO Orpheum	2,650	25c-75c	"Everything's Rosie" (Radio)	13,000	"Good Bad Girl" (Col.)	13,000		
Toronto								
Imperial	3,444	15c-75c	"Young Donovan's Kid" (Radio) (6 days)	14,700	"I Take This Woman" (Para.) (6 days)	14,600	High 9-27-30 "The Spoilers"	22,000
							Low 6-20-31 "Always Goodbye"	13,000
Loew's	2,088	25c-75c	"A Free Soul" (MGM) (6 days)	12,000	"Laughing Sinners" (MGM) (6 days)	13,000	High 4-18-31 "City Lights"	22,000
							Low 10-4-30 "Love in the Rough"	10,500
Shea's	2,600	30c-75c	"Six Cylinder Love" (Fox) (6 days)	10,800	"Mr. Lemon of Orange" (Fox) (6 days)	12,000	High 3-7-31 "Those Three French Girls"	16,500
							Low 6-27-31 "The Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Svengali" (W. B.) (6 days)	10,000	"Speckled Band" (British) (6 days)	11,500	High 2-28-31 "Cimarron"	19,500
							Low 12-20-30 "Alf's Button"	9,000
Uptown	3,000	15c-60c	"Drums of Jeopardy" (Tiff.) (6 days)	9,500	"Newly Rich" (Para.) (6 days)	11,500	High 8-16-30 "For the Defense"	17,500
							Low 7-11-31 "Drums of Jeopardy"	9,500

Fluffy Darling of Soap Ad Finds Everything Changed by Talkers

Madge Evans Didn't Even Know Where Camera Was When She Returned to the Screen

Mr. Ripley ought to sit down and have a talk with little Madge Evans in Hollywood, for she is certainly a Believe-It-or-Not girl if there ever was one.

For six years she was a motion picture star yet never saw Hollywood until a few months ago. Her film career began as far back as 1917 yet she isn't quite 21 now. She was John Barrymore's lead at the age of 13. She remembers John Gilbert as a script clerk, Josef von Sternberg as a cutter, and Evelyn Brent as Betty Riggs.

Motion pictures have grown up since Madge first toddled on the set of the old World Film Corporation over in Fort Lee, N. J., to play in "Sudden Riches." So has Madge. Like the film industry, there are some things she would like to forget.

For instance:

You surely remember the blue-eyed elf who star-perched upon a snowy bar of soap, gazing appealingly at countless millions of people in subways, trains, street cars, in magazines and on billboards, asking:

"Have You a Little Fairy in Your Home?"

Well—hide Madge's blushes—she was the fluffy darling!

"I also advertised beer!" she moaned weakly.

"But was it—er—good beer?"

"Oh, yes, the very best"—(this somewhat proudly)—"It was Anheuser-Busch beer . . . you remember that? Well, Anita Stewart and I posed for their calendar. She was 16. She posed as my mother. It really was artistic—even if it was for a brewery."

While Madge was telling of playing with John Barrymore in "Peter Ibbetson," a silent picture, she was dabbing makeup on her face to make ready for scenes in "Guilty Hands," a Bayard Veiller mystery drama, in which she is leading woman with Lionel Barrymore. Before that she played with Ramon Novarro in "The Son of India"—the film that marked her return to the screen.

"My early screen training? It's of no value whatever to me now. My stage experience is vastly more useful in reading of lines, understanding of dramatic values and poise. In the days I first remember working in pictures at Fort Lee, everything was primitive compared with what I find now. There isn't one solitary detail left unchanged. Disguised with what they call 'bungalows,' I didn't know where the camera was when I made my first tests with Mr. Novarro."

S.O.S. Corporation Now In Enlarged Quarters

Service-on-Sound Corporation, with J. A. Tannenbaum, Inc., is now established in its enlarged headquarters in suites 607 and 609 at 1600 Broadway. Large sales rooms for out-of-town buyers have been provided. The S.O.S. Corporation also plans to set up a permanent display of both portable and stationary sound and projection equipment.

Report French, German Combine

Reports from Berlin, where M. Cornillon, French financier, is at present, indicate the possibility of a new joint production scheme between France, Germany and possibly England.

The new venture, it is understood, is to be launched in connection with an existing German production and renting firm.

Cinematographers Recommend Eastman Kodak New Fast Film

The American Society of Cinematographers has formally recommended the newly developed Eastman Kodak "super sensitive" and "special" panchromatic negative films to its members.

The society points out a considerable increase in speed, or overall sensitivity in the new film. This is noted as of great commercial benefit to producers, as it permits 40 percent or more reduction in the amount of current consumed in lighting a set.

King and Queen Visit Paramount

[Picture on page 23]

King and Queen of Siam visited the New York Paramount studios on Tuesday, marking the first occasion that reigning royalty has ever inspected the plant at Astoria. The monarchs were guests at a special luncheon which the following attended:

Prince Svasti, Princess Svasti, Prince Chirasakti, Prince Ameradat Kridakara, Siamese Minister; Chao Phya Bijayendr, Vipulya Syastikula, Thavara Chayant, Mme. Chayant, Pra Norara, Major Prasobsri, Chirapravati, Luang Siri Sombati, Smaksnian Kridakara, Mr. and Mrs. Adolph Zukor, Sam Katz, Mr. and Mrs. Eugene Zukor, Mr. and Mrs. E. E. Shauer, Dr. and Mrs. Emanuel Stern, Mrs. Mildred Zukor Loew, Jesse L. Lasky, Emanuel Cohen and George Akerson.

Depinet Appoints Nolan, Thompson Branch Managers

Ray Nolan has been appointed St. Louis branch manager for RKO Pathe, by Ned Depinet, general sales manager. He was formerly at the Kansas City exchange.

T. P. Thompson has been named Kansas City branch manager. He was formerly United Artists branch manager.

Warshawsky Authors Play

"The Woman of Destiny," play by Sam Warshawsky of Radio, will be presented on August 24 at the Wharf theatre, Provincetown, Mass., by Mrs. M. H. Hewes.

Monogram Opens 2 Offices

Monogram Pictures has opened offices in Cleveland and Cincinnati, with Lefton in charge of sales at both branches.

Speaking of Taxes—

Every day should be Thanksgiving Day for motion picture theatres in the United States if their lot regarding taxation is contrasted with that in Europe, says a news writer at Washington, who seems to have as his objective the giving of inside information on taxation to the public. He says that "freedom from oppressive taxation" is one reason for the huge growth of the industry in the United States.

"A motion picture theatre in the United States has to pay its normal real estate taxes to the city in which it is located and the operating company must pay its regular income tax," he writes. "Aside from that there is no direct federal impost. The admission tax imposed during the war on motion picture theatres as well as legitimate theatres and other places of amusement is paid direct by the customer in most cases, and is merely added to the price of the ticket.

"But abroad very heavy taxes are imposed by the general government on the theatre. How great this discrepancy is and how large the advantage the American exhibitor has over the European can be realized from a comparison of taxes paid. The tax on admissions collected by the United States Government amounts to only about $2,500,000 a year. This covers all theatres and other places of amusement in the entire country. Compare this with more than $25,000,000 paid by theatres and other places of amusement in the city of Paris alone. Figures are not segregated to show how much of the American tax comes from the motion picture theatres, but obviously nearly all of it does. About $12,000,000 of the Parisian tax comes from the motion picture houses."

"Bill" Stumpf Dies

William (Bill) E. Stumpf, pioneer exhibitor of Baltimore, who had been secretary of the MPTO of Maryland, since it was organized, died at his home there this week after a lingering illness. Beginning his career as manager and owner of the Goodtime theatre, Stumpf managed many houses in Baltimore, including the old Garden, now Keith's, when it was owned by the Whitehursts and the Fulton. He was managing the Red Wing for the Durkee interests when he was taken ill.

Headline Finishes New Feature

Mortimer D. Sikawitt, president of Headline Pictures, completed "Private Scandal" on the coast this week. Marian Nixon, Lloyd Hughes and Theodore von Eltz are supported by Fletcher Norton and Lucille Powers. Charles Hutchinson directed.

WABASH AVE.

Chicago

A near-derelict in appearance, he applied at the Castle Theatre for a sidewalk barker's job because he believed his "trained voice as a Shakespearean actor was just what the job needed." Al Blasko led the down-and-outer to the New York Costumers in search of something to improve his appearance. Once among the costumes, his mendicant regained a lot of his old stage pride and temperament. He rejected all of Al's suggestions as to what costume would be best adapted for the work in hand, and spent two hours trying on various regalias, and posing and preening before mirrors. He finally selected the uniform of a French general and insisted on keeping it in spite of Blasko's lack of enthusiasm over the choice.

"I know the trouble," exclaimed the new barker. "It's that bum eye of mine." He removed a pair of glasses, and Blasko noticed for the first time that the man's right eye was missing. "I'll have it back on pay day," he reassured Blasko. "It's in hock now, but I sure look fine with that glass eye."

▲ ▲ ▲

Tom North, former Van Beuren representative, will be back on Film Row in the near future handling an office for an independent distributor.

▲ ▲ ▲

Essentially all South Side exhibitors are now paying bills with cash instead of by check. Reason is the large number of bank failures south of Roosevelt road.

▲ ▲ ▲

Ralph Kettering has taken over the Loop Adelphi.

▲ ▲ ▲

What West Side theatre is employing but one operator?

▲ ▲ ▲

Walter Fluegel is installing De Forest equipment in the Little Empire.

▲ ▲ ▲

Publix is reported to have inaugurated its efforts to curtail issuance of passes when a checkup revealed that one district manager had issued 7,700 annie oakleys during the first quarter.

▲ ▲ ▲

Stribling-Schmeling fight picture steered so many customers into the Castle last week that the management had to bonus the girl ushers for hard work and overtime.

▲ ▲ ▲

Incidentally, what was wrong with the sound in the fight picture?

▲ ▲ ▲

What major circuit showed a profit of only $6,000 on a recent week's operations, which is about one-eighth normal?

▲ ▲ ▲

Censors will release "Public Enemy" any day now.

KANE

Named Department Head

Chicago exhibitors are interested in the appointment of William A. Jackson as commissioner of gas and electricity, as the department rules on theatre wiring, decoration and lobby display, and has charge of the projectionists' examinations.

Roach Signs David Rollins; Mary Kornman Loaned to RKO

Hal Roach, M-G-M comedy producer, has signed David Rollins, young juvenile, to appear in one of the new "Boy Friend" comedies. Cast includes Mary Kornman, Mickey Daniels, Gertie Messinger and "Alabam" Sutton.

Mary Kornman, one of the original members of the "Our Gang" comedies, has been loaned to RKO for a role in "Are These Our Children," under direction of Wesley Ruggles.

Few Chicago Film Cases

The more liberal stand toward motion pictures is held responsible for the fact that no motion picture cases have come before the Chicago corporation counsel's office since the new administration in April. Two cases per month was the previous average.

Named District Manager

Tom North, formerly Chicago representative for Van Beuren, has been named central district manager for Talking Picture Epics, succeeding Tom McLaughlin.

Fined For Fight Films

Harry O. Voiler and Harry M. Pollack were fined $25 each in Chicago federal court, when they pleaded guilty to transporting Dempsey-Tunney fight films, interstate.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 83—President greets world fliers—Mellon meets French leaders—Billy Burke open golf title—Pajamas for the New York penthouse—Movietone films New York crook lineup—Grand Prix closes Paris season.

FOX MOVIETONE NEWS—No. 84—Hoiriis and Hillig land in Denmark—Daredevil airman dives into ocean—Lumberjacks give you a show—President proclaims debt plan—Escape heat in Colorado's snowy mountains.

HEARST METROTONE NEWS—No. 282—Rockefeller at 92 enjoys life—European cyclists hold longest race—New York school children try their German—Airplane takes up three gliders at once—German hot dogs have a big day at show—Agile woodsmen put on a Washington rolleo—President Hoover hails debt holiday as prosperity aid.

HEARST METROTONE NEWS—No. 283—Autogiro takes Senator to golf links—Alpine herds move to mountain tops—Here's William Dugan, Philadelphian, who was restored to life nine hours after "drowning"—"Legs" Diamond brought to trial—Australia holds great church fete—Ancient horse race run in Italy—Rudy Vallee married in New open golf tournament—Danes hail fliers—Sign war

PARAMOUNT SOUND NEWS—No. 99—Burke wins open golf tournament—Danes hail fliers—Sign war debt plan in Paris—France honors Britain's Marshal Haig—Speed work on Boulder Dam—Susie, movie monkey pet, almost weds in California.

PARAMOUNT SOUND NEWS—No. 100—Ancient race part of fete in street of Italian city—Giant dirigible Akron nears completion in Ohio—Prime Minister MacDonald lauds Anglo-American relations in London address—Autogiro picks up Senator at Congress' door, lands him at first tee—Wales visits English seafaring village—Rudy Vallee, popular singer, marries Fay Webb in New York.

PATHE NEWS—No. 59—French unveil Haig memorial—Police ask public to aid in war on gangsters—Highlands hail H. R. H. in kilts—First pictures of what world fliers saw in circling globe.

UNIVERSAL NEWSPAPER NEWSREEL—No. 56—Lease-holders foil building wreckers in New York—Edicts defied as fiesta is celebrated in Italy—News paragraphs—Hoboes flock to new section in heart of Reno—One motorcyclist successful in Mt. Everest climb—England stirred by Royal Air Force pageant.

UNIVERSAL NEWSPAPER NEWSREEL—No. 57—Government scraps submarines in accordance with disarmament pact—Records fall in annual model airplane derby in Ohio—Frazier beats 200 to win great annual road event in Chicago—News paragraphs—Mobilize guards to quell disorders at Ohio mine strike scene—Historic pagentry features Italian anniversary.

SHORT FEATURE

Use of Trailer Up to Managers, Reports Survey

The consensus of opinion among circuit managers of a major company, as the result of a survey made to determine the types of trailers best suited to use in the various houses, was to the effect that the trailer is at all times dependent upon the particular local problems involved and is variable at the discretion of the various individual managers.

The general feeling is that managers should regard trailers as merely another form of advertising and as such, should feel they have the right to make such eliminations or changes as they deem necessary. They may even, according to their belief, be at liberty to substitute some other form of advertising for the trailer, if that appears to them necessary by reason of the reaction of their audience to the trailer. It should also be within the power of the manager to insert a trailer in the newsreel if he thinks that method best.

Vitaphone Plan Reopening With Comedy First Subject

"Lucky Thirteenth," Vitaphone comedy featuring Fanny Watson and Thelma White will be the first in production when the Eastern studio opens July 27. Eddie Foy, Jr., has been signed for the two-reel "Big Star" comedies.

Publix Northwest Theatres has signed for the entire "Adventures in Africa" series. All shorts have been booked in a Warner product deal with the State and Granby theatres in Norfolk, Va.

Join Universal Reel

Three newspapers to join the list of Universal Newspaper Newsreel sponsors are *Charlotte Observer*, Charlotte, N. C.; *Journal*, Logan, Utah, and *Yanktown Daily Press and Dakotan*, Yanktown, S. D.

Charles Mintz In New York

Charles B. Mintz, producer of Krazy Kat and Scrappy cartoon series for Columbia release, has returned to New York after eight weeks on the Coast for production purposes.

Headquarters in Loop

L. E. Goetz, Chicago independent producer-distributor, will close his New York office in the near future, the company returning to its former headquarters in Chicago.

National Theatre in Iowa

National Theatre Supply Company has re-established its Des Moines, Iowa branch. B. F. Silsbee was transferred from Detroit to manage the new branch.

VOICE OF THE INDUSTRY

HERE ARE REPORTS ON A FEW PICtures that I have seen recently:

"Trader Horn," M-G-M—One of the most remarkable pictures we have had the pleasure of seeing in a long time. The acting of Harry Carey is first rate, and took us back to the good old days when we played him in silent Westerns. Who remembers Universal's "Phantom Rider," "The Fox," "Man to Man"?

"Connecticut Yankee in King Arthur's Court," Fox—A very first class picture in every respect from start to finish. Though it drags somewhat in a few places it is a scream of a picture, with Will Rogers at his inimitable best.

"Way of All Men," First National—A very good picture in several respects, though in some spots it is made ridiculous because of overacting especially in love scenes between Doug Fairbanks, Jr., and Dorothy Revier. We heard people in the audience laughing at these scenes that were supposed to have been serious.

"Cracked Nuts," RKO—Ideal entertainment for the warm weather, being a comedy full of wise-cracking by Wheeler and Woolsey, with a mythical kingdom yarn for the background.

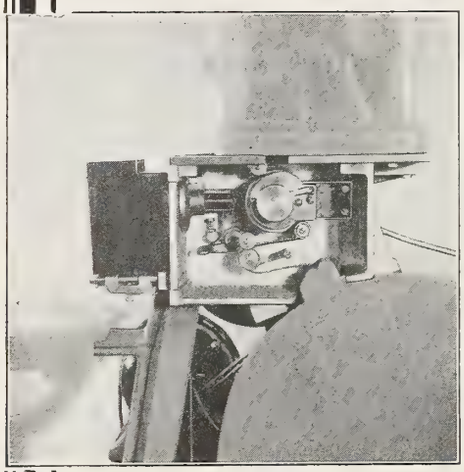
"Sin Ship," RKO—A first class program picture with Louis Wolheim giving his usual good performance in the role of a sea captain. A clever plot, with a somewhat original twist to it, makes it one of the most pleasing program pictures we have seen for some time. Mary Astor is satisfactory as the heroine and Ian Keith is not as convincing as the crook masquerading as the minister to avoid capture.

"Laugh and Get Rich," RKO—A dandy comedy drama from start to finish. Edna May Oliver as usual contributes a first class performance, as does also Hugh Herbert. To our notion this couple makes as good a comedy team, if not better, than Wallace Beery and Marie Dressler.

"Royal Family of Broadway," Paramount—A very good picture of its kind, well acted and produced. However, I don't believe it will go over very strong in the smaller towns, since it is of the sophisticated type of drama.

Short Subjects, Fox Movietone News—We have seen quite a few issues of the Fox Movietone News and while they present some of the leading personalities of the day, they also show a lot of things that are not news; that is, subjects that cannot strictly be classed as news, such as scenes shown aboard yachts of private parties, musical numbers, chorus girls rehearsing, etc. It is all entertaining, of course, but some prefer straight news events in the newsreel, leaving the other subjects to pictorial reviews.—KENNETH W. THOMPSON, Adams, Wis.

SYNCROFILM



for Simplex and Motiograph—both battery and A. C. power-operated

In response to insistent demands Syncrofilm has been engineered to fit the Motiograph as well as the Simplex. Both sound heads may be had with the new A.C. power equipment which eliminates batteries.

Syncrofilm reproduces faithfully in every case for the reason that the projected beam of light is so fine and intensive as to reproduce the higher frequencies—the light projected onto the photo-electric cell being about four times greater than the average optical unit.

Syncrofilm is fully guaranteed, yet not one of the many hundreds of Syncrofilm owners has asked for his money back. Here is positive proof that Syncrofilm gives satisfaction—and remember that a showman's satisfaction comes from the steady flow of dollars his equipment brings to the box office.

Write for prices—they'll agreeably surprise you.

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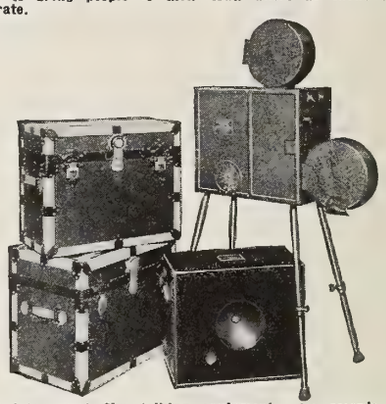
59 Rutter St., Rochester, N. Y.
Export Office: 15 Laight St., New York
Cable Address: "Arlab," New York

Road Show Talking Pictures

For Indoor and Outdoor Showings

For one night stands—clubs—churches. Get a circuit one night a week towns or tie up with merchants in small towns for one night a week shows. Show the merchants how to bring people to their town where no shows now operate.



Complete sound film talking equipment. No records—no batteries—all AC operated. Sound taken from the edge of the film. Comes complete with projection machines. For use with 35 mm film.

Carried in a pleasure car; set up in 15 minutes time. Built for years of service. Reproduction of the very best. Suitable for audiences of 2,000.

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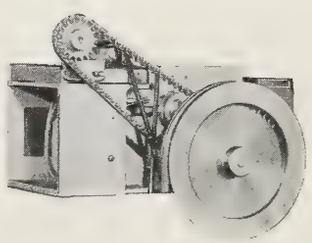
BUY SOUND-ON-FILM NOW!

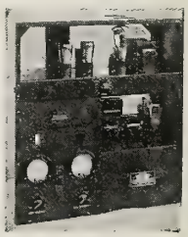
Through an arrangement with Weber Machine Corp., World's Largest Independent Manufacturer, we offer for the first time

AN ALL A.C. OPERATED SOUND FILM EQUIPMENT AT THE STARTLING PRICE OF



$395.00 COMPLETE

This price for theatres seating up to 500. For theatres up to 2,000 seats, $100.00 additional, this providing meters and changeovers.



Deliveries on Powers or Simplex start August 1st.

NOTHING ELSE TO PURCHASE—NO BATTERIES—NO GENERATOR—INSTALLED IN A DAY'S TIME

COMPLETE WITH SOUND HEADS, MAIN POWER AMPLIFIER, SPEAKERS FOR STAGE AND BOOTH, METERS, VOLUME CONTROL, TUBES AND ALL NECESSARY CONNECTIONS.

WEBER SPECIAL SOUND-ON-FILM HEADS

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$247.50 PER PAIR

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SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 91—(A) Using Western Electric equipment, explains how you set loops at exactly the correct length or size. (B) Where would you or where did you secure instructions for correct threading of any type of sound projection apparatus? (C) Will a slight error, say one or two sprocket holes, in loop setting set up sufficient error to be noticeable? Follow your own experience in this latter, rather than what the Bluebook says, though I hold the Bluebook to be in fact correct, though perhaps in the light of later experience we might truthfully say one sprocket hole "out" makes no difference. Perhaps not, but just the same I hold any deviation whatsoever from exactly right to make for injury to the effect. Dispute it if you can!

[Two answers will be published in next week's issue]

DICTION AND THE SOUND PROJECTIONIST

George Arliss, an outstanding player on today's screen, recently was awarded a gold medal for perfect diction. This award was made by the Academy of Arts and Letters.

In his speech of acceptance, Mr. Arliss went to considerable pains to describe the procedure employed by the producer to insure perfect reproduction of speech, and then said: "Unfortunately when the picture goes through the country we are in the hands of mechanics who can do to one's voice what the pasteboard photographs can do to one's face."

Mr. Arliss is entirely correct in that statement but thanks be, he used the words, "can do." "Can do" and "do do" are very different things. It is up to you, friend reader, to look yourself in the face and ask this question: Is it "can do" or "do do" in my case?

Mr. Arliss unfortunately might have used the words "do" with regard to many who are projectionists. I have often wondered, and in fact I have been astonished at the fact that through years past, actors have sat in theatres and viewed a shamefully mutilated shadow of themselves and their work without giving voice to any protest whatsoever.

Those days, however, have largely passed. The shadow form of the actor is now almost always put on the screen at least presentably. It no longer is outraged, for example, by having the face cut off by a grotesque smudge of shadows mixed with color. Projection is "not so bad" in most of our present-day theatres. In a large percentage of them it approaches perfection.

Unfortunately the same thing cannot be said for sound. We are now using sound about the same way we used pictures twenty years ago, though I have faith to believe all the "bad points" will be gradually overcome. For the information of Mr. Arliss, and others, be it known that the projectionist is not always to blame for the mistreatment of sound. Often he is compelled to work with equipment in such wretched state of disrepair that he would have to be almost a worker of miracles in order to produce anything more than mediocre results.

Another thing: Be it known to Mr. Arliss that the competent motion picture sound projectionist of today is not merely a "mechanic." He is very much more than that. If he is to produce high grade results in both pictures and sound projection he must certainly have an excellent knowledge of mechanics, since he works with high speed mechanisms laboring under heavy stress, and the mechanisms must be adjusted in thousandths of an inch. Moreover, the mechanisms work under high temperatures. The projectionist must also have a very good knowledge of electrical action, a whole lot of knowledge of optics and a rather wide knowledge of acoustics. Unless he is possessed of all this knowledge he cannot possibly hope to do justice to his work.

I set this forth for the reason that it is distinctly discouraging to men who must be possessed of so wide a range of knowledge to be dubbed "mechanics." They are excellent mechanics, true; also they are very much more than that.

Criticism such as Mr. Arliss set forth is welcomed because it is helpful.

TORONTO VISITS NEW YORK CITY

H. N. Elliott, vice president of Motion Picture Projectionists Local Union No. 173, TATSE & MPMO, Toronto, Ontario, recently visited New York City, shopped around the Great White Way projection rooms, looked at shows to see just how they compared with those of his own city and did other things. He invited us all to visit Toronto where, said he, we might "visit some real projection rooms." In general, Elliott evidenced considerable pardonable pride in the great empire to our north, where men are Canadians and women charming.

I don't blame him either. Were I not a United Statesian I would rather be a Canadian than anything else I can think of, and that's no idle bunch of conversation, either. There are some mighty fine men up there. As for projection, I can myself vouch for the fact that Toronto projectionists give their audiences most excellent value for their money, besides a maximum of safety from both eye strain and fire hazard.

Incidentally, Brother Elliott advises your editor that the article titled "Toronto Men Called Excellent," page 71, June 6 issue of *Better Theatres,* was warmly approved by the Ontario officials in charge of projection matters.

Well, I wish the licensing authorities of New York City might be induced to read it a few times and really consider the absurdity of an examination which is enabling men to obtain New York City projectionist cards to "operate motion picture apparatus" and declaring them to be "competent" to do so when as a matter of fact they are not, as any really competent examination would quickly reveal.

There are, I have been advised by several high grade projectionists, right now men posing as projectionists in large theatres whom the competent men on shift dare not leave alone. They hold New York City license cards though, and that is a fact which hardly reflects credit upon the City of New York.

There are many men working as licensed motion picture sound projectionists right here in New York City, carrying a card which declares them to be competent, who were examined fifteen or more years ago, without anything in the shape of an examination since. Granting them to have been competent to handle the very simple, crude projection equipment of fifteen years ago, is that any evidence that they are competent to handle the highly sensitive complicated projection equipment of today? It seems to

me that to answer that query with a "yes" would be rather nonsensical.

Today the examination merely seeks to determine whether or not the applicant is capable of handling the equipment safely insofar as has to do with fire hazard. But is that all that should be done?

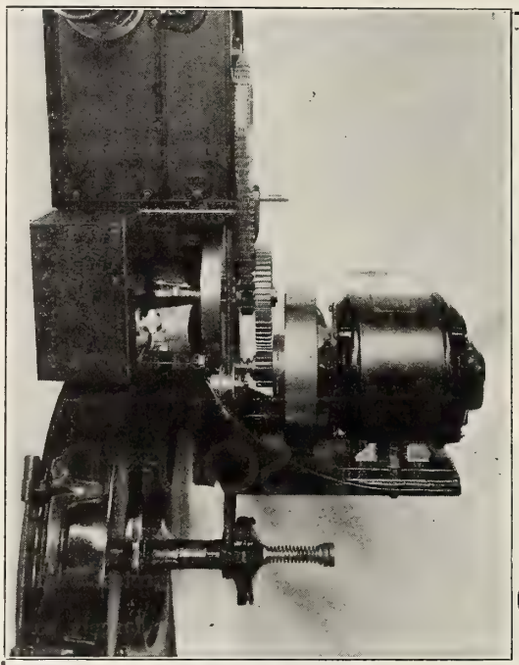
It seems to me, and it seems so to nearly all Canadian officials, as well as to a goodly number of officials of various cities and states in our own country, that the matter should go much further. There is, for example, the safety to eyesight. More and more people are attending motion picture theatres. Certainly if there are certain wrongful procedures in projection there will be eye strain, which cannot but finally end in permanent injury. With correct procedure in projection there is no eyestrain. With imperfect procedure there may be plenty of it. Should not the examination seek to determine whether or not the applicant for license understands such matters? Very many licensed men do not understand them now.

Then, too, the citizens of New York City pay a sum of money into theatre box offices each day. The value received therefor may be high or low, according to expertness in picture and sound projection. Can anyone advance a reasonable argument that, particularly as there must be an examination, the examining board should not seek to determine whether or not the applicant really is competent to put on a creditable show, as well as merely to keep the audience safe from fire? If so, I certainly would like to hear him or her do so. Personally I don't believe it can possibly be done.

Two things are certain. First, a re-examination should be held before any 1932 license card is issued. Second, if that order be issued by the commissioner of water supply, gas and electricity now, projection would, metaphorically speaking, be invisible from now until January first, because of the cloud of dust raised by New York City projectionists industriously "scratching gravel" for further knowledge of motion picture sound projection. It was thus in Ontario. It would be the same here. License cards should be graded into suitable classes, as in Ontario.

Phototone Price Raises Effective After August 1

Photophone Equipment Corporation of America of Indianapolis announces that after August 1 there will be a substantial increase in price of both all AC operated sound-on-film equipment as well as an increase in price on the sound heads that can be purchased to be used with theatres' present disc equipment.



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Write for Bulletin

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NOTICE ALL THEATRE OWNERS

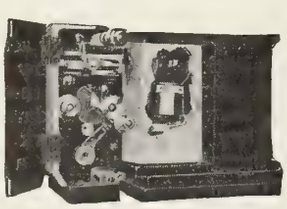
CONTEMPLATING INSTALLING SOUND FILM EQUIPMENT

On and after August 1st, there will be a substantial increase in price of our complete AC operated sound film equipment, also increase in price on sound heads.

If it is your intention to install complete AC operated sound film equipment or install sound heads to be used with your present disc equipment and you wish to take advantage of our present prices, you must have your order in the mail before August 1st, which is but two weeks off.

. . . REMEMBER . . .

Our All AC Operated Sound Film Equipment, which includes everything for attachment to two projectors, Powers or Simplex, will cost you, until August 1st, ONLY:

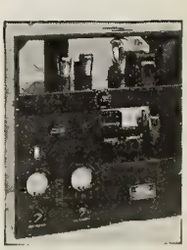


$695.00

. . . REMEMBER . . .

Until August 1st only — Complete Pair Sound Heads:

$295.00 Per Pair



For further details as to what each equipment consists of we refer you to previous issues of *Motion Picture Herald* and *Better Theatres* magazines for June and July.

All prices are quoted for cash. We have no easy payment plan. Pay cash and save enough to buy you a mighty good automobile.

THE PHOTOTONE EQUIPMENT CORPORATION OF AMERICA

309 N. ILLINOIS STREET : : INDIANAPOLIS, INDIANA

PRODUCTIONS IN WORK

TITLE	WRITERS AND DIRECTORS	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Then Hell Broke Loose"	Norman E. Springer. Director: George Seitz.	Richard Cromwell, Sally Blane, Noah Beery.	Shooting
FOX			
"Riders of the Purple Sage"	Story by Zane Grey. Director: Hamilton McFadden.	George O'Brien. Marguerite Churchill.	Starting
"Sob Sister"	Story by Mabel Gilman. Director: Alfred Santell.	James Dunn, Sally Eilers, Una Merkel.	Starting
"She Wanted a Millionaire"	Story by Wm. A. McGuire. Director: John Blystone.	Spencer Tracy, Joan Bennett.	Starting
"The Yellow Ticket"	Story by Michael Morton. Director: Raoul Walsh.	Elissi Landi, David Manners, Lionel Barrymore.	Starting
METRO-GOLDWYN-MAYER			
"Boarding School"	Director: Harry Pollard.	Madge Evans, Anita Page, Dorothy Jordan, Stuart Erwin.	Shooting
"West of Broadway"	Director: Harry Beaumont.	John Gilbert, Lois Moran.	Shooting
"The Guardsman"	Franz Molnar. Director: Sidney Franklin.	Alfred Lunt, Lynn Fontanne.	Shooting
"Hell Divers"	Frank Wead. Director: Geo. Hill.	Wallace Beery, Marjorie Rambeau, Clark Gable.	Shooting
MONOGRAM PICTURES			
"Partners of the Trail"	Will Beale. Directed by Wally Fox.	Tom Taylor, Betty Mack.	Shooting
PARAMOUNT			
"Twenty-Four Hours"	Story by Louis Bromfield. Director: Marion Gering.	Clive Brook, Kay Francis, Miriam Hopkins.	Shooting
"The Road to Reno"	Virginia Kellogg, original. Director: Richard Wallace.	Charles Rogers, Carman Barnes, Lilyan Tashman.	Shooting
"Rich Man's Folly"	Grover Jones and Ed. E. Paramore, Jr. Director: John Cromwell.	George Bancroft, Juliette Compton.	Starting
RKO-PATHE			
"Eddie Cuts In"	George K. Turner. Director: Al Rogell.	Eddie Quillan, Robert Armstrong, Ginger Rogers.	Shooting
"Devotion"	Pamela Wynne, novel. Director: Robert Milton.	Ann Harding, Leslie Howard, O. P. Heggie.	Shooting
"Sundown Trail"	Story and directed by Robt. H. Hill.	Tom Keene, Marion Shilling.	Shooting
RKO-RADIO			
"Consolation Marriage"	Original by William Cunningham. Director: Paul Sloane.	Pat O'Brien, Irene Dunne.	Shooting
"Are These Our Children"	Orginial by Wesley Ruggles. Director: Wesley Ruggles.	Rochelle Hudson, Roberta Gale, Arline Judge.	Starting
TIFFANY			
"Morals for Women"	Story by A. P. Younger.	Bessie Love, Conway Tearle, John Holland.	Starting
"Range Law"	Story by Earl Snell. Director: Phil Rosen.	Ken Maynard, Frances Dade, Frank Mayo.	Starting
TEC-ART			
Chas. Hutchinson			
"Fighting Back"	Jack Natteford. Director: Chas. Hutchinson.	Marian Nixon, Lloyd Hughes.	Completed
Chesterfield Prod.			
"Lady from Nowhere"	Adrian Johnson, Barney Gerrard. Director: Richard Thorpe.	Alice Day, John Holland.	Completed
UNITED ARTISTS			
"Age For Love"	Ernest Pascal. Director: Frank Lloyd.	Billy Dove, Charles Starrett, Lois Wilson.	Shooting
"Street Scene"	Story by Elmer Rice. Director: King Vidor.	Sylvia Sidney, Estelle Taylor, Wm. Collier, Jr.	Shooting
"Scarface"	Story by Armitage Trail. Director: Howard Hawks.	Paul Muni, Karen Morley, Osgood Perkins.	Shooting
"Corsair"	Story by Walton Green.	Chester Morris, Gay Seabrooke, Mayo Methot.	Shooting
UNIVERSAL			
"Heaven on Earth"	Ben Lucien Berman, Ray Doyle. Director, Russell Mack.	Lew Ayres.	Shooting
"Battling With Buffalo Bill"	Henry MacRae. Director: Rex Taylor.	John Mack Brown, John Wayne, Jim Thorpe.	Shooting
"Strictly Dishonorable"	Preston Sturges, Gladys Lehman. Director, John M. Stahl.	John Boles, Sidney Fox, Lewis E. Stone.	Shooting
"The Deadline"	Story by Barry Barringer. Director: Christy Cabanne.	Regis Toomey, Dorothy Revier, Richard Tucker.	Shooting
WARNER BROS.			
"Larceny Lane"	Kubec Glasmon, John Bright. Director: Roy Del Ruth.	James Cagney, Joan Blondell, Louis Cathorn, Edward Nugent, Noel Francis.	Shooting
FIRST NATIONAL			
"Local Boy Makes Good"	Walter DeLeon. Director: Mervyn LeRoy.	Joe E. Brown, Dorothy Lee.	Shooting

YOUR PUBLIC

By RITA C. McGOLDRICK

VACATION time presents a new phase of activity to those of us engaged in building audiences for better pictures. The schools close, and automatically, the new service "School and Screen," established by MOTION PICTURE HERALD, terminates until September. Through the summer months practically all women's clubs, Better Films Councils, Parent-Teacher and Junior Matinee groups suspend activities until the fall term. Letters addressed to their leaders remain unanswered for weeks, while cooperation of any kind seems to die of summer heat.

Yet, it seems to us that here is a condition which should be effectively met and intelligently remedied. Vacation time should spell *harvest* for motion picture theatre owners. Children home from school are more eager to go to the movies than at any other time of the whole year. Whether they are in their own home town, or visiting other places, a motion picture is the unfailing remedy for boredom. Many adults, who through the whole working year find little time for entertainment, go several nights in the week to the movies during the vacation days.

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Vacation Features

The successful theatre man will not hesitate to book high-grade features suitable for family audiences for his summer schedule. There are also any number of excellent productions which may be obtained for summer Saturday morning matinees or special afternoon performances for children, at little cost, because they have had their turn in the first-run houses and have occasioned no special furore in passing. Nevertheless, some of the less exploited pictures are high-grade entertainment and particularly suitable for juveniles. A theatre announcing summer matinees of special importance to children, or a Saturday morning of unusual short features would, without doubt, win new audiences in every week. This department has available for your use a synopsis of the endorsed pictures of the year which would be helpful in making your bookings. We will be glad to send it upon request.

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The Gangsters' Obsequies

There is a delightful naviete about some of the advertising on the recent "thrill" pictures. Fox, advertising "The Black Camel," states in bold-faced type, "Secret of this case harder to determine than alley cat's grandfather" . . . which is intriguing; but the publicity continues, "Audiences sit on edge of honorable seats as thrill chases thrill. Who killed who and why? Best mystery of the year—peppered with laughs —loaded with box office—*and not a gangster in it!*"

Universal press sheets describe "Up For Murder," a picture of barking guns, gang antagonisms and the shadow of the electric chair looming in the background, in the following emphatic italics, *"It Is Not a Gangster Picture."*

And the chief of police in select Evanston, Ill., dropping in for an afternoon's diversion heard the select juveniles of blue law Evanston cheer the heroics of a mythical Capone. He strode from the place to announce to a startled community that hereafter no gangster picture would be permitted in any theatre in Evanston. It looks, refreshingly enough, as if the gangster were now something to be ashamed of!

Let's Blame the Public

But after all, the producers are not to blame for this epidemic of gang heroics that we have had during the past season. In the current months' fiction list of the ten best sellers, a book of gangdom intrigue nauseating in its language, raw with vulgarity, its sordidness redeemed only by a brittle and dynamic style of writing, is running close to the top of the list.

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Westerns For Them

We have not quite realized, perhaps, although there has been enough talk on the subject, how overwhelmingly boys prefer Western pictures, and how truly the men of the plains, with their easy manners and their beautiful grace on a horse, are the idols of Young America. And it isn't a bad idolatry for there is something daring, finely courageous and clean with the air of the open spaces in their characterizations. They are not, as a rule, too involved with sex subtleties and divorce problems. Within the past month the boys' magazine, *The Open Road For Boys,* made an offer of a portrait of boys' favorite stars if they would write to the editor and state what type of picture they liked best, and name the actors they preferred to see on the screen. From the 500 letters that poured in within the first ten days one could arrive at an immediate answer, for the votes were practically unanimous. From a list of fifteen actors Buck Jones rated first, with Ken Maynard second; then came Buzz Barton, Tom Tyler, Tom Mix, Gary Cooper, Hoot Gibson and other outstanding Western heroes. Amusingly enough, out of the fifteen names only *one* lady made the grade. The only actress to find her place in the choice of 500 boys was Janet Gaynor—and this is satisfying too, for Miss Gaynor interprets as a rule those charming, clean and wholesome characters that have made "Daddy Long Legs" its present current success.

The other interesting item in this vote is the fact that no mention whatever of gangster films was made by any boy, and scarcely an actor who played in gangster films received mention.

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A Promising Season Ahead

Through these summer months the "School and Screen" service is gathering momentum for full and far reaching activity in September. Never before in the history of the industry has so much suitable material been offered for this purpose. Every studio has an excellent juvenile or educational feature in production. Motion picture making moves in cycles. The coming season will be remarkable for the number and quality of family audience features. Here, for instance, are a few of the pictures that we are watching with particular interest for "School and Screen" suitability; each one, unless it is marred, as "Shipmates" was, by the injection of a few unnecessary lines, will be highly acceptable material for the "School and Screen" service!

"Alexander Hamilton," "Merely Mary Ann," "Salomy Jane," "Young America." "Riders of the Purple Sage," "The Rainbow Trail," "Penrod," "Penrod and Sam," the Torchy Series, "Danger Island," "The Spirit of Notre Dame," and a dozen others. Added to these are a number of superior travelogues and exceptional short features which will allow the theatre man a wide variety of choice in the building of distinguished programs.

Later July Programs

If the American Legion is active in your community, or a Post of Veterans, it may interest a large number of your clientele to feature in a prominent way the anniversary of the Battle of Chateau Thierry, which is historically recorded for July 15. Often called "the second battle of the Marne," this important strategic and tragic engagement stands out as one of the highlights of the World War. The period following may be featured in a variety of ways. First, you might invite as guests of honor Veterans of the World War, Gold Star Mothers, Officers of the local American Legion, members of the Red Cross, and the French Consul. The occasion offers unusual opportunity for foyer display that should win press comment and community interest. The exhibits might include war relics of local residents; guns, hats, canteen dishes, decorations for bravery, flags and letters. It is an occasion on which the American and French flags should be hung out together. Your doorman might be dressed in the uniform of the American doughboy. Boy Scouts in uniform should serve as honorary ushers.

Suitable military features are:

"Comrades" (war drama), Cooperative, 6 reels, silent.

"Dawn Patrol" (World war drama), with Richard Barthelmess.

"Doughboy" (World war comedy), with Buster Keaton.

"Anybody's War" (World war comedy), Moran and Mack.

"Young Eagles" (World war aviation), Paramount.

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Excellent short features are:

"Ducking Duty" (Comedy of doughboy life), Warner Bros.

"Hello Russia" (Comedy of World war), Universal.

"High C" (Charlie Chase comedy of World war), M-G-M.

"Parlez Vous" (Comedy of soldier life in France), Universal.

"American Legion in Paris," Fox.

"Gunboat Ginsberg," RKO.

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The Battle of Bull Run, July 21, 1861, a victory for the Confederate Army was Stonewall Jackson's fight. It is of sufficient historic importance to young people to be featured in an especial manner. It is an occasion for press and editorial comment, and presented in an intelligent and prominent manner by an alert theatre manager it should prove to be a box office attraction.

Guests of honor should include Civil War veterans in uniform, if possible, also United Daughters of the Confederacy. The foyer display of Civil War relics, old guns, uniforms, flags, maps, etc., would be of more than passing interest. Add oldtime war songs to the program: "Tenting Tonight on the Old Camp Ground," etc. Cooperate with your library for a story telling of the historic event. A local school child might read the poem "Barbara Fritchie."

Features suitable for the occasion would be:

"Lincoln," United Artists.

"Morgan's Last Raid," M-G-M.

"Only the Brave" (Civil war), Paramount.

"Overland Telegraph" (Civil war days—Indians), M-G-M.

"Fighting Caravans" (Story of the freight caravans to California, during the Civil war), Paramount.

Shorts:

"Lincoln," RKO-Pathe.

"Lincoln," All-Star.

"Deep South" (song sketch—Negro spirituals), RKO-Pathe.

"Marching On" (Lincoln portrayal), Fox.

"Old Black Joe," Tiffany.

"Plantation," Tiffany.

"The Virginia Judge" (Monologue), M-G-M.

(Acknowledgement: The above list has been taken, in part from the compilation of Rvllis Hemington, Fox West Coast Theatres. Each picture has been carefully checked for availability and suitability by this department.)

J. C. Jenkins—His Colyum

Port Arthur, Canada

DEAR HERALD:

This is as far as we can go without getting a passport. Crockett Brown wanted to go on through to Labrador but we wouldn't stand for it. This is the jumping-off place, but if you come up here and want to jump off, don't do it, for this Lake Superior water is wet.

This is a town of 17,000 people with one theatre in operation, owned by Publix and managed by a very pleasing gentleman who seems well versed in just how to manage a theatre. Fort William joins Port Arthur and is about the same size. There are more grain elevators in these two towns than there are in all the rest of the world, and they are filled with enough wheat to feed the entire earth for two generations to come.

Ladies, we found these Canadian boys no different from what they are under the Stars and Stripes, in fact, we don't know but what they have got it over the most of us. The Canadian customs officers were very polite and all they wanted to know was, where we were going, when we were coming back, where we lived, what we had with us, were we American citizens, did we own our car, etc., etc., etc. We answered these questions ourself, because Crockett didn't know, but when we came back and the American officers took us in hand it was different. They didn't ask us as many questions, but boy, did they frisk us? You tellem. They even examined Crockett's underwear, he looked so suspicious. Crockett asked the officer if he wanted to smell his breath and he said, "No, I smelled that as soon as you left Port Arthur."

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Can't Kid Officers

You can't kid those officers much and get away with it. They soaked one fellow just ahead of us five bucks and took a bottle of wine away from him and he had two ladies in the car with him and they were looking right at that officer all the while. Here is a case where ladies don't count for very much.

We believe those officers were a little disappointed in not finding anything on us or in our car, for they looked us over pretty carefully when we went up and no doubt expected to make a haul when we came back. We told Crockett it was no wonder they used the miscroscope on us, that if he had let *us* do the talking we could have got by without even an examination, but with one look at him and we had to open up everything but the gas tank.

We saw a funny sign in Port Arthur on a drygoods store. It read, "You no can see from there, come hither." There is a lot of good sense in it even though it sounds rather odd. What they were probably trying to impress on the reader's mind was that he couldn't see their goods from the curbstone, he'd have to "come hither."

If you were going to operate a theatre you probably wouldn't pick a town of 250 people right out in the forest as a likely place to operate one, but that's what L. D. Gustafson did when he opened the Comet

theatre at Cook, and he is making a success of it, too. You visit with L. D. a while and you will find the secret for his success. He's a live one, and every deer, moose, muskrat, mink, badger and chipmunk within thirty miles knows what is on the screen at the Comet. How he does it the Lord and L. D. only know, but he does it. We had a dandy visit with him and we are invited back some day to help him land some muskies that hitherto have been able to get away.

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More Showmanship

Here's another instance of showmanship. Billy Heick runs the Calumet theatre at Calumet, a town about the size of a horse blanket, and he is making both ends lap over where most fellows couldn't make 'em meet.

There are two reasons why he is making a go of it; one is Billy and the other is Mrs. Billy. Both of 'em good scouts and both known from one end of the Mesaba range to the other. It's worth the price of admission just to meet Billy and Mrs. Billy, and that's why most folks don't care what's on their screen.

Mr. Burgess at Tower divides his time between his newspaper office and the theatre, and we know he doesn't neglect the newspaper because we found copies of it all over the Mesaba range country, and it's no slouch of a paper, if you ask us. Mr. Burgess told us that business at the theatre could be, and had been, better but it could be worse. Tower is right on the extreme edge of the Universe where everything ends and nothing commences except Vermilion lake, where Burgess says the muskies are so big they have to pull 'em out with a block and tackle.

Mr. Swanson, who operates the Opera House at Ely, said he was so glad to see us that he had a good notion to call up the bootlegger. We talked him out of that and Crockett got sore at us for doing it and went and got a couple of brunettes and took 'em out for an airing and left us with a flat tire. There are two houses in Ely and Mr. Swanson seems to be doing the bulk of the business. We called to see Mr. Cox, who operates the other theatre, but he was "busy" and said he would see us "tomorrow." "Tomorrow" we were on our way to Port Arthur.

Mr. McIntyre, the manager for the Publix houses in Hibbing, said when we called on him that he was so doggone sore at us for not calling on him before that he'd go and have an ice cream soda with us just to prove to us that he could not hold a grudge as long as we neglected him. He's a swell guy.

C. P. Christiansen, W. R. Wright and C. A. Stephenson are the triumvirate that shape the destiny of the State theatre at Two Harbors, and how they shape it. Two Harbors is bounded on the north by the Superior National Forest Reserve, on the east by a long, slender road, on the south by Lake Superior and on the west by the west end of that long, slender road. Outside of the town they have nothing to draw from except the deer and moose in the forest and the trout in Lake Superior, and yet they are doing a good business just because they are businessmen. They have a lovely theatre that seats about five hundred Gophers and the little Gophers and there are not many of 'em left at home when the first show starts. We had a delightful visit with Mr. Wright and Mr. Stephenson and were sorry we did not meet Mr. Christiansen. We would have liked to stay longer but Crockett was anxious to get home, as he said he had three things to attend to. He didn't say what they were, but two of 'em were blondes, we found that out when we got back and he left us with another flat tire. Now, there's a pal for you!

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Sees Better Pictures

Will Miller of the Leb theatre at Cloquet came pretty near hitting us right on the nose when we tried to pay for the lunch, he's so quick-tempered that way. He says pictures are bound to improve in quality because it is impossible for them to get any worse. We can't quite agree with Miller on that because they can still make a few more gangster reels and a few of the exhibitors still have a little money left with which to lift the C.O.D.'s. What Miller can't tell 'em about pictures isn't in the dictionary.

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Up in northern Minnesota they make a liquid they call "Minnesota 13," and it is said to be so powerful that if they put a couple of drops on an angleworm and throw him in the lake he will wrap himself around a pike's neck and choke him to death. That's the way they catch their fish up there. We didn't try any of it on angleworms but it sure did invigorate Crockett Brown.

If you want to see the most perfect example of happiness and contentment you ever saw in your life, get a corncob and go out to the pigpen and scratch a little pig on the belly and see him lie down and shut his eyes and hear him grunt. It's more fun than playing with some babies. Jevver try it?

George is so tight with his space that we haven't room to do it here, but next *week* we are going to write an open letter to Lois Wilson and we hope someone out in Hollywood will call her attention to it. Maybe we will have a fish story for you, too.

J. C. JENKINS,
The HERALD Man.

MUSIC AND TALENT

PARAMOUNT LAUNCHES NEW REVUES

Show Is Controlled by Music Offerings

Hundred Employed, With Pit on Level With Huge Stage and Both in Use

By ED DAWSON

A new type of stage production, the most ambitious type of stage presentation ever attempted at any Paramount theatre, is being tried out by Paramount-Publix Corporation at its ace house on Broadway.

The entire show is practically controlled by the music, and calls for split-second precision in the handling of the mechanical requirements. Edward Paul has been chosen to take charge and conduct the orchestra.

The first show—a revue—is called "Three Shades of Blue" and is produced by Boris Petroff under the personal supervision of Boris Morros, head of the production and music departments.

One hundred individuals are employed in the huge production, which incorporates the use of not only the huge stage of the Paramount theatre, but also the pit, which is to be on the level of the stage.

The many changes in the show are all timed to the music; the whole presenting a vastly complicated problem of artistry as well as engineering.

The cast is headed by Borrah Minnevitch and His Harmonica Rascals and the Forbes Randolph Colored Ensemble. Rubinoff, the dynamic conductor and violin virtuoso, leads the orchestra on the stage.

If the new type of production proves as successful as the executives anticipate, this type of musical revue will be the regular stage presentation at the Paramount.

New Company Will Return Vaudeville to Australia

The newly formed Tivoli Celebrity Vaudeville, Ltd., formed on a nominal capital of $632,500, in Sydney, Australia, will bring foreign performers into the country in an effort to return vaudeville to the position it held a few years ago.

The company has acquired houses in three cities, with more to be taken over shortly. Vaudeville and legitimate appear to be regaining strength in the country, and more local players are working now than have for several years.

Mack at Shea's Buffalo

Shea's Buffalo, which has been without an m.c. for several weeks, has engaged Ted Mack in that capacity.

ERNEST HAUSER

Here's a great likeness of this musical conductor who is not only well known in the state of Texas, where he has conducted the orchestra at the Texas theatre, but also in New York, where he formerly lead large hotel orchestras.

Ten years ago, Hauser was sent to conduct the orchestra in the Empire theatre, San Antonio, by the Paramount-Publix Corporation. He was then chosen to conduct the inaugural program at Texas' largest theatre, the Texas, San Antonio. His continued assignment at this house, until this spring, surely speaks favorably for his ability and popularity. Since then, Hauser has had, for the past two years, the honor of conducting the San Antonio Symphony Orchestra of 90 pieces.

Continues With Stage Shows Despite Publix Withdrawal

Despite the withdrawal of Publix units from the Saenger theatre in New Orleans, stage shows are still in evidence, though the presentations are for the most part home talent.

It is announced that the theatre will continue stage shows, no matter what the source. Loew's State is offering Fanchon and Marco units, while the Orpheum continues its usual vaudeville and feature film policy.

Danny Winkler Is Fifth Partner in De Sylva Company

Five partners now head the music company of DeSylva, Brown and Henderson, Inc., with the announcement by Bobby Crawford, president, that Danny Winkler, who for the past four months has been vice-president of Remick Music Company, is the new partner. Winkler for the past three or four years has had a big hand in building up the reputation of the company. The organization of the "Personality Boys of the Music Industry" now is no longer a subsidiary of Warner Brothers.

Their first efforts, now that the firm is back on its own, is the writing of the music score for George White's forthcoming "Scandals," by Buddy DeSylva, Lew Brown and Ray Henderson.

F & M Ideas May Go Into Publix Southwest Houses

San Antonio, Texas, reports indicate that Fanchon and Marco Ideas may go into the Publix houses: Texas, San Antonio; Palace, Dallas; Metropolitan, Houston and Saenger, New Orleans.

Other houses which may use F. & M. Ideas include the Denver, at Denver; Paramount, Toledo, O., and several others, in the possible Publix-F. & M. deal.

Joe Bell Making Tour of RKO Theatres in Texas

Joe Bell, the singing usher with his guitar, who was featured at the RKO Majestic at San Antonio for several weeks, has been booked into the Majestic Theatres at Dallas, Houston and Fort Worth for a weeks' engagement at each de luxe RKO house. Bell will be on the air waves at each of these Texas cities. After the tour of these theatres, Joe will return to San Antonio.

Adds Revue Department

D. De Santos and Company, foreign producer and distributor, with New York offices, has added a booking department for radio, stage, screen, club and hotel revue talent.

Named Concert-Master

Toscha Samaroff, for three years with the Roxy symphony orchestra, has been appointed concert-master by Maurice Baron, conductor. He will serve with Jacques Gasselin.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

STAGE SHOWS

Cincinnati RKO Albee

Week ending July 17

Fifi D'Orsay, whose accents and mannerisms are distinctly French, but who admits that she never has set foot on French soil, is the latest in the long list of "names" to headline the stage bills at this house.

The opening spot is occupied by Kitaro Japs, two men and a woman, the latter being "scenery." The male members offer a familiar routine of foot juggling which runs smoothly.

Hal Nierman, tramp comedian, follows in a line of songs and chatter which gets over to fair returns. The audience at the opening show didn't seem to be in the mood for a stooge act.

Ledova, danseuse, on No. 3, opens in full stage with special backdrop for a toe dance, following with a classical number assisted by her dancing partner, Leon Varkes. Rae Bonstine, accompanist at the grand, does a really high class solo while the principals make their change for a travesty on their previous classical turn. An unbilled Cuban femme is then introduced doing the "St. Louis Blues" in Spanish, and a modernized Cuban rumba, also in her native tongue for an encore. The trio then burlesque the rumba number, which, by introduction of low comedy, detracts from the entire act.

Miss D'Orsay, next to closing and working in one, sings a number of songs which she used on the screen, assisted by an unprogramed chap at the ivories. Her assumed French temperament is too obvious to be convincing. As a finale she comes into the audience singing personal songs, a la burlesque, and bestowing kisses on male spectators in the front rows, falling in the lap of one of the men. The effect brought some laughs, but did not savor of the required dignity.

Dave Kramer and Jack Boyle, working straight and blackface, close the show with wisecracking and general hokum, subsequently introducing Marjorie Moore, violinist and toe dancer, and Beth Miller, vocalist and acrobat.

There was a conspicuous absence of prolonged palm-whacking for any particular act, at least at the first show.

Milwaukee Wisconsin

Week ending July 15

Selections from "The Student Prince" by the Wisconsin theatre orchestra under the direction of Glen Welty precede the appearance of The Great Raymond, in a Fanchon & Marco Idea. Orville Rennie, tenor, is featured in connection with the orchestra selection and he sings both on the screen and in person.

The Great Raymond is announced by the Sunkist Beauty chorus, who entertain at various moments throughout the Idea. One of their numbers includes a trumpet number, which is nicely done.

The Great Raymond's repertoire includes the customary snatching of rabbits and fowls from out of the provincial thin air. He injects humor into his stunts and is well received by the audience.

His last trick involves the sealing of his daughter into a black bag, handcuffed, thence into a truck, which is moved into a tent, the flaps dropped for a brief moment and from which she emerges unshackled, while her father later is removed from the truck and sealed bag, handcuffed.

Sixth Year For Bowes

Major Edward Bowes, New York Capitol managing director, will celebrate his sixth anniversary on the air, July 24.

San Francisco Fox

Week ending July 15

As a tribute to the Western flyers who recently made history with their record around the world flight, Walt Roesner and the Fox Concert Orchestra offer a "Gatty and Post Overture." This selection is made up of international airs in which American, English, German and Russian music predominates. During the rendition of part of the overture use is made of the Magna screen to show a plane in flight over the wastes. Joaquin Guaray sings "I'm Whistling in the Dark," as his offering.

The stage presentation is Fanchon & Marco's Dream House Idea and should stimulate the building industry, the way houses are built up and torn down on the stage.

The act opens with the Sunkist Beauties appearing in natty costumes which include fur-trimmed jackets, and singing "Ho Hum." The girls do a dance number and are joined by a couple who talk of their wedding day, soon to come. The young man tells of the house he is to present her with as a wedding present, a love cote in need of repair but to be a dream house.

A carpenter strolls on and is asked to begin work on the house. He explains that he is but a second carpenter and that his job is to build little houses behind the big houses which the first carpenter erects. The Sunkist Beauties appear on the brick wall in the background and do a novel dance on top of the wall and the niches on the side.

A laborer, wearing a bridle and wheeling a barrow explains that if he has to work like a horse he likes to look like one. Encouraged to sing, he makes a sad beginning, but gets better and better and finally discards his overalls and appears in a white summer suit.

The scene changes to an exotic garden and nymphs appear from around the roots of a huge tree and do a dance of the forest. Louise Glenn, "Charmful little armful," does a solo dance that wins generous applause.

The O'Donnell & Blair Co. come on in a comedy skit, "The Plasterers." Two take the part of the frisky horse drawing a wagon which all but falls to pieces. The workmen commence repairs on "Dream House," which proves a trick house, with doors and stairs behaving in unexpected manner, and walls finally toppling over. This act develops into slap stick comedy in which dialogue has no part.

The act comes to a close with the dream house shown in a completed form and the girls singing "Ho Hum" as though building cottages were all in a day's work. The offering is different from the ordinary and packs plenty of comedy along with slumber airs.

The Music Wins!

Statistics on radio broadcasting for June, 1931, prepared by the National Broadcasting Company, indicate that only 55 per cent of the daily schedule was given over to dance music this year as compared with 66.1 per cent in June, 1930. Musical programs of all types took 63.5 per cent of all broadcast time, said the report. Of this, 24.4 per cent was classical and 20.6 per cent semi-classical. The figures are for the two NBC New York Stations, WEAF and WJZ.

Denver Denver

Week ending July 14

The overture and stage show at the Denver the current week is one of the best that has been on the boards here recently.

The overture by the Denver orchestra, led by Fred Schmitt, consists of a group of melodies that brought fame to Maurice Chevalier, and the group is named "Maurice Chevalier Novelties." Some of the songs chosen were "My Ideal," "Louise," "Hello Beautiful" and "While Hearts are Singing," a member of the orchestra vocalizing on the latter. The opening and closing strains of the overture are lively, and warm up the audience.

The Fanchon & Marco North, East, West and South Idea is a rapidly moving stage show, and all in all pleasing, though some of it is a trifle stale. The opening line, with Canadian mounties uniformed and composed of a dozen girls and half as many boys, entertain with tap dancing and singing. The uniforms, while flashier than the originals, add color to the line. Jack Waldron and Miss Harriett, featured, take care of the fun, though its not so good. Just their personality. Glen Dale and Elvira Tanzi sing considerably, both solos and duets, and have good voices. The Viriginia Colonial scene is a lovely setting and is followed by a Chinese section that falls rather flat. Helen O'Shea does a standard toe dance and whirling number. Waldron and Harriett do broadcasting with a kick. A Spanish mission, with half a dozen monks, is used as an excuse for Dale and Tanzi to sing again. The finale, sort of a combination affair, starts with Florida orange grove scene, with entire line attired in gay overalls, then a quick change to skyscrapers of New York, and the line in pajamas and white suits.

Ethel Merman, Musical Star, at Palace With Green

Ethel Merman, scintillating "torch" singer, who recently completed her third Paramount short, and John W. Green, song writer, and Paramount staff composer, will be featured at the New York RKO Palace, beginning July 18, for one week.

KUKU On RKO Stage

The RKO Flushing on July 25 will feature Raymond Knight, in a specially staged version of his radio broadcast, "Station KUKU," burlesque radio revue.

Vallee Contract Renewed

Rudy Vallee, NBC orchestra leader, has received a new contract with the Hotel Pennsylvania, New York, to run to next May, at a "substantial increase."

Leonidoff With F & M

Leon Leonidoff, former Roxy production director, has been appointed Fanchon & Marco producer, with Hollywood offices. Clark Robinson, art director since the opening of the Roxy and former architect, has taken over the duties of production director.

Radio Studio On Air

"RKO Radio Pictures' Laffeteria" will inaugurate a series of national broadcasts July 19, over Station KFI from the West Coast studio.

SLICES OF MELLIN

By BOBBY MELLIN

If Wayne King decided to give up conducting his dance band at the Aragon Ballroom he can take up the profession of a golf pro. The news of his ability to score a consistent low seventy seems to have spread to the listening public and this week brought him three requests from listeners who wanted him to give them golf lessons. Wayne has a silver trophy which he won two years ago in a driving contest being conducted on a local course. He had just finished a game with some friends when he encountered a large crowd grouped around one of the tees. A driving contest was in progress and his friends persuaded him to enter. He did, and despite the fact that he had just concluded a round of golf, walked off with the championship cup.

* * *

Jan Garber, now playing at the Trianon, is credited with starting the craze for clowning antics. Garber introduced his humorous version of band leading at the annual ball of a recording machine company, where a half dozen of the nation's most famous bands were appearing. The idea did not pass without some adverse criticism, yet before a year had passed a little "hokum" had become a part of the routine of the most popular bands in the country.

* * *

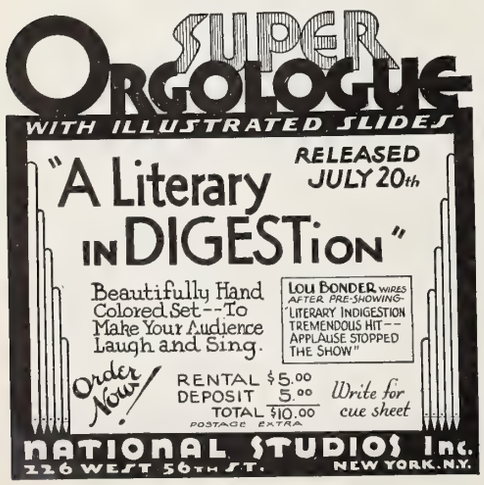
If Carlton Coon and Joe Sanders hadn't happened to meet in a Kansas City music store there might not have been any Coon-Sanders orchestra. Both men had roomed together at college, had played on the same track teams, but had lost track of each other when they went overseas during the war. Meeting by accident in the music store they talked over old times, found they were both in the music business and decided to form an orchestra. And today they are recognized as one of the biggest orchestra attractions in America.

* * *

Jimmy Green and orchestra are now playing at the Beachview Gardens, replacing Maurie Sherman who is making one-night stands . . . Paul Kapps, brother of Jack, is conducting his own orchestra under the MCA banner at the Blackhawk Cafe.

* * *

Paul Whiteman is certainly packing them in at the Edgewater Beach Hotel. The management was so elated over the big business that they bought new hats for everyone in the band including Mildred Bailey . . . It is rumored that the MCA may enter the music publishing field . . . Joe Bennet's song, "Building a Home for You," is starting to show up very nicely.



ORGAN SOLOS

BERNIE COWHAM (New York City, Flushing RKO). The title of Bernie's organ solo this week is "Bernie Boosting Broadway's Best Ballads," and opens with a cleverly worded special version to the tune "Hello Beautiful." It happened, this week, that just before the organ solo, a short film of Madame Schumann-Heink teaching her pupils to sing, was shown, and Bernie used this as his first announcement and as a reason for his "singing class" to show how they could sing. They responded, full blast, with "Whistling in the Dark," "Many Happy Returns of the Day," "One More Time," "Falling In Love Again" and "Road to Mandalay." Though the second and third numbers never had been used by Bernie before, this audience did justice to them and sang them lustily. After the singing of "Falling in Love Again," Bernie told them that the lyrics were all wrong, so he wrote some that he thought were more fitting, and played this chorus for the audience to sing. The words that he wrote did seem more fitting and this audience had a lot of laughs and sang the song very well. The oldtimer, "Mandalay," was a request number and the voices of the bassos predominated in the singing of this number. Bernie received his usual fine reception.

MERLE CLARK (Brooklyn Paramount) for his first solo at this house presented a "get acquainted" organ rendition and impressed himself favorably on this audience. Charlie Davis, house m.c., entered after Clark had made his appearance and gave him a great send-off, getting him over the rough spot of coming up cold. Clark proved himself a versatile showman, a good musician and a regular fellow. His first attempt at warming up the audience met with a quick response. After the first gags and ad libbing through the mike, Clark had the audience right with him. The first full number offered was "Whistling In the Dark," with the audience whistling. He then broached the subject of singing and the audience responded by singing "Now You're In My Arms" and "Dream a Little Dream of Me" as if they had been singing for him forever.

JACK MARTIN (Milwaukee Wisconsin) offers a music test, playing selections from Liszt, Mozart, Beethoven, Herbert, Berlin and Donaldson. The explanatory matter flashed upon the screen between selections is set to the music of "I Surrender Dear." Numbers played include "Liebestraume," "The Glow Worm," Finale from "Faust," "Kiss Me Again" and "Tie a Little String Around Your Finger."

ADA RIVES (New Orleans, Loew's State) has a sure-fire solo in "Encouragement to Song Writers," which, while purporting to show how song writers achieve success so that others with the inspiration may follow, brings in a number of popular melodies which the audience sings with zest. Miss Rives opens with Irving Berlin's "Reachin' for the Moon," follows this with Benny Davis' "I'm Happy When You're Happy," then goes into George Whiting's "My Ideal," James Monaco's "Lonesome Love" and closes with an illustration of how quickly a song can become popular, with "Moonlight Saving Time." Particularly effective are Miss Rives' graphic Tom Thumb biographies which she delivers over the microphone before going into each song.

New Organist at Loew's State

George Latch, former organist on the Warner circuit and lately of the Fabian, Hoboken is now the featured organist at Loew's State, Times Square, New York City.

UP AND DOWN THE ALLEY

Hello Everybody!

My **Chicago** correspondent informs me that **Don York** and **Eddie Talbert** have formed a new music publishing company known as **Gold Star Music Publishing Company.** The firm has offices in the **Wood's Theatre Building** and are starting out with a number of good tunes, namely: "You're Tired of Me," a snappy fox-trot, and "I Dreamed I Was In Heaven," a "heavenly" waltz. . . . This concern has a staff of go-getters and will no doubt grow up to be one of the big firms in Chicago. . . .

▲ ▲ ▲

Dropped in to see **Jesse Crawford** the other day and he was just about the busiest fellow I had seen in a long time. . . . Jesse had a pile of about 500 photos in front of him and was autographing each of them. . . . I glanced over his shoulder and was surprised to read requests for photos from all over the world, some even written in their own native languages. . . . Jesse not only gets requests for photos from his radio and theatre fans but from the thousands of people who play his recordings. . . .

▲ ▲ ▲

"Herbie" Koch, organist at the **New Orleans Saenger** theatre, has another **"Herbiette."** According to Herbie she has a pug nose, a lotta hair, weighs six and one-half pounds and she was born during the second show of the second annual Kiddie Revue at the Saenger. Truthfully, she was born while Herbie was playing "Say a Little Prayer for Me," in one of his organ solos. She is to be named **Dorothy Lee Koch.** . . .

▲ ▲ ▲

We've all heard of the irony of fate. . . . and here is a little tale of it in its worse form. . . . **Al Soloman,** slide man in the New York territory for **DeSylva, Brown and Henderson, Inc.,** had one of the huskiest, sweetest little fellows anyone would want and Al was sure proud of him. . . . One day last week, the little fellow contracted poisoning and in a few days was taken on the long journey. . . . I know all you fellows who know Al will sympathize with him.

▲ ▲ ▲

I know a lot of you organists around town hate to go 'way downtown to the **Leo Feist** special service department to get your slides, but boys you'll sure feel it is worth while after meeting and knowing that little lady, **Marie Adams.** . . . Marie is one sweet girl and not only that but she is one of the busiest girls in the business and one of the greatest boosters of Feist songs that that firm has. . . .

▲ ▲ ▲

Milton Slosser, w.k. theatre organist out at the **Ambassador, St. Louis,** again has been assigned as master of ceremonies at this house. . . . This is the second or third time Milt has doubled up on the job and he will continue until **Brooke Johns** comes in. . . . Johns, who has been here as m.c. before, is coming in for a two-week engagement.

▲ ▲ ▲

Most of the members of the "Noon-Day Club" are vacationing right now and I wish they'd hurry back 'cause it's boresome eating alone. I'll be seeing you.

ED DAWSON

Prizes For Choruses

"Herbie," organist at the New Orleans Saenger, is offering prizes of $10 in cash for the best choruses to be added to the song number, "Popeye, the Sailor Man," conceived from a comic strip.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"Lend Me Your Ears"!

IF there is anything this business needs a lot of today, it is loyalty. Not only to your employers, but to the industry as a whole.

A large number of those engaged in running theatres spend more time creating and spreading jackass rumors than they do in constructive work and attention to their jobs. And, they are the first to "knife" their superiors when things go wrong.

Running a theatre today is far from a sinecure. What with handling the help, watching the equipment, working out campaigns, creating exploitation, chasing after the newspaper, etc., etc., a man has got to be a marvel to keep pace with his work and yet find time to drift about the community and build up some good will.

Loyalty must not only be preached, but practised on a large scale. Getting the house staff together from time to time and telling them about the great future that loyalty will bring is not going to click if you deliberately turn around and show them that you, yourself, are not loyal to those who entrusted you with the running of the theatre.

This writer is the last one in the world to get on a soap-box and shout about the virtues of circuit theatre operation. We've found too much to criticize time and again, and will continue to find it as long as it actually exists. But on the other hand, circuit control offers, to those who are worthy of it, definite and bright prospects for advancement and a future.

In every large organization, theatrical or commercial, it can hardly be expected that those in the home office will be sitting on the doorstep of the men in the remote corners of the field to see how good they are. But consistent good work will soon be recognized regardless of where it is being accomplished.

Minding your business and paying strict attention to your job will absolutely bring results at the box office. We make this statement regardless of where you are or the type of theatre you are running. It stands to reason that even the "white elephants" will react favorably to careful nursing and attention. We don't claim you will turn a heavy loser into a big profit-maker, but if you can cut the losses by reducing the overhead, and increasing, no matter how slight, the receipts, you are making money for your employers.

This world is full of chronic kickers; men who always have an axe to grind; men who would rather spend an hour knifing someone else in the business than to improve their theatre or its business. Avoid those babies like a contagious disease, they are dangerous to your business and to your state of mind. If you continue to listen to their growlings you will soon fall into their class. Turn your back on them or tell 'em to go plumb to hell.

Our business has its ups and downs just like everything else. But if you take your own local situation and analyze it carefully you may be surprised to find that there is nothing the matter with business. If anything is wrong at all it is with the men running it. These, so-called, managers who have fallen into ruts and love to listen to scandal, gossip and the usual applesauce about everyone except themselves.

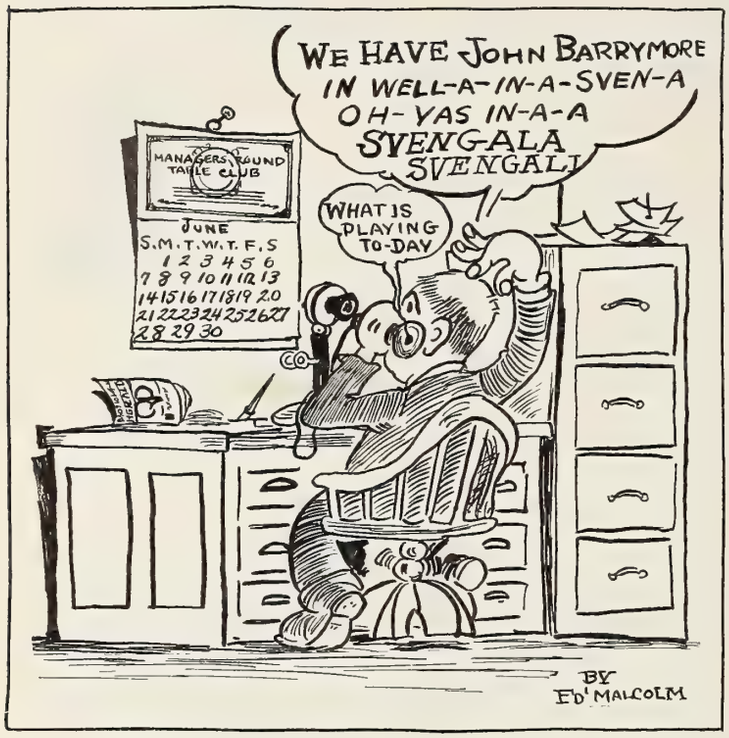
Those birds who can see a mote in the other fellow's eye but can't see a beam in their own. And, mark my word for this, such men are on the way out. They cannot possibly remain because there are too many good showmen awaiting the opportunity to make the grade and they will reach their goal by taking long strides past the scandal-mongers, who are so busy finding fault with those who employ them that they can't possibly find the time to correct their own shortcomings.

Take life as you find it and make the best of it. Just how far YOU will get in making a success of yours depends almost entirely on yourself. If you are loyal and can deliver the goods you will soon move onward and upward, if not,—make way for those who can.

"Chick"

"LOBBY LAFFS"

By ED. MALCOLM via FRED GLASS
(Batting for Kirschbaum)


WE HAVE JOHN BARRYMORE IN WELL-A-IN-A-SVEN-A OH-YAS IN-A-A SVENGALA SVENGALI
MANAGERS ROUND TABLE CLUB
JUNE
WHAT IS PLAYING TO-DAY
BY ED MALCOLM

Help Wanted—Right Away!

Coffee House And Nut Tie-Up Bring Trade To B. Lewis

B. S. Lewis, manager of the Kettler Theatre, West Palm Beach, Fla., effected a tie-up with a coffee house whereby 3,000 envelopes containing five nuts each were distributed for "Cracked Nuts."

One side of the envelope carried copy about the coffee house and that all varieties of nuts could be gotten there—and the other side contained theatre copy relative to the picture, cast, theatre and playdates. The envelopes were distributed in offices and homes for three days in advance. The cost of printing and distributing was borne by the coffee house.

A nice little tie-up that received healthy circulation—and who doesn't like nuts? Good possibilities with this one boys, so let's hear what other Club members have done with it.

Monroe Builds Up Good Will Sending Mothers' Day Letter

As a plug for the Commencement season and Mothers' Day observance, George F. Monroe, manager of the Rivoli Theatre, Beatrice, Neb., sent telegrams to the mothers of all high school students who are graduating this year. We are sorry the telegram was not clear enough for reproduction.

Mr. Monroe took occasion to congratulate the mothers and students upon the completion of the students' studies, and also got in a plug about the Mothers' Day program at his theatre, mentioning the theatre's attractions for the week specifically.

The cost of the telegrams was shared by a local druggist for the suggestion of stepping into his drug store after the show for refreshments. This stunt not only created invaluable good will, but was the means of publicizing the theatre's specific attractions, too.

The above is certainly a good example of building up local good will for anybody's theatre and carries a double action kick with no cost to the house. As this manager is apparently on the job with both feet the Club will hope to hear more about his work in future contributions.

Radio Tie-Up Nets Spengeman A World Of Good Publicity

A three-cornered tie-up between newspaper, radio dealer and theatre in the way of a voting contest for "Miss Majestic" netted the Warren Park Theatre a world of publicity and a distinct upturn in box-office receipts, writes Edward C. Spengman, manager of this house down in Front Royal, Va.

Several half-page ads and a generous collection of readers from both front page and other choice spots were enclosed and after inspection we are forced to conclude that all three principals worked shoulder to shoulder to put over the contest. All through the allotted period the paper from time to time plugged the stunt by carrying the standing and also published coupons for votes.

Spengeman also calls our attention to a post card he is sending out that is getting excellent results. It is a regulation P. O. card with a week's schedule of pictures printed on back. Mixed in with each picture's announcement are the names of three local residents who, by acknowledging the discovery of their names, are entitled to a pair of tickets to the theatre. Front Royal has a population of about 3,000 and 1,000 of the cards are mailed bi-monthly.

Another card he is using carries a picture of a kid dropping out of the sky by means of an umbrella parachute. The caption reads: "Hope You'll Drop In Soon." These are sent out from time to time.

For "East Lynne" Spengeman used a jackass (and he tells us it was a stubborn one) with a large sign on each side of the animal which read: "Everyone is going to the Warren Park to see East Lynne except me—and you know what I am." A lot of laughs and a goodly crowd at the show were the net results.

The Club is glad to know that the newspaper-radio tie-up turned out so well for this member and the post card gag is one that can be used at very small cost by any manager. Also, we can remind you that a jackass can attract plenty of attention. Much obliged, Eddie, for your contributions and let's hear from you again.

Business Appeared Dead But Borland Reaped His Harvest

Despite the world-wide depression, the conclusion of Dave Borland is that business even during the worst stages was not as dead as it appeared to be—which would appear to bear out thoughts voiced by some of our country's foremost financiers.

There were only two mines, out of a total of twelve, operating in Nanaimo, B. C., when it came time for Dave to prepare for the showing of "Kiss Me Again." Still, Borland, feeling that he must make some kind of a ballyhoo, seized upon an opportunity presented in connection with the 25th May Celebration Parade and contrived a float to represent the Capitol Theatre. The theatre orchestra played Herbert's tuneful "Kiss Me Again" and other selections from the works of this composer as the float paraded through town and the result was that the current picture not only showed about 125% better than hoped for but grossed more money than the house had handled in many a week. To top it all off the theatre float was awarded second prize in the advertising class.

We are reproducing a photo of Borland's float on this page and there is Dave himself standing alongside the big phonograph record. Anything that Dave puts on is done well, we can testify, as we still have happy recollections of the time when this manager played host to your Chairman during his last Summer's trip through the States and Canada. We hope to be able to get up your way again, Dave, and in the meantime let us know how things are.

Hoenscheidt's Big Banner On "Trader" Helped Sell Picture

A banner of unusual proportions for a small theatre was used to advertise "Trader Horn" when Fred Hoenscheidt, manager of the Rialto Theatre, Chickasha, Okla., played this picture.

The banner covered the width of the marquee and was 15 feet in heighth. Metallic letters spelling out the title of the picture were placed on the mammouth banner. It was suspended by special built frames over canopy with ropes and pulleys to raise and lower.

Both large-size letters and banners are much in vogue these days and there's no disputing the fact that they surely catch the public eye. The above is an excellent example of what can be done to emphasize the front of a small theatre and the Club thanks Hoenscheidt for sending it along. What else is doing out your way, Fred? Let the Club know, because we're always interested.

MacPherson Heals A Breach With Paper; Everything Oke Now

The value of newspaper cooperation is again emphasized in a communication to the Club from G. MacPherson, owner-manager of the Holly Theatre, Reedsport, Ore.

Prior to taking over this house about two months ago, the former operators had brought about ill feeling between house and paper by an attitude of almost total disregard for newspaper publicity. MacPherson paid the editor a call shortly after beginning operations and as a result these two are now pulling along like a team of seasoned draft horses.

The paper gave him a front page write-up on opening day, a generous editorial to boost local patronage and printed 5,000 heralds to be mailed out on a subscription gag. Three free tickets were given with each renewal or new subscription to the paper, in conjunction with a ticket printed by the paper, and as they came into the theatre they were redeemed by the paper for 25 cents each.

Macpherson also runs a spelling bee along with a market day tie-up with local merchants. Each merchant contributes some article as a prize which is prominently displayed in a store window several days before the event. The theatre awards a ticket to the winner, good for thirty days. The spelling matches are generally held just before matinee time.

The answer to the above is that the former operators let go and that Macpherson is winning out. How any manager can disregard his local editor is beyond our comprehension. There is many a stunt which can be worked between editor and manager, providing the gags are not overworked, and the Club is glad to know that this member has things coming his way. Keep the Club posted on other activities out your way, Mack.

ON A BI-CYCLE BUILT FOR ONE!

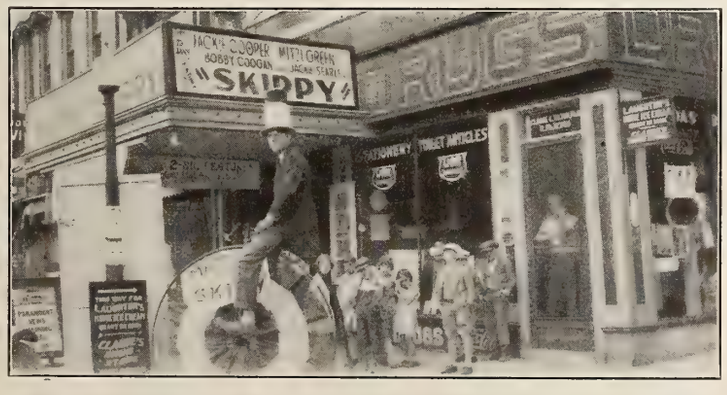


Photo above shows a ballyhoo devised for "Skippy" by Verner Hicks, manager of the Arcadia Theatre, Olney, Ill. It was dispatched before the start of the May Day parade and Hicks tells us the old "bike" attracted a lot of attention.

"The Showman's Calendar"

JULY

24th	Pioneer Day—Utah
25th	Occupation Day (Porto Rico)
27th	Wireless between Japan and U. S. (1915)
31st	Lafayette Arrives from France (1777)

AUGUST

1st	Beginning of World War (1914) Colorado Day
2nd	President Harding's Death (1923) Alexander Graham Bell died—(1922)
3rd	Germany Declared War on France (1914)
9th	Robert Fulton's Clermont given first test—(1807)
10th	Missouri Admitted to Union—(1821) Herbert Hoover's Birthday (1874)
11th	Fulton's First Voyage in America—(1807)
15th	Panama Canal Opened—(1914)
16th	Bennington Battle Day (Vermont)
18th	Virginia Dare's Birthday—(1587)
20th	Benjamin Harrison—23rd President Born—(1833)
23rd	First steamer to cross Atlantic launched (1818)

Crowd Of Kiddies Attracted By Sid Smith's Gala Party

In connection with the exploitation of "Skippy," Sidney Smith, manager of the American Theatre, Pittston, Pa., pulled off a kid party that attracted most every youngster in town and had all appearances of a real gala event. The "party" was held on Saturday morning, opening day of picture, in the Broad Street Park where there are acres and acres of space.

Games of many descriptions were indulged in such as egg hunting, sack race, three-legged race and others. Prizes were also given for these different games. In fact, Jackie Searl, one of the juvenile members of the cast of "Skippy" donated a $5 bill according to a telegram apparently received by Manager Smith. Jackie is purported to have said that inasmuch as he couldn't leave New York to help the kids search for all those eggs he would help the cause along by wiring $5 for prize money.

The "party" was advertised well in advance and even the adults knew about it as well as the picture. A ballyhoo was also used. Two boys, one dressed as "Skippy" and the other as "Sooky" paraded the streets with a dog. The dog was bannered with copy relative to the picture, theatre and playdates. These boys and dog were also present at the "Skippy" party.

Nice work, Manager Smith, and it's no wonder that you enlisted wide support from Pittston kiddies. Keep the Club posted on what else you are doing down in your town.

GET SET FOR THE NEW SEASON!

Without necessarily doing the actual work right now, you should be making your plans for the new season which will start within eight weeks. That's not so long a way off when you stop to consider the many things to be accomplished by the time it rolls around.

Definite plans for brightening things up around the theatre, working out your ideas for a "big" start, getting the house into tip-top shape, looking after the winter uniforms, the boiler room and the hundred and one other little things now will help avoid last minute and expensive fixing later on.

We have sounded this warning before and will continue to stress the importance of it right straight through until the new season gets under way. It seems to be human nature to put things off, but inasmuch as most of the managers get, more or less, of a breathing spell at this time of the year, it would be well for them and their theatres if they made certain that everything is put into proper shape for the coming fall and winter.

If you are responsible for the heating of your house, fuel arrangements ought to be completed. Whether oil or coal, best deals can be made now.

Do your planning now and watch your house get itself into shape while you have the time. Delays are always dangerous.

Stubblefield Puts "Skippy" Over Top With Ace Campaign

Remembering the Club on the occasion of its Third Anniversary Number, Flynn Stubblefield, manager of the Strand Theatre, Louisville, Ky., sends in a corking campaign he made on "Skippy" which made the Strand box office hum with activity a few weeks ago. Previews, radio broadcasts, window tie-ups and heavy newspaper advertising were all used to excellent results.

As a starter in his campaign Stubblefield sent a letter to all local school teachers inviting them to a preview of the picture.

As a result of a special Saturday morning matinee held for all Louisville orphans Stubblefield received a wonderful front-page break in a Louisville daily which carried large photographs of two local orphans who resembled "Skippy."

Additional exploitation consisted of daily broadcasts over a Louisville radio station of "Skippy" songs and announcements; five downtown music store window displays on "Skippy" song; a special "Skippy" sundae featured in seven downtown drug stores which netted the largest sales of any special drink ever presented; window displays in three downtown sporting goods stores on Bobby Jones' "How I Play Golf" series, which was an added attraction to "Skippy."

It is a shame that we can not reproduce the four-sheet made by Zibart, but it just cannot be accomplished on these pages. All we can say is that it is one of the most attractive we've ever seen and if we had a theatre that was playing this picture we'd make haste to post it in the most conspicuous spot.

O'Hearn Received Fine Break When Running Co-op Ad

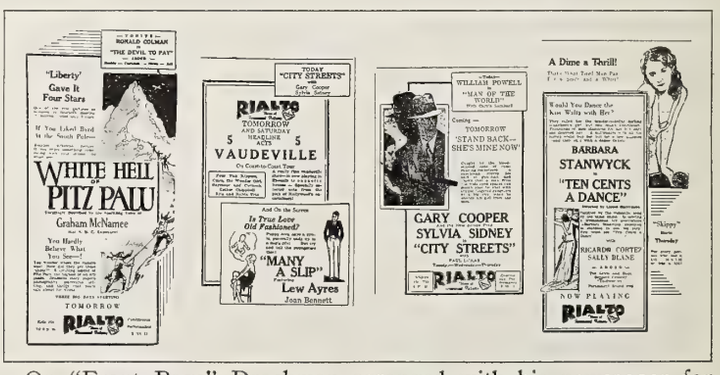
A fine break was recently secured by Joe O'Hern, manager of the Olympia Theatre, Chelsea, Mass., when he ran a co-op ad on "It Pays to Advertise" at no cost whatsoever to the house excepting a few guest tickets for those who filled in the names of the advertisers. The ad ran two insertions in the Friday and Saturday editions and Hern estimates that the total effort reached approximately 10,000 readers. The Club has recently published reproductions of similar co-op pages and believes that most members are now familiar with this productive and economical attendance booster. If not, we'll be glad to furnish more detail or, if you'll drop a line to Joe, we're sure he'll be glad to tell his experience.

Creative Ability Is Evident In Ads Used By Drachman

Ability to create a different type of ad is definitely expressed in a collection of tear sheets sent the Club by Roy P. Drachman, manager of the Rialto Theatre, Tucson, Ariz. On account of its novel treatment we published one of Roy's ads several weeks ago for the benefit of his brother showmen, but his most recent letter states that he, personally, did not rate that one so highly; so, you will find a reproduction of some hand-picked ones on this page. The lay-out is, of course, considerably scaled down, but we believe it sufficient size to give you an idea of how this manager works them out.

You will note that in each ad Drachman employs the use of boxes and rules in staggered fashion. Not only does he get away from the stereotyped style of slapping a stock mat right in the center of the ad with a splash of heavy black type, but his copy also is different from the regular run-o'-mine stuff. Roy's mats are moved around in corners, white space is accomplished and further desirable effect is gained through the use of vertical and horizontal rules ranging from one to two points in size.

We also wish to call attention to a page co-operative ad which is a regular weekly feature in his home town paper. The copy at the top of the ad tells the whole story, but in case you may not be able to make it out we will state that it is a "Bargain Day" gag based upon the idea that women do their shopping and theatre-going on Wednesdays. They are, at least, in the shopping districts and you will note that in each one of the merchant's ads some special bargain is featured. And note the break that the theatre gets at top of page.



On "Front Page" Drachman arranged with his newspaper for the imprinting in red ink of the title across the first page in large-face type. These copies went to every home in town that was not using the paper and were also hand-delivered on the streets by kids yelling "extra." They were given further distribution in all stores and offices. About 2,000 copies were used and an expenditure of $9 covered all expenses. The newspaper did the printing.

Which is all very interesting to the Club, Roy, and we think it will be equally so to your brother showmen. We particularly like your ads and the Wednesday matinee feature. Be sure to acquaint the Club with future show-selling activities out your way.

ARCH BARTHOLET SAYS:

"I look forward each week for my copy of the HERALD and find myself turning at once to the MANAGERS' ROUND TABLE section, as I get a lot of helpful hints from it."

Manager, Liberty Theatre,
Toppenish, Wash.

BEST FORMS OF THEATRE ADVERTISING!

"Whaddaya Mean, 'Best Fresh Eggs'?" Asks O'Connell!

By JACK O'CONNELL
Managing Director, the Vita-Temple Theatre, Toledo, Ohio

A Discussion By A Showman Of Wide Experience!

Jack O'Connell needs no introduction to followers of the Round Table pages. His past contributions have always been received with open arms, and, undoubtedly, his views on theatre advertising will be received the same way.

He put over the Vita-Temple in Toledo when sound first came along and its success was phenomenal.

Advertising his product and selling his shows played no small part in this success. Therefore, we feel safe in saying that O'Connell knows what he is talking about on the subject of "What Form of Advertising Is Best For the Theatre, And Why?" You'll more than enjoy reading this one because of the touch of humor which he injected.

"CHICK"

This little story leads up to an argument: Do your damnedest to get local columns in your home town papers. If you already have them, boost them. Give them a pat on the back now and then. Quote them in your ads. Congratulate the authors on especially good columns. And if you haven't any local column, get busy. Show the business office the mutual value. Maybe some of you haven't thought of it as a definite factor, but you will find it is a powerful form of theatre advertising, not only directly, such as when the name of your house is mentioned, but indirectly, by interesting the readers in that page, where you have spent your money.

A poultry dealer in a small town advertised "Best Fresh Eggs." His competitor put up a sign, "Whaddaya mean, best fresh eggs?" Were they laid by a pedigreed hen? Or under unusually sanitary conditions? Does it make any difference to the man eating one for breakfast whether the hen was white or black?

Advertising is fresh eggs. Are there any "best fresh eggs"?

Every form of theatre advertising in use today has its peculiar value. Actually, there can be no "best" kind, for what is especially effective for one production may be powerless to draw patrons for another.

Three Aims

Advertising should have three aims. First, it should sell the product. Second, it should promote good will for the institution. Third, it should be a boost for advertising itself.

If there is any form of theatre advertising that can accomplish these three aims more fully than the rest, undoubtedly it is the newspaper. This is the medium of the masses. Can there be question of the power of advertising that reaches forty million people a day?

The newspaper goes into the home. It is read by every member of the family, persons old and young, with varied conceptions and ideas of entertainment. Through no other medium can the theater reach such a wide assortment of tastes in theatre fare with a single piece of copy.

There are more than 2,000 daily newspapers published in the United States today. In one year more than $300,000,000 is paid to purchase copies of newspapers. Nearly a billion dollars is spent annually in newspaper advertising, many times the amount spent in any other medium.

Surely these figures are eloquent. And the reason for them is simple. The printed page, reaching the millions every morning and evening, sells the product.

Power of the Press

More than ever in recent years have advertisers come to realize the power the press has to bring them business. They have found that it is not only wise but imperative that they utilize the newspaper to get their product before the public. What has caused this steady gain in newspaper advertising, this inevitable trend toward spending more and more millions each year to publicize the nation's goods in the daily press? Simply this: More people are reading newspapers and people are reading newspapers more carefully.

Especially in certain fields has the increase been noticeable, and one of these fields is that of theatre advertising. A few years ago an exhibitor wouldn't think of spending a couple hundred dollars for a half page unless he had a stupendous super-attraction. It took an outstanding production, with plenty of big names, to convince him of the wisdom of buying a quarter page.

Today a half page ad the day before opening of a mediocre program picture is not unusual, and there are few first run houses that do not buy quarter pages or at least three-column ads every week.

In the selling of entertainment, just like in any other line, it is only results that count, and theatre men have found that the newspaper brings results.

I have cited two reasons why newspaper advertising pays—first, the obvious one of wide circulation, and second, because people are reading their newspapers more carefully, meaning by that that there are thousands upon thousands of "average" readers, those who have no personal interest in the theatre, who turn with real anticipation to the theatre page of their favorite publication day after day and read the advertisements and the theatre news.

This brings to attention another factor, one which might be classed as a third reason for the success of newspaper ads, but which more rightly is supplementary to and a part of the second one mentioned above. It is this: A good theatre page is a powerful boost for the advertisers.

A Good Theatrical Page

And what makes a good theatre page? Usually only one thing is necessary—a lively local column. Of course the New York dailies all have their individual local columns, and I need not mention the names of men who have become famous for writing them. But what I mean primarily is a local column for the small city daily, one that is large enough, of course, to have a theatre page and a theatre editor.

In a certain city in the west a half year or so ago the drama editor of a local daily resigned. A young feature writer, who was known to be fast with his phrases but never had had much of a chance to prove himself, what with chasing out on assignments between features, was given the job and the assurance that this time he would have absolutely nothing else to do but handle the theatre page. And how he did it!

He started a column at once that was the snappiest thing the natives had read in years. He devoted a great part of it to local theatrical gossip and the rest to notes about Hollywood and Broadway. His breezy style and deft humor were superb. They ate it up.

Here's the point: The people of that town became greatly interested in that newspaper's theatre page. Housewife, insurance salesman, high school boy, five-and-ten clerk, turned to the page to read this fellow's column. But did they stop with reading the column? Perhaps in a few cases, but the majority, as you will find is true with any other page of a newspaper, once they got on that page read some of the advertisements, some of the Hollywood stories, some of the local readers. All of which is what you and you and you want Mr. and Mrs. Citizen to do.

Here's Another Argument

One more argument for the newspaper. Look back a quarter of a century and ask yourself this question: Where would the motion picture industry have been without them? In the years of its infancy, when this powerful giant was a babe in swaddling clothes, struggling for its very life, what would have been the result if the support of the press had been lacking? A peep-show pioneer starving to death; an inventive genius devoting his life with little or no pay; actors sacrificing careers of assured success—martyrs all, but withal a little helpless. Might not their supreme efforts have been futile but for the all-powerful printed word, spreading the news of this marvelous new form of entertainment which was to become one of the greatest factors in the daily life of the American people?

This is not sentiment. I do not advocate the buying of space in newspapers as a return favor. It is business. The newspapers helped the struggling motion picture industry twenty-five years ago; they have helped it still more in the years since then and right now, when the theatre business, like all others, has suffered some cruel blows they can help most of all.

Salaries have been slashed; men have been thrown out of work; savings have dwindled, but the American people still read their newspapers. Audited statements will show that for the first quarter of 1931 comparatively few newspapers show any loss of circulation at all as compared to 1930 and the vast majority show a steady gain.

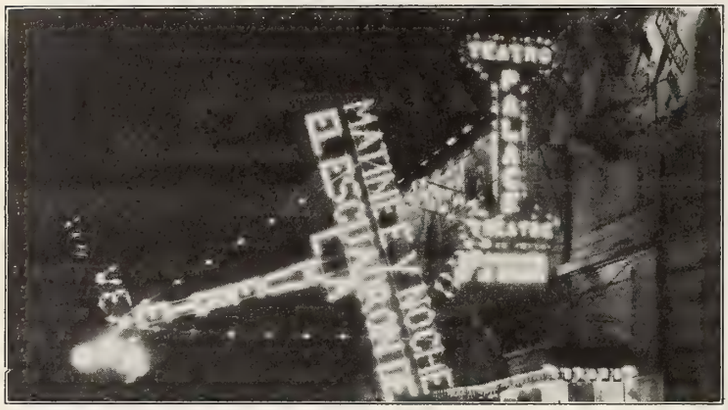
Three Different Sources

And advertising? Although there was a natural decrease last year, when all lines of business seemed to have hit bottom, in recent months it has stepped up again to a point where most observers predict the greatest volume of newspaper advertising for 1931 of any year in history. Great corporations have added millions to their newspaper budgets for national advertising in 1931. Local stores and business houses have contracted for the greatest amount of space they ever bought. Surely this is the soundest proof of their fath in the power of newspaper advertising to bring business back to the palmy days.

But the newspaper don't do it alone. Roughly, there are three other general classifications of theatre advertising, each of which has its peculiar value—outdoor, theatre, and radio. The first, outdoor, includes a score of old standbys, every one important and almost vital to the successful exploitation of a coming or cur-

(*Continued on next page*)

GUATEMALA CITY GOES AIR-MINDED!



The whole town gaped when Anker Bros., Warner-First National distributors in Guatemala City, displayed the title of "Dawn Patrol" in airplane design. The big electric replica was attached to the theatre marquee. While the Senor Manager's name is not included on the back of the photo it is the Club's hope that he will see the above and then identify himself.

Classified Pages Used To Advantage By Manager La Bar

Two effective co-operative classified ad pages in two newspapers were used by F. La Bar, Jr., manager of the Imperial Theatre, Asheville, N. C., to publicize "Trader Horn." Each paper used a two-column six-inch ad on the classified page with a two column 8 inch ad on Sunday announcing the winners of the contest.

Beginning five days in advance of playdate, each paper ran the following detailed account of the contest, "Beginning today, the *Times* and *Citizen* will publish the names of ten of the beasts in 'Trader Horn'; the names being scattered through the Want Ads on this page. Tomorrow we will publish the names of ten more, and Friday, ten names, making a total of thirty, PLUS the names of the White Girl who is the object of Trader Horn's courageous search. Prizes will be awarded those who find and submit the names in the cleverest, most skilful manner." Many of the answers submitted showed that the contestants had taken unusual pains to make them a work of art.

The lobby presented an appearance of jungle atmosphere with cut-outs of the principal players garbed in their African attire. A cut-out in the shape of the map of Africa was covered with stills and copy. This hung directly beneath the lettered sign spelling out the title of picture.

This campaign is one which will lend color to any picture of this type and we are indebted to Manager La Bar for contributing it to these pages. His material has appeared in previous Club pages and we hope to have it continue for many issues to come.

Schmidt's Splendid "Skippy" Campaign; Also, Good-will Gag

Recent highlights of the work of William E. Schmidt, manager of the Capitol Theatre, Williamsport, Pa., and further proof of his enterprise, was a splendid campaign on "Skippy" and a Mothers' Day gesture which brought a world of good will to his theatre. This manager's campaigns are always worthwhile.

Thwarted in obtaining co-operation from Public Schools on account of the competitive situation in his city, Schmidt worked the parochial schools and distributed cards admitting the holder and 10 cents to a special Saturday morning matinee. In these schools the priests went around among the different classes and spoke about the picture.

Schmidt reached a greater part of the pupils in the Public Schools by sending a bannered calliope around at recess time and after closing, for distribution of the tickets. In several instances teachers and principals were also contacted. At another public school of 1,100 pupils, not under jurisdiction of Williamsport, Schmidt was able to secure full co-operation for distribution of tickets. Families were also contacted and about 150 of the 2,500 kiddies in attendance were admitted gratis.

Another stunt was an elimination "Skippy" character contest among the 24 Boy Scout troops in Williamsport. Each troop elected a "Skippy" and the 2,600 kiddies, through applause vote, elected a "Skippy" of Williamsport. The familiar cartoon strips with blank balloons were also used in connection with a newspaper contest. The paper pushed the idea by donating prizes and giving a front page announcement. Endorsements were also obtained from private citizens, after attending a preview performance.

Letters were cheerfully given to the theatre management and they were used in the newspaper campaign. Usually the captions read, "Remarks taken from letters received from some of Williamsport's leading citizens."

To commemorate Mothers' Day Schmidt promoted 400 flowers to be given away at a special observance of the day and a local printer supplied the credit stickers which were attached to each flower. Florist and printer received credit and the stunt was put over at no cost to the theatre.

Both the campaign and the latter stunt went over well, writes Schmidt, the former putting "Skippy" over with a bang and the latter proving a further means of cementing more good will between public and theatre. The Club is glad to know that you're so active, Bill, and will look forward to hearing more about what you are doing down in Williamsport.

"Whaddaya Mean, 'Best Fresh Eggs'?" Asks Jack O'Connell

(*Continued*)

rent attraction. Billboards. As long as billboards are permitted they will be one of the most logical and powerful places for theatre advertising to be displayed. This holds true in a lesser degree for posters. Street cars. A card on the outside of a street car, in my opinion, is one of the surest business getters you can use. Despite the encroachments of automobile and bus, surface cars by the thousands traverse the streets of this nation every day and are seen by millions. A card on the outside of the car is read not only by prospective passengers but by countless pedestrians, especially in the downtown districts where the cars go more slowly and the crowds are thicker. Window cards. Not as important as formerly, due to the trend of shopkeepers to keep their windows free of other people's advertising and to dress them up more artistically. Still good in the smaller towns, however, and in certain sections of larger cities. Handbills. Excellent for second run and neighborhoods if reliable distributors are employed.

Inside Advertising

Advertising within the theatre can be divided into two kinds, screen trailers and lobby and front posters. Value of the latter classification needs no emphasis, for anyone will agree that you must give the prospective patron some idea of what he is to see inside. Screen trailers, in the last three years, have become one of the most potent forms of theatre advertising. Their production has come to be a science in itself. Countless customers, viewing a thrilling scene from next week's attraction, have resolved then and there not to miss such a great picture.

The Trailer Slant

Two factors should be borne in mind, however, in connection with the value of trailers. First of all, although they create a customer desire to come back in the majority of pictures, there are some productions which are so constructed that any brief cutting would do little justice, and in fact quite likely do harm, to the whole. As an example I cite "Disraeli." Probably not one patron in fifty would be at all impressed with a trailer scene showing Arliss addressing parliament, but taken as a whole the picture became an engrossing composite of splendid story, marvelous direction and superb acting. The second factor is the "spotting" of a trailer on the program. Remember the power of contrast, and study the rest of your program before picking a spot for the trailer. If your coming attraction is to be heavy sob stuff don't screen the trailer right after the news reel has shown a couple hundred bereaved wives and children wailing around the mouth of the mine where their husbands and fathers are entombed. One week it may be better to run it just before the feature; the next perhaps it should go ahead of the comedy. If you are a believer at all in audience psychology you will observe these points.

Radio, the new advertising power, while in a sense the theatre's competitor, also can be used to excellent advantage as a medium to bring patrons to the box office. Millions who never will set foot in a New York playhouse now hear the foremost stars of stage and screen over the air. The result, of course, is that they get the urge to attend the theatre, thus profiting local stage and cinema houses. Direct radio advertising by local theatres also has proved markedly successful, especially in cases where actors from a current show can be used.

Thus we end up right where we started: Are there any best fresh eggs? Probably, but even if there aren't, thank God they're all fresh! Next to worthwhile productions, advertising is the element most vital to the success of a theatre. Every form is good. Play hard the kinds that reach the most people, but play them all.

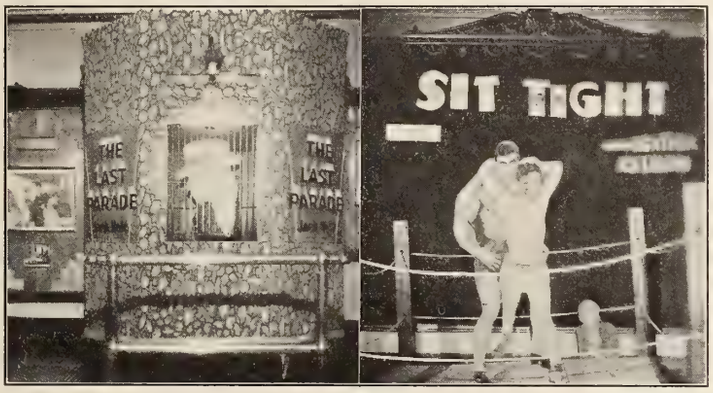
It pays!

Binstock's Lobby Displays Help Him Sell Astoria Shows

Paul Binstock, manager of the Fox Astoria Grand Theatre, Astoria, L. I., whose contributions to these pages are always interesting, sends us photographs of his two most recent lobby displays on "Last Parade" and "Sit Tight."

The display on "Last Parade" was produced by covering the inside box office with crepe paper bearing resemblance to a prison cell. You will note by the accompanying cut that the metal grill work of the box office gives the effect of prison window bars. A cut-out of Jack Holt inside the window and lithograph one-sheets completed this display. The entire cost came to about $1.75.

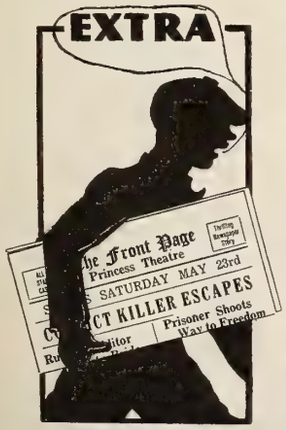
Both of the above mentioned displays can be made at very small cost and it is our opinion that either one of them is effective. Thanks, Paul, for passing these along and don't forget future contributions to the Club.



Tom Cleary Waged Splendid Campaign To Sell "Front Page"

A splendid campaign was recently put over on "Front Page" by Thomas Cleary, manager of the Princess Theatre, Montreal, Canada, which brought most gratifying returns to the box-office. Newspapers, ballyhoos, contests, windows and many other novelties were introduced to put this picture over the top.

Two newspapers were tied-up for the running of a "young reporters" contest, one paper printed in English and the other in French. Front pages of each carried a red ink imprint and in following pages readers were run on the rules and awards governing the contest. Liberty Magazine was also used to good advantage, stickers bearing Liberty's endorsement of the picture being pasted on the front page of the newspapers. Liberty's newsdealer trucks, with banners, were also used for circulation among city streets. Additional effort included, 14 Benjamin news trucks; a parade of newspaper boys, about 200 strong; department store tie-up for Front Page Sales; 15,000 newsboy heralds; a radio tie-up; hat store tie-up on Menjou; special street car with band, and the use of a novelty herald such as the one reproduced on this page. This is a hilhouette cut of a newsboy with slash under arm for insertion of a miniature newspaper.



C. E. Duffy, late of the Premier Theatre in Sherbrooke, Quebec, who forwards this account of Cleary's activities to the Club, states that the opening fully warranted all of the good work; and, after digesting all of the above we must agree that all of this must have had the desired effect. Thanks, Duffy, for sending in this material and if the boys are too busy to write it looks as though we will have to depend on you to keep the Club posted on both yours and Cleary's future show-work.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU

A THOUGHT FOR TODAY!

"I shall pass through this world but once. Any good, therefore, that I can do or any happiness that I can show to any human being, let me do it now. Let me not deter or neglect it, for I shall not pass this way again."

—Author Unknown

Count Nuts And Win Ticket Good Draw For Phillips

A nut counting gag was successfully used by Ralph Phillips when playing "Cracked Nuts" at the State Theatre, Chattanooga, Tenn.

For one week in advance, there was a large display of peanuts and pecan nuts in the lobby with small cut-outs of Wheeler and Woolsey. Prizes in the form of guest tickets went to persons estimating the nearest correct number of nuts in the display. This stunt proved fairly popular and also stimulated a lot of interest in the picture.

In addition to the above some of our members have made very good tie-ups with the many nut stores which can be found in any city these days. Thanks, Phillips, for passing along your gag and keep the Club informed on future show-selling in your territory.

Johnnie Ely Says "Joy Month" Stunt Is Real Gold Mine

What appears to be a corking means for boosting business over a dull period is sent the Club by Johnnie Ely, advertising director of the New Lillian Theatre, Clarksville, Tenn. Johnnie tells us that he and his associates have tried a number of different ideas but that this one was worth its weight in gold.

A reproduction of the coupon used by Ely for the promotion of his "Joy Month" will be seen on this page and it tells its own story. The whole idea behind the scheme is to make the holder of each coupon attend every change of picture during the month. Should they miss seeing just one picture it would cost them a whole month's pass. The gag is, of course, that plenty of the coupon holders did this very thing, thereby making it easier on the house; but, at the same time it was a most effective means of arousing interest on account of the splendid award.

JOY NUMBER 1 | JOY NUMBER 2 | JOY NUMBER 3 | JOY NUMBER 4 | JOY NUMBER 5

JOY NUMBER 16 | JOY NUMBER 15 | JOY NUMBER 14

Joy Month March 30-April 30

NEW LILLIAN THEATRE

BRING THIS CARD WITH YOU FOR FREE TICKETS

This entire month is to be known as "JOY MONTH" at the New Lillian Theatre, our bookings have been arranged so as to make this month the greatest show month ever witnessed in Clarksville. Each feature picture shown during "JOY MONTH" will have a number, such as "Tol'able David" No. 1—"The Golden Calf" No. 2—"Paid" No. 3—and so on for the rest of this gala event. Present this card with your admission ticket, it will be cancelled the number of the feature picture you see.

The Following Passes Will be Given:

16 Joy Numbers cancelled—3 MONTHS PASS
14 Joy Numbers cancelled—2 MONTHS PASS
12 Joy Numbers cancelled—1 MONTHS PASS
10 Joy Numbers cancelled—2 WEEKS PASS
8 Joy Numbers cancelled—1 WEEKS PASS
6 Joy Numbers cancelled—2 Passes

If this card is lost please return to.....

Non Transferable *Address*.....

JOY NUMBER 9 | JOY NUMBER 7 | JOY NUMBER 8

JOY NUMBER 13 | JOY NUMBER 12 | JOY NUMBER 11 | JOY NUMBER 10 | JOY NUMBER 9

We agree with Johnnie that if this idea is pushed in the right way it will prove a knockout. Any scheme that will pack a house for an entire month is certainly worthy of consideration and we have no hesitancy in passing this one along for some Club member to try out during the lull in Summer trade. As Johnnie says, a good percentage of the patrons miss the consecutive showings, but that in view of a grand award of a three-months' pass take intense interest in being a winner. And there are other worthwhile awards to shoot at. Thanks very much, Johnnie, for sending this one in. We are sure that your brother showmen will thank you for bringing it to their attention. The Club hopes you will continue to keep it informed on future activities.

REACHING THE RURAL COMMUNITIES!

Theatres who depend to a large extent on the outlying rural patronage might profit by the experience of others similarly situated.

In view of the fact that most every home has a telephone, it ought to be well worth the expense and effort to take every family in the local telephone directory and add them to your mailing list.

Your regular programs and announcements may bring many new or otherwise irregular admissions to the box office and develop them into steady patrons.

Good roads, plus the family chariot, have already solved the ancient problem of bringing them into town. But with the additional incentive of knowing about a worth-while attraction, they can be brought out more often than the usual Saturday night shopping trip.

Fred Meyer's Front A Model For House With Limited Lobby

We are publishing on this page a reproduction of a photo showing how Fred S. Meyer, general manager of the Alhambra Theatre, Milwaukee, dressed the front of his house when playing "The Secret Six." Note the excellent effect produced in spite of the fact that the Alhambra's entrance appears to be limited in size. Every available inch of space is forcibly expressing an inducement to attend the show.

Meyer informs the Club that the floral wreath placed in the center of the entrance (one of gangland's quaint gestures to a victim) was the largest ever used in his locality and that it attracted an unusual amount of attention. May we also call members' attention to the effective display of the electrically lighted title running horizontally across the big number 6.

He also sends along some material on "Seed" which we are unable to reproduce at this time, except to mention that the personal endorsements of John Boles were used as an advance plug on lobby cards and played up in a big way through shadow box display.

The above is certainly getting great results from limited lobby space and we are certain that all members will agree that Meyer did the job in an exceptionally fine manner. It is passed along by him with the hope that some other manager, handicapped by lack of space, will also be able to work out ideas along the same lines.

Amos Discovered A Good Way To Test A Radio Broadcast

A good method of testing circulation of a theatre radio program was recently discovered by Charlie Amos, manager of the Paramount Theatre, Nashville, Tenn., when publicizing "Three Girls Lost," before he left for a much needed rest.

During the program Amos would have the announcer break in with: Sorry to break into this number but we have just been requested to broadcast a description of 'Three Girls Lost'." This was followed up with an explanation about the girls in the picture, playdates, etc., and an announcement that free tickets would be given to the first five persons 'phoning the theatre. The latter gag was used over a program one week in advance of the former. As additional means of publicizing this picture Amos had cards placed in windows with "REWARD" printed in large type. Other copy followed.

When playing "Tarnished Lady" Amos sent personal letters to socially prominent people, giving a detailed account of the picture and star and also used the telephone to a limited number of prominent women. The messages played up Miss Bankhead and the society angle. Special stills were also used in department stores and radio announcements made four days in advance.

The radio testing stunt appears to be a good one, Amos, if the response by telephone is not so great that it swamps service completely. But, it's a good way to test for listeners, anyway. On account of Tallulah Bankhead's social position in the south and elsewhere, Amos' method of getting a message to the socially prominent can be strongly recommended.

Smith's Ballyhoo For "Millionaire" A Novel Attraction

A street ballyhoo with an auto was effectively used to advertise "The Millionaire" when this picture was played by J. C. Smith, manager of the Georgia Theatre, Atlanta, Ga.

One of the high-priced cars was secured, a touring car, and a chauffeur in a regulation chauffeur's outfit. In the back seat was a man in full dress suit and silk hat surrounded by money bags (stuffed with paper).

As the car was driven slowly through the streets, the man in the open (top down) touring car was tossing out a few pennies at a time. And since he had 1,500 of them, the pennies lasted quite a long time.

The car was also bannered with signs reading, "A Million Dollars' Worth of Fun! George Arliss in the modern comedy romance, 'The Millionaire'—Rialto Theatre (Playdates)."

We don't doubt, George, that the stunt created a lot of attention and helped sell this picture. There's lots of live show stunts being pulled in your town. Let's hear some more about them.

Striking Display For "Front Page" Made By L. J. Mason

A striking lobby display, considerably out-of-the-ordinary for the size of the town, was recently made for "Front Page" by L. J. Mason, manager of the Palace Theatre, McAllen, Tex.

Using the masthead of the McAllen Press with the words "Extra" on either side, the page contained nothing else but copy about the picture—and the title of the picture appeared in bold face type at the top of the page. A reproduction of this page was enlarged so that it extended from the floor to way above the box-office. In fact, this was placed against the box-office with an opening to permit the cashier to carry on contact with the patrons.

In addition to copy appearing on the enlarged front page, there were also stills from the picture. Cut-out letters spelling out the title of the picture were hung on wire and strung in front of the theatre over the sidewalk.

We don't doubt that this front was instrumental in selling a flock of tickets for Mason and he is to be commended for his initiative in constructing such an effective one. We would guess that this is but the forerunner of more and will expect further revelations from this member from the Southwest.

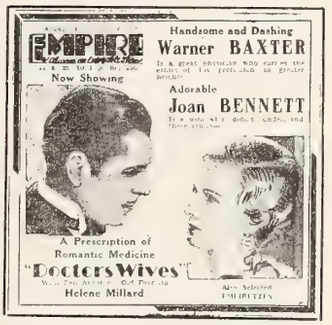
THE LIONS ARE COMING!

On the occasion of the arrival of the M-G-M Lion, Leo, at Orangeburg, S. C., the well known ballyhoo was greeted by the local Lions Club and J. I. Sims, manager of the Reliance Theatre. Leo was presented with an honorary life membership in the organization.

BRIGHTENING UP BUSINESS WITH ATTRACTIVE ADVERTISING!

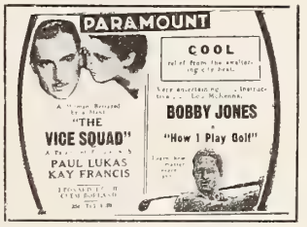
PENNSACOLA, FLA.

RUTLAND, VT.



SAN ANTONIO, TEX.

PORTLAND, ORE.

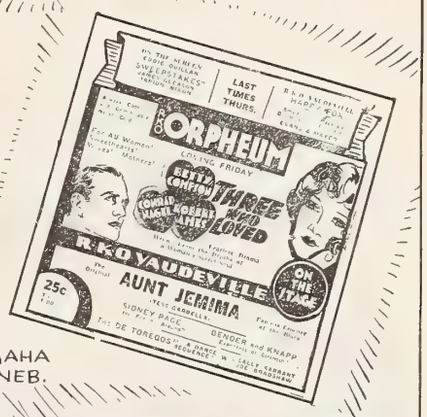


ST. PAUL MINN.

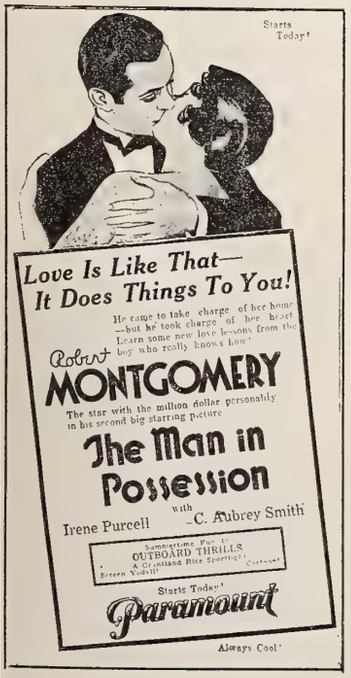
SOUTH BEND IND.

WHERE THE BIG PICTURES PLAY
FOX TATE
15c—12:30 to 1:30
25c— 1:30 to 6:30
Now
A New Dame Has Them Scrapping Again!
Beat the hot between Flagg and Quirt as they fool, frolic and fume with each others "sweeties" from Brooklyn to red hot Turkey.
WOMEN OF ALL NATIONS
VICTOR McLAGLEN
EDMUND LOWE
EL BRENDEL
GRETA NISSEN
FIFI DORSAY
MARJORIE WHITE
—ADDED SHORTS OF MERIT—
Comedy
Movietone News

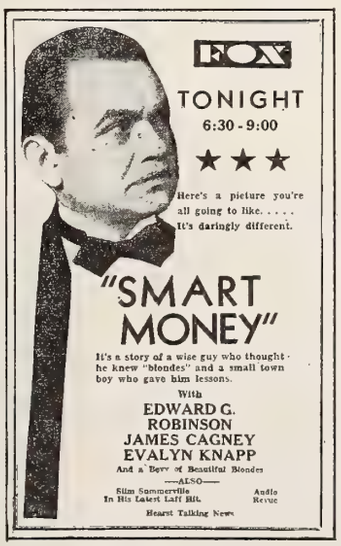
RACINE, WIS.



OMAHA NEB.


Starts Today!
Love Is Like That— It Does Things To You!
He came to take charge of her heart —but he took charge of her heart! Learn some new love lessons from the boy who really knows how!
Robert MONTGOMERY
The star with the million dollar personality in his second big starring picture
The Man in Possession
with
Irene Purcell
C. Aubrey Smith
Supporting Fun In OUTBOARD THRILLS
A Graniland Rice Sportlight
Starts Today!
Paramount
Always Cool

MONTGOMERY ALA.


FOX
TONIGHT
6:30 - 9:00
★★★
Here's a picture you're all going to like. . . . . It's daringly different.
"SMART MONEY"
It's a story of a wise guy who thought he knew "blondes" and a small town boy who gave him lessons.
With
EDWARD G. ROBINSON
JAMES CAGNEY
EVALYN KNAPP
And a Bevy of Beautiful Blondes
—ALSO—
Slim Summerville In His Latest Laff Hit.
Audio Revue
Hearst Talking News

BUTTE, MONT.

Matinees 25c
CAPITOL
TODAY AND WEDNESDAY
HE LOVED
his wife—was mad about his children—yet the Other Woman offered him the inspiration to succeed in his career!
He had to choose between them!
WHICH SHOULD HE CHOOSE?
SEED
A CHALLENGE TO WOMEN IN LOVE!
With JOHN BOLES, GENEVIEVE TOBIN, LOIS WILSON, RAYMOND HACKETT, ZASU PITTS, Bette Davis, Frances Dade, Richard Tucker. From the novel by CHARLES G. NORRIS.
Extra!
BOBBY JONES
"HOW I PLAY GOLF"
NO. 3—"THE STROKE"
COMING THURSDAY—
"LAUGH AND GET RICH"
DOROTHY JEE—EDNA MAE OLIVER

JACKSON MICH.

Theatre Programs!

Continuing the program series after a short lapse, we offer, in this week's selections three widely different types of house organs. Furthermore, they come from points far apart, which naturally widens the scope of this service.

Comments regarding this Club feature indicate that many managers are getting valuable tips merely from noting what the other fellows are doing and as a direct result they are improving on their own programs week by week. Naturally, this is gratifying to know because it clearly proves the value of this form of intercommunication between members. It also adds emphasis to our Club slogan.

We sincerely trust that many other showmen will take heed of what is new in program styles and alter their own accordingly, providing the changes conform to local conditions and method of theatre operation.

If you were among those who asked to be placed on the Program Exchange list, please don't get impatient if the house organs are not beginning to arrive. The large number of managers who asked for this service made it necessary for us to cover a wider territory in allocating which houses are to place them on their lists. Giving you a limited wide assortment is better than flooding your house with hundreds of programs which you would find of little or no use. In addition, we are sending out from Club headquarters a batch of programs to each new applicant in the Exchange. These may come in handy pending the regular receipt of the house organs selected.

The Fox Alcazar Theatre out in Bell, California, hits a real novel slant in the make-up of their inside spread. A mere glance will reveal this fact to the most skeptical of program producers. And the best part of this unique layout is the fact that it does NOT involve additional expense in the printing of the programs. You will note that the reading matter is all set on the same measure, thereby avoiding expensive runarounds.

We don't mind admitting that this program appeals to us and we want to congratulate whoever is responsible for contributing a really different angle to house organ make-up. Other managers would do well to work out something similar especially those houses where a program is a piece of paper with the current and coming attractions printed without regard for appearance, appeal or sales ability.

We have had many requests for attractive programs since starting to reproduce them, but here is one that will probably be in greater demand than any of the others.

FOX ALCAZAR
PROGRAM & NEWS WEEKLY
BELL, CALIF. PHONE LA 3306
Fox West Coast Theatres
Marley L. Clarke, President
FRIDAY and SATURDAY JUNE 12 and 13
First Southeast Showing
IT'S THE GRANDEST LAUGH OF THE MOVIE SEASON!
"STEPPING OUT"
CHARLOTTE GREENWOOD, REGINALD DENNY and LEILA HYAMS in "STEPPING OUT"
Sixth Chapter of "Mystery Trooper," A Canadian Northwest Mounted Police Serial, Saturday Matinee, June 13
Victor McLaglen in "NOT EXACTLY GENTLEMEN" at the Fox Alcazar Friday and Saturday, June 19 and 20
SUNDAY, JUNE 14 ONE DAY ONLY!
"Dishonored"
MARLENE DIETRICH and VICTOR McLAGLEN
WEDNESDAY and THURSDAY--A BIG DOUBLE FEATURE PROGRAM
MONDAY and TUESDAY JUNE 15 and 16
Charlie Chan Carries On
with WARNER OLAND
WEDNESDAY and THURSDAY JUNE 17 and 18
TWO FEATURES
Constance Bennett
—In—
BORN TO LOVE
JOEL McCREA
Directed by PAUL L. STEIN
"The Vice Squad"
Paul Lukas and Kay Francis
FRIDAY and SATURDAY JUNE 19 and 20
First Southeast Showing
NOT EXACTLY GENTLEMEN
with
VICTOR McLAGLEN
Fay Wray Lew Cody
Eddie Gribbon
Directed by BENJAMIN STOLOFF
Four Sheriffs wanted him for breaking laws. Fourteen women wanted him for breaking their fragile hearts. What a man for trouble!

WHO KILLED EDWARD TRACY?
MANHATTAN PLAYHOUSES NEWS
HOLLYWOOD THEATRE
KILLER SOUGHT IN SUBWAY EXPRESS; INSPECTOR KILLIAN SOLVES MYSTERY
PANIC AMONG PASSENGERS HELD IN TRAIN UNTIL MYSTERIOUS KILLER IS PLACED UNDER ARREST
SUBWAY EXPRESS ON OUR SCREEN SUNDAY, MONDAY AND TUESDAY JUNE 7, 8 AND 9
SUBWAY EXPRESS A SMASH HIT
KEEP KOOL AND KOMFORTABLE THE MANHATTAN PLAYHOUSE WAY!
BEAT THE HEAT IN ANY OF OUR SEATS!
MANHATTAN PLAYHOUSES NEWS
HOLLYWOOD THEATRE
BENNY RUBIN, EMPEROR OF LAUGHTER, IN "TALKING TURKEY" AND EDDIE BUZZELL, CROWN PRINCE OF COMICALITIES, IN "THE CRYSTAL GAZER" TOP SHORT PROGRAM
"THE FLOOD" BRINGS AN UNUSUAL MELODRAMA TO OUR SCREEN
SUNDAY, MONDAY AND TUESDAY JUNE, 14, 15, 16
HOLLYWOOD PROGRAM
SUN., MON. and TUES., JUNE 14, 15 and 16
MONTE BLUE
and
ELEANOR BOARDMAN
in the Melodrama Unusual
"THE FLOOD"
BENNY RUBIN in "TALKING TURKEY"
WEDNESDAY & THURSDAY, JUNE 17 & 18
"THE W PLAN"
with AN ALL STAR CAST
and
WALLY WALES in "SO THIS IS ARIZONA"
FRIDAY and SATURDAY, JUNE 19 and 20
"BACHELOR APARTMENT"
with LOWELL SHERMAN and IRENE DUNNE
and
BUCK JONES in "TEXAS RANGER"
"THE W PLAN," A MELODRAMATIC SMASH HIT ON SAME PROGRAM WITH WALLY WALES IN "SO THIS IS ARIZONA"
LOWELL SHERMAN AND IRENE DUNNE IN "BACHELOR APARTMENT" AND BUCK JONES IN "THE TEXAS RANGER" WILL ENTERTAIN YOU
A MILLION MEN OWE THEIR LIVES TO THIS WOMAN
THE W PLAN
A nation on the top of an enemy madman boasting that no one could stop him! A beautiful woman pledged her life that she could!
REO-RADIO PICTURE
NEXT WEEK —Sunday, Monday and Tuesday, June 21, 22 and 23—LEO CARRILLO, LOLA LANE and a Great Cast in the Underworld Smash Hit, "HELL BOUND"

The Hollywood Theatre is one of the links in the Manhattan Playhouse chain and we suspect a bit o' Dave Lustig in the way the program is made up. You must know Dave to get this slant correctly, and "Lusty" himself would know that we would never take a crack at anything he turns out.

Taking into consideration the theatre, the class of patronage and the location, we feel safe in saying that this program fills the bill to perfection. It has many outstanding features, particularly the newsy looking flash that is injected into the front page and carried out right through the rest of the little folder.

The listing of the week's attractions is so carefully segregated that it never clashes with the balance of the flash in the program itself. This is due, to a great extent, to the showmanship of those responsible for this house organ and others of a similar type used throughout the circuit.

The program of the Park Theatre is one of those house organs turned out by a printing service specializing in such work. Naturally, they can carry a wide assortment of cuts, etc., because they use them over and over on the many theatres they serve. Houses making up their own program and printing them locally could not afford to carry the many half-tones needed to pep it up.

This type of program is attractively printed on good stock and carries a colored effect on the front cover. Obviously, the patron is hardly concerned whether a thousand other theatres are using the same thing. If this type of house organ meets with the management's and patron's approval then everyone is happy.

We might make the suggestion that the manager of this house utilize the front cover for a friendly message to his patrons or something along similar lines. It would warm the patron to the program a little more intimately and vice versa.

Park Theatre
COBLESKILL
Western Electric Sound System
Theatre News Beginning May 25
MONDAY and TUESDAY, MAY 25 and 26
Matinee Daily at 2:15 P. M.
He Only Asked For Her Love - Should She Wait For Marriage?
WAR NURSE
with
ROBERT MONTGOMERY
ANITA PAGE - ROBERT AMES
A vivid portrayal of the loves and sufferings the girls endured at the front . . . and their reckless plunge into the pleasures and romance of a war-mad world to hide a broken heart
Monday, Tuesday and Wednesday, June 1 2 and 3
MARILYN MILLER in "SUNNY"
MONDAY and TUESDAY, MAY 25 and 26
Matinee Daily at 2:15 P. M.
WAR NURSE
with
ROBERT MONTGOMERY
JUNE WALKER - ANITA PAGE
ZASU PITTS ROBERT AMES
He Only Asked For Her Love - - - Should She Wait For Marriage?
A vivid portrayal of the loves and sufferings the girls endured at the front and their reckless plunge into the pleasures and romance of a war-mad world to hide a broken heart
Added—LLOYD HAMILTON COMEDY "GOOD MORNING SHERIFF" and FOX MOVIETONE NEWS
Monday and Tuesday, June 8 and 9
JOAN CRAWFORD in "PAID"
WEDNESDAY, MAY 27
Matinee Daily at 2:15 P. M.
Youth Must Love! Though Their Love Means Dishonor and Disgrace
MAN TO MAN
with
PHILLIPS HOLMES
Grant Mitchell
George Marion
Lucille Powers
An amazing drama of undying devotion pledged by two young hearts against the shadow of disgrace cast by the sins of a father
Added—GRANTLAND RICE SPORTLIGHT "COBB GOES FISHING" COMEDY "RED HEADS" and "WILKINS MURDER MYSTERY"
THURSDAY, MAY 28
Matinee Daily at 2:15 P. M.
DOROTHY MACKAILL
in
ONCE A SINNER
with JOEL McCREA
JOHN HALLIDAY
A pretty girl, driven beyond endurance by her husband's jealous suspicion, teaches him a lesson. A timely drama of modern marriage
Added—RIPLEY'S "BELIEVE IT OR NOT", SCREEN SNAPSHOTS PATHE AUDIO REVIEW and FOX MOVIETONE NEWS
Friday and Saturday, June 12 and 13
RICHARD BARTHELMESS in "THE LASH"

Silverman Sends "Skippy" Over Big In Schenectady, N. Y.

Some time ago we mentioned that Sam Silverman was in the midst of a rousing "Skippy" campaign at the Rivoli and Pearl theatres, Schenectady, N. Y., and now we have a report from him that results exceeded his fondest expectations.

Sam secured some excellent co-operation from the Parents-Teachers' Association in all neighborhood schools and while there were no schools in the immediately vicinity of the Pearl, permission was obtained from Principals to distribute special throwaways to children at lunch hour. Some unexpected publicity was obtained for the Pearl when the kids from a Polish school marched up to the lobby in an organized unit. A large ice cream company also donated all "Skippy" cups free of charge.

Sam particularly mentions co-operation given him by the ice cream company (General Corp.) in the event that some brother showman also has an opportunity to effect this tie-up. He states that the local manager of the cream company told him to pass the idea along with a view towards getting other managers to co-operate. It is possible that other cream concerns might also be interested but in this case special advertising matter was made to go with the cups. A good tip to your fellow members, Sam, and these are the kind the Club likes to receive—if that will answer your question concerning suitable material. Let's hear some more.

Lloyd Offers Club Timely Tips On Use Of N. P. Mat Service

Two pertinent reminders, applicable to Club members in the smaller cities, are forwarded by Otis V. Lloyd, manager of the Rivoli Theatre, Two Rivers, Wis. One is, don't forget the mat service that your newspaper carries; the other, make a friend of your composing room foreman and make-up man.

The accompanying cut showing ad of the Rivoli is not reproduced for the sake of copy, etc., but to illustrate what can be acplished in the coming room of your local printer. Lloyd's foreman friend makes a point of saving all borders, mats, etc., that he thinks serviceable. The original of this ad was used by a department store and consisted of three boxes instead of two. The foreman cut of one of them, made a few other alterations and what happened is herewith presented with Lloyd's compliments. And the net result, as we see it, is a hand drawn effect, made without the help of an artist.

The congratulatory ad was especially made up for an edition the local paper ran on the opening of a new community building, donated to the city by a prominent citizen. Most of the other advertisers were using straight type ads, but Lloyd determined to have his outstanding. He scurried over to the Newspaper Mat Service and after rummaging through the files came upon a mat that fit the occasion like the paper on a wall. It was an illustration combining Art, Music, Motion Pictures and the Home. Lloyd tells us it stood out in this edition like a sore thumb, making some of the other advertisers green with envy because of the fact that they used far greater space with much less effect.

Congratulations
It gives us great pleasure to add our name to the many firms who are on this day offering their best wishes and congratulations to
Mr. J. E. Hamilton
Donor of
The New
HAMILTON
COMMUNITY
BUILDING
Dedicated Today
ENTERTAINMENT and RECREATION
fill a very definite need in the life of any community, and we feel certain that with the addition of the Community Building, the citizens of Two Rivers can boast of the finest entertainment and recreational facilities of any city its size in the country.
The Rivoli theatre welcomes the new Community building and may it further the great cause to which we are ourselves pledged.
Two Rivers Theatre Co.

Every theatre manager likes the appearance of hand-drawn ads used in the big-time towns, but, of course, the unavailability of an artist makes that type of ad practically impossible for the fellows in the smaller cities. Newspaper boys have a mind to display their artistry if they are approached in a diplomatic manner and they will go the limit for you if given an appreciative response. Help them out by getting your ads to the shop on time, marking them, etc., to save him a lot of further trouble; make your layout and copy the exact size you want so as to eliminate extra composition and let him know verbally that you appreciate the care and attention that he personally gives in setting up the ads. If you do this, it is the Club's opinion that you will get by as nicely as Otis Lloyd appears to be doing, even though there is no art department available.

A very worthy contribution, Lloyd, and we are certain that other members will benefit through your experience. Just one other matter—don't forget to tip the Club off on your future activities up in Two Rivers.

SERVE THEM ICED DRINKS!

This is a great time to serve your patrons with iced drinks of all sorts. Erect a neat counter or table in the most appropriate spot and put an attentive girl in charge.

Tie-ups involving the free distribution of these drinks can be effected through your local merchants. But even if you must stand the cost yourself you will find that it is hardly enough to discourage so fine a service to your patrons.

Tea, coffee, ice water, soda, etc., are all feasible. Give them any one or all, just so long as you serve them something along these lines.

Revival Nite Flops For Lafayette; Says Norwich Too Blase

Regarding "Revival Nights," which have been commented upon from time to time in these pages, list to a tale that's told by Murray Lafayette, formerly manager of the Broadway Theatre, Norwich, Conn., in which Murray hints that there are indications of a "blase" (we're using the word as he sends it) attitude among the patrons in his community.

Right before our eyes is one of the attractive four-page folders he made up in connection with the revival of a long list of popular pictures—and when we say popular, we mean it—and these were distributed via house-to-house, in the theatre and by newsboys. A special trailer was also run to boost the novelty.

But, as Murray states, "here is the peculiar slant: after two weeks of consistent plugging . . . I got back THREE requests! Now will you please explain that—and then tell one yourself?"

However, he brightens considerably when relating a little stunt he used to exploit "Charlie Chan." A small throwaway, measuring about eight inches long by two and a half inches wide bore the message, "Charlie Chan Says—(then followed some Chinese hieroglyphics)" and the balance of the copy stated that a free ticket would be given to the first fifty persons solving Charlie's message, also mentioning theatre and playdates.

Maybe those Norwich patrons are "blase," Murray, and what they'll stand for in Squeedunk, they'll pass up in your town. We guess that to be the answer. Anyway, you had the satisfaction of trying out the stunt at very small cost. Your "Charlie Chan" gag has a novel twist and with help from the local Chink laundry any Club member ought to be able to work this one out. Judging from the fact that few people understand or can read Chinese the toll exacted from the box-office should be but slight.

Happy Birthday Greetings

B. F. Adcock
Nat Blank
Wallace J. Butler
L. Stanley Felch
Milton O. Field
Marty Finger
Joseph Forster
Ben Goldman
Victor John Hayes
Harry Karasik
H. R. Kupper
Leslie F. Larsen
Charles E. Lockhard
Emerson Long
J. J. McCarthy
R. M. Malcolm
Oliver Mencke
C. Morelock
John Nahalka, Jr.
John G. Newkirk
Nat Rothstein
Clarke A. Sanford
Herman Shulgold
John Watt

Smart Contributes Series Of Stunts On Two Current Pictures

A series of stunts on "Skippy" and "City Lights" were recently put over by Hugh J. Smart, manager of the Montgomery Theatre, Spartanburg, S. C., which considerably enhanced the selling values of both pictures.

With "Skippy," Smart felt that a big opening day would insure good follow-up attendance so he arranged with a bakery for distribution of 8,000 coupons with loaves of bread, admitting adults for 25 cents up to 6 P. M., on opening day. The coupons carried cuts and sales copy and printing was paid by the bakery.

A second tie-up on "Skippy" was made through a shoe store merchant who used 110 inches in both papers announcing that a free ticket would be given each boy or girl purchasing a pair of shoes. The store paid for all ad space and tickets. This same gag was used in connection with "City Lights" except that free tickets were limited to Friday and Saturday shopping. The store also used a window display of cut-outs, announcement cards and stills.

Both of the above gags worked out nicely for Smart and they can be effected by any other enterprising showman. The bakery stunt insures a wide circulation in the home and the shoe store tie-ups were calculated to boost kid patronage. We shall look forward to hearing more from Manager Smart in the near future.

Film Company Is Promoting New Kid Club; At Philly Now

As their part of a more or less concerted move being made by many in this industry to stimulate kiddie attendance, Educational Pictures, with the cooperation of the Hohner Company, have combined to promote Music and Fun Clubs in connection with showings of "Terry-Toons."

Actual work in organizing one of the clubs got under way recently in the Cameo Theatre, Philadelphia, a house belonging to a circuit of twelve theatres owned and supervised by Sam Hyman.

Children with no previous experience may become members of the organization and will be instructed in the intricacies of the "toy symphony," a new idea in rhythm which has been popularly adopted by many music and experimental schools throughout the country. On account of these endorsements it is thought that the Clubs will receive backing from schools and other local educational institutions. Educational Pictures Company has prepared a full line of accessories, including membership buttons, etc.

By the time the above appears on a Club page Sam Hyman will undoubtedly have put his Club across and we are going to look forward to hearing more from him as to how matters are progressing. What say, Hyman, can we depend upon you for this information?

ROUND TABLE CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 *per pin.*

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

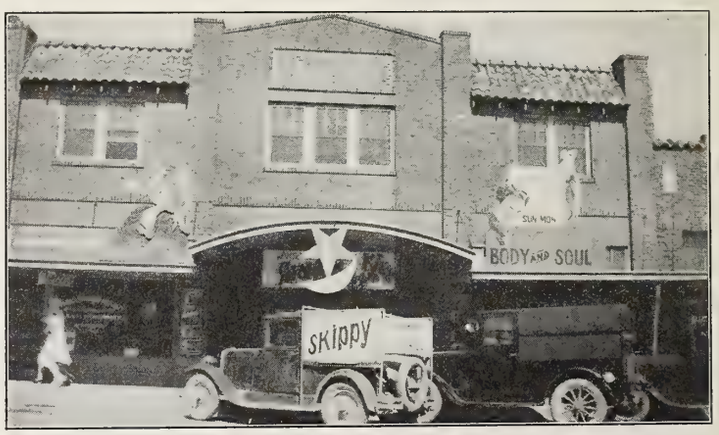
Being Versatile Comes Natural To Mgr. Jack Wright

When playing "Tom Sawyer" at the Grand Theatre, Fort Stockton, Texas, Manager Jack Wright effected a corking tie-up with the local schools which created considerable excitement among the pupils and stimulated business to quite an extent.

For two days Wright succeeded in having entire chapel time devoted to getting over the idea of the contest. The life of the author of the book was described in detail for the purpose of giving material for the writing of essays. Prizes of tickets to the Grand were given for the best compositions.

We are reproducing, along with a photo of Wright himself, a photo of the Grand's front. Note the cut-outs on top the marquee which were entirely made by this manager. The house also does its own printing of circulars, throwaways, etc. Among matter enclosed by Wright is a cigarette card used to good effect with the showing of "Dishonored." This was used in a tie-up with a tobacco manufacturer and has been already described in this department.

Jack Wright is a new contributor to the Club, having only recently sent in his membership application. It is evident that he is an enterprising manager and we are going to look forward to hearing from him regularly. Now don't forget, Jack, to keep the Club posted on show business in Fort Stockton.



Weiss Puts Across Two Live-Wire Stunts On Current Pictures

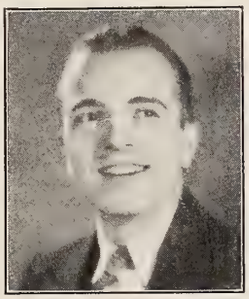
Two live wire exploitation stunts were recently engineered in connection with showings of "Tarnished Lady" and "Millionaire" by H. H. Weiss, manager of the Fairfax Theatre, Miami, Fla., which reflect much credit to this enterprising Southern manager. These Southland showmen are on their toes!

Taking advantage of the fact that Miss Bankhead's aunt resided at Miami Beach, Weiss arranged to have a mammoth sized telegram delivered to her in person. A following issue of the local newspapers showed a three-column cut of Mrs. Bankhead receiving the telegram from two messenger boys. Copy beneath the photo gave a detailed account of the circumstances, as well as mentioning the title of the picture, theatre and playdates.

Another phase of his campaign on the above picture consisted of a newspaper contest built around the published four drawings of the star. Copy underneath the sketches told contestants to clip the drawings and look through later issues of the paper and select the advertisements best fitted for insertion of sketch. They were allowed to paste it on the ad, supplying necklines providing that contour of illustration in ad was not altered. Over 500 replies were received in competition for the honor of winning the announced prizes and tickets.

With "Millionaire" Weiss ran a radio contest asking this audience "What They Would Do If They Were a Millionaire?". The public was asked to send their replies either to the radio station or theatre. The radio station made four announcements for four days in advance with about five minutes allotted to each announcement. The theatre tied-in with a local bank for prizes in the way of savings accounts for first awards and the theatre put up second class prizes. Over 300 letters were received on the contest.

Round Table Biographies!



Edward C. May

This manager literally began his career in show business while still wearing rompers, for he confesses to the direction of backyard circuses for which he charged an admission of items ranging from three pins to five cents a head. Incidentally, these performances were for the benefit of an infants' hospital.

His first actual experience in a theatre took place at the age of 15, when he was given part-time engagements in a legit house. May was extremely adept with the organ and one engagement led to another until at the age of 20 he'd played in most every theatre in western New York. He then became organ demonstrator for Wurlitzer and several other organ concerns, eventually gaining the post of feature organist for the Schine Circuit. During 1926-27 he opened some 20 theatres in New York and Pennsylvania. At present he is manager of the Liberty Theatre, Rochester, N. Y.

While the organ was in its zenith May developed an M. C. complex and specialized in vaudeville, radio and other special promotional ideas.

James Lucas

At 12 years of age James Lucas began his theatre career with a broom, sweeping out the Queen Theatre, Edgewood, Texas, and from out of that dust came the show-germ that shaped his destiny. Ever since a kid, he states, his ambition was to work in a theatre because he thought the sale of "happiness" was a "great thing."

From sweeper he rose to operator at the Queen, then to usher and stage duties at the Palace, Dallas; then, successively usher and doorman at the Majestic, Melba; Old Mill and Fair Park Auditorium, Dallas, and at the Ritz Theatre, Wellington, Texas. He then changed his line and went to the post of assistant manager at the Rig and Rex theatres, Borger, Texas, and also took over advertising for this house. Later, he became house manager of the Plaza Theatre, Blackwell, Okla., and then was promoted to the managership of the Palace Theatre, Ardmore, Okla. After a turn here he managed the Strand at Gallup, N. M., and was assistant manager of the Lindsay and Palace Theatres, Lubbock, Texas. He is now at the helm of the Rex Theatre, Pampa, Texas.

James P. Chase

It was just following family tradition and a better than average singing voice that started James P. Chase in show business, and at the age of 15 he began his career as one of illustrated song warblers—at a time when the big price was 10c an admission.

Before settling down and becoming a confirmed theatre manager, Chase's experiences varied with stock shows, vaudeville, and he was one of the early spotlight singers. He and his wife have played practically all the circuits, mostly Chicago and West, but from time to time he returned to the "front end." In 1922 he quit the road completely, going back to the George Mann Theatres, with headquarters in Eureka, Calif. He was with the Mann organization for seven years, part time as district manager, and following this association became manager of various Coast theatres. He has worked for the National, Bert Levey and Blumenfeld Circuits. For the past two years he has managed the Oaks Theatre, a first-run Blumenfeld house in Berkeley, Cal.

J. Glenn Caldwell

Born in Harrison, Ark., in the year 1902, J. Glenn Caldwell began his career in the amusement business as projectionist at the age of 16 and at 20 years of age became a full-fledged theatre manager. He was educated at the Harrison, Ark., High School and also took an engineering course at the University of Arkansas.

Caldwell has been associated with the Ozark Theatres Corp. ever since he entered this business and has been manager of the Princess Theatre, Aurora, Mo., and the Concord Theatre, Springdale, Ark. He entered the field because of an opportunity that came his way and he states that if he had to start all over again he would again choose this profession. He is active in civic affairs in his community, being a charter secretary of the Rotary Club, a Mason, and wears a Kappa Alpha fraternity insignia, the latter a leading college fraternal organization. At the time of this writing there is no thought in Caldwell's mind of ever leaving this field for another.

Adolph H. Buehrig, Jr.

Lure of theatre managership stole upon him while a member of the cast of the St. Louis Municipal Opera Company, states Adolph H. Buehrig, manager of Loew's Century Theatre, Baltimore, Md., and he straightway swapped a song act for a job as Chief Usher of another St. Louis theatre. He did this, he tells us, because right then he realized that no other profession could ever possibly carry the same amount of appeal. The bottom of the ladder was his aim at that time for the good reason that he wanted to learn what was going on in that end.

From the post of chief usher he went to the Loew organization where he obtained a position as chief of service; thereafter, he rose step by step until he became a manager of a house in the Loew Circuit. During his association with Loew Theatres, Inc., Buehrig has managed some important houses, among them being Loew's State, St. Louis; Loew's Valencia, Baltimore, and Loew's Century, Baltimore; the latter his present location. He admits that it took a lot of hard knocks to arrive at his present position, but that this is forgotten in triumph of accomplishment.

I. M. Hirschblond

Born in Germany in the year 1888, I. M. Hirschblond immigrated to America at an early age and was educated in the public schools of this country. However, his greatest educational effort, Hirschblond states, was derived from "the school of the great wide world." His present post is treasurer-manager of the Traco-Theatre Co., Toms River, N. J.

During his experience in show business Hirschblond has never worked nor been connected with any circuit-owned houses, which makes him eligible to become a member of that small, unique organization of independent managers. He has either managed independent houses or has been part owner of them. He confesses to having accomplished a reasonable amount of success in managing theatres and sets down a few simple rules for winning out: "Give the public what it wants and let it know you've got it (he means a real show all the time). Be sure to have first-class projection and a clean, comfortable place, and they're bound to come in."

Hirschblond is married and the father of two children. He is also active in local fraternal organizations.

COME ON IN, THE WATER'S FINE!

CHARLES VOLK is the assistant manager of the Manhattan Theatre in the Harlem section of New York City, and is sponsored for membership in this Club by his manager, S. Yurman. His last position was chief usher at the Uptown Theatre, so it's evident that he's on his way up the ladder. With Yurman to coach him it surely won't be long before he'll be running a house of his own.

———*Wear Your Club Pin! ! !*———

J. S. SILBERSTEIN is the publicity-director of the Keith-Albee and Orpheum Theatres, Huntington, West Va., and it is a pleasure to extend the Club welcome to this new member. In his capacity we feel sure that he is in the know as far as show-selling ideas are concerned and we'll be on the look for some of his ideas to pass along to the rest of this large army of showmen. We'd also like to have one of your photos, Jayess, so that the boys will be able to recognize you.

———*Wear Your Club Pin! ! !*———

H. L. HUMPHRIES is the house manager of the Grand Theatre, Columbus, Ga., and we know that he's making movies click in his town with some real ideas on exploitation. Let's hear all about them next time you write and remember us to brother managers down your way.

———*Wear Your Club Pin! ! !*———

FLETCHER L. SHEA is the manager of the Star Theatre, Concord, N. H., and the name of this new member from the New England States will probably be familiar to many in this organization. We certainly have associated Fletcher as the author of past ideas on show-selling that have clicked and we are now going to ask him to pass some of them along for the benefit of his fellow members. We can also use one of your photos if you will enclose it in your next communication.

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

J. C. SMITH is the manager of the Georgia Theatre, Atlanta, Ga., one of the livest show towns in the whole South, and we'll certainly expect to receive some interesting yarns on the activities of this new member. Lots of fellow Round Tablers down in your city, J. C., and when you make your rounds don't forget to pass along the Club regards to any of them you may happen to meet. In the meantime, don't neglect to keep us all informed as to what you are doing for show business.

———*Wear Your Club Pin! ! !*———

B. S. LEWIS is in charge of the Kettler Theatre, West Palm Beach, and unless we're very much mistaken his application for membership practically assures full Club representation in his section of the country. In fact, Florida is chock full of Round Table members and many a live show tip has been contributed to these columns by this contingent. All we ask of you, B. S., is to keep up the good work. Why not send along that photo for our files?

———*Wear Your Club Pin ! ! !*———

G. FRYBERG was recently appointed manager of the Gaiety Theatre, Tientsin, China, and how this boy got so far from Broadway we'd like to know. Anyway, let us inform the rest of the Club that this new member worked his way to the top of the ladder from a clerical position and we can take it for granted he knows his way around. He tells us that there's not much doing out his way in the matter of stunting but that he'll send along anything that might prove of interest to his fellow members. That's fair enough!

———*Wear Your Club Pin ! ! !*———

WILLIAM GLACKEN is the manager of the California Theatre, Sacramento, Calif., and he's another manager from the West Coast to send along word that he desires to join in the festivities. Bill, you are a next door neighbor to Charlie Holtz, so pass along our best wishes next time you see him, or to any other member you may run across while making your rounds. And don't forget to keep us posted as to what you are doing to put shows over.

———*Wear Your Club Pin! ! !*———

LEO ALBERT BUSKEY is the house manager of the Rialto Theatre in Utica, New York. We are well aware that theatre trade in his city is to a degree dependent on mill activity and since the depression we can guess that all Utica managers have to get out and dig to keep the cash register singing a merry tune. But these conditions are generally productive of real merchandising ideas and we'll therefore be looking for some samples of Buskey's work.

———*Wear Your Club Pin ! ! !*———

CHARLES MITCHELL manages the Capitol Theatre, Leamington, Ontario, Canada, and he's another new member from the Dominion to send along an application to join this group of showmen, whose aim is to pass along to each other a variety of live wire ideas on the art of selling shows. All we ask of you, Charles, is that you do your part and we'll keep up our end of the job. Also, send along that photo next time you write so we can give you the right sort of send-off.

PERCY LONG manages the Lyric Theatre, Watertown, South Dakota, and Long is another Publix man that's going to bat for this great organization of managers in the way of exchanging one good show-selling idea for another. What was that last stunt you pulled, Perc? Shoot it in.

———*Wear Your Club Pin! ! !*———

CHARLES T. LYONS is the manager of the Hollis Theatre, located in the heavily populated New York suburban city of Jamaica, L. I. We know that Charles is in a theatre zone where competition is keen and therefore productive of the kind of showmanship that brings 'em in. Tell us about it, Lyons, when next you write the Club. Your brother members are waiting to hear from you.

———*Wear Your Club Pin! ! !*———

TONY DeMARE is in charge of the Cameo Theatre, Highland, New York, and we're sure that this new member will have some interesting show-selling experiences to send along to his fellow Round Tablers. Don't forget, Tony, sit down to the typewriter or take that fountain pen and let the Club know what you are doing to sell the Highlanders. And if you have a photo of yourself handy next time you write, send it along.

———*Wear Your Club Pin! ! !*———

H. V. HARVEY is the manager of the Pajaro Theatre in Watsonville, Calif., and in addition, is owner of this house. With a free rein to sell shows, Harvey should be in a position to send along some interesting reports on his activities and we will be on the lookout for them in the near future.

———*Wear Your Club Pin! ! !*———

VIRGIL LEWIS is advertising man for Jake Rosenthal's Iowa Theatre, Waterloo, Iowa, and you've already seen an example of the kind of work that this team is capable of turning out. He didn't know whether we let advertising men in this organization but upon our assurance that he was acceptable his application came right along. Convey our best regards to Jake and be sure to let the Club know what you and he are doing to boost summer shows.

———*Wear Your Club Pin! ! !*———

LE MAR H. KEEN is the assistant manager of the Tivoli Theatre, Frederick, Md., and is sponsored for membership in this Club by his manager, G. N. Payette, Jr. Keen is 22 years of age and was formerly associated with the Maryland Theatre, Hagerstown, as assistant manager. He has worked up from the ranks, and it is predicted that he'll soon be managing a house of his own, now that he's become an active member of this organization. Our regards to your boss, Keen, and be sure to keep us posted.

———*Wear Your Club Pin! ! !*———

RALPH Q. BARTLETT manages the Fox-Hippodrome Theatre, Murphysboro, Ill., and we are happy to include this new member's name among this last of live-wire Round Tablers. Seems like there are so many peppy members from that state that it only remains for this newcomer to prove that he is just as capable as his brother members. How about it, Ralph, are you going to live up to this or must we take it back? Time will tell.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breed of the West	Wally Wales	Nov. 12	60	
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Riders of the Cactus	Wally Wales	July 7,'31	60	
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Title	
Big City Shadows	6 reels
Devils' Decoy	6 reels
Diamond Mystery	6 reels
Flying Lariats	
Masters of Steel	6 reels
Midnight Prowlers	6 reels
Railroad Mail Limited	6 reels

COLUMBIA

(Available sound-on-film and sound-on-disc)

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona	John Wayne-L. La Plante	June 27,'31	67	
Atlantic		Jan. 17,'31	63	Oct. 11
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Brothers	Lytell-Sebastian	Oct. 25	76	Nov. 1
Charley's Aunt	Ruggles-Collyer	Dec. 28	88	Dec. 6
Criminal Code, The	Holmes-Huston-Doran	Jan. 15,'31	88	Dec. 13
Dawn Trail, The	Buck Jones-Miriam Seegar	Nov. 28	66	Dec. 27
Desert Vengeance	Buck Jones-Barbara Bedford	Jan. 25,'31	65	Feb 28,'31
Dirigible	Holt-Graves-Wray	Apr. 4,'31	93	Mar. 14,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31	61	
Flood, The	Boardman-Blue	Feb. 28,'31	75	
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23 31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	64	Apr. 11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	80	Feb. 14,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Madonna of the Streets	Brent-Ames	Dec. 1	70	Dec. 6
Man from Chicago			65	
Men Without Law	Buck Jones	Oct. 15	70	Nov. 29
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Middle Watch, The		Mar. 3,'31	65	
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15,'31	67	
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Sweethearts on Parade	White-Hughes	Aug. 16	67	Sept. 6
Ten Cents a Dance	Barbara-Stanwyck-Cortez	Mar. 6,'31	79	Mar. 14,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31	61	Apr. 25,'31
Tol'able David	Cromwell-Beery-Peers	Nov. 15	70	Nov. 15

Coming Feature Attractions

Title	
Blonde Baby	Jean Harlow
Border Law	Buck Jones-L. Tovar
Branded	Buck Jones — June — 61
Ex-Ranger	Buck Jones
Fifty Fathoms Deep	Richard Cromwell - Jack Holt-Loretta Sayers
For the Defense	Evelyn Brent
In the Secret Service	Jack Holt
Miracle Woman, The	Barbara Stanwyck — 97
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel
Shopworn	Barbara Stanwyck
Shot Gun Pass	Tim McCoy
Then Hell Broke Loose	Richard Cromwell
Virtue s Bed	

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31	May 23,'31	
Fourth Alarm, The	Nick Stuart-Ann Christy	Oct. 25	61	Oct. 18
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31		
Sea Devils	Molly O'Day-Edmund Burns	Jan. 15,'31	58	

Coming Feature Attractions

Title	
Air Eagles	6 reels
Hellion's Last Cruise, The	6 reels
Rose of Chinatown	6 reels
Streets of Shadows	6 reels

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars Opera, The	Rudolph Forster	June '31	114	
Big Business Girl	Loretta Young-Ricardo Cortez	July 4, '31	80	Mar.14,'31
Broadminded	Joe E. Brown	Aug. 1, '31	72	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18, '31	63	May 9, '31
College Lovers	Whiting-Nixon	Oct. 5	63	Sept. 6
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Going Wild	Joe E. Brown	Dec. 21	72	Aug. 23
Gorilla, The	Joe Frisco	Nov. 2	63	Oct. 4
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
Kismet	Otis Skinner	Jan. 18,'31	92	Nov. 8
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lady Who Dared	Billy Dove		56	
Lash, The (Reviewed under title "Adios," Issue of Oct. 4)	Richard Barthelmess	Dec. 28	80	
Little Caesar	Edw. G. Robinson	Jan. 25,'31	81	Jan. 17,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Mothers Cry	Peterson-Manners	Jan. 4,'31	75	Dec. 13
Naughty Flirt	Alice White	Jan. 11,'31	76	
One Night at Susie's	Dove-Fairbanks, Jr.	Oct. 19	64	Nov. 1
Party Husband	Dorothy Mackaill	June 6, '31	66	Apr.18, '31
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15, 31	72	May 2, '31
Right of Way, The	Nagel-Young	Feb. 7, '31	68	
Sunny	Marilyn Miller	Nov. 23	81	Oct. 11
Too Young to Marry	Young-Withers	May 8, '31		
Truth About Youth	Young-Tearle	Nov. 30	69	Nov. 29
Widow From Chicago	Neil Hamilton	Nov. 9	65	Oct. 25
Women Hungry	Lee-Kohler-Blackmar	Apr. 4, '31	68	Mar. 28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good As New	All Star			
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon			Apr. 18,'31
Blue Moon Murder	Huston-Young			
Five Star Final	Edward G. Robinson			June 27,'31
Honor of the Family	Bebe Daniels			
I Like Your Nerve	D. Fairbanks, Jr.-L. Young			
Last Flight	Richard Barthelmess			
Local Boy Makes Good	Joe E. Brown			
Merry Wives of Reno	Chas. Butterworth-L. Young			
Our Social Whirl	Marilyn Miller			
Penrod and Sam	Leon Janney			
Ruling Voice, The	Huston-Young-Kenyon			
We Three	Ben Lyon-Rose Hobart			
World Changes, The	Edw. G. Robinson			

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24, '31	60	Apr.25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14, '31	75	May 30,'31
Are You There?	Lillie-Garrick	May 3, '31	60	Nov. 29
Bad Girl	Sally Eilers-James Dunn	Sept. 13, '31		
Big Trail, The	Wayne-Churchill-Marshall	Nov.2 Standard Grandeur	123 158	Oct. 11
Black Camel	Warner Oland-Eilers	June 21, '31	71	May 15,'31
Body and Soul	Farrell-Landi	Feb. 22, '31	82	Mar. 7, '31
Charlie Chan Carries On	Oland-Churchill	Apr. 12, '31	69	Mar.28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5, '31	96	Mar.21,'31
Daddy Long Legs	Gaynor-Baxter	June 7, '31	80	May 23,'31
Dancers, The	Moran-Holmes-Byron	Nov. 9	83	Oct. 4
Doctors' Wives	Baxter-Bennett	Mar. 15, '31	82	Apr. 4, '31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15, '31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1, '31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1, '31	62	
Girls Demand Excitement	Wayne-Cherill	Feb. 8, '31	68	Feb. 14,'31
Goldie	J. Bennett-J. Kirkwood-Hardie Allbright	July 5, '31	69	June 13,'31
Holy Terror, A	George O'Brien-S. Eilers	July 19, '31	60	July 11,'31
Hush Money	Harlow-S. Tracy-W. Hymer	June 28, '31	68	
Just Imagine	Brendel-Sullivan	Nov. 23	111	Oct. 18
Lightnin'	Will Rogers-Dresser	Dec. 7	94	Oct. 25
Liliom	Farell-Taylor	Oct. 5	94	Sept. 13
Man Who Came Back	Gaynor-Farrell	Jan. 11, '31	81	Jan. 3, '31
Men on Call	Edmund Lowe-Clarke	Jan. 18, '31	70	Mar. 7, '31
Mr. Lemon of Orange	Prendel-Dorsay	Mar. 22, '31	67	Mar. 7, '31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8, '31	61	Apr. 11,'31
Oh, For A Man!	MacDonald-Denny-White	Dec. 14	86	Nov. 6
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25, '31	70	Jan. 24,'31
Part Time Wife	Lowe-Hyams	Dec. 28	72	Dec. 6
Princess and the Plumber, The	Farrell-O'Sullivan	Dec. 21	72	Oct. 18
Quick Millions	Tracy-Churchill-Eilers	May 3, '31	70	Apr. 4, '31
Renegades	Baxter-Beery-Loy	Oct. 26	93	Oct. 4
Scotland Yard	Lowe-Bennett	Oct. 19	75	Oct. 4
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29, '31	91	Feb. 7, '31
6 Cylinder Love (Reviewed under title "The Minute Man")	Spencer Tracey-Merkel	May 10, '31	70	Apr.18,'31
Spy, The	Hamilton-Johnson	Apr. 26, '31	58	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31	57	
3 Girls Lost	Wayne-Young	Apr. 19, '31	71	Apr. 18,'31
Under Suspicion	Murray-Moran	Jan. 4, 31	64	Nov. 22
Up the River	Luce-Bogart-Tracy	Oct. 12	92	Oct. 11
Women of All Nations	McLaglen-Lowe-Nissen	May 31, '31	72	May 30,'31
Young As You Feel	Will Rogers-Dorsay	Aug. 23, '31	78	Apr.18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17, '31	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brat, The	Sally O'Neil-F. Albertson	Oct. 18, '31		
Merely Mary Ann	Gaynor-Farrell	Sept. 6, '31		
Over the Hill	Lane-Dillaway-Marsh, Kirkwood			
Plutocrat, The	Will Rogers-Jetta Goulal			
Riders of the Purple Sage	G. O'Brien-M. Churchill			
She Wanted a Millionaire	J. Bennett-S. Tracy			
Skyline	T. Meighan - H. Albright - Maureen O'Sullivan			
Sob Sister	Sally Eilers-James Dunn			
Spider, The	Edmund-Lowe-Lois Moran			
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30, '31		
Wicked	V. McLaglen-Elissa Landi	Sept. 20, '31		
Yellow Ticket, The	Elissi Landi-L. Barrymore			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Father, The	Davies-Forbes	Jan. 10, '31	91	Dec. 13
Billy the Kid	John Mack Brown	Oct. 18	82	Sept. 13
Complete Surrender	Joan Crawford	May 9, '31	81	
Dance, Fools, Dance	Joan Crawford	Feb. 21, '31	81	Jan. 3,'31
Daybreak	Ramon Novarro	May 2, '31	76	Apr.18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7, '31	73	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Five and Ten	Marion Davies	June 13, '31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20, '31	92	Apr. 25,'31
Gentleman's Fate	Gilbert-Wolheim	Mar. 7, '31	93	Jan. 31,'31
Great Lover, The	A. Menjou	July 18, '31	71	July 4, '31
Great Meadow, The	Brown-Boardman	Jan. 24, '31	80	Nov. 29
Inspiration	Greta Garbo	Jan. 31, '31	76	Dec. 27
It's a Wise Child	Marion Davies	Mar. 21, '31	75	Feb. 28, '31
Just a Gigolo	William Haines (Reviewed under title "Dancing Partner")	June 6, '31	67	Apr. 25,'31
Lady's Morals, A	Grace Moore Reviewed under title "The Soul Kiss")	Nov. 8	88	Oct. .4
Laughing Sinners	J. Crawford-N. Hamilton	May 30, '31	72	June 6, '31
Man in Possession, The	Robert Montgomery	July 4, '31	84	June 13, '31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14, '31	71	Feb. 28, '31
New Moon	Tibbett-Moore	Jan. 17, '31	78	Oct. 25
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16, '31	80	May 30, '31
Outsider, The	Harold Huth		90	May 2, '31
Paid	Crawford-Armstrong (Reviewed under title "Within the Law")	Dec. 20	87	Nov. 15
Parlor, Bedroom and Bath	Keaton-Eilers-Denny	Feb. 28, '31	72	Jan. 31, '31
Passion Flower	Francis-Johnson-Bickford	Dec. 6	80	Oct. 25
Phantom of Paris, The	John Gilbert-Leila Hyams	Aug. 15, '31	74	
Politics	Dressler-Moran	Aug. 1, '31	73	July 4, '31
Prodigal, The	Lawrence Tibbett (Reviewed under title "The Southerner")	Feb. 21, '31	83	Jan. 17, '31
Reducing	Dressler-Moran	Jan. 3, '31	77	Dec. 13
Remote Control	Haines-Doran	Nov. 15	66	Oct. 11
Secret Six, The	Beery-Harlow	Apr. 18, '31	83	Apr. 25, '31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25, '31	72	Mar. 28, '31
Sidewalks of New York	Buster Keaton	Aug. 8, '31		June 13,'31
Stepping Out	Denny-Greenwood-Hyams	Apr. 11, '31	73	Mar. 21, '31
Strangers May Kiss	Norma Shearer	Apr. 4, '31	77	Feb. 28, '31
Tailor Made Man, A	William Haines	Mar. 28, '31	80	Mar. 7, '31
This Modern Age	Joan Crawford	Aug. 22, '31		June 13,'31
Those Three French Girls	Reginald Denny	Oct. 11	76	Oct. 18
Trader Horn	Harry Carey-Renaldo-Booth		120	Jan. 24, '31
War Nurse	Walker-Page-Montgomery	Nov. 22	82	Sept. 20
Way for a Sailor	John Gilbert	Nov. 1	89	Sept. 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School	Madge Evans-Jordan-Page			
Candlelight	John Gilbert			
Emma	Marie Dressler			
Flying High				
Get Rich Quick Wallingford	Wm. Haines			
Guardsman, The	Lunt-Fontanne-Z. Pitts			
Guilty Hands	L. Barrymore-M. Evans			
Hell Divers	Beery-Rambeau			
Lullaby, The	Helen Hayes-Lewis Stone	Aug. 8, '31		
Mirage, The	Joan Crawford			
Pigboats	Wm. Haines			
Squaw Man, The	Roland Young-Valez-Baxter			
Son of India	Ramon Novarro	July 25, '31	73	
Sporting Blood	Clark Gable-M. Evans			
Susan Lenox, Her Fall and Rise	Greta Garbo	Aug. 29, '31		
West of Broadway	John Gilbert-El Brendel			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27,'31	60	
Partners of the Trail	Tom Tyler	July 11,'31		
Ships of Hate	L. Hughes-D. Sebastian	June 20,'31	65	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Vanishing Men	Tom Tyler		6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillip Holmes-Slyvia Sidney-Frances Dee	Aug. 22, '31	95	June 6, '31
Blue Angel, The	Jannings-Dietrich	Jan. 3, '31	109	Nov. 22
City Streets	Slyvia Sidney-Gary Cooper	Apr. 18, '31	80	Apr. 11, '31
Confessions of a Co-Ed	Phil Holmes-Sylvia Sidney	July 11, '31	75	
Conquering Horde, The	Arlen-Wray	Mar. 7, '31	72	Feb. 21, '31
Derelict	Bancroft-Francis	Nov. 22	75	Oct. 18
Dishonored	Marlene Dietrich-McLaglen	Apr. 4, '31	91	Mar. 7, '31
Dude Ranch, The	Jack Oakie	May 16, '31	67	Apr. 18, '31
Fast and Loose	Hopkins-Starrett-Lombard-Morgan	Nov. 8	71	Nov. 29
Feet First	Harold Lloyd	Nov. 8	93	Jan. 17, '31
Fighting Caravans	Cooper-Damita	Feb. 14, '31	91	Feb. 7, '31
Finn and Hattie	Errol-Green	Feb. 28, '31	76	Oct. 11
Follow the Leader	Ed Wynn	Dec. 13	65	Dec. 13
Gang Buster, The	Oakie-Arthur	Jan. 17, '31	68	Dec. 13
Girl Habit, The	Charles Ruggles	June 27, '31	77	July 11,'31
Gun Smoke	Arlen-Brian	Apr. 11, '31	64	Mar. 14, '31
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21, '31	75	Mar. 7, '31
I Take This Woman	Gary Cooper-Carole Lombard	June 27, '31	74	
It Pays to Advertise	Foster-Gallagher-Lombard	Feb. 28, '31	64	Feb. 14, '31
June Moon	Jack Oakie-Francis Dee	Mar. 21, '31	70	Feb. 28, '31
Kick In	Clara Bow	May 23, '31	74	Apr. 25, '31
Ladies' Man	Wm. Powell-Kay Francis	May 9, '31	75	Apr. 4, '31
Lawyers, Secret, The	Clive Brook	June 6, '31	63	May 23, '31
L'Enimatique Mr. Parkes (Slightly Scarlet)	A. Menjou-C. Colbert		71	Sept. 6
Man of the World	Wm. Powell-Lombard	Mar. 28, '31	70	Mar. 7, '31
Monte Carlo	Buchanan-MacDonald	Oct. 4	85	Aug. 8
Morocco	Cooper-Dietrich	Dec. 6	92	Oct. 11
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8,'31	74	July 4, '31
Newly Rich	Mitzi Green-Jackie Searl	June 20, '31	77	June 6,'31
Night Angel	Nancy Carroll-Fred. March	July 18,'31	71	July 11,'31
No Limit	Clara Bow	Jan. 24, '31	72	
Only Saps Work	Errol-Arlen-Brian	Dec. 6	74	Nov. 29
Rango		Mar 7, '31	64	Jan. 24, '31
Right to Love, The	Ruth Chatterton	Dec. 27	79	Dec. 6
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31, '31	81	Jan. 3, '31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7, '31	73	Dec. 20
Sea Legs	Jack Oakie	Nov. 29	63	Nov. 15
Secret Call, The	Peggy Shannon-Richard Arlen	July 25,'31	73	
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25, '31	88	Mar. 21, '31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1, '31	89	July 11,'31
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb. 21, '31	76	Feb. 21, '31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1, '31	81	Mar. 21, '31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2, '31	80	May 9, '31
Tom Sawyer	Jackie Coogan	Nov. 15	88	Oct. 18
Unfaithful	Chatterton-Lukas	Mar. 14, '31	85	Feb. 28, '31
Up Pops the Devil	N. Foster-Carole Lombard	May 30, '31	75	
Virtuous Sin, The	Huston-Francis	Nov. 22	81	Huston-Francis
Vice Squad	Lukas-Francis	June 13, '31	70	May 9, '31
Women Love Once	Lucas-Boardman-Tashman	July 4,'31	73	July 4, '31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Caught	Richard Arlen-L. Dresser	Aug. 8, '31		July 4, '31
Come On, Marines				
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5, '31		
Honeymoon Lane	Eddie Dowling	July 25, '31		July 11,'31
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15, '31		
Mad Parade	E. Brent-L. Tashman	Oct. 3,'31		
Magnificent Lie	Ruth Chatterton	July 25,'31		
Marines Have Landed (Tent)	Wm. Boyd-C. Rogers	Oct. 24,'31		
Monkey Business	Four Marx Bros.	Sept. 19,'31		
My Sin	Tallulah Bankhead-March	Oct. 3,'31		
Notriety (Tent)	Ruth Chatterton	Oct. 31,'31		
No One Man	P. Holmes-C. Lombard	Oct. 10,'31		
Personal Maid	Nancy Carroll	Sept. 12,'31		
Rich Man's Folly	G. Bancroft-Kay Francis	Oct. 17,'31		
Road to Reno	Charles Rogers	Sept. 26,'31		
Secrets of a Secretary	C. Colbert	Sept. 5,'31		
Silence	Clive Brook-Mary Brian	Aug. 29,'31		
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10,'31		
Wound Stripes (Tent.)	Paul Lucas-E. Boardman	Oct. 24,'31		

RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr. 15,'31	77	Feb. 28,'31
Beau Ideal	Vail-Forbes-Stengel-Rich-Young	Jan. 25,'31	79	Dec. 13
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82	
Check and Double Check	Amos 'n' Andy-Carol-Rich	Oct. 25	75	Oct. 24
Cimarron	Richard Dix-Irene Dunn	Feb. 9,'31	124	Jan. 3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	64	Feb. 14,'31
Donovan's Kid	R. Dix-Shilling-Sheridan-Jackie Cooper	June 6,'31	77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76	May 9,'31
Half Shot at Sunrise	Wheeler-Woolsey	Oct. 4	79	Sept. 27
High Stakes	Lowell Sherman-Mae Murray	Sept. 19,'31	69	May 9,'31
Hook, Line and Sinker	Wheeler-Woolsey	Dec. 27	75	Dec. 6
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76	Jan. 24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72	Mar. 7,'31
Pay Off, The	Lowell Sherman	Oct. 15	70	Sept. 13
Millie	Helen Twelvetrees	Feb. 8,'31	85	Jan. 17,'31
Perfect Alibi	All Star	Apr. 1,'31	76	
Royal Bed, The	Sherman-Astor	Jan. 15,'31	76	Dec. 13
Runaround, The	Kerr, Prevost, Brian, Hines. (Reviewed under the title "Waiting at the Church")	July 25,'31		May 9,'31
Silver Horde	Trent-Wolheim	Oct. 25	75	Sept. 27
Sin Ship, The	Wolheim - Mary Astor - Ian Keith	Apr. 18,'31	65	
Three Who Loved	B. Compson - R. Ames - C. Nagel	July 3,'31	78	June 13, '31
Transgression	Kay Francis-Ricardo Cortez	June 27,'31	69	
Traveling Husbands	Evelyn Brent	Aug. 15,'31	74	May 2,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	81	May 30,'31
W. Plan, The	All Star	Mar. 15,'31	98	Apr. 4,'31
Woman Between, The	Lily Damita-Lester Vail	Aug. 1,'31	73	Apr. 25,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Rochelle Hudson			
Caught Plastered	Wheeler-Woolsey-D. Lee	Sept. 5,'31		June 27,'31
Consolidation Marriage	Irene Dunn-Pat O'Brien			
Fanny Foley Herself	Edna May Oliver			
Full of Notions	Wheeler-Woolsey-D. Lee			
Kisses by Command	G. Tobin-B. Compson			
Marchita	Dix-Dunne			
Public Defender, The	Richard Dix	July 18,'31		
Should Wives Work	Mary Astor-Rob't Ames			
Smart Woman	Mary Astor - Robt. Ames	Aug. 8,'31		
Sphinx Has Spoken, The	Lily Damita - Adolph Menjou - Eric Von Stroheim			
Too Many Cooks	Bert Wheeler-Dorothy Lee		77	

RKO PATHE

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73	Apr. 18,'31
Big Money	Quillan-Armstrong-Gleason	Oct. 26	82	
Born to Love	Constance Bennett	Apr. 17,'31	99	
Common Law	Constance Bennett	July 4,'31		
Lonely Wives	Horton-Ralston-LaPlante			
Painted Desert	Miller	Feb. 22,'31	92	Jan. 24,'31
Rebound	Boyd-Twelvetrees	Jan. 18,'31	85	Jan. 17,'31
Sin Takes a Holiday	Ina Claire	Sept. 18,'31	80	
Sweepstakes	Constance Bennett	Nov. 23	81	Nov. 29
Woman of Experience	Eddie Quillan-Marion Nixon	July 10, '31	77	June 13,'31
	Helen Twelvetrees	Aug. 7,'31	76	Apr. 25,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Gamble, The	Bill Boyd	Aug. 21,'31		
Devotion	Ann Harding			
Eddie Cuts In	Eddie Quillan			
Mad Marriage, The	Helen Twelvetrees			
Suicide Fleet, The	Bill Boyd			
Sundown Trail	Tom Keene-M. Shilling			

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60	Mar. 21,'31
Costello Case	Tom Moore-Lola Lane	Oct. 15	78	Oct. 18
Damaged Love	Collyer	Dec. 15	68	Jan. 24,'31
First Aid	Gr. Withers-Marjorie Beebe	July 25,'31	65	
Hell Bent for 'Frisco	Delaney-Reynolds		63	
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25,'31	62	June 20, '31
Jaws of Hell	McLaglen-Hume	Dec. 30	100	Jan. 10,'31
Just for a Song	Davis-Carpenter	Dec. 20	72	
Reno	Roland-Thomson-Love	Oct. 1	80	Oct. 11
Rogue of the Rio Grande	Hatton-Loy Bohr	Oct. 15	70	Dec. 6
Symphony in Two Flats	Novello-Logan	Apr. 15,'31	74	
Swanee River	Withers-Todd	Mar. 15,'31	58	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30,'31
Bali		J. C. Jackson	Nov. 15	7 reels	
By Rocket to the Moon		Ufa	Feb. 6,'31	97	Feb. 14,'31
Cain and Artem	Emil Gall	Sovkino			
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			
Chess Player, The	Johanne-Blanchard	Unusual Pict.			
Clearing the Range	H. Gibson-S. Eilers	M. H. Hoffman, Jr.			Apr. 25,'31
Comrades of 1918		Forenfilm			Feb. 28,'31
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6,'31
Die Foerster Christl	Irene Eisinger	Trans-Ocean Film		94	July 4,'31
Docks of Hamburg	Jugo-Fritsch	Ufa Film			
Ex-Flame		Liberty Prod.		72	Nov. 29
Figaro		Franco-American		71	Dec. 7
Glamour	Wardour Films	Seymour Hicks		73	July 4, '31
Heart's Melody	Fritisch-Parlo	Ufa Film			
Immortal Vagabond	Hald-Froelich	Ufa Film			
Jade Casket, The	French Cast	Cosmos	Oct. 31	64	
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15,'31	63	July 4,'31
Let's Love and Laugh	Gene Gerrard	Wardour Films		84	May 30,'31
Lotus Lady		Audible		68	Nov. 15

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Lost Patrol		Pro Patria		57	Dec. 21
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Maciste In Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11,'31
Mad Parade, The	M.Day-L. Fazenda	Liberty Prod.			May 2,'31
Manxman, The	Carl Briason	Ufa	Dec. 21	76	Dec. 14
Merry Wives of Vienna					
Midnight Special, The		Chesterfield	Dec. 15	60	Dec. 6
Mysteries of Nature		Ufa		71	
No Lady	Lupino Lane	Gaumont-British		72	May 30,'31
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		60	
Pori	Special Cast	Ufa Films			
Primrose Path, The	Foster-Darrow	Hollywood Films		94	Jan. 24,'31
Pueblo Terror	Buffalo Bill Jr.	West Coast Studios	Apr. 15,'31	60	Apr. 11,'31
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road To Hell		Public Welfare Films			July 4,'31
Rosenmmontag	Mathias Wieman, Lien Dyers	UFA		8 reels	
Slums of Tokio	Japanese Cast	Moviegraphs			
Smoke Bellew	Conway Tearle	First Division		73	
South of Panama	Carmelita Geraghty	Chesterfield		70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31		
Ten Nights in a Barroom		Goetz		8 reels	
Three From Filling Station	Willy Fritsch	Ufa		75	July 4,'31
Thunder God	Cornelius Keefe	Crescent		66	
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16,'31
Today	Nagel-Owen	Majestic	Nov. 1	74	Oct. 25
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	55	Jan. 31,'31
Treasurer, The		Film Arts Guild			Nov. 30
Two Hearts in Waltz Time	Janssen-Thelmer	Asso. C. of A.	Oct. 10	98	Oct. 25
Two Worlds	Nora Baring-John Longdon	E. A. Dupont	Nov. 21	82	Nov. 29
Viking, The	C. Starrett	J. D. Williams		72	June 20, '31
White Devil	Mosjukin-Degover	UFA Films			
Wien du Stadt Der Lieder	Max Hansen	Ufa		8 reels	
Wild Horse	Hoot Gibson	Allied Pictures			July 11,'31
Wild West Whoopee	Jack Perrin	Allied			Feb. 28,'31
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7,'31
Yankee Don	Richard Talmadge	Richard Talmadge Prod.			
Yiddish Mama, The	Mae Simon	Judea Films		45	

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Running Time	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept.1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Phantom of the West	Tyler-Gulliver	Nov. '30	10 episodes	
Vanishing Legion, The	Harry Carey-Edwina Booth	June10,'31	12 episodes	

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time	Reviewed
Battling With Buffalo Bill	Tom Tyler - Rex Bell	Nov23,'31	12 episodes	
Danger Island	Ken. Harlan-Lucille Brown	Aug24,'31	10 episodes	
Fingerprints	Kenneth Harlan	Mar23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Spell of the Circus	F. Bushman,Jr.-A. Vaughn	Jan.12,'31	10 episodes	

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time	Reviewed
Beyond the Law	Robert Frazer	Oct. 1	55	Nov. 5
Code of Honor	Mahlen Hamilton	Oct. 1	60	Nov. 15
Code of the West	Bob Custer		51	
Convict's Code, The	Cullen Landis		62	Oct. 4
God's Country and the Man	Tom Tyler	May 1, '31	67	
Law of the Rio Grande	Bob Custer	July 20,'31		
Phantom of the Desert	Jack Perrin	Nov. 1	58	Feb. 14,'31
Riders of the North	Bob Custer	Mar. 1, '31	67	Apr.11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1, '31	61	May 9, '31
Son of the Plains, A	Bob Custer	May 15, '31	63	July 11,'31
Under Texas Skies	Bob Custer	Nov. 15	57	Jan. 17,'31
West of Cheyenne	Tom Tyler	Jan. 15, '31	60	Mar. 7, '31
Westward Bound	Buddy Roosevelt		60	Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frontier Days				
Honor of the Texas Ranger, The				
Last of the Pawnees		Aug. 1, '31		
Red Coats of Canada				

TALKING PICTURE EPICS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Across the World with Mr. and	Mrs. Martin Johnson	Feb. 1, '30	93	
Bottom of the World, The	Robt. Cushman Murphy	Aug. 1	45	
Break Up, The	Capt. Jack Robertson	Aug. 1	60	
Girl from the Reeperbahn	German Import	Mar 6, '31	94	Feb. 14,'31
Hell Below Zero		June 26,'31	42	July 4,'31
*Hunting Tigers in India	Comm. G. M. Dyott	Nov. 15, '29	82	
Lost Gods	Byron De Provok	July 1	55	
Monsters of the Deep	Capt. Jack Austin	July 4, '31	59	May 23,'31
*To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept. 15	60	
Wild Man of Kalihari	Dr. C. Ernest Cadle	Jan. 1, '31	50	

[NOTE—Features marked with asterisks are also released as serials. Exhibitors have the choice of booking either the feature versions or as serials.]

TIFFANY

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aloha	Torres-Lyon	Feb. 16, '31	87	
Caught Cheating	Murray-Sidney	Jan. 21, '31	63	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16, 31	79	
Drums of Jeopardy	Roland Collyer-Hughes	Mar. 2, '31	63	Feb. 21,'31
Fighting Thru	Maynard-Loff	Dec. 25	61	Dec. 20
Headin' North	Bob Steele	Nov. 1	55	Nov. 8
Hell Bound	Carrillo-Lane-Hughes	Mar. 7, '31	70	Feb. 7,'31
Just Like Heaven	Louise-Newell	Oct. 22	65	Oct. 11
Land of Missing Men	Bob Steele	Oct. 13	58	Oct. 4
Love Trader	Leatrice Joy	Oct. 9	64	Oct. 18
Ridin' Fool	Bob Steele	May 25, '31	64	June 20, '31
Salvation Nell	Graves-Chand'er		85	July 11,'31
She Got What She Wanted	Glass-Compson	Dec. 18	68	Oct. 18
Single Sin, The	Johnson-Lvtell	Feb. 23, '31	73	Feb. 21,'31
Sunrise Trail, The	Bob Steele	Feb. 7, '31	67	
Third Alarm, The	Hall-Louise	Nov. 17	64	Nov. 8
Two Gun Man, The	Ken Maynard	May 15, '31	63	June 13, '31
Under Montana Skies	Kenneth Harlan	Sept. 1	57	Nov. 15
Utah Kid	Rex Lease-Dorothy Sebastian	Oct. 27	49	Nov. 22

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone at Last				
Alias the Bad Man	Ken Maynard			
Arizonian, The	Ken Maynard			
Barbarian, The				
Branded Men				
Fighting Mad				
Gangster Girl				
Hijack				
Hotel Continental				
Husband Hunters				
Leftover Ladies				
Luxury Girl, The				
Men of the Night				
Monster Kills, The				
Morals for Women				
Moran of the Lady Letty				
Near the Trail's End	Bob Steele			
Price, The				
Range Law	Ken Maynard			
South of Santa Fe	Bob Steele			
Sunset Trail	Bob Steele			
Thrill Girl				
Unpardonable Sin, The				
Wild Youth				
Women Go On Forever	Clara Kimball Young			
X Marks the Spot				
Yellow Sheet				

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bat Whispers, The	Chester Morris	Nov. 29	87	Nov. 15
City Lights	Charlie Chaplin	Mar. 7,'31	88	Feb. 14,'31
Devil to Pay	Ronald Colman	Jan. 31, '31	74	Dec. 6
Du Barry, Woman of Passion	Norma Talmadge	Oct. 11	90	Nov. 1
Front Page	Adolphe Menjou	Apr. 4, '31	99	Mar.28,'31
Hell's Angels	Lyon-Hall-Harlow	Nov. 15	116	June 7
Indiscreet	Gloria Swanson	Apr. 25, '31	94	Mar.14,'31
Kiki	Mary Pickford	Mar. 14, '31	89	Feb. 21,'31
Lottery Bride, The	MacDonald-Garrick	Oct. 25	83	Nov. 22
One Heavenly Night	Evelyn Laye-John Boles (Reviewed under title "Queen of Scandal")	Jan. 10, '31	82	Oct. 25
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21, '31	91	Dec. 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove			
Arrowsmith	Ronald Colman			
Corsair	Chester Morris			
Greeks Had a Word for It	Ina Claire			
Palmy Days	Eddie Cantor			
Scarface	Paul Muni			
Sky Devils	All Star			
Street Scene	Sylvia Sidney-W. Collier, Jr.			
Struggle, The	Zita Johann-Hal Skelly			
Tonight or Never	Gloria Swanson			
Unholy Garden, The	Ronald Colman			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23, '31	67	Mar.14,'31
Boudoir Diplomat	Compson-Keith-Duncan-Loff	Dec. 25	67	
Cohens and Kellys in Africa	Sidney-Murray	Jan. 19, '31	80	Nov. 8
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15, '31	66	
Dracula	Lugosi-Manners-Chandler	Feb. 14, '31	75	Jan. 3,'31
Free Love	Nagel-Tobin	Jan. 5, '31	72	Dec. 6
The Iron Man	Lew Ayres	Apr. 30, '31	72	Mar.28,'31
Many a Slip	Ayres-Bennett	Mar. 2, '31	74	Feb. 28,'31
Mother's Millions	May Robson	Aug. 15, '31	93	Feb. 28,'31
Mystery of Life	Clarence Darrow		73	July 11,'31
Resurrection	Boles-Velez	Feb. 2, '31	77	Jan. 10,'31
See America Thirst	Langden-Love-Summerville	Nov. 24	81	Oct. 18
Seed	John Boles-Genevieve Tobin	May 11, '31	97	Apr. 25,'31
Strictly Dishonorable	Paul Lucas-Sidney Fox	Sept. 22,'31	73	
Up for Murder	Ayres-Tobin	June 15, '31	70	
Virtuous Husband	Compson-Elliot Nugent	Apr. 12, '31	76	Mar.21,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadline	Regis Toomey-Sue Carol			
East of Borneo	Rose Hobart-Charles Bickford			
Fate				
Heaven on Earth	Lew Ayres-Anita Louise			
Homicide Squad	L. Carrilo-M. Brian-N. Beery			
Lasca of the Rio Grande	Leo Carillo-J. M. Brown			
Waterloo Bridge	Mae Clarke-Kent Douglas			

WARNER BROTHERS

Features

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bought!	Constance Bennett-Ben Lyon	Aug 22, '31		
Captain Thunder	F. Wray-V. Varconi	Apr. 26, '31	67	May 16,'31
Children of Dreams	Margaret Shilling	July 25, '31	83	
Divorce Among Friends	All Star	Dec. 27	66	Oct. 4
Fifty Million Frenchmen	W. Gaxton-H.-Broderick	Feb. 14, '31	74	Jan. 3, '31
God's Gift to Women	Fay-LaPlante	Apr. 25, '31	75	Mar.14,'31
Gold Dust Gertie	Winnie Lightner	June 27, '31	68	May 9,'31
Illicit	Stanwyck-Rennie	Feb. 14, '31	81	Oct. 25
Life of the Party	Winnie Lightner	Oct. 25	79	Oct. 25
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13, '31	80	Apr. 18,'31
Maybe It's Love	Brown-Bennett	Oct. 4	73	Oct. 25
Man to Man	Holmes-Mitchell (Reviewed under title "Barber John's Boy")	Dec. 8	69	Oct. 4
Millionaire, The	George Arliss	May 1, '31	81	Mar.14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14, '31	74	Dec. 20
Night Nurse	Barbara Stanwyck	Aug. 8, '31		
Other Men's Women	Astor-Withers (Reviewed under title "Steel Highway")	Jan. 17, '31	71	Oct. 4
Public Enemy, The	Harlow-Cagney	May 15, '31	96	
River's End	Bickford-Knapp	Nov. 8	74	Oct. 4
Royal Box (German)	Moiss-Horn		89	Dec. 28
Sit Tight	Lightner-Brown	Feb. 28, '31	79	Oct. 4
Sinners Holday	Withers-Knapp	Oct. 11	62	Oct. 4
Smart Money	Edw. G. Robinson	July 11, '31	81	May 16,'31
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov. 1	57	
Svengali	John Barrymore - M. Marsh	May 22, '31	83	May 9,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss		71	June 13, '31
Expensive Women	Dolores Costello			
Larceny Lane	James Cagney-J. Blondell			
Mad Genius, The	John Barrymore			
Mouthpiece, The	All Star			
Other Man, The	Wm. Powell			
Safe in Hell	All Star			
Side Show	Lightner-Butterworth			July 4, '31
Star Witness, The	All Star			

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Radio Razzberry, A	Jamison-Murdock	Feb. 7, '31	25	
Wages of Gin, The	Jamison-Murdock	Apr. 28, '31	25	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Kid, The	Krazy Kat Kartoon	Oct. 9	1 reel	
Bandmaster, The	Krazy Kat Kartoon	Sept. 8	1 reel	Nov. 8
Birthday Party	Mickey Mouse	Jan. 6,'31	1 reel	Feb. 7,'31
Busy Beavers, The	Silly Symphony		1 reel	
Came the Pawn	Eddie Buzzell	Oct. 1	1 reel	Nov. 29
The Castaways	Mickey Mouse	Apr. 6,'31	1 reel	
Cat's	Silly Symphony		1 reel	
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar. 13,'31	1 reel	
China Plate	Silly Symphony	May 25,'31	8 min.	
Cinderella	Krazy Kat Kartoon	Aug. 14	1 reel	Nov 15
Crystal Gazer	Specialties (Eddie Buzzell)	Nov. 18	1 reel	Nov. 8
Curiosities No. C 212		Aug. 29	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curoisities No. C 216	Novelty by Walter Futter	Jan. 8,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 29,'31	1 reel	
Curiosities No. C 220		Mar. 26,'31	1 reel	
Curiosities No. C 221		May 25,'31	1 reel	
Delivery Boy	Mickey Mouse	June 15,'31	1 reel	
Disarmament Conference	Krazy Kat	Apr. 27,'31	1 reel	
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Egyptian Melodies	Silly Symphonies		1 reel	
Expressman, The	Mickey Mouse		1 reel	
Father Nile	Rambling Reporter	May 11,'31	1 reel	
For Christopher's Sake	Specialties (Eddie Buzzell)		1 reel	
Gorilla Mystery	Mickey Mouse	Oct. 10	1 reel	Dec. 6
Hard Boiled Yeggs	Specialties (Eddie Buzzell)	Oct. 10	1 reel	Nov. 15
Home of the Sheikh	Rambling Reporter	Jan. 29,'31	1 reel	
Hot and Bothered	Specialties (Eddie Buzzell)	Sept. 26	1 reel	Nov. 8
I Can't Find a Name for It	Specialties (Eddie Buzzell)			
Jerusalem, City of Peace	Rambling Reporter	May 11,'31		
Kings or Better (Specialties)	Eddie Buzzell	May 1,'31	8 min.	May. 30,'31
Lambs Will Gamble	Krazy Kat Kartoon	Nov. 1	1 reel	Nov. 29
Land Nobody Knows	Rambling Reporter	June 27,'31	1 reel	
Last of Moe Higgins	Eddie Buzzell		1 reel	
Laughing with Medbury in Afrlea			9 min.	Apr. 25,'31
Little Beezer	Monkey Shines	July 5,'31	1 reel	
Little Trail, The	Krazy Kat Kartoon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug. 10,'31	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse	May 8,'31	1 reel	May 30,'31
Mother Goose Melodies	Silly Symphony	Apr. 17,'31	1 reel	May 9,'31
Natives Along the Nile	Rambling Reporter		1 reel	
Picnic, The	Mickey Mouse	Oct. 1	1 reel	Nov. 29
Pioneer Days	Mickey Mouse	Dec. 10	1 reel	
Playful Pan	Silly Symphony	Dec. 28	1 reel	
Rodeo Dough	Krazy Kat Kartoon	Feb. 13,'31	1 reel	Mar. 7,'31
Soda Poppa	Krazy Kat Kartoon	May 29,'31	7 min.	
Stork Market	Krazy Kat Kartoon		1 reel	
Streets of Cairo	Rambling Reporter	Apr. 14,'31	7 min.	May 30,'31
Subway Jam	Krazy Kat Kartoon		1 reel	
Svengarlie	Krazy Kat		1 reel	
Swiss Movements	Krazy Kat Kartoon		1 reel	
Vagabond Salesman, The	Specialties (Eddie Buzzell)		1 reel	
When Mickey Steps Out	Mickey Mouse		1 reel	
Wild Man's Land	Rambling Reporter	Nov. 19	1 reel	
Wine, Women—But No Song	Specialties (Eddie Buzzell)	Feb. 14,'31	1 reel	

EDUCATIONAL

(Available sound-on-film and sound-on-disc)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An Anonymous Letter	Wm. J. Burns Detective Mysteries	Jan. 4,'31	10½	Feb. 7,'31
Albany Branch, The	P. Kelton-T. Dugan	Aug. 2,'31	6	July 4,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec. 21	10½	Jan. 24,'31
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	20	Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan. 18,'31	11	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15,'31	11	Mar. 14,'31
Blues	Terry-Toon	June 28,'31	6	July 4,'31
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar. 22,'31	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	13	Jan. 17,'31
By the Sea	Terry-Toon	July 12,'31	6	July 4,'31
Clowning	Terry-Toon	Apr. 5,'31	6	Mar. 28,'31
Club Sandwich	Terry-Toon	Jan. 25,'31	5½	Jan. 24,'31
College Cuties	Tamblyn-Rondell	Dec. 28	19	Dec. 7
College Racket, A	Glenn Tryon	June 14,'31	20	June 6,'31
College Vamp, The	Clyde-D'Avril	Feb. 15,'31	22	Feb. 7,'31
Come to Papa	Ford Sterling	Feb. 22,'31	20	Feb. 21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10,'31	22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5,'31	20	Mar. 21,'31
Cross Roads	Romantic Journeys	May 3,'31	11	Apr. 11,'31
Dance Hall Marge	Gribbon-Beebe	Jan. 18,'31	19	Jan. 3,'31
Day to Live, A	Terry-Toon	May 31,'31	6	
Death House, The	Wm. J. Burns Detective Mysteries	Apr. 12,'31	10	
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 26	21	Jan. 17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar. 15,'31	22	Nov. 1
Don't Bite Your Dentist	Clyde-Pollard	Nov. 9	18	Jan. 17,'31
Don't Give Up	Buster and John West	Oct. 26	22	Sept. 27
Don't Leave Home	Johnny Hines	Dec. 28	19	Oct. 11
Don't Divorce Him	Clyde Cook	May 31,'31	18	May 2,'31
Dream World	Romantic Journey	July 5,'31		
Dutch Treat	Terry-Toon	Sept. 21	6	
Expensive Kisses	Bert Roach	Dec. 7	18	Dec. 6
Explorer, The	Terry-Toon	Mar. 22,'31	6	Feb. 28,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	21	Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr. 12,'31	19	Mar. 7,'31
Fainting Lover	Clyde, Boteler, Dent	Aug. 16,'31	18	
Fireman's Bride, The	Terry-Toon	May 3,'31	5	
Flying Trip, A	Hodge-Podge	Sept. 7	10	
Foolish Forties	Ford Sterling-June McCloy	June 28,'31	21	June 6,'31
Fowl Affair, A	Gayety Comedy	Apr. 26,'31	6	Mar. 21,'31
Framed	Wm. J. Burns Detective Mysteries	May 10,'31	10	
Ghost Parade	Clyde-Gribbon-Beebe	May 24,'31	22	May 2,'31
Girls Will Be Boys	Charlotte Greenwood	Jan. 25,'31	21	Jan. 24,'31
Go West Big Boy	Terry-Toon	Feb. 22,'31	6	Feb. 21,'31
Happy Little Honeymoon, A	Glenn Tryon	Feb. 15,'31	21	Feb. 7,'31
Her First Egg	Terry Toon	July 26,'31	6	
Hold 'er Sheriff	Beebe-Murray	June 7,'31	21	
Hollywood Theme Song	Gribbon-O'Leary-D'Avril	Dec. 7	20	Nov. 1
Honeymoon Land	Romantic Journeys	Feb. 1,'31	10	Mar. 28,'31
In Conference	Clyde-Gribbon-Wilson	Apr. 26,'31	21	Apr. 11,'31
Irish Stew	Terry-Toon	Oct. 5	6	Oct. 11
Jazz Mad	Terry-Toon	Aug. 9,'31		
Jumping Beans	Terry-Toon	Nov. 2	6	Oct. 25
Jungle Giants	Hodge Podge	June 21,'31	11	
Just a Bear	Clyde-Gribbon-O'Leary	Mar. 29,'31	20	Feb. 21,'31
Love a la Mode	Granville-Drew	Nov. 2	19	
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan. 11,'31	21	Jan. 17,'31
Lure of Hollywood	Brooks-Chandler	July 5,'31	20	June 27,'31
Marriage Rows	Lloyd Hamilton	Jan. 18,'31	20	
Mead Trial, The	Wm. J. Burns Detective Mysteries	June 7,'31	10	
Medley of Rivers, A	Hodge-Podge	Nov. 9	21	Jan. 24,'31
Money Makers of Manhattan	Hodge-Podge	July 19,'31	10	July 11,'31
Monkey Business in Africa	Clyde-Beebe	June 21,'31	22	July 4,'31
Movie Town	Sennette-Beebe	July 5,'31	17	
My Harem	Moran-Bradbury	Nov. 16	19	
No, No Lady	Clyde-Christy	Jan. 4,'31	20	Dec. 6
One Yard to Go	Beebe-Eastman	Feb. 1,'31	21	Jan. 31,'31
Our Nagging Wives	Ford Sterling	Nov. 9	19	Oct. 25
Pete and Repeat	Harrison-Elms	Mar. 1,'31	20	Feb. 21,'31
Philadelphia Lancaster Counterfeiters, The	Wm. J. Burns Detective Mysteries	Feb. 1,'31	9	Feb. 21,'31
Pigskin Capers	Terry-Toon	Dec. 28	6	
Popcorn	Terry-Toon	Jan. 11,'31	6	Jan. 17,'31
Poor Fish, A	Beebe-Stewart-Stone	Jan. 4,'31	12	
Quack, Quack	Terry-Toon	Mar. 8,'31	6	Feb. 21,'31
Racket Cheers	Clyde-Irwin-Pollard	Nov. 23	22	Nov. 8
Razzberries	Terry-Toon	Feb. 8,'31	6	Feb. 7,'31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	11	Apr. 11,'31
Rough Idea of Love	Beebe-Eastman	Dec. 21	21	Jan. 3,'31
Salt Water Taffy	Terry-Toon	Nov. 30	6	
Scotch Highballs	Terry-Toon	Nov. 16	6	
Shotgun Wedding, A	Buster & John West	Apr. 19,'31	20	Mar. 14,'31
Shooting of Dan the Duck, The	Cook-McPhail	Feb. 22,'31	20	Feb. 21,'31
Sing Sing Song	Terry-Toon	Apr. 19,'31	8	Mar. 28,'31
Slide, Speedy, Slide	Daphne Pollard-Tom Dugan	July 19,'31	18	
Speed	A. Clyde-M. Beebe	May 10,'31	22	Apr. 11,'31
Speed Up	Hodge-Podge	Dec. 21	8	
Starbrite Diamond, The	Wm. J. Burns Detective Mystery	May 24,'31		
Strange Bird	Beebe-Eastman-Alberni	Nov. 23	10	Feb. 7,'31
Strangler, The	Wm. J. Burns Detective Mysteries	Mar. 29,'31	12	June 6,'31
Sultan's Cat, The	Terry-Toon	May 17,'31	6	May 2,'31
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov. 23	11	Jan. 3,'31
Their Wives' Vacation	Kelton-Murray	Dec. 14	21	
Three Hollywood Girls	L. Lane-R. Flynn-P. Crane	Jan. 4,'31	21	Jan. 3,'31
Tidbits	Hodge-Podge	May 24,'31	9	
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1,'31	11	Apr. 11,'31
2000 B.C.	Terry-Toon	June 14,'31	6	June 6,'31
Up a Tree	Lloyd Hamilton	Nov. 30	19	
What a Head	Duffy-Rondell	July 26,'31	20	
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	21	Apr. 11,'31
Won by a Neck	Lloyd Hamilton	Oct. 5	21	Oct. 11

FITZPATRICK PICTURES, INC.

Traveltalk Series

No. 1	From Barcelona to Valencia	Sept.	11	
No. 2	From Valencia to Granada	Oct.	11	Oct. 12,'31
No. 3	From Granada to Toledo	Nov.	11	Nov. 16,'31
No. 4	In Old Madrid	Dec.	10	Feb. 8
No. 5	Egypt—The Land of the Pyramids	May	11	June 21
No. 6	Gateway to India, The	June	9½	
No. 7	Temple of Love, The	July	10½	Sept. 6
No. 8	Imperial City, The	Aug.	9	Aug. 23
No. 9	Picturesque Hong Kong	Sept.	10	
No. 10	The Island Empire	Oct.	8	Sept. 6
No. 11	Japan in Cherry Blossom Time	Oct.	9	Nov. 22
No. 12	Java—The Fragrant Isle	Nov.	9	
No. 13	Charming Ceylon	Nov.	9	
No. 14	Honolulu to Havana	Dec.	10	
No. 15	Siam to Korea	Jan. '31	10	Jan. 3,'31

American Holiday Series

Abraham Lincoln	3
Armistice Day	3
Christopher Columbus	3
George Washington	3
Independence Day	3
Labor Day	3
Memorial Day	3
Mother's Day	3
Origin of Christmas	3
Thangsgiving	3

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Running Time Minutes	Reviewed
People Born in August			9	
People Born in September			11	
People Born in October			10½	
People Born in November			8	Nov. 9
People Born in December			8	
People Born in January			10	
People Born in February			10	
People Born in March			8	
People Born in April			8½	
People Born in May			10½	
People Born in June			9	Aug. 2
People Born in July				

Music Master Series

Title	Star	Rel. Date	Running Time Minutes	Reviewed
George Bizet		Sept.	11	
Johannes Brahms			11	
Franz Liszt			11	
George Frederick Handel		Oct.	11	
Frederick Chopin		Oct.	10½	
Ludwig Von Beethoven			7½	
Guiseppe Verdi		Nov.	9½	Nov. 29
Felix Mendelssohn		Dec.	9	
Johann Strauss		Nov.	6	Dec. 13

FOX FILMS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Magic Carpet Series			8	May 9,'31
Down to Damascus	Near East		8	May 9,'31
Giants of the Jungle	Elephants		8	May 9,'31
Happy Days in the Tyrol	Bavarian Alps		9	May 9,'31
King's Armada, The	Great Britain's Fleet		9	May 9,'31
Pageant of Siam, The	Bangkok and the Siamese		8	May 9,'31
Wild Life on the Veldt	Govt. of South Africa		8	May 9,'31
Wild West of Today	Wyoming Mountains		8	May 9,'31
World at Prayer	Miracle at Lourdes			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Tight	Boy Friends	May 9,'31	17	May 2,'31
Ambitious People	Colortone Revue	Mar. 21,'31		
Baby Talk	Boy Friends	Jan. 17,'31		
Bargain Day	Our Gang	May 2,'31	19	
Bark Brothers, The	Dogville			
Be Big	Laurel-Hardy	Feb. 7,'31	24	Mar. 28,'31
Big Dog House, The	Dogville	Mar. 14,'31	16	
Bigger and Better	Boy Friends	Oct. 25	19	
Blood and Thunder	Boy Friends	Jan. 17,'31	20	
Busy Barcelona	Holmes	Apr. 11,'31		Mar. 14,'31
Chickens Come Home	Laurel-Hardy	Feb. 21,'31	30	Mar. 14,'31
China's Ole Man River	Holmes	Oct. 4	9	Dec. 13
Copy	Novelty	Oct. 11	20	Dec. 13

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crazy House	Dane-Moran	Nov. 1	16	Mar. 14,'31
Cuckoo Murder Case, The	Flip the Frog Series	Oct. 18	8	Nov. 1
Devil's Cabaret	Revue	Dec. 13		Mar. 14,'31
Dublin and Nearby	Holmes	Dec. 27	9	Apr. 4,'31
Fly My Kite			21	
Gems of M-G-M	Novelty	Jan. 3,'31	21	
Geography Lesson	Colortone Revue	Mar. 28,'31		
Helping Grandma	Our Gang	Jan. 3,'31		Nov. 1
High C's	Charley Chase	Dec. 27	29	
High Gear	Boy Friends	Feb. 28,'31	25	
Laughing Gas	Flip the Frog Series	Mar. 14,'31		Mar. 14,'31
Laughing Gravy	Laurel-Hardy	Apr. 4,'31	21	
Let's Do Things			27	
Little Daddy	Our Gang	Mar. 28,'31	21	Mar. 14,'31
Love Business	Our Gang	Feb. 14,'31	20	Dec. 13
Love Fever	Boy Friends	Apr. 11,'31		
Love Tales of Morocco				
Nanny	Sir Harry Lauder			
Old Man Trouble	Davidson-Nichols			
One of the Smiths	Charley Chase			
Our Wife	Laurel-Hardy		22	Apr. 11,'31
Peeps at Peking	Holmes	Jan. 17,'31	8	May 9,'31
Pip from Pittsburgh, The	Charley Chase	Mar. 21,'31	21	Mar. 14,'31
Ragtime	Flip the Frog Series		9	May 30,'31
Rough Seas	Charley Chase	Apr. 25,'31	20	June 6,'31
Rounder, The	Novelty	Nov. 22	20	
Roy Evans	Roy Evans		9	Apr. 11,'31
School's Out	Our Gang	Nov. 22	21	Aug. 30
So Quiet on the Canine Front	Dogville	Jan. 31,'31		
Soup Song, The	Flip the Frog Series	Jan. 31,'31	9	
Spain's Maddest Fiesta	Holmes	Sept. 13	10	Nov. 15
Splash	Novelty		9	June 20,'31
Sultan's Camp of Victory	Holmes	Feb. 28,'31		
Tale of the Alhambra, A	Holmes	Feb. 7,'31		
That Little Bit of Heaven	Holmes	Mar. 21,'31		
Through the Yangtze Gorges	Holmes	Oct. 25	9	
Thundering Tenors	Charley Chase	Feb. 7,'31	21	
Village Barber, The	Flip the Frog Series	Sept. 27	9	Oct. 11
Village Smithie, The	Flip the Frog Series	Jan. 31,'31	9	
What a Man	Charley Chase	Feb. 7,'31		
Who Killed Rover?	Dogville	Nov. 8	16	Dec. 13

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Spades, The	Talkartoon	Jan. 17, '31	1 reel	
Accordion Joe	Talkartoon	Dec. 13	1 reel	Dec. 13
African Dodger, The	Tom Howard	Apr. 4, '31	10	Mar.14,'31
A Hunting We Did Go	Bruce Novelty	May 16, '31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9, '31	1 reel	
All for the Band	Eddie Younger	Apr. 4, '31	1 reel	Mar.14,'31
And the Green Grass Grew All Around	Screen Song	May 30, '31		
Antique Shop, The	Burns and Allen	Mar. 7, '31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18, '31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28, '31	1 reel	Feb. 28,'31
Anything But Ham	Smith and Dale	Jan. 24, '31	1 reel	Jan. 3,'31
Betty Co-Ed	Rudy Vallee	Aug. 1, '31	7	May 16,'31
Big Splash, The	Weismuller-Kruger	Jan. 17, '31	2 reels	
Broadway Romeo, A	Jack Benny	Mar. 28, '31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4, '31	1 reel	
By Appointment	Craig-Bond	Nov. 1	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24, '31	1 reel	
Cab Waiting	Jack Benny	June 20, '31	17	May 16,'31
Camera Trails	Bruce Scenic	Oct. 11	1 reel	Dec. 13
Climate Chasers	Bruce Novelty	July 11, '31	9	
Clinching a Sale	Harry Richman	Apr. 18, '31	1 reel	
Confounded Interest	Raymond-Caverly	Oct. 11	1 reel	
Cow's Husband, The	Talkartoon	Mar. 14, '31	8	Mar.28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11, '31	1 reel	
Devil Sea	Ethel Merman & Leslie Stowe	Feb. 28, '31	1 reel	
Discovered	Solly Ward	Jan. 17, '31	1 reel	Jan. 17,'31
Elmer Takes the Air	Stubby Kruger-Assan-Jordanoff	July 18, '31	2 reels	
Excuses	Bruce Novelty	Nov. 29	1 reel	
Fair and Square Ways	Eddie Miller	May 2, '31	1 reel	
Fatal Card, The	W. & E. Howard	Nov. 8	1 reel	
French Line, The	Gina Malo	Jan. 24, '31	1 reel	
Gents of Leisure	Chester Conklin	May 9, '31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3, '31	1 reel	Dec. 13
Go Ahead and Sing	Tom Howard	Oct. 25	1 reel	Dec. 13
Grand Uproar	Talkartoon	Oct. 4	1 reel	
Great Pants Mystery	Smith & Dale	Feb. 14, '31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14, '31	1 reel	
Headache, The	Billy House	Mar. 14, '31	2 reels	June 13,'31
He Was Her Man	Gilda Gray	Apr. 25, '31	2 reels	
Helping Hand, The	Solly Ward	June 27, '31	1 reel	
Herring Murder Case, The	Talkartoon	Oct. 4	7	
His Price	Johnny Burke	Dec. 13	1 reel	Mar.21,'31
His Wife's Birthday	Solly Ward	Oct. 26	2 reels	
Hudson and Its Moods	Leslie Stowe & Speed Young	Apr. 11, '31	1 reel	May 2,'31
I'd Climb the Highest Mountain	Screen Song	Mar. 7, '31	1 reel	June13,'31
I'm Telling You	Willie & Eugene Howard	Mar. 7, '31	1 reel	
In Again Out Again	Cook-Bond	Dec. 20	1 reel	Nov. 22
In My Merry Oldsmobile	Screen Song		6	Mar.21,'31
It Might Be Worse	Georgie Jessel	Jan. 3, '31	2 reels	
It's All Over	Marion Harris	Dec. 20	1 reel	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14, '31	1 reel	
Just a Pal	Minor Watson	Nov. 15	1 reel	
Knock, Knock, Knock (Tent)	Talkartoon	July 25, '31	1 reel	
La Schnapps, Inc	Smith & Dale	Nov. 8	2 reels	
Laugh It Off	June MacCloy	Feb. 14, '31	1 reel	May 9,'31
Let's Stay Single	Frances Williams	Mar. 14, '31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31, '31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10, '31	1 reel	
Male Man, The	Talkartoon	Apr. 25, '31	6	May 23,'31
Mariutch	Screen Song	Nov. 15	1 reel	Nov. 8
Marry or Else	Arthur & Morton Havell	Oct. 25	2 reels	
Melodies	Smith Bros., Singing		1 reel	
Miscast	Jas. Kelso-Dolores-DeMonde	Mar. 21, '31	1 reel	
Model Women	All Star	Dec. 6	1 reel	
My Gal Sal	Screen Song	Oct. 18	1 reel	
My Wife's Gone to the Country	Screen Song	May, '31	1 reel	
Moonlight and Romance	Moreno-Martini	Feb. 21, '31	1 reel	
M'Lady	Irene Bordoni	Mar. 28, '31	1 reel	
Movie Memories				
No. 4—Sponsored by Chesterfield Cigarettes			10	May 16,'31
No. 5—Sponsored by Chesterfield Cigarettes			10	May 16,'31
My West	Bruce Novelty	Mar. 7, '31	1 reel	Mar.14,'31
Mysterious Mose		Dec. 27	1 reel	Dec. 13
My Wife's Gone to the Country	Screen Song	June 13, '31		
New Rhythm	Azplazer & Band	Oct. 18	1 reel	
Noah's Lark	Talkartoon	Oct. 26	1 reel	
Office Blues	Ginger Rogers	Nov. 22	1 reel	
Oh Teddy	Billy House	Dec. 20	2 reels	
Ol' King Cotton	George Dewey Washington	Dec. 27	1 reel	
On a Sunday Afternoon	Screen Song	Nov. 29	1 reel	
Once Over, Light	Burns and Allen	May 23, '31	1 reel	May 16,'31
One Big Night	Ben Blue	Feb. 7, '31	1 reel	
Paramount Pictorial:				
No. 1—Clara Bow		Sept. 27	1 reel	
No. 2—Fish Faces; Munich Mannikins; Walrus Hunting in Siberia; Stars of To-morrow		Oct. 25	1 reel	
No. 3—In the Gloaming—Lowell Thomas-Jesse Crawford		Nov. 29	1 reel	
No. 4—Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher		Dec. 27	1 reel	
No. 5—Up the River in Mexico—Lowell Thomas-John Phillip Sousa		Jan. 31, '31	1 reel	
No. 6—The Trout Harvest—The Children's Hour—Lowell Thomas		Feb. 28, '31	1 reel	
No. 7—Rudy Vallee—Lowell Thomas Marionette Show		Mar. 28, '31	1 reel	
No. 8—Jesse Crawford-Ruth St. Dennis-Lowell Thomas				Apr. 25
No. 9—Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas		May 2, '31	1 reel	
No.10—Journeys to Far Places—Lowell Thomas				
Paramount Sound News	(Two Editions Weekly)		1 reel	
Patient, The	The Three Swifts	Nov. 29	1 reel	
Pent House Blues	Muriel D'Or - Cy Kahn	Feb. 21, '31	1 reel	
Pest, The	Tom Howard	Mar. 14, '31	1 reel	
Plastered	Willie, West & McGinty	Nov. 22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan. 10, '31	1 reel	
Pulling a Bone	Burns & Allen	Jan. 10, '31	1 reel	Nov. 8
Pusher in the Face			28	Mar.28,'31
Putting Party, The	Juliet	Dec. 27	1 reel	
Radio Salutes			10	Mar.28,'31
Real Estators, The	Smith & Dale	May 2, '31	10	May 23,'31
Red, Green & Yellow	Lulu McConnell	Oct. 18	1 reel	
Row, Row, Row	Screen Song	Dec. 20	1 reel	
Runaway Boys	Bruce Novelty	Jan. 31, '31	9	
Sailor's Luck, A	George Beatty	Sept. 13	1 reel	Nov. 15
Seeing Helen Home	Helen Lynd	Dec. 6	1 reel	
Seven in One	Juliet	May 21, '31	1 reel	
Silly Scandals	Talkartoon	May 23, '31	1 reel	May 9,'31
Simply Killing	Willie & Eugene Howard	Jan. 31, '31	1 reel	
Sky Scraping	Talkartoon	Nov. 1	1 reel	
Somebody Stole My Gal	Screen Song	Mar. 21, '31	1 reel	May 2,'31
Song Service	Lee Morse & Co	Oct. 25	1 reel	
S. S. Malaria	Smith & Dale	June 6, '31	2 reels	
Stateroom 19	Clute - La Mar	Jan. 17, '31	1 reel	
Studio Sap	Chester Conklin	Feb. 28, '31	2 reels	
Swing, You Sinner	Talkartoon	Sept. 20	1 reel	Oct. 11
Taxi	Chester Conklin	Apr. 11, '31	2 reels	
Teacher's Pest	Talkartoon	Feb. 7, '31	1 reel	
Tex in 1999	Texaco Company		7 min.	May 2, '31
13th Alarm, The	Chester Conklin	July 4, '31	2 reels	
That Old Gang of Mine	Screen Song	July 11, '31	1 reel	
Thou Shalt Not	Billy House	May 23, '31	2 reels	May 2,'31
Tongue Tied	Lulu McConnell	Dec. 13	1 reel	
Tons of Trouble	Rudy Muller and Rosie	Jan. 3, '31	1 reel	
Top Notes	Willy Robyn	Mar. 21, '31	1 reel	Mar 14,'31
Tree Saps	Talkartoon	Feb. 21, '31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr. 25, '31	1 reel	June13,'31
Twenty Legs Under the Sea	Talkartoon	June 6, '31	1 reel	
Two's Company	Marion Harris	Feb. 7, '31	1 reel	Jan. 3,'31
Tune Detective, The	Dr. Sigmund Spaeth	Feb. 14, '31	1 reel	Nov. 22
Two A.M.	Tom Howard	May 2, '31	1 reel	
Up to Mars	Talkartoon	Nov. 22	1 reel	Nov. 22
Via Express	Tom Howard	July 4, '31	1 reel	
Why Continue the Struggle	Casey-McHugh	Nov. 15	1 reel	
You're in the Army Now	Johnny Burke	Oct. 11	2 reels	

RADIO PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aunts in the Pants	W. Catlett	Nov. 22	20	Dec. 13
Blondes Prefer Bonds	Louise Fazenda			
Clean-Up on the Curb, A	Roscoe Ates		20	June 13,'31
County Seat, The	Charles "Chic" Sale	Aug. 15, '31	20	
Cowslips	Charles "Chic" Sale			
Dizzy Dates	Dane-Arthur	Dec. 7	19	
Dumbells in Derbies	Geo. K. Arthur-Karl Dane	Feb. 7, '31	19	Mar. 1,'3
Fall to Arms, A	Louise Fazenda	Oct. 20	20	
False Roomers	Clark and McCullough	Oct. 17, 31		
Gland Parade	Roscoe Ates			
House Dick, The	Jimmy Savo			
Humanette No. 2	Hutchinson-Lorch	Sept. 1	10	
Humanette No. 3	Clyde-Rubin	Oct. 1	8	
Humanette No. 4	B. T. Murray	Nov. 20	9	Nov. 8
Humanette No. 5	All Star	Dec. 27		
Humanette No. 6	Benny Rubin	Jan. 25, '31	9	Jan. 3, '31
Humanette No. 7	Nat Carr	Feb. 25, '31	10	Mar.14,'31
Humanette No. 8	All Star	Mar. 22, '31	9	Mar. 7,'31
Humanette No. 9		Apr. 15, '31		
Humanette No. 11	Eddie Lambert	June 13, '31	10	
Humanette No. 12	"On the Spot"		10	June 20, '31
He Loved Her Not	Nick & Tony	Jan. 25, '31	20	
Itching Hour, The	Louise Fazenda	Feb. 1, '31	22	
Knights Before Xmas	Dane-Arthur	Nov. 15	18	
Lime Juice Knights	Dane-Arthur	Mar. 22, '31	21	Mar. 7,'31
Lone Starved Ranger, The	Rosco Ates	Aug. 8, '31	20	
Mickey's Bargain	Mickey Yule	Dec. 27	19	Dec. 13
Mickey's Crusaders	Mickey Yule	Apr. 12, '31	19	
Mickey's Dilpocamy	Mickey McGuire			
Mickey's Rebellion	Mickey McGuire		18	
Mickey's Stampede	Mickey Yule	Feb. 7, '31	19	
Moonlight & Monkey Business	Nick & Tony	Nov. 15	21	Nov. 15
Razored in Old Kentucky	Nick & Tony	Oct. 20	18	Nov. 8
Second Hand Kisses	Louise Fazenda	Mar. 29, '31		May 2,'31
She Went for a Tramp	Hugh Herbert - Rosco Ates	Mar. 15, '31		Mar. 7,'31
Strife of the Party, The	Ned Sparks			
Talking Turkey	Benny Rubin	Jan. 25, '31		
Toby Hollowe'en	Toby, the Pup	May 1, '31	6	Dec. 13
Toby in the Bughouse	Toby, the Pup	Dec. 7	6	
Toby in Circus Times	Toby, the Pup	Jan. 25, '31	7	Mar. 7,'31
Toby in the Brown Derby	Toby, the Pup	Mar. 22, '31	7	
Toby Down South	Toby, the Pup	Apr. 15, '31	7	
Toby the Bull Thrower	Toby, the Pup	June 7, '31	7	May 23,'31
Toby the Fiddler	Toby, the Pup	Sept. 1	6	Nov. 15
Toby the Miner	Toby, the Pup	Oct. 1	7	
Toby the Milkman	Toby, the Pup	Feb. 25, '31	7	Nov. 8
Toby the Showman	Toby, the Pup	Nov. 22	21	Dec. 13
Too Hot to Handle	Louise Fazenda	Nov. 15	18	Dec. 13
Trader Ginsburg	Nat Carr	Dec. 27	7	May 23,'31
Trouble from A Broad	Ford Sterling - Lucien Littlefield	Aug 22, '31	20	June 20,'31
Way of All Fish	Ned Sparks		18	June 13,'31
Wife O'Reilly	Nick & Tony	Feb. 25, '31	20	Mar. 7,'31

RKO PATHE

NOTE — RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	22 min.
Pathe News	10 "
Pathe Review	11 "
Aesop's Fables	8 "
Grantland Rice Sportlights	10 "

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Rules	Rainbow Comedy	May 31, '31	19	May 23,'31
All Gummed Up	Whoopee Comedy	May 23, '31	2 reels	May 16,'31
Angles on Angling	Sportlight	Dec. 28	1 reel	Jan. 3, '31
Animal Fair, The	Aesop Fable	Feb. 1, '31	1 reel	Jan.31,'31
Backfield Aces	Rockne Football	Oct. 15	1 reel	
Bare Knees	Pollard	Mar. 8, '31	2 reels	Mar. 7,'31
Battling Silver King	Sportlight	July 12,'31	1 reel	
Big Cheese, The	Fable	Oct. 26	1 reel	Nov. 8
Blue Grass Kings	Sportlight	June 15, '31	1 reel	July 4,'31
Breakfast In Bed	Pollard-Pangborn	Nov. 16	2 reels	
Call of Mohammed	Vagabond Adventure	Apr. 7, '31	1 reel	Apr. 4,'31
Campus Champs	Nat Carr	Feb. 1, '31	2 reels	Feb.14,'31
Chasing Trouble	Checker Comedy	Apr. 26, '31	2 reels	May 9,'31
Cinderella Blues	Aesop Fable	Apr. 12, '31	8	Apr.11,'31
Cobb Goes Fishing	Sportlight	Oct. 5	1 reel	Oct. 4
College Capers	Fable	Mar. 15, '31	1 reel	Mar. 21,'31
Cowboy Blues	Fable	Feb. 15, '31	1 reel	Feb. 7,'31
Dance With Me	Wanzer-Palmer	Nov. 23	2 reels	
Dangerous Youth	Pollard	Sept. 14	2 reels	Nov. 29
Diamond Experts	Sportlight	May 17, '31	10	May 23,'31
Disappearing Enemies	Dot Farley - Rex Bell	Mar. 1, '31	2 reels	Apr. 4,'31
Days of Solitude	Vagabond Adventure	Feb. 6, '31	1 reel	Feb. 14,'31
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel	Mar. 7,31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eve's Fall	All Star	Dec. 28	2 reels	
Fallen Empire	Vagabond Adventure	Aug. 17,'31	1 reel	
Fisherman's Luck	Aesop Fable	June 8,'31	10	July 4,'31
Fly Guy, The	Aesop Fable	May 10,'31	7	June 6,'31
Fore!	Farrell Golf	Feb. 15,'31	1 reel	Feb. 14,'31
Frozen Face	Manhattan Comedy	Apr. 19,'31	2 reels	Apr. 18,'31
Gem of Agra	Vagabond Adventure	Oct. 19	1 reel	Sept. 27
Getting on the Green	Farrell Golf	Mar. 22,'31	1 reel	Apr. 11,'31
Gossipy Plumber, The	Folly Comedy	May 17,'31	2 reels	May 2,'31
Gypped in Egypt	Fable	Nov. 9	1 reel	Nov. 15
Half Pint Polly	Capital Comedy	May 3,'31	2 reels	
Help Wanted—Female	Pollard	Jan. 11,'31	2 reels	Jan. 10,'31
Hidden Goal, The	Rockne Football	Oct. 15	1 reel	Aug. 30
High Steppers	Sportlight	Nov. 16	1 reel	Dec. 13
Hold the Baby	Agnew-Crane-McPhail	Nov. 9	2 reels	
Hunting Thrills	Sportlight	Apr. 21,'31	1 reel	Apr. 11,'31
Hurricane Island	Vagabond Adventure	Apr. 21,'31	1 reel	Mar. 28,'31
In the Rough	Farrell Golf	Mar. 8,'31	1 reel	Feb. 28,'31
I'll Take That One	All Star	Oct. 5	2 reels	
June First	June MacCloy - Shilling	July 27,'31	20	July 4,'31
Jungle Terror	Vagabond Adventure	Oct. 5	1 reel	Sept. 20
Kid the Kidder	Owsley-Marsh	Dec. 7	2 reels	Sept. 20
King of Bugs	Fable	Dec. 21	1 reel	Jan. 3,'31
Last Yard, The	Rockne Football	Oct. 12	1 reel	Aug. 30
Lemon Meringue	Edgar Kennedy	Aug. 3,'31	20	June 6,'31
Mad Melody	Fable	Apr. 26,'31	1 reel	May 2,'31
Make 'Em Move	Aesop Fable	July 5,'31	1 reel	
Midnight	Fable	Oct. 12	1 reel	Oct. 25
Monarchs of the Field	Sportlight	Dec. 14	1 reel	Dec. 20
Mystic Isles	Vagabond Adventure	Nov. 30	1 reel	Nov. 22
Neat and Tidy	All Star	Nov. 28	2 reels	
Next Door Neighbors	Housman-Deering	Jan. 28,'31	2 reels	Jan. 3,'31
Night Class	Campus Comedy	June 7,'31	2 reels	May 16,'31
Not So Loud	Melody Comedy	May 3,'31	2 reels	May 2,'31
One Nutty Night	Wills-Carney	Nov. 30	2 reels	Nov. 22
Open House	Nick Stuart	Mar. 22,'31	20	Apr. 11,'31
Old Hokum Bucket, The	Aesop Fable	Mar. 29,'31	7	Apr. 4,'31
Olympic Talent	Sportlight	June 29,'31	1 reel	
Outboard Stunting	Sportlight Series	May 3,'31	1 reel	May 31,'31
Over the Radio	Pangborn	Dec. 14	2 reels	Feb. 7,'31
Pale Face Pup	Aesop Fable	June 22,'31	9	July 4,'31
Parading Pajamas	Johnny Arthur	Dec. 21	2 reels	Jan. 24,'31
Par and Double Par	Sportlight	Nov. 2	1 reel	Nov. 22
Pathe News	Released Twice Weekly		1 reel	
Parents Wanted	Folly Comedy	Mar. 15,'31	2 reels	Apr. 4,'31
Play Ball	Aesop Fable	May 24,'31	10	May 30,'31
Poise	Sportlight	July 27,'31	1 reel	
Racqueteers	Sportlight	Oct. 19	1 reel	Oct. 11
Radio Racket	Fable	Mar. 1,'31	1 reel	Feb. 28,'31
Red Riding Hood	Fable	Jan. 18,'31	1 reel	Jan. 31,'31
Rough and Tumble	Sportlight	Jan. 25,'31	1 reel	Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr. 5,'31	2 reels	Mar. 14,'31
Royal Flush, The	All Star	Dec. 19	2 reels	Aug. 30
Sands of Egypt	Vagabond Adventure	Nov. 2	1 reel	
Seein' Injuns	Pollard	Feb. 15,'31	2 reels	Jan. 3,'31
Self Defense	Sportlight	Sept. 7	1 reel	Sept. 13
Shadow of the Dragon	Vagabond Adventure	Mar. 8,'31	1 reel	Mar. 14,'31
She Snoops to Conquer	Daphne Pollard	June 22,'31	20	June 20,'31
Sink or Swim	Sportlight	Mar. 22,'31	1 reel	9. Mar. 28,'31
Ski Pilot	Sportlight	Feb. 8	1 reel	Feb. 14,'31
Speed Limit	Sportlight	Mar. 8,'31	1 reel	Mar. 14,'31
Spirit of Sho-Gun	Vagabond Adventure	Dec. 28	1 reel	Jan. 3,'31
Stage Struck	Walter Catlett	Jan. 18	1 reel	Feb. 28,'31
Stout Hearts and Willing Hands	Frank Fay	June 15,'31	20	May 30,'31
Tale of Tutulla	Vagabond Adventure	Jan. 25,'31	1 reel	Feb. 7,'31
Tennis Top-Notchers	Tilden-Wills	Apr. 4,'31	1 reel	11. Apr. 4,'31
Thanks Again	Edgar Kennedy		2 reels	
That's My Line	Louis John Bartels	July 13,'31	20	June 6,'31
That's News to Me	Frank McHugh	July 6,'31	20	May 30,'31
Thom the Unknown	Vagabond Adventure	Mar. 22,'31	1 reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr. 12,'31	2 reels	Apr. 18,'31
Touchdown	Rockne Football	Nov. 2	1 reel	
Toytown Tale	Fable	Jan. 4,'31	1 reel	Jan. 3,'31
Twisted Tales	Arthur Housman-Marion Douglas	Mar. 29,'31	22	Apr. 4,'31
Two Minutes to Go	Rockne Football	Oct. 15	1 reel	
Under Cover	Sportlight	Jan. 11,'31	1 reel	Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	1 reel	9. Mar. 28,'31
Water Bugs	Johnny Weismuller	May 31,'31	10	May 23,'31
Well of Fortaleza, The	Vagabond Adventure	Feb. 28,'31	1 reel	Feb. 21,'31
Winning Putts	Farrell Golf	Mar. 1,'31	1 reel	Apr. 4,'31
Wizard Land	Vagabond Adventure	Dec. 14	1 reel	Dec. 13
Younger Years	Sportlight		10	July 4,'31

STATE RIGHTS

Title	Star	Distributor	Running Time Minutes	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Hollywood—No. 1 (technicolor)		Weishay		Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel	
Birds of a Feather		Ideal	8	Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10	
Bring on the Bride		Elbee	2 reels	Nov. 9
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Coast to Coast	Talker	Visugraphic	2 reels	Aug. 30
Down Hawaii Way	Color Novelty	Castle	1 reel	
Electric Ship	Educational	General Electric	9	Nov. 8
Eli-Eli	Cantor Waldman	Judea Film	10	
Evening in Jewish Camp	Eval Miller	Judea Film	12	
Felix Fernandino		Imperial	9	Nov. 22
Friend Husband		Burr	2 reels	
In the Good Old Summer Time		Ideal	8	Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	21	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
Kids and Pets	Color Novelty	Castle	1 reel	
Knights in Khaki		Falcon Prod.	22	May 23,'31
Kol Nidre No. 1	Cantor Schmilikel	Judea Films	10	
Kol Nidre No. 2	Cantor Waldman	Judea Films	10	
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2 reels	
Legend of the Skies		Ideal	6	Mar. 14,'31
Mal-Ko Mashma-Lou	Harry Feld	Judea Films		
Meet the Family	Harry Delf	Elbee	2 reels	
Monkey Business			8	Apr. 4,'31
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Niagara Falls		Essanay		Dec. 20
Oh Doctor	Special Cast	Judea Films	20	
One Day		Visugraphic		Dec. 6
Peas and Ques		Pro Patria		Dec. 6
Peculiar Pets		Ideal	8	Apr. 4,'31
Poem in Stone, A		Ideal	7	Mar. 14,'31
Polo		Visugraphic	10	Nov. 29
Sacred Elephants of India		Ideal	8	Mar. 21,'31
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
Shoemaker's Romance		Judea Films	21	
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes from Broadway	Color Novelty	Castle	1 reel	
Some Wild Appetites		Ideal	8	Mar. 21,'31
Spanish Rhythm	Orchestra	Imperial	9	Nov. 29
Spring Is Here		Ideal	9	Mar. 21,'31
Style and Class	Marty Barratz	Judea Films	23	
Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
Talk-o-Graphs	Norman Brokenshire	Henry Sonenshine	9	Nov. 29
Tee Time	Felix the Cat	Conley Films	1 reel	Apr. 5
Una-Sana-Takof	Canto Waldman	Judea Films	11	
Wings of Tomorrow		Visugraphic	10	May 2,'31
World Unseen, A	Scientific	UFA	12	

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Chops the Suey		Feb.	1,'31	
Alice Gets Stage Struck		Jan.	15,'31	
Alice Gets Stung		Oct.	15	
Alice Loses Out		Mar.	1,'31	
Alice on the Farm		Oct.	1	
Alice Picks the Champ		Mar.	15,'31	
Alice Plays Cupid		Apr.	1,'31	
Alice Rattled by Rats		May	1,'31	
Alice Solves the Puzzle		Apr.	15,'31	
Alice the Jailbird		Nov.	1	
Alice Wins the Derby		Nov.	15	
Alice in the Jungle		Jan.	1,'31	
Alice's Balloon Race		Dec.	15	
Alice's Egg Plant		Dec.	1	
Alice's Mysterious Mystery		May	15,'31	
Alice's Orphan		Feb.	15,'31	
Broken Spur, The	Jack Hoxie	Feb.	1,'31	2 reels
Cyclone Bliss	Jack Hoxie	Oct.	15	2 reels
Desert Bridegroom	Jack Hoxie	Jan.	15,'31	2 reels
Desert's Crucible	Jack Hoxie	Oct.	1	2 reels
Dead or Alive	Jack Hoxie	Nov.	15	2 reels
Double O, The	Jack Hoxie	Dec.	1	2 reels
Rider from Nowhere	Jack Hoxie	Nov.	1	2 reels
Romantic Sheriff	Jack Hoxie	Jan.	1,'31	2 reels
Sparks of Flint	Jack Hoxie	Feb.	15,'31	2 reels
Western Romance	Jack Hoxie	Dec.	15	2 reels

TALKING PICTURE EPICS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr., '31	10	May 2,'31
Bird Islands of Peru	Dr. Robt. Cushman Murphy	Feb.	12,'31	10 Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	10	May 30,'31
Freaks of Nature	Dr. Raymond L. Ditmars	June	14,'31	9
Heart of the Nation	Washington	May	25,'31	9
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug.	31,'31	10
Killing the Killer	Dr. Raymond L. Ditmars	June		9
Land of Evangeline	(No. 2) Wanderlust	Jan.	30,'31	10 Feb. 14,'31
Land That Time Forgot				
Let's Sing	Howard Wade Kinsey	Sept.	1	10
Like a Beaver	Dr. Raymond L. Ditmars	Feb.	12,'31	10 Feb. 14,'31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec.	25	9 May 30,'31
Naked Man vs. Beast	Martin Johnson	Oct.	15	10
Pompeii				
Seeing Bermuda on a Bicycle	(No. 1) Wanderlust	Oct.	15	10 Dec. 13
Sunny Sweden	(No. 4) Wanderlust	June	15,'31	9
This Is Australia	Natives	June	15,'31	15
Today and Yesterday	Hearst News	Nov.	15,'29	30 July 4,'31
Top of the Old World	(No. 6) Wanderlust	June	15,'31	9
Up and Down New York	(Empire State Bldg.)	May	25,'31	9
World of Make Believe				

TIFFANY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Color Symphonies Series	6 in Technicolor		10	
Chinese Flower Boat		July 5	10	
Dancing Bear		June 10	10	
Parisian Nights		June 25	10	
Kentucky Jubilee Singers	Series of 6			
Old Black Joe		May 1	18	
Pickin' Cotton			9	
Road Home, The			18	
Slave Days			10	
Welcome Home		Dec. 12	10	
Musical Fantasies	Series of 6		10	
Fire Worshippers		Aug. 10	10	Sept. 27
Memories		Apr. 23	11	
William Tell		Aug. 1	11	
Way Down South			11	Dec. 6
Paul Hurst Comedies	Series of 6		11	
De Woild's Champion			20	Dec. 6
One Punch O'Toole		Mar. 23	18	Mar. 28,'31
Tale of a Flea, The				
Missing Link, The				
Rolling Stone Series	Series of 6			
In the Mountains		Sept. 25	10	Sept. 6
The Desert		Dec. 18	10	
Tiffany Chimp Series	6 Monkey Comedies		18	
1. Blimp Mystery, The			16	Sept. 27
2. Little Covered Wagon, The		Sept. 5		Aug. 30
3. Little Big House, The		Oct. 15	19	Oct. 4
4. Little Divorcee, The			20	Dec. 6
5. Nine Nights in a Bar Room		Jan. 26,'31	16	Jan. 3,'31
6. Chasing Around		Mar. 23,'31	16	Mar. 28,'31
7. Africa Squawks			18	
8. Apeing Hollywood			21	
9. Cinnamon			11	
Voice of Hollywood Series	Station S-T-A-R	Jan. 26	11	
No. 16	Neil Hamilton	Aug. 10	11	
No. 17	Laura La Plante	Aug. 20	11	
No. 18	Gleason & Armstrong	Sept. 11	11	
No. 19	Johnny Hines		11	
No. 20	James Hall		11	Oct. 11
No. 21	Conklin & Christy		11	
No. 22	Ian Keith		10	
No. 23	Sammy Cohen-Tiffany Talking Chimps		10	Dec. 6
No. 24	Leon E. Janney	Dec. 21	11	
No. 25	Seben 'n' Leben	Jan. 20,'31	11	
No. 26	Kenneth Harlan	Mar. 2,'31	11	Mar. 28,'31
No. 27	John Wayne - Our Gang			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arabian Knights	Slim Summerville	Apr. 8, '31	2 reels	Mar.28,'31
All Excited	Sidney-Murray	Mar. 25, '31	2 reels	Feb.28,'31
Africa	Oswald Cartoon	Dec.	1	Nov. 29
Alaska	Oswald Cartoon	Dec. 15		Dec. 20
All for a Lady	Leather Pusher Series No. 6	Dec. 31	2 reels	Nov. 29
Band Master, The	Oswald Cartoon	May 18, '31	6	June 20, '31
Butter in Yeggman, The	Sidney-Murray	May 6, '31	2 reels	Apr.11,'31
Champion, The	Leather Pushers	Feb. 25, '31	2 reels	
Cat's Paw, The	Red Star Comedy	July 8, '31	2 reels	Apr. 4,'31
Champ, The	Oswald Cartoon	July 27, '31		
China	Oswald Cartoon	Jan. 12, '31	1 reel	
College	Oswald Cartoon	Jan. 26, '31		
Comeback, The	Leather Pusher Series No. 4	Dec. 3	2 reels	
Country School, The	Oswald Cartoon	May 5, '31	1 reel	May 16, '31
Dangerous Daze	Red Star Comedy	Mar. 11, '31	2 reels	Mar.14,'31
Detective, The	Oswald Cartoon	Sept. 22	1 reel	Oct. 11
Discontented Cowboys	Sidney-Murray	Nov. 12	2 reels	Oct. 11
Divorce A La Carte	Sidney-Murray	Apr. 15, '31	2 reels	Mar.14,'31
Farmer, The	Oswald Cartoon	Mar. 28, '31	1 reel	Mar.14,'31
Fireman, The	Oswald Cartoon	Apr. 6, '31	1 reel	
Fowl Ball, The	Oswald Cartoon	Oct. 13	1 reel	
Framed	Leather Pusher Series No. 7	Jan. 14, '31	2 reels	Dec. 13
Go to Blazes	Sidney-Murray	Oct. 15	2 reels	Nov. 8
Hammer & Tongs	Leather Pusher Series No. 2	Oct. 8	2 reels	
Hello, Russia	Slim Summerville	Jan. 17, '31	2 reels	Dec. 20
Hello, Napoleon	Red Star Comedy	June 3, '31	17	July 11,'31
Here's Luck	Slim Summerville	May 20, '31	2 reels	May 2,'31
Heroes of the Flames	Tim McCoy	June 2, '31	17	Apr. 4,'31
Hot and Bothered	Sidney-Murray	Mar. 4, '31	2 reels	
Hot Feet	Oswald Cartoon	Aug. 24, '31		
Howdy Mate	Red Star Comedy	July 22, '31	2 reels	
In Old Mazuma	Sidney Murray	Jan. 21, '31	2 reels	Jan. 3,'31
Kane Meets Abel	Leather Pushers	Feb. 11, '31	2 reels	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kentucky Belle	Oswald Cartoon	Aug. 10, 31	1 reel	
Knockout, The	Leather Pusher Series No. 3	Nov. 5	2 reels	Oct. 11
Lady Killer, A	Leather Pusher Series No. 8	Jan. 28, '31	2 reels	
Laughback, The	Red Star Comedy	Dec. 24	2 reels	Jan. 3,'31
Let's Play	Slim Summerville	Apr. 29, '31	2 reels	
Love Punch, The	Sidney-Murray	Dec. 10	2 reels	Nov. 22
Mardi Gras	Leather Pusher Series No. 5	Dec. 17	2 reels	Nov. 22
Mars	Oswald Cartoon	Dec. 29	1 reel	
Mexico	Oswald Cartoon	Nov. 17	1 reel	Nov. 29
Navy, The	Oswald Cartoon	Nov. 3	1 reel	Nov. 15
No Privacy	Red Star Comedy	Apr. 22, '31	2 reels	
North Woods	Oswald Cartoon	June 29, '31	6	July 11,'31
One Day to Live	Red Star Comedy	Apr. 1, '31	2 reels	Apr.11,'31
Parisian Gaieties	Slim Summerville	June 17, '31	2 reels	May 16,'31
du La La	Slim Summerville	Nov. 26	2 reels	Nov. 15
Radio Rhythm	Oswald Cartoon	July 27, '31	1 reel	
Rolling Along	Sidney-Murray	Oct. 1	2 reels	
Royal Bluff	Slim Summerville	Feb. 18, '31	2 reels	Feb.28,'31
Sargie's Playmates	Slim Summerville	Mar. 8, '31	2 reels	Feb.21,'31
Scared Stiff	Red Star Comedy	May 13, '31	2 reels	May 2,'31
Stay Out, The	Sidney-Murray	May 24, '31	2 reels	May 16,'31
Shipwreck	Oswald Cartoon	Feb. 9, '31	1 reel	Feb.21,'31
Stay Out, The	Sidney-Murray	May 27, '31	1 reel	
Stone Age, The	Oswald Cartoon	July 13, '31	1 reel	
Strange as It Seems No. 1	Novelty	Sept. 1	1 reel	Sept. 20
Strange as It Seems No. 2	Novelty	Sept. 29	1 reel	Oct. 11
Strange as It Seems No. 3	Novelty	Nov. 3	1 reel	Nov. 22
Strange as It Seems No. 4	Novelty	Dec. 22	1 reel	Dec. 13
Strange as It Seems No. 5	Novelty	Jan. 19, '31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 18, '31	1 reel	Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar. 16, '31	1 reel	Mar.14,'31
Strange as It Seems No. 8	Novelty	Apr. 13, '31	1 reel	Apr.11,'31
Strange as It Seems No. 9	Novelty	May 11, '31	1 reel	July 4,'31
Strange as It Seems No. 10	Novelty	June 8, '31	10	July 11,'31
Strange as It Seems No. 11	Novelty	July 6, '31	1 reel	
Strange as It Seems No. 12	Novelty	Aug. 3, '31	1 reel	
Strange as It Seems No. 13	Novelty	Aug. 31, '31	1 reel	
Sunny South	Oswald Cartoon	Apr. 20, '31	1 reel	May 2,'31
We We Marie	Slim Summerville	Oct. 29	2 reels	Oct. 11
You Said It, Sailor	Red Star Comedy	Nov. 19	2 reels	Nov. 15

VITAPHONE SHORTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures in Africa	No. 1. Into the Unknown		2 reels	June 6,'31
Adventures in Africa	No. 2. An African Boma		2 reels	
Adventures in Africa	No. 3. The Lion Hunt		2 reels	
Adventures in Africa	No. 4. Spears of Death		2 reels	
Adventures in Africa	No. 5. Trails of the Hunted		2 reels	
Adventures in Africa	No. 6. The Buffalo Stampede		2 reels	
Adventures in Africa	No. 7. The Witch Doctor's Magic		2 reels	
Adventures in Africa	No. 8. Flaming Jungles		2 reels	
Adventures in Africa	No. 9. Dangerous Trails		2 reels	
Adventures in Africa	No. 10. Maneaters		2 reels	
Adventures in Africa	No. 11. Beasts of the Wilderness		2 reels	
Adventures in Africa	No. 12 Unconquered Africa		2 reels	
Africa Shrieks	Hugh Cameron		1 reel	
Ain't Nature Grand	Looney Tunes No. 7			Jan. 24,'31
Alaska—Laff Tour	Eddie Lambert		1 reel	
Algiers	Novelty Scenic		1 reel	
Alpine Echoes	Douglas Stanbury		1 reel	Dec. 13
Angel Cake	A. Rasch Girls - C. Landry J. Ray Foursome		2 reels	Feb.21,'31
Animals of the Amazon	E. M. Newman Travel Talk		10	June 6,'31
At the Round Table	Hellinger-Hopper-Runyon-Corbett		1 reel	Oct. 4
Babykins	Pee Wee Singer and Bill Halligan		1 reel	
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel	
Bard of Broadway, The	Walter Winchell		2 reels	Oct. 4
Barefoot Days	Cast of Children		1 reel	
Believe It or Not, No. 2	Robert L. Ripley		1 reel	Dec. 6
Believe It or Not, No. 3	Robert L. Ripley		1 reel	
Believe It or Not, No. 4	Robert L. Ripley		1 reel	Nov. 1
Believe It or Not, No. 6	Robert L. Ripley		1 reel	7 Mr.28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel	Feb. 21,'31
Believe It or Not, No. 8	Robert L. Ripley		1 reel	
Believe It or Not, No. 9	Robert L. Ripley		1 reel	9 My 23,'31
Believe It or Not, No. 10	Robert L. Ripley		1 reel	
Believe It or Not, No. 11	Robert L. Ripley		1 reel	
Big Deal, The	Harry Holman		1 reel	
Bigger They Are	Primo Carnero-Little Billy		2 reels	
Big Man From the North	Looney Tunes No. 6		1 reel	Jan.10,'31
Bitter Half, The	Frank Orth-Ann Codee		1 reel	
Border Patrol, The	Frisco-Knopp-Graham		2 reels	Jan. 24,'31
Booze Hangs High, The	Looney Tunes No. 4		1 reel	6 Oct. 4
Bosko's Holiday	Looney Tunes No. 11		1 reel	May 9, '31
Box Car Blues	Looney Tunes No. 5		1 reel	
Cave Club, The	Leach-Merman-Pierlot		9	
Cold Turkey	H. Broderick - L. Crawford		1 reel	
College Capers			1 reel	Nov. 8
Compliments of the Season	Dressler-Lane-O'Brien		2 reels	
Court Plastered	Helen Broderick		1 reel	Jan.24, '31
Crime Square	Pat O'Brien-Mary-Duncan		1 reel	
Cry Baby	Vernon-Treen		1 reel	
Curses	Moore-Clement-Blackwood		2 reels	Feb.21,'31
Dandy and the Belle, The	Frank McGlynn, Jr. - Mary Murray		1 reel	9
Dining Out	Kent-Lake		1 reel	
Donkey Business	Edgar Bergen - C. Graver		1 reel	
Down the Blue Danube	E. M. Newman Travel Talk		1 reel	Apr.25,'31
Dumb Luck	Frank Orth - Ann Codie		1 reel	
Dumb Patrol	Looney Tunes No. 9		1 reel	7 Mr.28,'31
Duel, The	Fields-Teasdale		1 reel	
Envy	Dressler-Brent-Evans		1 reel	
Everything Happens to Me	Carson-Hoyt		1 reel	
Excuse the Pardon	Morgan-Alexander		1 reel	Dec. 13
Fast and Pleasant	Billy Wayne-Thelma White		1 reel	
Find the Woman	Hugh O'Connell			
Five Minutes from the Station	Overman-Churchill-Sidney		2 reels	
For Two Cents	De Wolf Hopper		10	June 6,'31
Fore	Ford-Lane		1 reel	
Fowl Triangle			1 reel	Feb.14,'31
Frame, The	Boyd-Middleton		1 reel	
Freshman Love	Ruth Etting-Jeanie Lang-Don Tompkins		1 reel	20 Ap 18,'31
Gangway	Joe Penner		2 reels	
Gigalo Racket, The	Helen Morgan		2 reels	
Girls We Remember			1 reel	Dec. 13
Good Mourning	Eddie Fay-Dressler-White		1 reel	
Good Pie Forever	Billy Wayne-Thelma White		1 reel	
Good Times	Madge Evans		1 reel	Mar.14,'31
Grand Dames, The	Patsy Kelly		1 reel	May 9,'31
Hangover, The	Neely Edwards - B. Granville		1 reel	
Handy Guy, The	Earl Sande			15 My 23,'31
Happy Hottentots, The	Joe Frisco		1 reel	Oct. 25
Headache Man, The	Clements-Cavanaugh		1 reel	Jan. 17,'31
Heart Breaker, The	Eddie Foy, Jr.		1 reel	15 Oct. 4
Hello, Sucker	Hugh O'Connell		1 reel	
Hocus Pocus	Edgar Bergen-C. Graver			
Hitting the High C's	Frank & Milt Britton & Band (Reviewed under title "On the High C's")		1 reel	Apr. 4,'31
Home Maid	Hackett-Hall-Burley		1 reel	
Honeymoon Trail, The			1 reel	7 Apr. 4,'31
Hot Sands	Billy Wayne-Thelma White		1 reel	
How I Play Golf	Bobby Jones			
No. 1—The Putter			2 reels	Apr.25,'31
No. 2—Chip Shots			1 reel	Apr.25,'31
No. 3—The Niblick			1 reel	Apr.25,'31
No. 4—The Mashie Niblick			1 reel	
No. 5—The Medium Irons			1 reel	
No. 6—The Big Irons			1 reel	
No. 7—The Spoon			1 reel	
No. 8—The Brassie			1 reel	
No. 9—The Driver			1 reel	
No. 10—Trouble Shots			1 reel	
No. 11—Practice Shots			1 reel	
I'll Fix It	Kent-Lake		1 reel	9 Mr 28,'31
Inventor, The	Billy Wayne-Thelma White		1 reel	10 My 16,'31
Jay Walker, The	Chester Cluts		1 reel	10 Sept. 13
Jessel, George, and The Russians	Art Choir		1 reel	Feb. 21,'31
Junior	Neely Edwards-J. McCallion		1 reel	
Just a Gigolo	Cameron-Crosbie-Austin J. Young		1 reel	7 June13,'31
Knocking 'Em Cold	Andrew Tombes		1 reel	
Last But Not Leased	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lady Killer, The	Eric Dressler		1 reel	
Lady Play Your Mandolin	Song Cartoon		1 reel	
Last Straw, The	Romney Brent		1 reel	8 My 2,'31
Let's Merge	Doree Leslie		1 reel	
Lodge Night	Phillips-Cox		1 reel	7 My 16,'31
Lonely Gigolo	Lotti Loder		9	Oct. 25
Looney Tunes				
No. 1—Sinkin' In the Bathtub			1 reel	
No. 4—Booze Hangs High, The			1 reel	Oct. 4
No. 5—Box Car Blues			1 reel	
No. 6—Big Man From the North			1 reel	Jan.10,'31
No. 7—Ain't Nature Grand			1 reel	Jan.24,'31
No. 8—Ups 'n' Downs			1 reel	Apr. 4,'31
No. 9—Dumb Patrol			1 reel	Mar. 28,'31
No.10—Yodeling Yokels			1 reel	
No.11—Bosko's Holiday			1 reel	
No.12—Trees' Knees			1 reel	
Lost and Found	Demarest-Bond		1 reel	
Love Nest, The	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lucky Break	Fox		2	Oct. 25
Madame of the Jury	Judith Anderson		1 reel	
Maid to Order	Eleanor Shalor - Bob Lynn		1 reel	May 2,'31
Making Good	Joe Penner		1 reel	Apr. 4, 31
Married	Flint-Ridges-Foran		1 reel	
Masquerade	V. Osborn-R. D'Arcy-W.Lytell		2 reels	
Martinelli				
Aria from "Aida"			1 reel	
Gypsy Caravan			1 reel	
Pagliacci			1 reel	
Prison Scene from "Faust"			1 reel	Sept. 27
Temple Scene from "Aida"			1 reel	
The Ship's Consort			1 reel	
Troubadour, The			1 reel	7 My 9,'31
Two Popular Italian Songs (Reviewed under the title—"Nina")			1 reel	Apr.18,'31
Meal Ticket, The	Jack Pearl		2 reels	June13,'31
Military Post, The	Roberto Guzman		1 reel	
Milky Way, The	Neely Edwards-Muriel Abbott, Dancers		1 reel	
Modern Fairy Tales			1 reel	
Merry Melodies			7 min.	Apr. 25,'31
No. 1—Lady Play Your Mandolin				
Modern Business			1 reel	
Money, Money, Money	Mason-Keeler			
Moving In	Joe Penner		2 reels	
Mr. Intruder	Otto Kruger		1 reel	
My Mistake	Donald Brian-Pat O'Brien		1 reel	
Naggers' Day of Rest, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers Go Camping, The	Mr. & Mrs. Jack Norworth		1 reel	8 Mr 28,'31
Naggers Go Shopping, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers in the Subway, The	Mr. & Mrs. Jack Norworth		1 reel	10
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel	May 2,'31
Naggers at the Ringside	Mr. & Mrs. Jack Norworth		10 min.	May 16,'31
Nightingale, The	Osborne-Talbot-O'Brien		2 reels	Jan. 31,'31
Nine o'Clock Folks	Whitey & Ford		1 reel	
No-Account, The	Hardie-Hutchison		9	
Ni Privacy	Lloyd Hamilton		20 min.	May 2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel	
Number, Please	Shella Barrett-L. Barrie		1 reel	10 Mr 31,'31
Office Scandal, The	Bergen-Graber		1 reel	Jan. 31,'31
Old Flame, The	Audray Dale-John Marsdon		1 reel	
One Good Turn	Ruth Etting-Jay Velle		2 reels	
One Way Out	Chas. Lawrence-Thelma White		1 reel	Feb. 21,'31
Only the Girl	Wattles-Marsh		6	
On the Job	Frank Orth-Ann Codes		1 reel	
Pa Gets a Vacation—Potter Series	Littlefield-Ward		14	
Painter, The	Frank Orth			
Partners	Wm. Gaxton-Geo. Haggerty		2 reels	21 Ap. 4,'31
Paulo, Paquita & Chiquita			9	
Peace and Quiet	Billy Wayne-Barbara Leonard		1 reel	
Perfect Understanding, A	May-Oaks		6	
Pest of Honor, The	Short-Fielding-Hail		1 reel	
Play Boy, The	Fox-Curtis		2 reels	
Playing With Fire	Jack Hazzard		1 reel	
Politics	George Jessel		2 reels	Dec. 13
Purely an Accident	Brown-Kearns-Otto		1 reel	10 My 16,'31
Putting It On	Jarvis-Bond		1 reel	
Reno or Bust	Panghorn-Hager		1 reel	Aug. 23
Riding Master, The	Poodles Hanaford		9 reels	Nov. 8
Romeo and Juliet	Chas. Hackett-Rosa Low		1 reel	
Recruits, The	The Three Sailors-Clements		1 reel	Feb. 21,'31
Revenge Is Sweet	L. Adams-Weeks-Allworth		2 reels	9 Mr 28,'31
Roseland	Ruth Etting		2 reels	14
Rural Hospitality	Roger Imhof		1 reel	
Salesman, The	Orth Vernon		1 reel	
Santry, Henry, & Orchestra			1 reel	Feb. 28,'31
Sax Appeal	Joe Penner		1 reel	
Say A Little Prayer for Me	Cameron Crosbie-Dorothy Vogel		1 reel	
Scotch Love	Blore-Swinburn-Collins		1 reel	
Second Childhood	Mayall-Mackin		1 reel	
Seeing Off Service	Penner-Busley-McNaughton		2 reels	Nov. 1
Seeing Sarah Off	Sylvia Clark		1 reel	
Seeing Things	Demarest-Auer-Fielding		1 reel	9 Oct. 18
Service Stripes	Penner-Waddell		1 reel	Jan. 10,'31
Servant Problem, The	Murray-Oakland-Stauber		1 reel	
Showin' Off	Vitaphone Kiddies		1 reel	
Silent Partner, The	Billy Gaxton		2 reels	
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel	May 9,'31
Sky High	Janet Reade-Durdey Clements		1 reel	10 Mr 28,'31
Sleepy Head	Frank Orth-Ann Codee		1 reel	Feb. 21,'31
South Sea Pearl	Gaston Glass		2 reels	May 10
Spirits of 76th Street	Helen Broderick		1 reel	7 May 2,'31
Sportslants				
No. 1—Ted Husing			1 reel	
Squaring the Triangle	Donald Brian-Mayo Methot			
Stars of Yesterday	Old Film Stars		1 reel	Feb. 28,'31
Stepping Out	Penner-Phillips-Donnelly		1 reel	Oct. 25
Strange Case, The	Charles Halton		1 reel	8 My 16,'31
Strong Arm, The	Harrington-O'Neil		1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard		1 reel	
Surprise	Dugan-Leonard		12	
Suspicion	Lyons-Earle-Morns		1 reel	
Syncopated Sermon, A	Hall-Johnson Choir Willard Robinson		1 reel	Nov. 15
System	Clements-Knapp		1 reel	
Taking Chances	Billy Wayne-Thelma White		1 reel	May 9, 31
Talking It Over	Jack Osterman		8	
Thirteenth Prisoner, The	Willie Howard-Lee Kohlmar			Nov. 15
Tintypes	Yorke & King		1 reel	Oct. 11
Tom Thumbs Down	Jarvis McNaughton		1 reel	
Trip to Paris, A	Jarvis-Taylor		1 reel	
Trees Knees	Looney Tuney No. 12		1 reel	
Trip to Tibet, A	Scenic		1 reel	May 2,'31
23 Skiddoo	Lew Fields		4	10 May 2,'31
Twixt Love and Duty	Howard-Graham-Percival		10	May 2,'31
Two Rounds of Love	Rennie-Dixon		1 reel	
Unfair Sex, The	Healy-Gilbert		1 reel	
Ups 'n' Downs	Looney Tunes No. 8		1 reel	Apr. 4,'31
Varsity Vamp	Mike Ames		2 reels	
Victim, The	Orth-Howard		1 reel	
Wanderer, The	Douglas Stanbury		1 reel	9 Sept. 18
Watch Dog, The	Jack Hazzard		1 reel	
Where Men Are Men	Joe Penner		2 reels	
Where There's a Will	George Hassell		2 reels	
With Pleasure	Dolly Gilbert-Billy Wane		1 reel	8 Mr 14,'31
Ye Old Time News Reel			1 reel	May 2,'31
Yodeling Yokels	Looney Tunes No. 10		1 reel	

CLASSIFIED Advertising

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BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

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FOR SALE OR LEASE: MODERN MOVING PICTURE THEATRE in town Eighteen Thousand Population. Western Electric Sound. One of best buys or leases if you want a bargain. Reason for leasing or selling, retiring from business. $5,000 will handle on sale. Lease reasonable. Address Box No. 64, Motion Picture Herald, 1790 Broadway, New York.

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1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full upholstered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

700 USED HARDWOOD PORTABLE CHAIRS in sections of two. 1,400 Upholstered Chairs, backs fully covered in red Velour; seats covered in imitation Spanish leather—$2.00 each. 700 Leather Upholstered Chairs, heavy panel backs covered in red imitation leather—$2.25 each. Five-ply veneer chairs, 90c each, in any quantity. 400 Heywood-Wakefield upholstered panel back, squab seat covered in brown imitation leather—$2.25 each.
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OUR SCOUTS HAVE UNEARTHED MORE USED AND RECONDITIONED EQUIPMENT: — Samson Pam Amplifiers including Models 5-9-16-17-18-19—$15.00 up; 8 volt 160 Ampere Hour Exide Batteries, $8.33; Weber Syncrodisk Turntables, $35.00 each; Double Turntable Non-Sync Outfits, $35.00; Macy or Racon Giant Exponential Horns with Unit, $59.50; Powers 6A Projectors, $50.00; Automatic Reflector Arcs, $69.75; Simplex Speed Controls, $4.75; G E. Mazda Lamphouses with regulators, $39.75; Powers Mechanisms, $10.00; Hall & Connolly Hy-Lo Arc Lamps, $97.50; Syncroverter 25/25 Motor Generators with Panel, $125.00; Wright-DeCoster Speakers, $22.50; Write for list. .S.O.S. Corp., Dept. U. 1600 Broadway, New York City.

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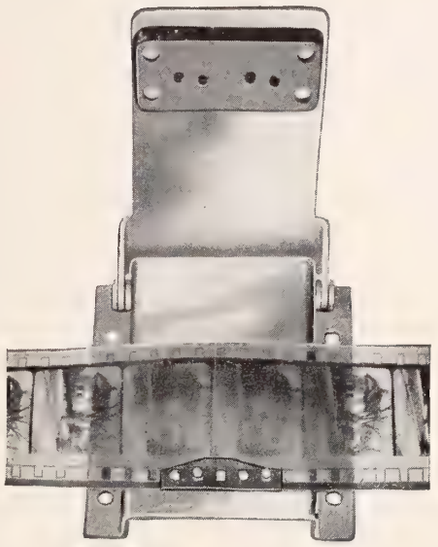
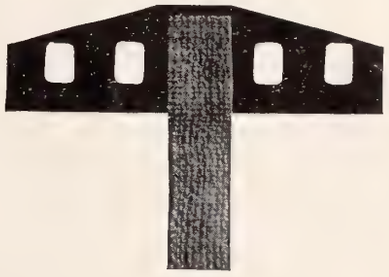
2,000—4 x 9 Flashy Movie Dodgers, $2.25. Advertise your specials. Address KING SHOPRINTERS, Warren, Illinois.

An improved method of blocking out splices in sound film





Now the sound track need no longer be painted out at the joints to silence splice noise. The Eastman Sound Film Patch enables the laboratory worker to block out joints with greater ease, speed, and uniformity.

The patch is made of light-weight, opaque film. For convenience in handling, it is provided with a quickly detachable finger tab. With the aid of this tab, a simple but accurate registration block, and cement, the patch is quickly applied to the film.

Because of its design, the patch is practically inaudible in projection. At the same time it obscures a minimum of the sound record, and assures fast, accurate treatment of all splices. These factors make the patches and the block a valuable feature of Eastman Service.

Eastman Sound Film Patches, per thousand	$5.00
Eastman Sound Film Patcher (registration block)	4.25

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HAVE FELIX, BILL, TOM & EDDIE GONE NUTS?

No, dear reader, Felix F. Feist, Bill Rodgers, Tom Connors, Eddie Saunders have just seen two (count 'em) New M-G-M pictures that climax the greatest season of M-G-M history—The hell with hot weather!

Those Gals

DRESSLER MORAN *in* POLITICS

Better than "Caught Short" and "Reducing" rolled into one! Honestly!

THE GREAT LOVER

ADOLPHE MENJOU and IRENE DUNNE are superb! It is one of the greatest pictures ever made! You'll agree!

METRO-GOLDWYN-MAYER

Elected again for 1931-32!

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

SALES ABROAD INCREASE

Survey shows gain in foreign distribution of American films

CHICAGO'S UNION SITUATION

Records of state's attorney's office reveal an amazing story

SCREEN AND WHITE HOUSE

Official relations between the motion picture and the President

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When Rogers Steps Out BUSINESS STEPS UP

WILL ROGERS

in

GEORGE ADE'S PLAY

YOUNG AS YOU FEEL

with

FIFI DORSAY

LUCIEN LITTLEFIEL

Donald Dillaway Terrance

Rosalie Roy

Directed by FRANK BORZAGE

They're still talking about the smashing business done by "A Connecticut Yankee." Rogers rides a tidal wave of popularity. "Young As You Feel" gets the honor of starting the new season. When you hear your patrons laugh you'll think the walls are caving in It's *big.*

AUGUST 23

New Season

FOX

HIS GREATEST YEAR!

Show World Welcomes News . . . Dix Re-signs with RKO-Radio

Richard Dix will go on to still greater triumphs under the Titan banner..

"Cimarron" lifted him to the starry heights!..

"Frontier" and "Marcheta" will entrench him snugly in the affections of millions the world over.

RKO Radio PICTURES

Reg. U. S. Pat. Off.

RICHARD DIX IN "PUBLIC DEFENDER" CURRENT SMASH

Detroit Evening Times
"What a picture! 'The Public Defender' has everything."

Detroit News
"Dix seems destined to remain for a long time at the top of the list. Lively story chock-full of romance and adventure."

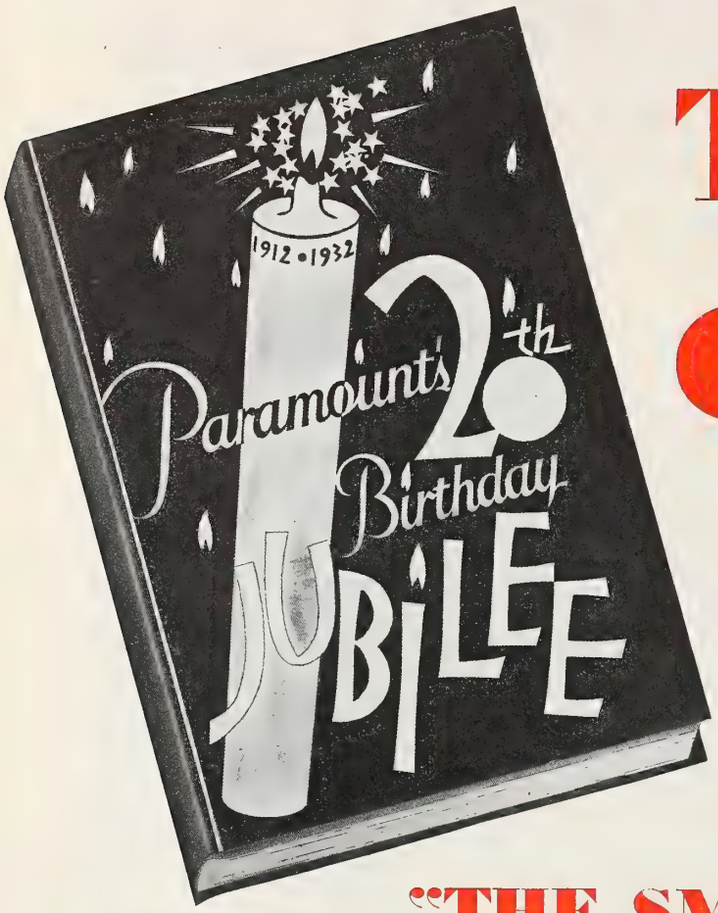
Detroit Free Press
"Don't overlook this one."

Detroit Mirror
"Dix again crashes through with a fine per-

TUNE IN!

"R K O THEATRE OF THE AIR"
N. B. C. Coast to Coast Network
EVERY FRIDAY NIGHT, 10:30 P.M.
NEW YORK TIME

"Let's Go, Show Business!"



THE BIG ONES ARE HERE!

"THE SMILING LIEUTENANT"

Doing S. R. O. business despite terrific heat at Rivoli, N. Y. after three months of capacity at $2 Criterion, N. Y. Complete sell-out every performance at two-a-day Carthay Circle, Los Angeles. Equalling all-time records at long run United Artists, Chicago. MAURICE CHEVALIER in ERNST LUBITSCH'S brilliant production, with Claudette Colbert, Charlie Ruggles and Miriam Hopkins.

"MURDER BY THE CLOCK"

Smash hit at world premiere Paramount Theatre, N. Y., Hollywood Reporter says: "PARAMOUNT has a knockout in this one. Beats any picture of its type. Exhibs can push it to the limit." With William Boyd, Lilyan Tashman, Regis Toomey and Irving Pichel.

MORE! MORE!

Hollywood insiders wire: "PARAMOUNT has best MARX BROTHERS riot yet in 'MONKEY BUSINESS.' 'SILENCE,' with Clive Brook, Marjorie Rambeau and Peggy Shannon, previewed and is strongest drama in months. 'HUCKLEBERRY FINN,' with Jackie Coogan, Junior Durkin, Mitzi Green, Jackie Searl and Eugene Pallette, finished and will surely top 'SKIPPY' highs. 'DAUGHTER OF THE DRAGON,' with Anna May Wong, Warner Oland and Sessue Hayakawa, sensational novelty. PARAMOUNT has big edge on everybody with wonderful 1931-32 product." All the Big Ones—

PARAMOUNT

TRADE MARK
Paramount Pictures

A STATEMENT ABOUT "AN AMERICAN TRAGEDY"

BIG, important pictures are essential today to get big box office money. PARAMOUNT presents the MOST IMPORTANT MOTION PICTURE IN YEARS—"AN AMERICAN TRAGEDY."

THEODORE DREISER'S book, upon which the picture is based, has enjoyed a tremendous world-wide sale. The picture has had reams of front-page publicity. It would be a big-money natural even if it were not the splendid production that it is.

AS to its quality, Motion Picture Daily says: "'AN AMERICAN TRAGEDY' is a thundering, vital drama. A monument to the power and technique of talking pictures."

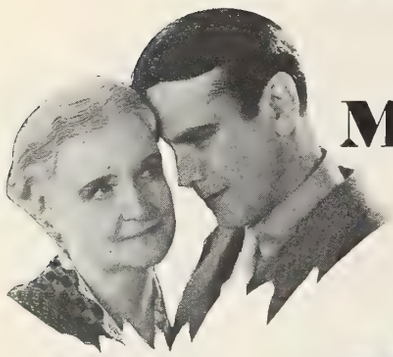
HOLLYWOOD FILM MERCURY says: "'AN AMERICAN TRAGEDY' will make exhibitors more money than any product of PARAMOUNT previewed this year."

HOLLYWOOD REPORTER says: "Surely destined for big things. It cannot fail to draw—by its very title and author. With the names of von Sternberg and its cast—exhibitors are sure of business."

"AN AMERICAN TRAGEDY" was directed by Josef von Sternberg, with Phillips Holmes, Sylvia Sidney and Frances Dee. It will open at the Criterion Theatre, New York, for a long run at $2 admission.

WE predict that "AN AMERICAN TRAGEDY" will do more to bring boom-time business to theatres than any picture released this season.

SURE FIRE TODAY!



MOTHER LOVE!

CLEAN, WHOLESOME ROMANCE!

The musical romance that delighted N. Y. for over a year!

FUN!

EDDIE DOWLING *in* "HONEYMOON LANE"

JUNE COLLYER
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"Any audience will welcome 'Honeymoon Lane' as a relief from the current run of gun-dramas and such. It is the kind of entertainment that exhibitors refer to as a 'great picture'—AFTER they've played it."
—*Hollywood Reporter*

A. V. & D. Production. Presented by M. E. Comerford and William M. Vogel. In association with Sono-Art.

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PARAMOUNT

JUL 25 1931

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MOTION PICTURE HERALD

Vol. 104, No. 4 July 25, 1931

Chapters of Adventure

THE passing of Charles O. Bauman recalls chapters of adventure, romance and whimsy in the background of the industry. In the days when the motion picture theatre was young Mr. Bauman and his partner, Mr. Adam Kessel, were a merry pair of swashbuckling entrepreneurs, who with a certain dash and daring were the instruments of important contribution to the progress of the art and the industry.

It has been the joy of one of the chroniclers of the annals of the screen to assert that the Reverend Mr. William Sheafe Chase of Brooklyn, long famous censorship advocate, was indeed responsible for the coming of the once celebrated Bauman-Kessel interests into the world of the motion picture. In the sultry June of the remote year of 1908 the Canon of Christ Church achieved triumph when Governor Hughes of New York signed the bill which forbade race track gambling in New York. Mr. Kessel, the industrious bookmaker at Sheephead Bay, was repeatedly arrested and stripped of his betting rolls. Mr. Bauman was his sheet writer. They gave up the track and by a curious and long sequence of trivial events became film exchangemen. It was in the days of strife between the dominant Patent Company group and the independents. The business was any man's game and they made it theirs, with aggression and vigor.

From this grew in time the once famous New York Motion Picture Company with which the late Mr. Thomas H. Ince, acquired from Universal, and Mr. Mack Sennett, lured away from Biograph with a luncheon at Luchow's, by Mr. Bauman, rose to their greater fame. Again it was Mr. Kessel and Mr. Bauman who elected to bring Mr. Charles Spencer Chaplin to the motion picture to work in Keystone Comedies, after their discovery of him in a skit on the bill at Hammerstein's. The screens of the world once were filled with their prospering brands, Bison, Broncho, Domino, Kay-Bee, Keystone, and NYMP.

In time the Kessel-Bauman picture interests merged and waned with the rise and fall of Triangle and now nothing remains but the diffused influences of their works, and moments of reminiscences like this.

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Fairbanks and Action

FROM Hollywood comes a tale that Mr. Douglas Fairbanks has decided that the talking picture does not permit of enough action to keep him interested and that he will henceforward devote his efforts to travelogues. Assuming the accuracy of the quotation, one can not escape the conclusion that Mr. Fairbanks has merely thought of something interesting to do and has arrived at a rationalization afterwards.

There can be, however, some benefit in consideration of anything that Mr. Fairbanks seriously says about motion picture technique, more especially when it involves action. He has long been the screen's supreme exponent of the doctrine of action. It was his impression that motion pictures should move which ordained his whole screen career.

It will be recalled that when Mr. Fairbanks first reported at the Fine Arts studios in California in 1915, Mr. David Wark Griffith was far from pleased. After screening the rushes on "The Lamb," Mr. Griffith observed to Mr. Fairbanks that he had best report to Mr. Mack Sennett who was "fond of jumping jacks." Mr. Griffith's disapproval led to the cloistering of Mr. Fairbanks under the attentions of Miss Anita Loos and Mr. John Emerson, which resulted in much betterment of screen technique and the creation of some exceedingly important box office values in formative years. An acid commentator might remark that thereby Mr. Griffith in a backhand manner made one of his biggest contributions to the art.

Meanwhile, even if Mr. Fairbanks does feel that the "100 per cent dialogue picture" is too limited in action, it does not follow that the art of picture making has to be committed to any such a policy of sacrifice of its basic component. Likely indeed the processes of evolution will in time eliminate some of the talk and noises and restore pictorial content and action. Just now, unhappily enough, the industry is probably much too busy trying to make a living to adequately concern itself with making pictures—paradoxical as that may seem.

But there can be no doubt among earnest students of the art that after properly discounting the novelty era of sound the motion picture has lost no small fraction of its universality of appeal with the acquisition of chatter and words. It can be won back by taming the words.

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Standing for It

THE week's revelations of the abuses and extortions charged against certain agents of the operators' union in Chicago, incidentally as much against the members of the union as against the theatres, brings us once again face to face with the realization that the motion picture industry appears to have an infinite capacity for standing all manner of malpractices. The policy of temporizing and accepting anything in order to "get by" today always brings its morrow of reckoning. The "peace at any price" policy of operation inevitably has its price. The industry in Chicago seems to have been paying that price for a long time. In this special instance, however, the problem is rather one of Chicago politics and Chicago business in general than specially of the motion picture industry.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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WHAT THE PRESS SAYS

THE NEW YORK TIMES, which editorially approves most all of the other arts more than the motion picture, and which has not yet this year passed an opportunity to indicate that attitude, takes its habitual pleasure this week by indicating that Wall Street knows more about running the picture business than Broadway and Hollywood, in the expression reproduced below.—THE EDITOR.

Tightening Up In Hollywood

The proverbial extravagance of Hollywood may soon pass into history. A dolorous introit for this threatened change is chanted by the Los Angeles Times. It seems that certain Wall Street gentlemen, harboring the inartistic idea that it is not necessary to take a scene seven or eight times and then not use it in the picture, have been snooping around the premises and making slashing motions with blue pencils.

The high cost of production and of well-paid but inactive scenario writers was only the beginning of the difficulties for these financiers. Even after a film was completed at a ridiculous figure, consideration for the delicate sensibilities and fickle tastes of movie-goers sometimes compelled the numerous "executives" to hide the masterpiece from public view. It will be hard to convince the people who put up the cash that this is good business.

By the time the hard-boiled visitors from Wall Street are through moving pictures will be a more mature and probably a better organized business. The Hollywood producers have their excuse, according to the Los Angeles Times, in the cry, "Bankers are not showmen!" But the financial backers are said to smile back: "It's a good thing for everyone that we are not."

▲ ▲ ▲

THE CHRISTIAN SCIENCE MONITOR takes its usual calm editorial view of the problems raised by the controversy between Mr. Theodore Dreiser and Paramount concerning the fidelity of their picture, "An American Tragedy," as a screen transcription of his novel. It says—

A Case for Film Freedom

Mr. Theodore Dreiser recently complained that the film version of "The American Tragedy" altered and modified his story so much as to spoil it. Mr. John Galsworthy, apparently, is not going to run the risk of similar things happening to the talkie reproductions of "Loyalties" and "Justice," which are shortly to be made by a British company, for he has stipulated that no changes shall be made without his approval, that all added dialogue must be written by himself, and that he shall have the final word in the choosing of the casts.

Now, one can easily sympathize with the desire of these eminent writers that when their works are transferred to the film they shall not be vulgarized. And it must be regfretfully admitted that when Hollywood and Elstree alter a story from what was the author's original conception, they were frequently, in obedience to their saccharine idea of public taste, alter it for the worse.

All this must be very distressing to any self-respecting author. But it would not be in the best interests of the cinema to fail to recognize that these things, unpardonable as some of them are, represent mistakes made in a legitimate cause, the cause of the cinema's freedom to mold its material in accordance with its needs.

Since this is so, perhaps it would be better for all concerned if film versions of plays and novels were merely announced as "adapted from" or "suggested by" the particular works in question, as is done frequently if the title is changed.

▲ ▲ ▲

The Beacon-Journal, daily newspaper at Akron, Ohio, volunteers the information that the "movie lover" serves a useful purpose after all. He enables a poor wife to forget for a little while that her husband isn't like that.

THE VANCOUVER STAR has the following to say regarding the report of Peter White, special commissioner, that an American combine has ruled the industry in Canada and regarding the proposal that the quota be 25 per cent of Empire product for the first year, rising in successive years to 35, 45 and 50 percent:

No loyal Canadian can read that report without a sense of shame—shame that a group of foreigners should have been permitted for so long virtually to enslave Canadian theatre-owners and picture exhibitors in their own country. . . .

Nor did the tentacles of the octopus grasp merely the picture business. They reached out to the stage proper and shut the doors of Canadian theatres against British traveling companies.

"You shall see Hollywood's distortions of British institutions and social customs; you shall have American ideas and practices crammed down your throats, but you shall not see, so far as we can prevent it, the Empire to which you belong in the productions of that Empire," they virtually said.

The period between the 25 per cent minimum and the 50 per cent maximum is too long. The lower percentage might be advisable for a short period in order that the British producers should have time to organize the supply for the Canadian market—for other provinces are likely to take similar measures.

THE WHEELING NEWS, of Wheeling, West Virginia, presents a discussion of why the people of that community should patronize their home theatres, and, having a Pennsylvania situation to play against, makes a striking case. It is to be gathered that this constructive bit of publicity was inspired by N. D. Dipson for the upbuilding of his theatres in those parts. This is an example of constructive institutional publicity.—THE EDITOR.

Wheeling Movies Best

Wheeling, as a center for moving picture entertainment, is not appreciated as much as it should be by theatregoers.

There are too many people who drive to Pittsburgh or some other city "for dinner and a good movie."

As a matter of fact, these people could get as good a dinner and see a better movie if they stayed in Wheeling. Even a movie of the same title would, in many cases, be better in Wheeling than in Pittsburgh.

When we say a movie of the same name will probably be better in Wheeling than in Pittsburgh or some other Pennsylvania or Ohio city, we mean just that.

The reason for this seemingly ridiculous statement is: Pennsylvania and Ohio both have a rigid board of censor—West Virginia has none.

Don't get the idea that every picture shown in Wheeling is uncensored. Every now and then a local show will get a censored print. But if they find the cutting too drastic they demand a new print.

The moving picture industry has advanced to such an extent that censor boards are thought by many to be useless. About a year ago all leading motion picture producing companies entered into a definite plan intended to attain and maintain a proper moral character in screen entertainment. This plan, commonly known as "The Production Code," prevents any company from producing an immoral picture. And with such a code in the working, a censor board certainly seems obsolete.

N. D. Dipson, president of the Capitol Enterprises, and who now controls four of the principal theatres of Wheeling,, says this about censorship: "State and National Boards of Censorship served their purpose in the days of irresponsible film producers, but today the entire film industry has an especially adopted code, to which they rigidly adhere, and should need only the patrons' tastes to guide their production of screen entertainment."

The lack of a censor board is not the only reason why Wheeling theatres have good pictures, however.

Wheeling people should be satisfied with seeing first-run pictures as they are produced, not second-run pictures as they are cut. And the best way to do this is to stay in Wheeling.

STAGE PLANS HOTTEST CHALLENGE OF LAST FOUR YEARS FOR SCREEN

Seek Wrigley's Aid in Financing Kinograms Reel

Latest developments in the Kinograms-Allied newsreel include attempts of Capt. G. McL. Baynes, Kinograms chief, to interest a group of Chicago business men, including William Wrigley, Jr., in financing Kinograms for a sum reported to be close to $250,000.

Those Chicago business organizations which would go in on the plan would receive in return space in the Kinograms-Allied sponsored ad newsreel.

Conferences were held at Chicago, starting on Thursday.

Oscar Hanson, who has been prominently identified with Allied affairs of the reel, resigned this week ostensibly to accept "a position too lucrative to pass up," and reported to be in Canada.

MGM To Remake "Lullaby" on Plea Of Helen Hayes

Helen Hayes' heart skipped a beat or two when she saw her initial picture venture, "Lullaby," this week on the Coast, and after a vigorous plea that MGM junk the film and reproduce it at her expense, Louis B. Mayer is understood to have agreed to a second version under direction of Clarence Brown. Edgar Selwyn directed the story in its present form.

Miss Hayes, it is said, was backed up by Charles MacArthur, her playright husband who supplied the dialogue, in her plea that showing of the film would destroy her chances for success in films. A revised story now is in preparation.

Reported Maloy Threat Breaks Up Grievance Meet

(Survey of Chicago situation page 10)

Only five men, all deputies of Tom Maloy, appeared at this week's special meeting of the Chicago operators' union, which was called to discuss 24 grievances of members against Maloy, the indicted dictator of the union. The session was broken up, it is understood, by Maloy's threats to revoke memberships of those attending on grounds of treason.

Hays In Wyoming

Will H. Hays left New York Saturday, July 18, for Cody, Wyoming, where he will spend two weeks, at the end of which time he will return to his New York headquarters.

This Week

Legitimate stage plans hottest challenge to screen of the last four years with stock company revival in the making *Page 9*

Chicago operators' union inquiry reveals amazing story of terrorism, with political intrigue at city hall and state capitol *Page 10*

The White House and the Screen—official relations between the motion picture and the President *Page 12*

Foreign business by American distributors shows six months' increase exceeding sales for same period last year *Page 13*

Decree entered in federal court vacates the Thacher decision which had held the credit committee system valid but action is "merely a formality" as companies dropped system after Supreme Court ruling, says Gabriel Hess *Page 14*

British exhibitors look to America for stimulant to drooping box office *Page 18*

Educational field is greater than entertainment market, says J. E. Otterson, ERPI president, in London *Page 23*

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No Date Set for Astoria Closing

Despite reports to the contrary, Paramount Publix has not determined upon a closing date for its Eastern studio at Astoria, Long Island.

Jesse L. Lasky, first vice-president, upon his arrival at Hollywood this week, emphatically denied that Robert T. Kane, French production chief, would take charge at Astoria. Kane merely is coming from Nice, France, for a vacation and conferences with New York home office officials.

"Lifetime" Taboo at Universal

Pressure of the M. P. P. D. A. and important film executives is credited by The Hollywood Herald as the influencing factor which prompted Universal to shelve "Once in a Lifetime," that irreverent stage play treatise on things cinematic.

Stock Company Revival Is in the Making

Theatre Guild's Campaign Nets 200 Per Cent Increase in Season Subscriptions

A revival of "the road" is in the making. And if it materializes, motion picture theatres in the principal keys, and their environs, may expect in the fall and winter considerably more competition from stock companies than they have experienced since the day four years ago when talkers began to convert to pictures many followers of the stage who previously had insisted upon dialogue with theatre entertainment.

The theatrical field, it is felt, has reached such low ebb that something must be done, through concerted effort, to save what little is left of the legitimate and to give to it new life-blood for a strong comeback when the new show season starts in September. The novelty of talkers has worn off since the last theatrical season was launched one year ago, it is believed, and because of this, new hope is held for rehabilitating the stage as used by stock companies.

The League of New York Theatres has appointed a committee, of which Equity's president, Frank Gillmore, is a member, to study the problem of reviving the road and to make recommendations as to a solution.

Actors Equity Association and the Theatrical Press Representatives of America are sponsors of "revival of the road" movements, the Press Representatives launching its campaign with the slogan: "Let's make the country more theatre minded!" Equity, however, belittles the efforts of the Press association with the announcement that "in their eagerness to build up an admittedly good cause, the Theatrical Press Representatives have gone too far in this particular instance." Others in important Broadway theatrical circles likewise feel that the Press association has some ulterior motive in mind, possibly the promotion of jobs for its press agent members, in jumping upon the band-wagon which already had started rolling under auspices of the League of New York Theatres.

John Golden, a leading theatrical producer, has suggested that "while individually none of us could afford national advertising to promote a 'revival of the road' movement, we could afford representation in important magazines by pro-rating expenses."

However, whatever may be accomplished by the many and divers theatrical interests in furthering the movement, immediate and principal competition to motion picture houses will come from the Shuberts and the Theatre Guild. Where Equity and the Press Representatives are spotlighting their

(Continued on page 33)

CHICAGO UNION INQUIRY REVEALS AMAZING STORY OF TERRORISM

Maloy Regime Backed by Force, Records Say

International Alliance and American Federation Both Barred From Interfering With Officials

Pieced together out of hundreds of pages of testimony given to the Cook County grand jury investigating the Chicago projectionists' union, comes one of the strangest stories of extortion and terrorism enforced against a major reputable business in the nation's second largest city that the amazing postwar annals of Chicago ever have yielded.

The records of the Cook County state's attorney's office, prosecuting criminal indictments against five of the union's officers, besides a city hall official, and an exhibitors' association president, say that the regime of Thomas Maloy, business agent of the projectionists union, was not only oppressive and distasteful to Chicago exhibitors, against whom it levied, but was equally distasteful to numbers of its own members and to its parent labor bodies, the International Alliance of Motion Picture Projectionists, and the American Federation of Labor.

Those already indicated are Tom Maloy; Joe Maloy, head of the city licensing department for motion picture operators; Tom Reynolds, president of the operators union; Ralph O'Hara, operators' union organizer and business agent of the theatrical janitors' union, as well as Tom Maloy's bodyguard; Frank Clifford, Maloy's assistant business agent; Emmett Quinn, union treasurer, and Jack Miller, president of the Exhibitors Association of Chicago.

"Rebels" Quickly Handled

Assistant State's Attorney Charles A. Lounsbury is in charge of the prosecution of the case, aided by Charles A. Bellows, assistant state's attorney.

Discord within the Chicago operators union and manifestations against its officials were frequent and violent, the state's attorney's records show. Rebellious members were dealt with swiftly and effectively. One of them, Jacob Kaufman, was shot to death two days before he was to testify before the grand jury in its investigation of the union.

Heading the internal enforcement division of the present union regime, according to the records, is one Joe Mace, who, with his staff, saw to it that insurgent movements within the ranks were not permitted to gain headway. Opposition to the policies of the administration was quieted with brass knuckles and blackjacks, in evidence at every meeting of the union.

The parent organization—the International Alliance and the American Federation of Labor—were not permitted to interfere with local rule of the union and its policies any more than were its individual and lesser members, the records say. An official of the International, who once thought it would be a good idea if he came to Chicago and looked over its projectionists local, never stopped here at all. "Chicago is our territory," he was told, "keep on going." And he did. An official of the American Federation of Labor, who harbored similar intentions, received no better and perhaps more definite treatment.

Mace knew his job, and was an efficient and relentless enforcer, highly regarded by his superiors, the records indicate, as his salary of $9,000 a year testifies.

Rebellion outside the union's ranks was just as simple, apparently, to suppress. There are any number of instances on file in the state's attorney's office to justify this statement.

There is the case of Milton Krueger, owner of a small theatre in the suburb of Hinsdale. Krueger, faced with the necessity of closing unless overhead could be reduced, laid off one of his operators and Krueger, because he held a union card, assumed that he could replace the man himself. The union warned Krueger, ordering him to replace the second operator, but because it meant either operating at a loss or closing, Krueger continued to serve in his own projection room, according to the records of the case. Several days later in the Paramount exchange shipping room, where he was picking up his show for the night, Kreuger was slugged and beaten, then shot through both legs and kicked about the face by unknown assailants. Several days later his theatre was bombed while an audience, comprising mostly women and children, sat in the theatre.

In investigating this atrocity against Krueger Tom Maloy has been indicted on a charge of conspiracy to commit a felony and conspiracy to injure the property of another.

There is also the case of the Cicero exhibitor to whose theatre was assigned a "permit" operator who, later, incurred the wrath of Maloy by balking him in a minor union matter, according to the records. Maloy ordered the exhibitor to discharge the permit man and, when the exhibitor refused, slugged him and threatened him with a revolver, according to the state's attorney's information. The exhibitor was still defiant, but when a black powder bomb was discovered in his theatre one night by the manager, he capitulated. Maloy then proposed, according to testimony, that the operator could retain the assignment on payment of $2,000.

Then there is the case of the exhibitor who came to Chicago from New York as manager of a large West Side theatre. One of his operators reported for work intoxicated every day for two weeks, and the exhibitor appealed to Maloy for a new man.

"What you need to learn," he was told, according to the records, "is that you're in Chicago now. Chicago ain't New York. Beat it."

There is also the report of an exhibitor whose operator for two years was an authority on the particular type of sound equipment in use at the exhibitor's theatre, and had become valuable largely through the owner instructing and supervising the operator's initial work with the equipment. At the end of two years the man was ordered transferred to a different theatre. A new man, wholly unfamiliar with the sound equipment at the house, replaced him and the first night, in spite of constant watching by the exhibitor, caused several hundred dollars' damage to the sound equipment. The exhibitor appealed to the union officials, and was not only refused relief from the inexperienced man but was threatened with physical harm for "interfering," says the state's attorney's office.

Inasmuch as the cases cited are not isolated instances, but are actually typical of a prolonged, citywide rule, in the terms of the records, the question arises: "How did they get away with it?" The state's attorney's office has an answer to that one, also.

Political Alliances Cited

The present union regime, according to the prosecutors, had powerful political alliances with the city hall and the state capitol at Springfield, which, up to the last election, prevented any investigation of the union's tactics from progressing. Complaints to constituted authorities have been numerous for the past two years, but the union's political allies saw to it that all complaints were either quashed or forgotten.

On the enforcement end, according to the prosecutors, was the union's alliance with "Scarface" Al Capone. It was this alliance, the prosecutors say, which permitted Maloy, a diminutive man with a weak face and a strong vocabulary, to dominate the union and the city's exhibitors.

When Capone, several years ago, became interested in the financial possibilities of exploiting the labor unions, he assigned as his "muscle man" one Danny Stanton, whose duty it was to cut the Capone interests in on union revenues, the prosecutors declare. Stanton was an old pal of Maloy, both graduates of the old Regan's Colts' gang, an organization of "back o' the yards" hoodlums, who flourished on petty larceny and terrorism in pre-prohibition days in the Stock Yards district. Stanton, by his own admission to prosecutors, has been having "business conferences" with Maloy three times a week regularly for the past several years. Stanton's "enforcers" for the union are reputedly recruited from the Capone gang of sluggers and gunmen. It was the reputation of Capone for ruthlessness, together with the impossibility of obtaining official cooperation in any investigation of the union (up to the last election), which forced Chicago exhibitors to

See Solution by Mayor

Chicago's exhibitor problem of two men in a booth may be unexpectedly solved, with the information that Mayor A. J. Cermak may act on a recommendation of assistant state's attorney, Charles Lounsbury, that Joe Maloy, under indictment, be dismissed and licenses of 300 projectionists be revoked.

The move would automatically eliminate the second man in the booth, since the 570 men on the union books when they were last closed and those whose recent licenses are satisfactory, would not be sufficient to provide for two men in the Chicago projection booths.

No criminal action is to be taken against the indicted officials until September, because of plans for further investigation which are expected to result in additional indictments.

Exhibitor Slugged, Shot; Theatre Bombed

Capone Interests Were "Cut In On" Union's Revenue, Records Show; Political Intrigue Revealed

CITY AND STATE POLITICAL TIEUP

submit to the Maloy administration of the union, say the prosecutors.

This year, a city administration pledged to combat racketeering, and a state of mind among Chicago exhibitors which bordered on desperation, brought matters to a head and the grand jury investigation was begun which resulted in the recent indictments of the union officials.

Chicago exhibitors not only are forced to maintain two men in projection booths, but must also pay them wages which are from thirty to sixty per cent higher than elsewhere. Faced with the usual declining summer grosses and the current general depression, Chicago exhibitors realized they must either obtain operator relief this year or close their theatres.

Scores of them testified to the grand jury—and provided proof—that their legitimately conducted businesses returned them nothing. They had reached the end of the rope, and faced with business ruin they threw to the winds the old caution or fear of Maloy and his administration that had restarined them in days when profits were to be had regardless, the prosecutor's office explained.

Their attitude, this year, is reflected in the often-heard expression, "I'll run my own projection machines, and what Maloy does can't matter because I'm not making any money on my theatre, anyhow."

Theatre Made "Arsenal"

And many of them are doing that now—running their own projection machines. There is Harry Nepo, owner of the Lindy theatre at Madison and Paulina streets, in the heart of Chicago's rough West Side. Nepo's theatre, since the dismissal of the operators, has, of necessity, been converted into an arsenal. The owner in the projection room is armed with two "quick-shooters." So is his wife, down stairs in the ticket booth.

Further impressions of embattled Chicago filmdom are gleaned from sights of Chicago's best known exhibitors being followed by bodyguards everywhere they go since testifying against the union in the grand jury investigation. The theatres and homes of others are constantly guarded by detectives working out of the state's attorney's office.

Maloy was elected to his office of dictator of the union with sluggers standing over the voters and police squads manning machine guns to keep the opposition out of the meeting hall, according to the testimony of a former union member.

When sound installations opened the way for the employment of two operators instead of one, the real opportunity presented itself.

The union officials called a conference with leading exhibitors and their representatives. It was held in the offices of a nationally prominent circuit theatre organization here. Police stood at the entrance of the meeting room and, as the union representatives entered, relieved them of a bushel basket full of "artillery," the records showed. The conference continued in the circuit offices all day and all night and, after adjournment to a downtown hotel, all the next day. When it was ended the union had its signed agreement for the employment of two men in the sound booth, and this was enforced on all exhibitors as sound was installed in theatres, regardless of their lack of participation or representation at the meeting.

The city hall alliance made room in the bureau of gas and electricity for Joe Maloy, brother of Tom Maloy. He became examiner of motion picture operators, who must be licensed by the city before they can work. The new agreement doubled the demand for operators. Joe Maloy, it is charged, licensed unqualified men to meet the new demand.

Seek New Indictments

Examination of witnesses in the Chicago investigation of the projectionists union will continue in succeeding weeks with a view to further indictments. The allied states offer of assistance to Assistant States Attorney Charles E. Lounsbury and his assistant, Charles A. Bellows, also assistant states attorney, is not taken very seriously since the investigation is now essentially concluded. President Abram F. Meyers of Allied proffered the services of his "personal representative, Al Steffes."

The state's attorney freely predicts convictions, carrying penitentiary sentences, from the evidence already in hand.

Unofficially, it was learned, no action is contemplated against Electrical Research Products, as it was stated that Erpi was the unwilling victim of the Maloy administration.

The men thus licensed were not admitted to membership in the union. Evidence shows the books of the union were closed 19 years ago with a membership of 570. The new men, who, it is charged, paid as much as $500 for their licences, were given theatre assignments by Tom Maloy on special working permits, by the terms of which they were obliged to return ten per cent of their salaries to him, in lieu of paying the comparatively modest dues to the union.

Permit men, although the least qualified in many instances by training or experience, received the best paying theatre assignments and frequently supplanted the accredited union members on jobs, according to the charges. The ten per cent of their salaries returned to Maloy cannot be accounted for on the union's books, the prosecutors say, and they add that it is their belief that much of it found its way to Capone, who also is alleged to have levied on Maloy's official income of $50,000 annually from the union.

Additional revenue, it is charged, was derived in the form of tribute exacted from exhibitors for the settlement of labor disputes. Jack Miller, president of the Exhibitors Association of Chicago, was indicted charged with acting in collusion with the union officials in the collection of this tribute, although Miller states that his negotiations with the union were in the best interests of the exhibitors and with their knowledge. He has received a vote of confidence from every prominent Chicago theatre executive who recalled that Miller, this spring, was alone responsible for the defeat of the union-sponsored bill in the state legislature which would have made the two-men-in-the-booth edict a state law.

Miller himself stated: "If any benefit to the industry results from this investigation, what happens to me is of no consequence."

He has received a letter from the Hays office, signed by Charles Pettijohn, assuring him of the organization's confidence in him. Unofficial sources report Miller's indictment resulted from his refusal to divulge to the grand jury information pertaining to alleged payments to union officials of sums exceeding $65,000. The money is alleged to have been collected from Chicago exhibitors and turned over to the union for settlement of labor disputes.

Various equipment companies also were obliged to pay tribute to the union, it is charged, not the least of which was Electrical Research Products.

Evidence gathered by investigators revealed that Tom Reynolds, president of the union, was on Erpi's payroll as a "chief engineer" at $8,500 annually, and that Emmett Quinn, treasurer of the union, who received no official union salary, was paid $150.50 for every sound apparatus installed in Chicago theatres.

Reynolds, who is regarded as a mere figurehead in the union, received a salary of $5,000 annually from the union. Reynolds is frequently referred to as Maloy's "yes man." His appointment as an Erpi "chief engineer" is regarded by the prosecutors as an evidence of Maloy's ability as a "blackjack salesman."

Frank Clifford, Maloy's assistant, drew $250 a week in salary from the union, and Ralph O'Hara, Maloy's bodyguard, identified as "organizer" for the union, collected a salary of $150 a week. O'Hara is also business agent of the Chicago Theatrical Janitors union. His tactics have earned him the enmity of certain elements in both unions in the past, and at least two efforts to "put him on the spot" were discovered and frustrated last year. A carload of Cicero gunmen followed his automobile once, but were outwitted. Another time a plot to kill him on a local golf course during a supposedly friendly game was discovered in time to keep O'Hara from his appointment on the links.

Lavish Testimonial Dinner

Incidentally, a lavish testimonial dinner for Tom Maloy was given a year ago in July at the Stevens Hotel in Chicago, on the eve of the union organizer's departure for London as one of two American labor delegates to the International Trades Union Conference. The affair was sponsored by the union and Maloy was presented with a purse of $25,000. About 2,000 attended—exhibitors, labor leaders and politicians.

The current grand jury investigation of the Chicago situation was described by the prosecutors as "the most vicious" they ever had been assigned to. Attemps to intimidate and terrorize witnesses and to bribe officials and their associates were numerous and flagrant, they said. Offers were made to attaches of the state's attorney's office to provide the union with the names and evidence supplied by witnesses, it was charged, and, in spite of precautions, much of the testimony given to the grand jury, and the identity of the witnesses, was back in the union offices the night of the day it was given, the prosecutors state.

A trade paper reporter who was responsible for publication of a story on one of the union's activities, was said to have been warned not to write unfavorably of the union again and threatened with being "run out of town" in the event he disregarded the warning. Incidents such as this are now being used by the prosecutors as evidence against the union officials, and assistant state's attorneys identified with the investigation and prosecution now are freely predicting convictions. A huge supply of evidence has been collected against the union, and Chicago exhibitors, who at first were skeptical of the investigation and doubted that it was serious or ever would be pursued to its conclusion, are now confident that they have been rid of their most oppressive burden.

Already their war cry of "Maloy must go!" has changed to this hymn of thanksgiving: "Maloy is through."

The White House *and* The Screen

By FRANCIS L. BURT

ASKED to say what star appears on his screen with the greatest frequency, the average exhibitor might name any one of a half dozen, but the most popular star in the country is a man who draws no salary from any film producer—the president of the United States.

Hardly a week goes by but what the picture of the president is thrown upon the screen in every house in the country which has a newsreel service. No star's intimate life is more closely followed, no star's movements are pictured with the same frequency as the man who is the temporary tenant at 1600 Pennsylvania avenue, Washington, D. C., known to the general public as the White House.

Actor and audience is President Hoover, as have been, in fact, all our chief executives since President Roosevelt kicked out the old stereoptican which adorned the White House—he was the first, by the way, to use that term for what had theretofore appeared on presidential stationery as the Executive Mansion—and installed a motion picture projector.

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Roosevelt, Taft, Wilson, Harding, Coolidge and Hoover all were picture fans. They liked to see the movies and most of them knew how to operate a motion picture camera. Strangely enough, however, it has been the "first ladies" who have been the most ardent motion picture takers; most of them in recent years have owned cameras with which they have pictured their president husbands.

Up on the second floor of the White House is what is called a reception room. Here are shown the pictures of the day. A screen at one end, a Western Electric movietone projector at the other and a few seats—sometimes only two, for Mr. and Mrs. Hoover, occasionally more when White House attaches or guests are invited to attend, and there is a "little theatre," the most exclusive in the land. The White House is equipped with two portable projectors, costing in the neighborhood of $23,000, which were installed about two years ago to replace the silent projectors used until that time.

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Shows are given usually on Monday and Thursday nights at about 9 o'clock. They last for an hour or an hour and a half. The films are run by Howard I. Johnson, an enlisted man in the bureau of navigation of the navy department, detailed for the work because of his knowledge and aptitude. The pictures usually are newsreels, of which President Hoover is very fond, interspersed with an occasional feature—a mystery film, if you have it, please.

When the president travels, if it is to be a long trip, arrangements are made to show pictures on the train. A screen at one end and a portable projector at the other and the president is all set for a most enjoyable evening. He's just like the rest of us, you know; likes detective stories, mystery plays, a good cigar, and newsreels, the last not so he may see himself but so he can get an idea of what is going on in the world.

President Roosevelt liked the new fangled movies a lot; so did Taft; so did Wilson, Harding and Coolidge. Mostly they liked any kind of picture if it wasn't of the mawkish, pulling type, but the mystery has had as much attraction for the men who have headed the administration as for their fellow citizens in humbler walks of life.

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Now for the other side of the screen. The president is the biggest news in the country, both from the standpoint of the newspapers and from that of the motion picture industry as typified in its newsreels. So anything he does is a good story and a good picture.

Until a fire partially gutted the office wing of the executive mansion on Christmas eve, 1929, the photographers shared the anything-but-luxurious quarters of the newspapermen, much to the disgust of each. When the offices were rebuilt, however, by President Hoover's orders the picture men were given their own quarters, fixed up "to beat the band," as were the newspapermen.

Most of our presidents have been anxious to cooperate with the representatives of the public in the form of newspapers reporters and cameramen, with the possible exception of Wilson who never could see why the people were so interested in anything an individual did.

It's a lot easier taking pictures at the White House now than it was a few years ago. If you "play the game" according to the White House rules, most any kind of a picture can be arranged for. Only accredited cameramen can get pictures, however; woe betide the outsider who tries to stick a camera in front of the president's face for a closeup. He'll receive some rough treatment and go home minus his plates, lucky if his camera is still intact.

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But for the recognized picture makers all that is necessary is to see "Dick" Jarvis, well-loved head of the secret service detail at the White House, the duty of which is to guard the president.

The beautifully decorated grounds of the White House afford many delightful settings for pictures. Most any place was all right until sound came along with its microphones, and caused the still photographers to howl that all they got in the way of pictures was mikes. So Dick Jarvis got busy and with the aid of the cameramen picked out a spot for a permanent setting on the lawn at the rear of the White House, surrounded by trees and shrubs, and a White House carpenter built a frame for the mikes so they would be out of sight.

For use in bad weather, a second setting has been provided in the White House itself, a room 50 by 25 feet, where a sufficient number of 1,000 watt incandescants, usually eight, can be installed to give the necessary light. However, if the party to be pictured is too large for these quarters, the famous East Room is thrown open.

Assignment to the White House is a prized detail for newspaperman or photographer, but the job isn't easy. You have to be on the watch for the big fellows.

So far as the diplomats go, experience has shown that representatives of the English speaking countries are familiar with the camera and its terminology. They are easy to picture. The Chinese and Japanese are anxious to please, even though frequently bewildered by the process of taking photographs. The other non-English speakers are apparently afraid of a camera; they shy off and it is sometimes hard to make them understand that pictures are a regular diet in the United States and the cameras contain no bombs.

One of the nice things about steady assignment to the White House is the traveling.

Ask Arthur de Titta, for instance—or rather, maybe you'd better not. He was with President-elect Hoover on his goodwill tour of South America. While still in the United States, the train made a stop. De Titta got his closeups of the welcoming, then climed up on the roof of the station for some long-distance stuff. Then the train pulled out.

Grabbing his camera, not the lightest load in the world, deTitta started a marathon down the track. Harder and harder he panted. Then Mr. Hoover, on the observation platform, saw a gesticulating beetle far down the track. He pulled the emergency cord, the train stopped, a bunch of secret service men jumped off looking for trouble, and a highly perspiring and much "razzed" cameraman climbed on.

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When the president travels, an advance man goes ahead to make arrangements in every town where the president will stop. That man is Col. Edward Starling, second to Dick Jarvis on the White House secret service force.

When the president goes on vacation for the summer he takes the news with him, also the correspondents and cameramen.

Good fellows, these presidents. Mr. Hoover not long ago told a group of newspapermen and still photographers to stand by and keep quiet while the sound pictures were being taken, then went through the motions again while the still cameras got into operation. President Coolidge got out of his automobile in the rain and made Dick Jarvis close the umbrella he was holding over him so the boys could get their picture.

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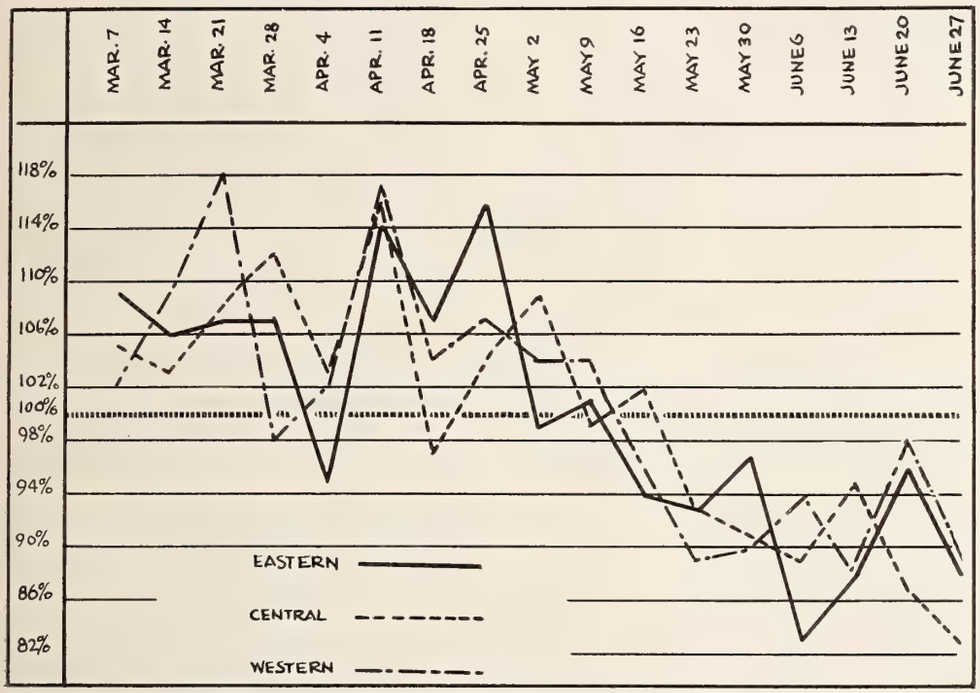
Only two people in the White House can be pictured individually, the president and his wife. Individual pictures of attaches are barred. If an attache appears in a group, it's all right; Secretary Joslin was pictured being sworn in and that was all right. But if an attache goes out in his back yard to plant a tree, you can take a picture of the tree, but not of the man.

Posing for the movies isn't an easy job. It gets mighty tiresome to have your picture taken daily, with groups, with individuals, with trees, even with a brick at some cornerstone laying.

FOREIGN MARKET NOW DISPLAYING "LESS RESISTANCE" TO U. S. FILMS



This chart shows a comparison of box office receipts per seat for four months in Eastern, Central and Western territories, as an analysis of the Motion Pisture Herald survey of grosses. The 100 per cent line represents the average box office receipts per seat in each territory for the period. The continuous line represents the Eastern territory, the evenly broken line (- - - -) is for the Central area, and the unevenly broken line (-- - -- -) for the Western.

Protection Asked On Non-Theatrical

Protection of one year against non-theatrical showing in new contracts will be asked by exhibitors of Eastern Pennsylvania if they follow the suggestion of the MPTO to demand the following clause:

"The distributor agrees that any pictures included in this contract will not be released to any non-theatrical account in this territory until one year after first-run in this territory."

Vaudeville or Boycott, Memphis Merchants Say

Business men at Memphis have threatened downtown theatres with a boycott unless they restore vaudeville, elimination of which cost the town $200,000 yearly in monies spent locally by vaudevillians, stage hands and musicians while playing Memphis, the Civic Club stated this week.

Reported Buy of Continental Denied by Hornstein Office

Reports that Joe Hornstein, former head of the New York branch of Continental Theatre Accessories, and Sol Brill are negotiating with Warners to buy the local branch of the Warner subsidiary, have been denied by Hornstein's office.

The report previously had been said to be in line with the desire of Warners to unload all their interests except pictures.

Picture-Minded

Picture-minded! Not all people of all countries.

Take, for instance, Germany. They are not "picture crazy," as one authority states the case. They are "much happier," he says, sitting in a beer garden reminiscing over a stein. Other countries? Here is this authority's review of the world situation:

England—Response to pictures is marvelous.

Spain—Response good.

France—Response good, but in the developing stage.

Italy—Fair.

Russia—A picture-going public, but "sick of the propaganda films which have been foisted upon them."

Roumania—Fair, but a limited audience.

South America — Fine! Movie-minded.

Japan—Just fair. "Like their own stuff."

China—Fine, in treaty ports.

The foregoing is general. In one country, one company may find a good market, whereas another is forced to leave prints on the shelves. The reverse will be true in another country.

Foreign Department Heads See Increase in Sales

American Films Regaining Ground Lost With Advent of Talkers; U. S. World Film Source

The American motion picture product is today regaining lost ground in foreign markets, in the opinion of the New York managers of the foreign sales departments of the greater companies. There is less and less of the resistance which arose with the coming of the talking picture four years ago.

Gross figures of the companies distributing in Europe, Asia, the Orient, Africa, Central and South America, show increasing sales. In some instances, the returns for the first six months of 1931 have exceeded those of the same period of 1930.

Foreign managers point out, however, that running parallel with the higher grosses has been an increase in overhead, cost of dubbing, cost of super-imposing, cost of reproduction in a foreign tongue, cost of quota, etc.

In increased grosses, however, the men who figure distribution in terms of latitude and longitude, rather than coast to coast and Canada to Mexico, find that the American motion picture (silent, synchronized, or talking) is, with two or three exceptions, the world entertainment.

Hollywood is the mecca of the screen-struck. Also, say these men, it still is the source of the motion picture entertainment for every corner of the globe.

American players and American productions are still sought by foreign audiences. Germany is an exception. Here the German player has a more secure grasp upon a domestic audience than in any country with the possible exception of the United States. Most countries demand the American cast, regardless of the dialogue in which the picture may be made.

A serious handicap today, according to men conversant with the foreign situation, has been the quota. True, France has lifted its tariff; but Mexico has just instituted a very drastic measure affecting the importation of motion pictures. It is said that the duty, under this new regulation, will be one of the highest in the world.

Although the quota has had an unfavorable effect upon the American motion picture industry, this legislation, according to Joseph H. Seidelman, long associated with Emil E. Shauer, general manager of the foreign department of Paramount, "will not stop the public demand for American personalities. This goes for any country in the world. Germany may be the exception."

The complexity of the problem which has confronted the American industry since the inception of the talking picture is indicated by the varied means of preparing film for

(Continued on page 33)

CREDIT RULING HELD MERELY FORMALITY

Committees Were Abandoned Eight Months Ago After Supreme Court Action, Says Hess

"Merely a formality," was the manner in which Gabriel L. Hess of the MPPDA yesterday described the decree perpetually enjoining operation of the credit committee system of distributors, which was entered this week in federal court in New York and signed by Justice M. Woolsey. Major companies will continue to deal with credits individually as they have since the Supreme Court upset the Thacher decision.

"It represents nothing new," stated Hess, "inasmuch as the credit committees were abandoned eight months ago, after the U. S. Supreme Court last November decreed the credit system a conspiracy in restraint of trade under the Sherman anti-trust law."

The new Department of Justice decree specifically mentioned that deposits exacted from exhibitors by distributors in operating or enforcing the credit system must be returned, but this influences sales activities but little in view of the abandonment of the credit practice eight months ago. Since that time, each company has dealt individually with its credit problems, asking for advance deposits where it felt the risk needed it.

The new decree vacates the Judge Thacher decision which held the credit system valid, and writes finis to the federal authorities' litigation against Film Boards of Trade and principal distributors to outlaw compulsory arbitration and credit systems.

Price Warns of U. S. Propaganda

"If the Canadian film investigation into alleged combinistic practices of American companies has served to bring home to Canadian people the realization that American ideas and American thought are being spread throughout the Dominion through the medium of motion pictures, then I feel the inquiry has served a good purpose," stated the Hon. W. H. Price, Attorney General of Ontario on Thursday, following a study of the film probe report.

Price did not announce any decision as to the prosecution of the alleged combine participants.

Senate Kills Florida Tax, But Offers Gross Sales Tax

The admission tax passed last week by the Florida House in extra session, and described as a spite tax, has been killed by the Senate committee to which it was sent, after a 44-42 vote in the lower house. It called for five cents on admission to 40 cents, 10 cents on tickets from 40 cents to $1 and 10 percent on all over $1.

A gross sales tax, which would hit motion picture theatres harder than other lines, has come up in the Senate.

Text of Decree Vacating Thacher Credit Decision

UNITED STATES DISTRICT COURT

United States of America, Petitioner —vs— First National Pictures, Inc., et, al., Defendants	FINAL DECREE In Equity 45/99

This cause having come on for hearing before this Court and having been determined by a decree entered December 23, 1929, from which the petitoner appealed to the Supreme Court of the United States, which has reversed the decree of this Court and issued its mandate, filed herein January 20, 1931, remanding the cause:

NOW, THEREFORE, upon motion of the petitioner, by George Z. Medalie, Esq., United States Attorney for the Southern District of New York, John Lord O'Brian, Esq., the Assistant to the Attorney General, John Harlan Amen, Esq., and Charles H. Weston, Esq., Special Assistants to the Attorney General, of Counsel, for relief in accordance with the prayer of the petition, and the defendants having appeared by their attorneys, Messrs. Cadwalader, Wickersham & Taft, and Cornelius W. Wickersham, Esq., Arthur L. Fisk, Jr., Esq., and Gabriel L. Hess, Esq., and submitted a different form of decree of counsel, it is

ORDERED, ADJUDGED AND DECREED as follows:

First: That by reason of the mandate of the Supreme Court issued November 24, 1930, and filed in this Court on January 20, 1931, the decree of this Court, filed and entered herein on December 23, 1929, whereby the petition herein was dismissed on the merits, be and it hereby is vacated and set aside.

Second: That (1) the agreement of the defendant distributors to cause each defendant Film Board of Trade to adopt Rules and Regulations for the Establishment and Operations of a Credit Committee, a copy of which Rules and Regulations is attached to the petition herein as Exhibit "A": (2) the adoption of said Rules and Regulations by each defendant Film Board of Trade; and (3) the carrying on of interstate commerce in motion picture films by the defendant distributors in conformity with the provisions of said Rules and Regulations constitute a conspiracy in restraint of interstate trade and commerce in violation of the Act of Congress of July 2, 1890, entitled "An Act to Protect Trade and Commerce against Unlawful Restraints and Monopolies," commonly known as the Sherman Anti-Trust Act.

Third: That the defendants, their officers, agents, servants and employees, and all persons acting under, through or on behalf of them, or any of them, hereby are perpetually enjoined, restrained and prohibited, individually and collectively.

1. From further engaging in or carrying out said conspiracy or any other conspiracy similar to, or having a purpose or effect similar to said conspiracy.

2. From doing any act or thing whatsoever having the same purpose or effect as the acts done in pursuance of said conspiracy, or promoting, or tending to promote, any of the purposes and effects thereof.

3. From enforcing or carrying out, directly or indirectly, any of the provisions of the aforesaid rules and regulations or any other rules or regulations identical therewith or similar thereto, or having the same purpose or effect as the aforesaid rules and regulations.

4. From retaining any sum or sums heretofore received from any exhibitors of motion pictures in the United States by virtue of the operation or enforcement of the aforesaid rules and regulations.

5. From entering into any understanding, arrangement, combination, conspiracy or agreement (1) to refrain, either for a limited or an unlimited period of time, from entering into any contract for licensing the exhibition of motion pictures, or (2) to require the deposit of security by the licensee as a condition of entering into any such contract with such licensee.

Fourth: The provisions of this decree shall not be construed, however.

1. As prohibiting any defendant distributor, or any member of any defendant Film Board of Trade, from exchanging either directly or through a committee or other agency, information concerning the financial or moral responsibility of any exhibitor of motion pictures in the United States; always provided, that there shall not be made, in connection with or in supplement of such exchange of information, any comment in the nature of a recommendation as to any action to be taken thereon, or

2. As prohibiting, restraining or interfering with the action of any single company or firm, which is a defendant herein, by its or their officers, agents or employees, whether such officers, agents or employees, are themselves made parties hereto or not, from acting with respect to its or their own corporate or firm business, property or affairs, entirely independently and free from any agreement or understanding with any other defendant distributor or defendant Film Board of Trade, or member thereof.

Fifth: Jurisdiction of this cause is hereby retained

1. For the purpose of enforcing this decree and of making such other and further orders and decrees as may become necessary herein, and

2. For the purpose of enabling any party hereto, to apply to the Court for such further orders and directions as may be necessary or proper in relation to carrying out the enforcement of the provisions of this decree, or

3. For the purpose of applying to the Court for a modification of this decree, if it be hereafter shown to the satisfaction of the Court that by reason of changed conditions or changes in the statute law of the United States, the provisions hereof have become inadequate or inappropriate, or unduly oppressive to the defendants, and are no longer necessary to assure the maintenance of conditions in harmony with law.

Dated New York, July 21, 1931.

JOHN M. WOOLSEY
(U.S.D.J.)

Breen Assistant to Hays

Joseph I. Breen has entered upon his duties as an assistant to Will H. Hays, president of Motion Picture Producers and Distributors, Inc. The appointment was announced at the association offices in New York.

Mr. Breen has had large experience in executive capacities with various industrial and other organizations. He has had motion picture experience as a member of the Chicago staff of the Quigley Publications, and has been connected with the Peabody interests in Chicago and the Middlewest as an assistant to the president, Stuyvesant Peabody.

Mr. Breen also has been variously associated with newspapers in New York, Chicago and Washington, and was with the Associated Press for seven years.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

MORTON (radio crooner) Downey has an annoying habit of calling off a personal appearance date an hour before his scheduled appearance on the stage. . . . He pulled the gag again when Publix plastered Brooklyn with paper on Mort's return engagement at the Brooklyn Paramount. . . . And, despite the fact that Downey admirers crowded the lobby and sidewalks for the opening show, Mort called the management the other day, less than an hour before showtime, to say he was sick. . . .

Downey may have been ill . . . but a New York *Daily Mirror* news photographer snapped Mort out riding with his wife on the same day! . . .

▲ ▲ ▲

"Because of the different type of picture presented by 'Tabu'," the management of Warners' Venetian at Racine, Wis., requested the town's newspapers to prepare their own advertising copy following a preview showing. . . .

▲ ▲ ▲

Here's one for the linguist experts and fathers of the foreign version movement: . . . 220,000,000 people throughout the world speak English . . . although 60,000,000 do not consider English as their native tongue. . . .

▲ ▲ ▲

The Howard Hughes-Sam Goldwyn feud is not as fiery as some would have you believe. . . . Sam can't hurt Hughes officially at United Artists . . . and Hughes is not worrying whether Sam can. . . .

▲ ▲ ▲

"No lewds or nudes" is Clara Bow's ultimatum to those who would have her in pictures. . . .

▲ ▲ ▲

Take it from "Judge." . . . There's one good thing about the wages of sin: . . . They're steady. . . .

▲ ▲ ▲

Buster ("dead pan") Keaton seen the other day strolling through Ufa's studios in Germany. . . .

▲ ▲ ▲

They're arguing out West over which falls is—or are—higher: Niagara or Yosemite. . . . But how about those Hollywood falls? . . .

▲ ▲ ▲

Haven't heard of a "colossal" production in ages. . . . Not even a "stupendous masterpiece" has crossed our path in months. . . .

▲ ▲ ▲

From Juneau, Alaska, writes W. D. Gross, of the Coliseum theatre . . . telling of his keen admiration (?) of John Barrymore since John ignored a frantic plea to make a personal appearance in order to give new life to the Coliseum's waning box-office. . . .

Gross, so he says, had been told by the Warner exchange at Seattle to get in touch with Barrymore, now cruising southeastern Alaska waters, and that Barrymore would be tickled pink, or something, to help the lil' ol' exhibitor's cause at Alaska—or any other place. . . .

John couldn't see it that way . . . and Gross will play no more Barrymore pictures! . . .

▲ ▲ ▲

Atmospheric conditions about the home office of Quigley Publications are not the same . . . since Mr. James Cron, the usually urbane advertising manager of *Motion Picture Daily*, discovered that the sometimes whimsical Mr. Terry Ramsaye, editor of *Motion Picture Herald*, contributed one line to the new *Motion Picture Almanac* . . . and that one line is to the effect that . . . "Mr. Cron was born in Cedar Rapids in Iowa, the town which also gave the world the peerless Cherry Sisters!" . . .

Musicals? Yes.—Radio

RKO Radio is in one of those certain moods. So certain is the company that musical productions via the screen are really wanted by the motion picture public, that they are hastening plans for the production of George Gershwin's "Girl Crazy," which adorned the New York stage not so long ago. Bert Wheeler and Robert Woolsey, comedy duo, will be featured with Kitty Kelly last to be named. Wheeler-Woolsey will return from Europe before the end of August, when things should be in ready shape for shooting.

To Don Clark, at MGM's home office, goes the distinction of being one of the few authors whose literary efforts are practically assured of success even before his work reaches the printer. . . . Don has authored several tomes, all reaching that narrow circle of the five best sellers. . . . His newest piece, "Young Healthy," will not be ready until fall . . . and yet, sales have reached 30,000. . . .

▲ ▲ ▲

Australia is a headache to RKO . . . The company's "Cimarron" sales quota for the Antipodes was set at $200,000. . . . The picture may gross $20,000 in rentals! . . .

Moral: . . . Forty years of Oklahoma history mean nothing to a bushman. . . .

▲ ▲ ▲

A recent story in MOTION PICTURE DAILY *carried a picture of Al (U. A. sales chief) Lichtman, in which Lichtman appeared in an overcoat and other heavy winter attire. . . . (in the sweltering heat of July) . . .*

But then maybe Al had just left the office of a certain circuit film buyer where he had attempted to strike a deal on U A.'s new product. . . . Sales managers, you know, usually find the atmosphere rather chilly in the offices of circuit buyers. . . .

▲ ▲ ▲

Australia buys equipment from the U. S. costing $10,000,000 annually. . . .

Frank Forde, minister for customs at Sydney, expects the film market in that country to develop within the next three years to a point where producers there will make 50 features yearly . . . at an average cost of $40,000. . . .

▲ ▲ ▲

Walt Winchell's secretary tells one about Sam Goldwyn . . . who, while interviewing Joe Meilzner, the adroit scenic artist, asked him: "How well acquainted are you with Rembrandt—you know his work." . . . After which Joe lost no time in yessing Sam. . . .

Well pleased with his new "find," Goldwyn completed the contract, signing with the parting shot: "Well, not only do I want from you better paintings than Rembrandt's—but paintings with more color!" . . .

▲ ▲ ▲

Electrical engineers will tell you that moonlight, like sunlight, interferes with successful reception of radio. . . . and that an ordinary home radio set magnifies its antenna impulses 500,000,000 to 1,000,000,000 times. . . .

WHO is the well known Hollywood producer who ran into a jam with one of the electrics when back royalty payments reached a staggering sum? . . . and why did he secretly ship new product to New York to have sound work done on a cheap device of another manufacturer? . . .

▲ ▲ ▲

Suzanne La Follette joins the army of those-who-complain-on-general-principles with the statement that "we can never become a cultivated people until the mechanical devices of films and radio cease to be channels of tripe!" . . .

▲ ▲ ▲

Look for a 10-cent burlesque circuit shortly. . . . Bodies by Woolworth. . .

▲ ▲ ▲

Legitimate interests are paying storage on millions of dollars worth of scenery . . . hoping to use it some day . . . But, as before, ending in "hock" and the scenery in the junk pile. . . .

▲ ▲ ▲

Arch Reeve, West Coast publicity chief for Paramount, missed his vocation by a mile. . . . Archie should have been a film salesman. . . .

The other day Paramount screened its new horror film, "Murder by the Clock," for the studio gang in Hollywood. . . . Two hours later, Archie pounded out a message to exhibitors, which, for sheer description alone, reaches the height of something or other in press agentry and salesmanship. . . .

"The blood-chilling mystery of a man who was murdered TWICE!" says Archie, in describing "the stealthy approach of an insane strangler." . . . Who meets "sudden and horrible Death, by unseen hands. . . . Mysterious tamperings with a coffin. . . . A murdered man revived by science . . . only to be strangely murdered a second time! . . . A thriller of thrillers . . . a story of Terror . . . of frightful Death and nerve-shattering Life in a house of Fear." . . .

▲ ▲ ▲

Roscoe Fawcett, magazine publisher, believes that "One reason why Mary Pickford's star is fading out of the talkie heaven may be found in the old truism that art and business don't mix." . . .

"Mary," he says, "has become increasingly interested in the business end of the industry, and her pictures have suffered accordingly. . . . She would come right out of a business conference with her head full of figures in grosses and overhead . . . and then step in front of the camera all ready to shoot a scene. . . .

"It's pretty difficult to make those glycerine tears convincing . . . when the person that sheds them . . . is figuring out how much they are going to bring in at the box-office." . . .

▲ ▲ ▲

Even Hollywood film folk who hold the bag for plenty in the Roosevelt hotel smash get a laugh when they think of the hotel's telephone number: . . . Hollywood 2020 . . . (pronounced to owe, to owe!) . . .

▲ ▲ ▲

Harry Richman told Winchell that the stock market IS coming back—but not to the same people! . . .

▲ ▲ ▲

That well known Hollywood player indicated quite a sense of humor upon arriving at Hawaii the other day on a vacation when he used the alias "LUIS ALONEO!" . . .

His sense of humor is particularly keen inasmuch as "ALONEO" decidedly was not "ALONE! . . .

▲ ▲ ▲

At the last checkup, Chicago's financial condition had made it impossible for City Fathers to pay Frankie James, film censor, any part of his several months' back salary. . . .

This advertisement is the fifth of a series on success in the picture industry

a victor over adversity

MR. ADOLPH ZUKOR'S *three decades of success in the industry of the motion picture are an evidence of the justification of faith in this industry and assurance of the response of an amusement seeking public adequately served. He had his bad breaks and tough times. "Queen Elizabeth," the picture which awakened the dawn of modern screen history, was a roadshow disaster. He had strife and fires and lawsuits. He was beset by hard times, hard bankers and hard luck. He thought about retiring with a single million once, when things looked bad. He stayed and won. He never faltered, never quit. He believes in the motion picture and its tomorrow.*

it is all in your hat

Dad, Mother and the Kids are approaching the box office. It is a big moment in the world of the motion picture. A sale is about to be consummated. That is all that the business is for. If it happens often enough business is good. It has to happen several million times a day in these United States, or business is not so good.

Now what does this sale leading up to this box office moment consist of? The answer is "a sequence of states of mind." Selling motion picture entertainment involves the most intangible merchandise in the world. That merchandise consists only in the opinion and state of mind of the motion picture exhibitor about that state of mind and anticipation which he can create in a potential audience for a showing of a set of shadows which are to be rented to him at some future date. That, we submit, is the lightest, thinnest and most delicate fabric of merchandise in the world. It consists of nothing at all but selling, selling, selling.

True, that selling has to be based on something that does not deliver disappointment, but it is the selling that is bought and sold.

And that is why the great Hollywood community is only a part of the truly creative machinery of artistry in the motion picture. The selling, that intangible essence of success, that priceless ingredient which has neither weight nor width or thickness or other dimension, is put into the product by the sum total of the activities of the selling organization, whether it be in the promise of the salesman or the luring, blandishing words of the press agent and the advertising writer.

But mostly the repute, the anticipation, the real merchandise quality, of a motion picture is created only by words, long before the shadows reach the screen of delivery. It is that priceless ingredient that is bought before the film. It is the valuable part of the picture that no studio can pack in the film can. It has to be made by selling and of selling.

COLVIN BROWN
General Manager
Quigley Publications

MOTION PICTURE DAILY
MOTION PICTURE HERALD
THE HOLLYWOOD HERALD

BRITONS LOOK TO U.S. FOR NEXT STIMULANT TO LOSING BOX OFFICE

Time for Innovation Is Near, Says Mooring

Thorpe Forming Independent Unit, But What To Do? Parliament Unit Gassing on Sunday Shows

By W. H. MOORING, London

Irving Thalberg, in London for a few days with Norma Shearer, met the question I put to him as to what America had to offer as the next big box office stimulant, with the naive statement that "the ultimate in motion picture art had not yet been reached, and I suppose it will be better pictures." He is not prepared to admit that the need exists for another revolution of some kind in film production. But whether or not he will be able to return to Hollywood feeling that this market is good enough for a few more years of just talkers, is an interesting thought. I fear not. The time for the next big innovation is getting desperately near. Has America anything to offer which will startle audiences without squeezing the last drop of blood out of an already heavily capitalized industry? Anything short of an idea involving heavy outlay for new plant—either in the studios or theatres—would give the industry on this side a real helping of oxygen.

What to Do?

John Court Applebee Thorpe, first reported out of British International for which he was production manager—by MOTION PICTURE HERALD, has set about forming an independent production unit, following his return from Hollywood where he spent a month or two in search of ideas.

He now joins the ranks of the unaffiliated motion picture makers who find themselves on the horns of a dilemma.

Will they rent the studio of one of the big triunes and pay the price in order to insure an outlet for their product through that combine's theatres? Or will they make their pictures at one of the lower rented studios owned by independent production concerns, and risk the market when they finish turning? If they decide to produce under the roof of the combine, they need not worry about distribution if their output is within reason. But be it as good as it may, they are likely to run round a bit for a fair deal if they have decided upon the doubtful economy of using a non-combine studio.

Parliamentary Gas

The parliamentary committee which is to whip into shape the new law on Sunday cinemas, is sitting twice weekly, talking its head off about each of the hundreds of ammendements which have been tabled for consideration. So far only about a dozen of these have been reached in three or four sittings and fresh ones are being added at a greater rate than disposals are being made. Some of the most bitter obstruction is being encountered at the hands of members of parliament with a sin-cinema complex. Many amendments put down aim to make the bill invalid. Others seek to place handy weapons in the hands of reactionary local licensing authorities, who at the best are to have arbitrary powers regarding what Sunday shows shall be given and where the profits accruing shall go. Still other amendments, to which the cinema industry will find it difficult to offer logical opposition, urge the extension of the bill to include permission, at the discretion of local authorities, for the opening of legitimate theatres on Sundays.

Mr. Remer, M.P., told the parliamentary committee last week that he had been attacked violently in an American cinema paper for having exposed the fact that powerful American interests had a hold on the British film industry.

That paper, he said, had asked, "Why is Mr. Remer bothering about this matter What does it matter if the American people buy the whole British Empire?"

Mr. Remer doubtless was referring to my article in MOTION PICTURE HERALD of June 6 when I wrote under the heading, "If Americans Dominate British Industry, what of it?"

I have never credited America with any desire to buy the British Empire: they might think it too heavily in debt. The influence of George Washington—rankly American as it might be—would evidently purify the atmosphere of British politics!

Latest developments affecting Rex Ingram find this young film producer with $500,000 to spend on his next picture, which he will make for a new unit styled Ingram-Markham Pictures.

FT. LEE SEEKS COMEBACK

Ft. Lee's citizenry is all hot and bothered these July days because the town's leading citizens are promoting a "Bring the Film Business Back to Ft. Lee" movement. Since the debacle of the celluloid industry in the zones across the river from 129th Street, with the exit of Jules Brulatour, Wm. A. Brady, Louis Selznick and other leaders of the hill's production heyday, the business men of the section have been singing only blue melodies. Several times abortive movements have been started with a view to reclamation, but nothing ever resulted.

This time with the plans sponsored by Mayor Louis Hobel, the members of Local 59 of the stage hands, headed by J. A. Walsh, and hosts of other residents whose incomes have been affected by the section's deflation, the settlement's residents believe they're on a hot wire that may get somewhere. Anyhow, within the next week, date to be set Saturday, thre is to be a rally, speech making and such to push the movement. Already the plans include a general North Jersey pageant November 1, the date unofficially given as the inaugural opening occasion for the new Hudson Bridge, which enters Jersey on a line almost parallel with the old motion picture territory of the hill.

Among enthusiastic sponsors of the proposal is George Orth, now in charge of the new Lincoln film and recording studio in the Grantwood section. The hill has been getting considerable recording business recently. Last week "Bud" Pollard finished the new "talkie" superspecial, "Alice in Wonderland" at the Metropolitan studio. Within the next fortnight, Ned Wayburn takes a spot of the Grantwood Lincoln for a number of shorts, with pulchritude of the Wayburn label for backgrounds. Down the Jersey highway farther is the new RKO studio fast being prepared for action.

SMPE Is Voting On New York or Detroit for Fall

The board of Governors of the Society of Motion Picture Engineers have approved of two cities, namely, New York City and Detroit, Mich., as available for the fall meeting of the society. Membership at large is now voting by mail to decide which it will be.

I notice in their communication the committee naively names as one of the attractions of Detroit the "river forming the boundary line between the United States and Canada."

I personally am voting for Detroit because I am curious—oh, very curious—about that river and its beauty.—F. H. RICHARDSON.

Gordon White to Coast

Gordon S. White, advertising and publicity director for Educational, is enroute to Hollywood, where he will study the Educational West Coast publicity situation, and probably add more people in view of the Tiffany deal.

Change Maynard Title

The fifth Ken Maynard Western for Tiffany release, tentatively titled "The Arizonian," has been changed to "The Arizona Terror." Reproduction starts immediately on the next, "Range Law."

THE CAMERA REPORTS

[ACME PHOTO]

GLAD OF IT! (*Above*) *As these smiles indicate on the faces of those instrumental in bringing about the new French film regulations, which for at least the period of one year eliminate quota restrictions on American productions. Shown following the negotiations in Paris, are Alex Stein of M-G-M; Max Laemmle, Universal; Harold Fisher, Radio; Carlos Bavetta, Fox; Daniel J. Reegan, acting commercial attache at the American embassy; Harold L. Smith, representing the Hays Organization; George Canty, American trade commissioner; and Guy Croswell Smith.*

DUTIES EXPANDED. (*Left*) *John E. Firnkoess, shown at his desk in the division headquarters of KO in Cincinnati, who now has state-wide supervision of RKO houses in Ohio, following closing of the Cleveland office.*

HOME AGAIN. (*Right*) *Irving Thalberg, M-G-M production executive, and his wife, Norma Shearer, M-G-M star, arriving in New York on the Bremen, following their extended vacation, largely in Germany.*

[INT'L. NEWS PHOTO]

ALL PRESENT NOW. *Hopes of getting "The Guardsman" into immediate production were made unanimous with the arrival in Hollywood of Alfred Lunt and Lynn Fontanne, who have the leading roles. They are shown (at left) being met by those associated with them in the M-G-M production—Ernest Vadja, Hungarian dramatist; Al Lewin, producer; and Sydney Franklin, director.*

THEIR HOME. *Contributing Mr. and Mrs. Cedric Gibbons to our series of film celebrities at home—she being Dolores Del Rio, featured player, and he art director at the M-G-M studios. They are shown in their modernistic living room.*

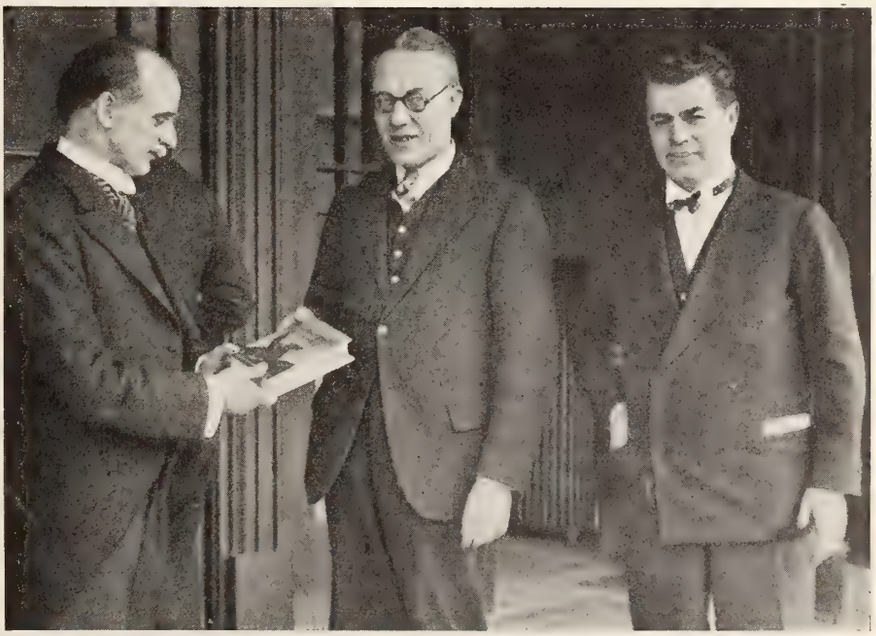
FOR A WINNER. *The golfing implements autographed by Bobby Jones and forming first prize in Warner Brothers'* 1931 *Morris Month drive, displayed by Warner executives—Norman Moray, Vitaphone sales manager; Claude C. Ezell, Eastern sales chief; Sam E. Morris, general manager; and Gradwell L. Sears, Western sales head. The clubs were won by H. D. Parks of the Memphis exchange.*

WELL ARMED. *But decidedly inoffensively, as even pacifists must observe in Lily (You-Ought) Damita. Miss Damita left the other day for a vacation in Europe, following completion of two Radio pictures, "The Woman Between" and "Transgression."*

FOR TORCHY ROLES. *Joan Peers, who has been signed by C C. Burr for the feminine leads in Torchy Comedies, series he is making for Educational. Miss Peers won considerable recognition for her work in the feature, "Applause."*

BEACH HAT. *The latest thing! Wish we could see more of it so we could tell you all about it, but the engraver—well, not stupid, only he HAS made it tough to write about HAT appeal of M-G-M's Anita Page!*

NEW TRIBUTE. *Long before there was a great body film technicians, David Wark Griffith was creating his own principles of cinematography. Honored again and again as an artist, here he is shown being awarded a gold life-membership card in studio mechanics' Local No. 52, I A T S E. John Flaherty is making the award at the Audio Cinema studio in New York, while fellow union members look on.*



DUBLIN DEBUT. *The opening at the Savoy theatre of Radio's great production of Edna Ferber's "Cimarron," was marked by this ceremony, in which the Lord Mayor of Dublin, Alfred Byrne (left) was presented a copy of the novel by Frank Tilby of the Savoy. At right is Walter MacNally, Radio representative in Ireland.*

Prohibitive Import Duties On American Films Included in New Mexican Tariff

Mexico has raised the import duties on American films, disc and sound-on-film equipment, and foreign language pictures to an almost prohibitive extent, as part of the new tariff law which became effective July 24.

The tariff itself amounts to a general stepping up of import taxes on practically all commodities, motion pictures automatically being considered a part of the importation list. Whereas the former film tariff was a single nominal rate covering all types of film importation, the new law, said to be a complicated schedule, breaks down all items under the general head of film commodities, into various divisions, taxing each separately, and at a rate decidedly higher than any previously imposed by the Mexican government.

There was much conversation regarding a possible boosting of the tariff rates last year, but the matter was disposed of without appreciable action having been taken.

Although the Hays organization is taking no definite action, and contemplates none on the situation, the Film Board of Trade in Mexico City is concentrating every effort on an alleviation of the condition, pointing out in conversations with government officials the serious effect of the tariff action on the film industry in Mexico, which can serve only, they insist, to throttle the production of Mexican film companies.

Tokio Theatre Owners Establish First Association; 235 Houses

Elect Officers; Pass Resolutions Asking Alleviation of Certain Unsatisfactory Conditions

Theatre owners of Tokio, Japan, have organized the Motion Picture Theatre Owners of Tokio, apparently the first organization of its kind in Japan, and comprising 235 theatres, listing among its members practically all of the most influential of the country's operators.

Economic conditions in the theatre business in Japan recently, it is understood, have made it vitally important that the owners operate as one unit, in the negotiating of affairs which affect the theatre industry there in general.

Chief among the figures who initiated the movement which resulted on June 4, in the establishment of the organization, was Sai Ichikawa, proprietor of the Kokusai Film News Service, Inc. The first general meeting was held on June 4 at the offices of the Japanese Motion Picture Company, Ltd., one of the two largest film companies in Japan, at which time officers for the central body and the various districts in the Tokio prefecture were elected. The officers are, for the most part, representatives of the most important film companies in the country. Sai Ichikawa was named secretary-in-chief by popular request.

Resolutions were passed at the initial general meeting for the alleviation of various unsatisfactory conditions as follows:

a. The Tokio Dento Company, Ltd., the Tokio Electric Light Company, Ltd., be approached on possible reductions of rates on electric current used by the motion picture theatres of Tokio.

b. Petition be made to the authorities concerned for a reduction of taxes on theatres and the prevention of new taxes which may be set in the future.

c. Petition be made to the metropolitan police of Tokio to moderate their present control of the motion picture theatre business.

d. Rational restraint of the establishment of more theatres in Tokio in the future.

Real progress is being made by the organization in carrying out the letter of these resolutions, it is said. It is further pointed out that the establishment of the association will undoubtedly exercise a decided effect on exhibitors throughout the country, with the prediction being made that eventually, practically all the theatre owners of the country, will be members of one central organized exhibitor body.

Brown on Record Against Making Sponsored Reels

Final decision of RKO to abandon its plans for a sponsored shorts program, in which the Van Beuren Corporation was to have figured, is confirmed in a letter from Hiram S. Brown, president, to attorneys for Eugene Castle, short subject producer and opponent of sponsored pictures. "We have no plans whatever for the future concerning such product," Brown wrote.

Sussman, Back from Panama, Going Abroad for Vacation

Jerry Sussman, who has been stationed in Central America for Paramount, is now at the home office conferring with his chief, Joseph H. Seidelman, acting manager of the foreign department of Paramount. After a vacation in Europe, Sussman returns to the United States, and thence to his post in Central America.

Jule and J. Allen Will Return to Canadian Arena

Jule and J. J. Allen, former owners of 60 Canadian theatres, whose large circuit toppled when they were forced into bankruptcy in 1922, thus ending a spectacular battle with Famous Players Canadian Corporation, have applied in Toronto for their discharge from bankruptcy. The application will be heard in September.

In 1922, they were equally as strong in the Dominion as was Famous Players, and when they crashed, Famous bought many of their best theatres at bargain prices. Since then, the Allens have been quietly rebuilding, mostly in suburbs and small towns, with a circuit now estimated at 25 theatres.

Talk among Toronto film people today is highly speculative upon the possible development of the Allen interests, if and when they are awarded a clean bill of health by the Canadian authorities. In some quarters, it is believed N. L. Nathanson, former Famous director, was referring to the Allens when he said recently that a theatre circuit was being organized in Canada to specialize in British pictures.

Allied Franchise Committee To Consider RKO Revision

The Allied States rating committee to consider revisions of rates on the RKO franchise, will meet August 1 in Minneapolis, with July 25 the closing date for complaints.

No mention is made of the Tiffany franchises, in the statement issued to members, the omission being attributed to the recent affiliation with Sono Art-World Wide and Educational.

Thalberg Asks Loyalty of Press to Picture Industry

Irving Thalberg, M-G-M production executive, made a plea for loyalty on the part of newspaper critics to "a business that entertains millions of the public," just before he left London for this country.

He said producers looked for a real lead from the newspaper critic, and they welcomed even severe criticism where it is deserved.

10 Birmingham Houses Close After Projectionist Dispute

Ten theatres in Birmingham, Ala., closed for the summer last Saturday night, leaving only two first run houses in the downtown section of the city.

The reason assigned by theatre managers was the refusal of the union projectionists to readjust salary contracts on a basis satisfactory to the theatre owners.

Barrymores Coming East

John Barrymore and Dolores Costello are expected to visit New York in their yacht, following their return to Hollywood from Alaska.

"Bob" Kane Returning to U. S.

Robert Kane, Paramount's French production chief at Nice, France, is due in New York soon for a vacation.

Judge Reserves Ruling in Dreiser Picture Dispute

Judge Graham Witschief, in Westchester County supreme court, White Plains, N. Y., on Wednesday last reserved decision on Theodore Dreiser's motion for a temporary injunction enjoining and restraining Paramount from presentation of the screen version of "The American Tragedy" in the form in which it is now, and using Dreiser's name in connection with it.

A touch of the dramatic was injected into the purely legal battle in the staid court room, during the opening of the case by Humphrey J. Lynch, Paramount attorney, when he stated that Dreiser was merely after front-page publicity.

Dreiser leaped to his feet and shouted, "That's a lie." The judge warned the author that he would be forced to leave the room if he could not restrain himself. Dreiser claimed the film, as it is, damaged his literary reputation. Arthur Garfield Hays represented Dreiser.

Paramount attorneys filed affidavits of various prominent persons in the literary and theatrical fields, attempting to show that the film version of "The American Tragedy" was as faithful a representation of the book as could be made. The pro-Paramount affidavits were made by an array of literary persons whose activities have impinged upon the motion picture, including George Palmer Putnam, Arthur B. Reeve, Konrad Bercovici, James R. Quirk, Lewis Gensler, Peter B. Kyne, Morris Greene and Robert M. MacAlarney.

Dix to Remain with Radio With Big Salary Increase

Richard Dix will remain with Radio Pictures, and at a substantial salary increase, it is understood on the Coast. He is scheduled to appear in two specials, "Frontier" and "Marcheta."

The difficulties between the star and the company are understood to have been ironed out by William LeBaron, Radio production chief, with a new contract ready for signing last week. The deal provides for only two films, both to be completed by April 1, 1932.

Showdown Awaited in Stanwyck-Columbia Tilt

Hollywood expects a showdown in the Barbara Stanwyck quarrel with Columbia, the actress failing to appear on the set last Monday for work in "Forbidden." She still has three to make under contract.

Harry Cohn says she threatened to go to Europe unless given a 250 per cent increase, and Cohn is said to have told her it must be contract figure or nothing, and that there are three boats leaving daily for Europe.

Cincinnati Board Closed

The Cincinnati Film Board of Trade has permanently closed its offices, with the territory passing under the jurisdiction of the Cleveland Trade Board.

EDUCATIONAL FIELD IS "ENORMOUS": OTTERSON

60% of ERPI Business Replacement of "Bootleg" Equipment, Says President in London

J. E. Otterson, president of Electrical Research Products, on his recent arrival in London, indicated that the company plans a concentrated effort on the non-theatrical, and particularly the educational field, which he described as "enormous, much larger than that of entertainment." He stated further that the commercial film has been making much more rapid progress than educationals, up to now.

J. E. Otterson

Otterson is in England for the purpose of looking into the development of the non-theatrical field in that country, and he pointed out that approximately 1,000 public schools in the United States have already been wired for talking motion pictures, stating that ERPI's position in that field was one of following the market, rather than forcing it.

In the commercial field, he expressed the belief that England will be regarded as a completed market from the theatrical standpoint within two or three years, from which point the development of the commercial market will go on indefinitely. Otterson noted the use of talking films for business purposes as one of the most productive fields, particularly in respect to England in its relation to the British Empire, with a number of the larger industrial companies already engaged on substantial programs of films, according to the ERPI chief.

Expansion moves are on foot in Italy and Japan, with conditions remaining as before on the continent, with respect to Germany, the Paris agreement being adhered to without friction. Stating that ERPI had been approached on possible entrance into the Russian field, Otterson stated that no satisfactory plan had yet been devised for entering that market.

Discussing the theatre field in the United States, Otterson stated that some 60 per cent of ERPI's present business was the replacement of "bootleg" sound equipment, and made the assertion that 75 per cent of the American theatres operating with "bootleg" equipment are at the moment in financial distress. He further stated that 7,000 American theatres have closed since the advent of the talking picture, with the 14,000 houses remaining in the country after the coming of talking films, comprising 11,000 which are wired for sound, and 3,000 which are operating silent.

In the opinion of Otterson, neither television nor wide film are commercially practicable at the moment, the burden of wide film being too great for the industry to carry financially in its present economic state.

Actors' Agents Fight Pay Cuts

Agents on the West Coast are preparing to avert a fixed wage agreement as a result of the general move to reduce players' salaries in the economy movement at the studios, according to The Hollywood Herald. Some think the situation may endanger the agency business as a whole. They see possibilities of great reductions in income for both actors and agents if studios set maximum salaries for specific types and roles.

The subject is expected to be the chief subject of discussion at the next general meeting of the Artists and Managers Association.

Musicals Return At Cautious Pace

Musicals are coming back, studio activities show, but the producers are feeling their way, as was evidenced by such semi-musicals as "The Smiling Lieutenant," now showing on Broadway, and "Honeymoon Lane," already previewed. In preparation at M-G-M is "Flying High," while Warner-First National will start a big musical with Marilyn Miller at the Burbank plant on resumption of activities there. Welshay Productions is working on the first of its two-reel technicolor musicals.

1,791 Sound Units Replaced By ERPI Equipment Since '29

Replacement in the United States of other makes of sound devices with Western Electric's ERPI units totals 1,791 to date, divided as follows: 372 made in 1929; 891 in 1930, and 528 during the initial five months of 1931.

ERPI's legal researchers have been at work to determine the company's legal right in preventing the purchase of tubes and parts from other manufacturers for Western Electric machines. It is understood that they have decided that purchase of tubes are the only "outside" replacements being made in sound units of that company.

Theatrical Premium Moves

Theatrical Premium Co., Inc., this week moved to larger headquarters at the Film Center Bldg., 630 9th Avenue, New York, occupying offices formerly used by the New York Tiffany exchange. Henry M. Mulstein is district sales manager.

FIGHTING RENTALS NO CURE: ROWSON

Exhibitor Must Pay More Attention to Theatre Program Than to Costs, Britons Told

There is no possibility of any substantial relief to exhibitors by a campaign against film rentals. This statement, based upon experience, was a highlight of an address by Simeon Rowson, director of Gaumont-British Picture Corporation, Ltd., and managing director of Ideal Films, Ltd., before the Cinematograph Exhibitors Association at the convention at Brighton.

"You cannot resolve your difficulties by an attack on prices," Rowson told the British exhibitors. He explained that the payment for any reduction would be passed by the distributors to the producers. The burden would not be on the best pictures but rather upon the average or inferior grades, many of which under these circumstances would show no profit to producers while many others would show a loss, with the result that such pictures would disappear from the producer's next program. Reduction, then, of the number of pictures going to Britain from America would spell keener competition, prices would go up again because of the decreased supply and increased demand.

Denies Lower Quality

Furthermore, Rowson makes the point that in his estimation the average entertainment quality in pictures is not below that of former and highly successful seasons, but the public, he says, with limited resources because of general conditions, "are not now as willing to go to the less-than-average kind of play or picture."

Dismissals, executive changes and salary cuts, while good in the degree of greater efficiency achieved, are not the solution any more than attacks on rental prices, the exhibitors were told. At the same time, the speaker said, he did not "wish to imply that there may not be some more equitable readjustment of prices between exhibitors for the films they show." He added: "If the object of any inquiry is not the reduction of total payments but only the discovery of a more equitable method of paying for pictures what they are worth in each theatre in relative box-office values, I believe that such an inquiry would deserve and receive the sympathetic attention of every fair-minded renter."

More Attention to Theatre

Improvement in the exhibitors' condition, Rowson declared, "must depend solely on his giving more attention to his incomings rather than to his outgoings."

Rowson said that with the exception of certain outstanding pictures the average earning power of the British picture in this market (the British) is probably at least double and possibly nearly treble the earning power of the average American film costing four to five times as much to make.

Arrangements will have to be made, he declared, whereby the playing time of circuit theatres in Great Britain for American pictures will be traded for a guarantee of playing time for certain British pictures in the U. S. A.

Allied Getting Protection Data

Minneapolis reports indicate that Allied units are gathering data for the purpose of instituting federal suit to attempt to secure court opinion on alleged unreasonable protection.

The Allied contention is understood to be to the effect that any protection beyond the closing engagement of a run constitutes unreasonable protection and, it is said, this will be the basis upon which court action will be sought.

"Electric Brain" Saves Money at the MGM Coast Laboratory

The new M-G-M laboratories on the Coast have placed in use a new "electric brain" which is said to compute the electrical current necessary to deposit a silver plating and regulate a switch automatically.

Hypo, after processing film, is filled with silver from the emulsion. This is removed by electrically plating it on monel-metal plates, and the chemical is used again. It is said a small fortune in silver is reclaimed each year by this new process.

Sheehan May Visit Australia As Possible Production Spot

Clayton Sheehan, Fox foreign manager now in Berlin, is expected to visit Australia before returning to this country. His trip will be for the purpose of investigating production possibilities.

Fox controls the Hoyts circuit there, and may join F. W. Thring, former head of Hoyts, in a production deal.

Keystone Cops Return

The Keystone Cops are back on the job in "Stout Hearts and Willing Hands," RKO-Pathe's burlesque melodrama made by the Masquers Club in Hollywood. Among the original Keystoners in the picture are Ford Sterling, Chester Conklin, Mack Swain, Hank Mann, Jimmy Finlayson and Clyde Cook.

Lalumiere in Comeback

Charles Lalumiere, pioneer Canadian exhibitor who temporarily retired as a Montreal operator two years ago, is in New York lining up French product for an all-French independent exchange which he will start at Montreal.

Kass Returns Next Month

Hannah Kass, Columbia's foreign chief, will arrive in New York on August 15 from a tour through Europe in the interests of new season's product.

Steiner Here With Product

William ("Bill") Steiner, pioneer independent distributor, has returned from England with prints of new feature product which he will handle in America.

Paramount Is Quiet On Stock Dividend

Paramount Publix home office executives said Thursday that "dividend action is always in the hands of company directors," in answer to a Wall Street report that Paramount may pay its next quarterly dividend in stock instead of cash, due to a reported drain on cash which is said to have resulted in the re-purchase of common stock under guarantees given with property purchase agreements, principally those for theatres.

The next payment under the re-purchase agreement, said to total $4,785,000, comes due on September 10, according to the *Wall Street Journal*, which states: "Expenditure of this amount together with continued payment of dividends in cash during the summer period, when production expense is high and income low, might reduce the current asset ratio below the point required in the bond indenture."

"Two courses are open to the management," points out the Wall Street publication: "One to sell $10,000,000 additional debenture bonds and the other to substitute stock payments for cash payments for two or three quarters until current position has been built up again out of current income. Since Paramount's 6 per cent debentures are now selling around 90, the cost of such financing would appear prohibitively high, therefore it is more probable that it will be decided to pay dividends in stock temporarily.

"In addition to the payment of $4,875,000 due September 10, covering 65,000 shares of stock at 75, two other payments are due next year, one amounting to $2,550,000 on January 1, 1932, for 30,000 shares of stock at 85 and one amounting to $4,100,000 for 48,246 shares at 85 on March 1, 1932. The total of the three payments is $11,525,000," says the *Journal*.

"Net profit of Paramount in the second quarter is estimated," by the *Journal*, "at $2,225,000, or 70 cents a share on the 3,178,312 shares of capital stock now outstanding. This compares with the net of $3,515,000, or $1.12 a share on 3,128,873 shares in the first quarter, and brings net for the half year to $1.82 a share. Since Paramount normally earns about 60 per cent of its year's profits in the last six months, there is obviously a fair chance that profits for the full year will be in the neighborhood of $4 or $4.25 a share.

"Even if the seasonal recovery in the last half of this year is less profitable than usual, the economy program that Paramount recently has put into effect, which was not fully reflected in operations in the first half, should improve the last half showing materially.

"With $5,740,000 already earned for the first six months of 1931, only a moderate gain in profits in the last half will be necessary to bring total for the year up to around $13,000,000 or more than $4 a share for the common. This goal apparently can be attained with a less than seasonal gain in profits in the remainder of this year," the *Journal* says.

Laemmle Returns Sept. 15

Carl Laemmle, Universal chief, who sailed for Europe on Wednesday will return to New York September 15. Conferences with John Drinkwater, author of Laemmle's biography, will be followed by discussions with London and Paris distribution and production chiefs.

Accompanying Laemmle are Maurice Fleckles, of Agfa Film; Jack Ross, Laemmle's secretary; Dave Bader, personal representative; Julius Bernheim, production supervisor, and Alfred Stern, assistant director. Bernheim, who just returned from a seven-months' expedition to Borneo, will study German and French picture production, while Stern will visit relatives in Frankfort.

B & K Expected To Cooperate To End "Doubling"

Early agreement on the double featuring problem is expected in Chicago, with the arrival of John Balaban from the home office and the threat of small independent exhibitors to cut prices if double featuring is not abandoned, prime factors in the anticipation.

Publix-Balaban and Katz has not definitely gone on record as yet as favoring the elimination of the troublesome double billing, as have most of the independents and circuit operators. Max Balaban so far has balked other officials who have desired to declare for abandonment, it is understood; the film buyer refusing to take a definite stand on the issue. His inaction has prevented a complete unity and furtherance of plans for the elimination of double featuring.

Both John Balaban and Barney Balaban, company treasurer, are understood to be in favor of abolition "for the good of the industry." Improved business at two of the circuit's "A" pre-release houses, where doubling helped sagging box offices after stage shows were withdrawn, is held responsible for the film buyer's viewpoint. John Balaban's influence is expected to override the objections, however, and bring about a definite cooperation which will go far to end Chicago double featuring.

Steps were taken by the Exhibitors' Association to counteract the widespread threat of price cutting, which, it is pointed out, the elimination of double featuring will effectually forestall.

Sunday Show Proponents Win Drive at Marion, Ill.

The public of Marion, Ill., showed conclusively its opinion in the matter when the spectators cheered the city council's action in passing an ordinance legalizing Sunday shows. The spectators filled the city hall and spread to the street outside. When Mayor C. H. Whitcomb opened the public hearing on the bill, there were two hours of debate, evenly divided between the pastors opposing the measure and the proponents of the measure. Those who spoke for the ordinance included G. S. Pinnell, manager of the Fox Orpheum theatre; W. B. Roberts, secretary of the Marion Trades Council; William Crawford, secretary of the Trades Council, A. M. Thompson, W. T. Holland and R. O. Thomas.

Less Than 25% of French Theatres Wired For Sound

The total number of sound equipped theatres in France is 984, according to latest Paris checks. Paris itself, however, is almost entirely wired for sound.

The percentage of wired houses of the total number of theatres in France is just under 25 per cent, since there are over 4,000 motion picture houses in the country.

Carl Goe Resigns

Carl Goe, general sales manager for Tiffany, has resigned, effective August 1. He has announced no new plans.

MERCHANTS DESERT OPEN SUNDAY CAUSE

"Family Films Needed": Lasky

Current conditions have brought about a demand for "family motion pictures," it was declared by Jesse L. Lasky, vice-president of Paramount Publix, on his arrival this week in Hollywood from New York on his semi-annual visit to the company's West Coast studios.

"Because of recent business conditions, thousands of families throughout the country have been forced to eliminate help from their households," he said. "This means that the youngsters now must accompany their parents to the theatres. Good, wholesome entertainment that will appeal equally to these grownups and their children is the type of screen fare the public now must have."

Simultaneously with Lasky's arrival Paramount announced that due to a returning confidence in national prosperity, the company is prepared to launch immediately an intensive production drive, with 22 pictures scheduled to start within the next 70 days. These augmented plans will aid in solving Hollywood's unemployment problem.

Ground is to be broken during the coming week for the construction of two new sound stages, giving the Paramount studios 37,500 feet of additional space for the filming of talking pictures and bringing the number of stages to fifteen.

Bob Custer Signed by Big 4 to Star in Series

Bob Custer, Western player, has been signed by Big 4 to star in a series of outdoor action films.

Custer appeared in a series called "The Custer Texas Ranger Series" and starred in numberless F-B-O Westerns and in several for Syndicate Pictures.

Production on the first Custer Western, "Headin' for Trouble," will start shortly on the West Coast. This release heralds Big 4's program for 1931-1932.

Klein Buys Foreign Rights To Boy Scout Two-Reelers

Edward L. Klein has contracted for the foreign distribution rights of the 15 two-reel Boy Scout films which are being produced on the Coast by Falcon Productions, Inc., of which Donavin Miller is president.

The first of the group, "The International Boy Scouts," is already finished. Klein leaves shortly for Paris, where he will establish headquarters as representative of various American companies.

Percy Hwist Passes

Death of Percy Hwist at Longview, Wash. on Wednesday brought to an end the career of one of the Northwest's pioneer independent distributors.

Theatre Managements at Wichita, Kan., Drop Fight Against Blue Laws

Theatres of Wichita, Kan., have lost their fight to remain open on Sundays following the decision of the county attorney to close all "unnecessary" businesses on the Sabbath and the backing down of the Greater Wichita Merchants' Association, which had promised to help the theatres in their fight. No further efforts will be made at present to keep the theatres open, though filling stations and other places which had been told to close on Sundays are remaining open.

Fox houses remained closed on July 5 and July 12. Mrs. Charles Barron of the Kansas theatre, however, kept the house open and was prosecuted by the county attorney. The state promised to drop prosecution if she would promise to close the house on Sundays, and following the about-face of the merchants' association she has dropped the fight.

The Wichita situation was considered the key to the entire situation in Kansas and was to have become a test case. The prosecuting attorney has had on hand more than 300 complaints of violations of the state blue law by different kinds of business enterprises. Evidence of these violations had been obtained by the Greater Sunday Association, which has sponsored Sunday shows.

The opposition to the statewide law has found expression in many directions. In one case, in Norton county, the proprietor of a motion picture theatre obtained a warrant for a farmer who was gathering corn on the Sabbath.

Sunday shows have been in favor in the larger cities, but in some small communities where the sentiment was against Sunday showing the authorities have been quick to prosecute. In some instances the film men have tried in vain to obtain local option legislation.

Theatre men feel that now, however, with such developments as the backing down of the Wichita merchants' organization, their cause must await a more auspicious time before any renewal of a general campaign.

Now 125 Theatres in Hughes-Franklin Group; 15 Building

There are at present 125 theatres in the Hughes-Franklin circuit, with 15 theatres under construction. The newest of the houses is the Los Angeles Studio, opening July 30.

All Paramount, MGM and Fox product will be played, and short subjects are included in the deals, despite the use of the double-featuring policy in some of the houses of the circuit.

Manager, and Father

J. Kennedy, manager of Loew's Warwick theatre in Brooklyn, is the father of a girl born last Saturday.

YOUR PUBLIC

Summer Committees New Developement

By RITA C. McGOLDRICK

THE increasing interest of organized groups in motion pictures as they affect the community is evidenced sharply during the summer months when clubs, like hibernating creatures, crawl into a shell and become inactive until late in September.

In this year, however, we have, surprisingly, a needed change. Better Films Councils, Motion Picture Clubs, Junior Matinee workers and Parent-Teachers in many states have sent announcements to this Department that they have established summer committees and are desirous of having all the help we can give them to advance their work toward a smoothly operating and efficient program in the fall. It looks as if the gathering momentum of club women's cooperation with their local theatre men will reach a new peak of activity in the coming season.

Forum Discussion

In the recent columns of this Department we asked the theatre men to express themselves; to let us know what type of program seemed the greater success in their locality. The answers have been extraordinarily interesting, and practically unanimous in their decision. *Every* theatre man who has written to us has asked "for *more high type family pictures.*" "Daddy-Long Legs" as an example has found its way into practically every letter. With the same unanimity, every letter has expressed its misgiving of the continued gangster picture and the highly varnished stories of illicit loves. A typical letter from C. W. Mills of the Arcade and other theatres in Sodus, New York, says: "By using the lists of endorsed pictures which MOTION PICTURE HERALD through your department has been good enough to send me, I have been able to eliminate several pictures that would not have satisfied. Our patrons want us to get away from the gangster and sex stuff. They are interested in *family pictures.* Norma Shearer, for instance, disappoints our audiences. Her acting is wonderful, but my patrons think her boundaries are overstepped. These illicit roles injure her as a star of the first magnitude."

From the Particular Council of Seattle, Washington, the following interesting observation comes: "Our people like the scenics, the explorations, and the animal comedies. They like Westerns, and there is a big audience for children's pictures. We have a surprising demand for mystery thrillers. We can still stand the gangster, if nothing better offers, but the problem plays, sex stuff and tarnished ladies are 'out'. If there is a suggestion in its title, advertising, or announcements, a good many of the best people stay away. It doesn't pay! That's our vote. We don't argue it, but simply register it with you."

There is a sheaf of similar answers. Perhaps, underlying the motion picture business there is a force that has not been seriously reckoned with as a possible dictating power. It is the voice of the intelligent theatre man who knows and understands the temper of his people. Up to date, he has not made his opinions strongly vocal. It is about time you realized, Mr. Exhibitor, that your day is at its dawning! Send us your opinion. This Department is sending every viewpoint that is submitted directly to those people in Hollywood who are responsible for production.

The Title Plague

Like the summer beetles and the July rains we seem unable to get away from the too smart title expert who feels that he must conform to the modern trend by giving a spicy and double-edged title to an otherwise perfectly harmless production. Each week brings its quota of these unwelcome labels. Perhaps they do attract astonishing audiences, we do not know. But as a matter of good business ethics, it is hardly fair to fool the public by advertising a risque title, and suggestive situations, for a perfectly harmless and innocuous picture that has merited the endorsement of half a dozen of the leading preview groups. It is selling the article under a false label—a legal offense under the Pure Food Commission.

In the past week we have seen in the studio "Their Mad Moment," a Fox picture that leaves one a little limp waiting for the madness that doesn't arrive. It is a picture that can be carried on an endorsed list and presented to discriminating audiences.

There are others of the same character in the offing: "My Sin"; "Gentlemen of the Night"; "The Marriage Bed"; "Consolation Marriage"; "Morals for Women"; "The Reckless Hour," and a dozen more. We're wondering!

Westport's Better Films

In Westport, Conn., a group of intelligent folk has decided that Westport, too, shall march in the vanguard of those communities interested in high-grade screen entertainment. The *New York Herald-Tribune* for this week carried the following item which is important to readers of the HERALD: "The first of a series of better film entertainments, to be presented each Sunday and Monday evenings for the rest of the season at the Fine Arts Theatre, Post Road, Westport, under the direction of Mr. George Comden and Mr. Stanley Joseloff, of Norwalk, will be shown tomorrow night, with the presentation of "Two Hearts in Three-Four Time," the screen operetta from the German. Many prominent residents of the county are interested in this project of bringing performances of superior American and foreign films before the public. The second picture to be shown at the theatre, July 19, will be "Outward Bound." Mr. Terry Ramsaye, of Westport, historian of the motion picture industry and editor of MOTION PICTURE HERALD, is among those who have indorsed this test of a better class of entertainment in the cinema. Mr. E. Humphrey Doulens, of Norwalk, has been appointed as one of the directors of the theatre and will take an active part in the selection of programs to be presented there."

Club Groups' Summer Schedule

The previewing groups of the General Federation of Women's Clubs, the Daughters of the American Revolution, the International Federation of Catholic Alumnae, continue to serve under the exacting preview schedule during the summer months. Their members cover practically every picture made by the motion picture industry in this country and all those coming in from abroad. Their reports make it increasingly necessary for state chairmen and state club groups to continue their cooperation through the vacation days. Within the past week reports of interesting meetings have been sent to this Department by the Rhode Island State Federation of Women's Clubs; Kentucky Parent-Teachers Association; Birmingham, Alabama, Better Films Committee; Macon, Georgia, Better Films Council; Advisory Film Committee of Spokane, Washington; the Ohio Federation of Women's Clubs, which represents 205 active chairmen in the various communities of the state of Ohio. The report from this group states that it is their hope to have a motion picture chairman in each of the 550 federated clubs in the state of Ohio by the fall. This is one of the outstanding examples of state organization and its possibilities for the motion picture theatre man.

This Department Offers You

A list of the month's Best Pictures. . . . A HERALD *Service.*
Reprint of Weekly Radio Broadcast on News and Notes of the Studios, and Reviews of Week's Pictures.
Helpful Literature for those making public addresses. . . .
Information on Censorship in Your State. . . .
A Motion Picture Study Program.

SCHOOL AND SCREEN

a monthly service for schools and theatremen.

A postal card will bring you any one, or all of these pamphlets.

Charles O. Bauman Buried; Brought Chaplin to Screen

The many friends of Charles O. Bauman paid their final tribute to the veteran of the industry Tuesday at the funeral services at his home at Great Neck, L. I. Burial was at St. John's Cemetery. He died Saturday in his 58th year.

Mr. Bauman, with his partner, Adam Kessel, first brought Charles Chaplin to pictures, their product being under the trade name "Kay Bee." Their early enterprises in production also included signing Thomas H. Ince away from Universal and Mack Sennett from Biograph.

Surviving Mr. Bauman are his wife, Anna Bauman; a daughter, Mrs. Daniel Kelly; a brother, August, and a sister, Mrs. Philip Brandneier.

National Theatre Institutes Reduction in Price of Items

National Theatre Supply has announced, effective July 1, a definite reduction in price on many staple supply items, the decrease to the consumer ranging from 10 per cent to 33 1-3 per cent.

The company points out that these are not temporary reductions, but a real effort to effect a downward revision in prices, brought about by manufacturing economies.

Hays Representative Resigns

Fayette W. Allport, French and German representative of the Hays organization, working on the patent situation, has resigned in Paris.

A La Reno!

Paramount production staff people who visited Reno, Nevada, recently to obtain atmosphere for the film, "The Road to Reno," returned to Hollywood with the complete recipe of how divorces may be acquired speedily and with a minimum of inconvenience at the Mecca of those who seek freedom from marital vows. Simple: Maintain residence 42 days —Lawyer draws up complaint—Papers served on husband—Wife cannot leave state for one full day—After six weeks wife and lawyer attend court—Witness testifies to Nevada residence—Wife takes stand—Lawyer asks if husband was cruel—Wife says yes—Lawyer asks if she did anything to provoke cruelty—Wife says no—No contest by husband—Wife gets divorce—Time, five minutes!

Educational Set For Denver Meet

Educational's home office executives have left Chicago for Denver and the last of the three regional sales meetings, following the Chicago central district conference at the Congress Hotel, E. W. Hammons, L. A. Young and William Saal addressed the Chicago meeting, when the new lineup was locally announced.

Two central district managers were appointed, O. S. Barnett for Louisville, and J. A. Harris, Milwaukee. Hammons returned to New York at the end of the meeting, while Saal continued to the Coast. Other home office officials will meet with nine branch managers for the territory from Kansas City to the Coast at the Denver session.

Representatives in Chicago expressed regret at the forced absence of A. S. Kirkpatrick, assistant general manager of Educational, who missed his first sales meeting in 10 years.

One-Reel Red Cross Film Marks 50th Anniversary

Pictures of American soldiers in battle in the World war—films seen only by individuals in official Government capacities —will be shown soon in a one-reel production, "The Symbol of Mercy," made for the American Red Cross by William J. Ganz Company of New York and to be released without charge to theatres throughout the country in observance of the fiftieth anniversary of the Red Cross. The picture carries no appeal for funds but tells the story of the work of the organization, with Milton J. Cross talking and with a background of music, RCA Photophone recording.

The war scenes are followed by depiction of the care given disabled soldiers, historic pictures of the San Francisco fire of 1906, Red Cross methods of instruction for lifesavers, scenes of disaster relief in peace times.

NATHANSON REPLIES TO COMBINE CHARGE

Pacent Infringes On W. E. Patents, U. S. Judge Holds

In an opinion given out at Brooklyn this week, Judge Clarence G. Galston, of Federal District Court, held that talking picture equipment of the Pacent type infringes upon patents embodied in the Western Electric System, according to W. E., which stated that the opinion affects a number of theatres throughout the country now using Pacent equipment. It terminates favorably, according to Western, the first of a series of similar actions brought by Western Electric on the same patents.

The action was begun in June, 1929, by Western Electric and its subsidiary, Electrical Research Products against the Broadway theatre of Sol Wallerstein in Buffalo in which Pacent equipment was used. The case was tried in that city before Judge Galston. It was defended by Warner Brothers who control a circuit of theatres, some of which also use Pacent equipment.

Judge Galston stated that the "patents involved are of extreme importance, some of them, perhaps going to the very heart of the sound motion picture industry."

The opinion upheld Western Electric on three patents finding them valid and infringed upon. One of these, the Colpitts patent, covers broadly the "push-pull" relation of vacuum tubes for the amplification of sound. The second, the Arnold patent, covers perfections in this arrangement. The third, the Mathes patent, embodies the most modern circuit for maintaining a uniform supply of power to the amplifier regardless of fluctuations at the source.

One of the contentions made by the defendent, states Western, was that theatre owners who use films and sound records produced under Western Electric and ERPI licenses were by virtue of that fact licensed to use any type of reproducing equipment. Judge Galston denied this contention.

The opinion found that the Lowenstein patent, covering the "grid bias," was invalid. It held that the Blattner patent, covering a device that permits the use of an alternating current supply to the amplifier, was not infringed upon.

Important as it is in itself, Judge Galston's opinion is said to have a wider significance in its bearing on other suits, now pending, which involve the same patents. Such suits are awaiting trial in the Federal Court of the Southern District of New York against Pacent Reproducer and Pacent Electric, and in the District of Delaware against Stanley Company.

No statement was forthcoming from the Pacent company.

Schnitzer on Coast

J. I. Schnitzer arrived at the Hollywood RKO studio Wednesday, following a hurried trip to the New York home office.

Also Revives Fight Against Zukor and Killam—Ontario Names Aide in Quiz

Two new developments in Canada following the charge of Commissioner Peter White that a combine in the United States dominates the film industry in Canada are a sharp reply by N. L. Nathanson stirring up the old battle against Adolph Zukor and J. W. Killam, of Montreal, regarding the sale of controlling shares in Famous Players Canadian Corporation to Paramount Publix, and the appointment of R. H. Greer, K.C., of Toronto to act for the Ontario government in analyzing the evidence in the White report and to collaborate in working out "whatever action will be taken."

Col. J. H. Price, attorney general of Toronto, who made the appointment, declined to say whether prosecutions will be entered against the accused film companpies but added that Greer will act as prosecutor if such action is decided upon.

Nathanson, former managing director of Famous Players Canadian, was "severely reprimanded" in the White report but replies:

"At no time was I asked to appear before the Commissioner to give evidence or explain the many details and transactions regardless of the fact that the company chiefly under investigation had been organized and developed under my management. May I point out that Famous Players Canadian Corporation was not under control of Paramount Publix Corporation until they had secured the shares last year.

"No one knows better than Mr. Killam that control of the company was maintained and kept in Canada by myself, regardless of the fact that some of my associates had disposed of their interests to Mr. Zukor in 1925. I have received many expressions of commendation from Mr. Killam in the past for the action I took at the time to protect Mr. Killam's interest and that of the shareholders in preventing the company going into American hands.

"There are a number of questions which the shareholders might properly ask Mr. Killam and the other Canadian directors as to refusing, first, to consider the offer from a British company which, they claimed, was partially controlled by American interests (which later was proved not to be so controlled), and then approving an offer from a wholly owned American company on an exchange of shares.

"The responsibility for the present position of the shareholders must rest with Mr. Killam and those Canadian directors who refused to permit these shareholders to voice their opinion on the sale of their shares to a British company and who later, with their approval, made possible the exchange of shares with the American company."

Nathanson asserted he had been very proud of the progress of the company from the original start in 1916 at Toronto to its development into the largest chain of theatres in Canada "and of the loyalty and esteem of the employees of the company."

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

Silence

(Paramount)

Melodrama

As a stage play and as a silent picture "Silence" was a big success. As a talking picture it also bids fair to become a success, judging from the reaction of a Santa Monica preview audience.

The Max Marcin play, which was co-directed by the author and Louis Gasnier, has been changed somewhat from the original screen version.

Comment was made that the story treatment seemed to be outmoded, also that Peggy Shannon, in a dual role, was unable to make a sharp enough difference between the two characters, because of makeup. Her acting, however, elicited considerable praise for its sincerity and conviction. Clive Brook, according to the lobby consensus, divided acting honors with John Wray, while Willard Robertson, Marjorie Rambeau, Charles Starrett, Frank Sheridan and Charles Trowbridge also turned in commendable performances.

Brook, a thief, returns from prison planning to marry Miss Shannon. Before the ceremony is performed he is sought by the police and Willard Robinson marries the girl, who is about to become the mother of Brook's child. Years later Brook finds Robertson and his daughter, also played by Miss Shannon, living happily in a small twon. He tries to prevent John Wray from blackmailing Robertson and in a struggle Wray is shot and killed by Miss Shannon. Brook tells police he is the murderer and is sentenced to death.

In a last minute plea to the governor and by a confession by Miss Shannon, Brook is pardoned. The story ends with Brook leaving Miss Shannon with Robertson who is better able to care for her.

The story is enacted through Brook's confession to a prison chaplain, who, it later develops, is a spy sent by the newspapers.

The unusual twists near the end of the story caused much favorable comment but the final ending did not satisfy those who were in sympathy with Brook.

Produced and distributed by Paramount Publix. Story, continuity and dialog by Max Marcin. Directed by Louis Gasnier and Max Marcin. Photographed by Charles Rosher. Release date, August 29, 1931.

Cast

Clive Brook	Peggy Shannon
Marjorie Rambeau	Charles Starrett
John Wray	Willard Robertson
Frank Sheridan	Paul Nicholson
John Craig	J. M. Sullivan
Charles Trowbridge	Ben Taggart
Wade Boteler	Robert Homans

The Star Witness

(Warners)

Drama

"The Star Witness" is unquestionably a hit. Of course, there have been so many gangster pictures that a brand new yarn was needed to put another over in a big way. But Warners, nevertheless, are to be congratulated on such a radical and successful departure from all the old ingredients of picture story telling.

The hero is an aged veteran of the Civil War. There is not a love scene in the entire picture. (We can hear a vast hallelujah to this from the lungs of all the kids of these United States.) In this picture what would ordinarily be a background is made the foreground of the plot.

Leads are made of those who by the cut-and-dried recipe would be character players. And all this with such success that critics arose with joy, shook hands with each other and with themselves and went forth from the projection room happier and better men. After all, it's the idea of the picture that carries it. With the right idea you can change formulae at will.

The theme is patriotism, and that's sure fire. Against the huge and solemn background of the patriotic spirit of America the miserable gangster is shown in his true size and color. The lesson of the picture is as certain as its punch. In retrospect it will probably appear that motion pictures had a lot to do with putting gangster rule upon its toboggan slide.

Produced and distributed by Warners. Directed by William A. Wellman. Assistant director, Frank Shaw. Author, Lucien Hubbard. Edited by Hal McLernon. Cameraman, James Van Trees. Art director, John J. Hughes.

CAST

D. A. Whitlock	Walter Huston
Gran'pa Summerville	Chas. Chic Sale
Ma Leeds	Frances Starr
Sue Leeds	Sally Blane
Brown	Tom Dugan
Campeau	Ralph Ince
Thorpe	Russell Hopton
Dopey	Fletcher Norton
Williams	Robert Elliott
Jack Short	Guy d'Ennery
Mickey	Mike Donlin
Horan	Noel Madison
Sackett	Ed Deering
Big Jack	Nat Pendleton
Ned Leeds	George Ernest
Donny Leeds	Dickie Moore
Pa Leeds	Grant Mitchell
Jackie Leeds	Edward J. Nugent

William A. Johnston

Sally in Our Alley

(RKO-Associated Radio)

Gracie Fields' First Film

(By London Bureau of the HERALD)

With a story of approximately the weight of Al Jolson's "Jazz Singer," Gracie Fields weighs in with her first. The comparison is suggested by the fact that in this adaptation of Charles McEvoy's play, "The Likes of 'Er," Miss Fields is very much a feminine likeness of Al in his first talker.

She sings in a cafe, the meantime cleaning up and waiting upon customers, because she simply *must* sing. She has a disappointment in love too, for her soldier sweetheart goes marching off to war, and because he doesn't feel like hobbling back with a leg short, he gets his pal to tell the girl, her name is Sally of course, that he was killed. For ten years she keeps his memory green, and sports a motto on her bedroom wall "Patience is a Virtue," resisting the charms of all suitors. Her soldier lover's pal, thinking to turn her mind off the "dead" hero, and maybe on to himself, tells her that the man whose memory she still cherishes didn't really die for his country, but married a girl "out East."

Sally nearly decides to marry her whiskery old boss at the cafe, but her hobbling hero changes his mind and reappears. But she hasn't sung all her songs yet so it has to be that a girl waif, whom Sally has befriended happens on the returned lover first, and gets in first shot. Induced by pure (or impure) romanticism, the waif tells the soldier boy that Sally no longer cares. And to comfort him she takes him into her arms (stealing his wallet at the same time) just as Sally comes on the scene. The lover takes that for the finish and goes off. But the waif relents through Sally's kindness to her, and confesses, going off in search of the hero with whom she returns to the cafe just in time to find Sally, with an appropriate lump in the throat, just singing to the mob. Final closeup is of Sally and her soldier embracing in full view and to the vociferous cheers of the coffee shop clientele.

Gracie Fields carries the whole burden of the picture on her own broad shoulders, and with even such a modest story, seems to get away with it. As to whether the rich Lancashire dialect which half makes her performance for this country, will mean anything to American audiences, RKO has naturally to learn. But there is little doubt that whatever American may look at the story, and its translation into picture form, they will recognize an artist in Gracie Fields. And they are not backward at giving a hand to a real artist, so that, together with the RKO interest in the venture, may get this British picture where any other of its calibre might not hope to go in the States.

Produced by Basil Dean (Associated Radio Pictures). Directed by Maurice Elvey. Story adaptation by Alma Reville. Story by the late Charles McEvoy. Running time, 77 minutes.

CAST

Sally Winch	Gracie Fields
George Miles	Ian Hunter
Alf Cope	Fred Groves
Sam Bilson	Ben Field
Florrie Small	Florence Desmond

W. H. Mooring

The Magnificent Lie

(Paramount)

War Drama

A rather lethargic preview audience watched "The Magnificent Lie" run its 75 long minutes in Santa Monica. The consensus seemed to be that the feature was decidedly below the Ruth Chatterton standard.

The story opens in 1918 with the meeting of a wounded American soldier and a French actress in a hospital near the front—a memory the man cherishes for 13 years after the war. The actress is making a tour of the States and plays New Orleans, where the ex-soldier is now working on an engineering project.

He plans to meet her again and calls at the stage door with his buddy. They are refused admittance by the doorman and subsequently are roundly kidded by a couple of French actors in the company who tell them the star is giving a party that night and probably will invite them when she hears they are in town.

While watching the show out front, our hero's war injury catches up with him and he is stricken blind. It is at this point Ruth Chatterton becomes more than an incidental character in the production of which she is the star.

She plays a cheap cafe entertainer who undertakes an imitation of the French actress in her death scene in "Camille." So good is her performance that her aid is enlisted in perpetrating an impersonation upon the blind man. It starts as a joke, but becomes serious when the imposter falls in love with the boy. He finally discovers the deception and berates the woman. She, in anger, drives recklessly while taking him home and wrecks the car. But in the accident, his sight is restored and a happy ending thereby achieved.

Lobby comment following the preview pointed to several unbelievable aspects of the story.

(Continued on page 34)

'THE COMMON LAW' MAKES NEW LAWS FOR SHOW BUSINESS!

January business in July!

PRE-RELEASED FRIDAY!
WARNER BROS. THEATRE
ATLANTIC CITY
RKO MAYFAIR · N.Y.C.

LINED THEM UP!
STOOD THEM UP!
TURNED THEM AWAY!

CIRCUS BUSINESS
FOR THE CIRCUITS
AND YOU!

RKO PATHÉ
PRESENTS

CONSTANCE
BENNETT
The Common Law

A CHARLES R. ROGERS PRODUCTION

THE BIG CIRCUITS ARE

"I don't care what people say . . . as long as you say you love me!"

An unconventional story of an unconventional girl. In the studios of Paris—where art standards are heart standards! A world famous star—in a world famous novel—for the whole world to thrill to!

Constance BENNETT THE COMMON LAW

Her finest role—her greatest triumph—sinc-

THE

LOVE
PAINTED THIS PORTRAIT
LOVE
WROTE THIS STORY
For all who have known love—or hoped for it!
The romance of an artist and his model who urged him to climb to fame on the fragments of her shattered heart!
RKO PATHE
Constance Bennett
THE COMMON LAW
FROM THE STORY BY ROBERT W. CHAMBERS • A CHARLES R. ROGERS PRODUCTION
Her finest role since "COMMON CLAY"

MADONNA
GODDESS
TEMPTRESS
!
She posed for a hundred masterpieces of art.
But no painter's brush, no sculptor's clay ever captured the love tragedy of her heart!
Constance BENNETT
The COMMON LAW
with JOEL McCREA
A Charles R. Rogers Production
RKO PATHE
Don't miss CONSTANCE BENNETT in her finest role since "COMMON CLAY"!

WHEN YOU'VE GOT SOMETHING TO CROW ABOUT, CROW GOOD AND LOUD!

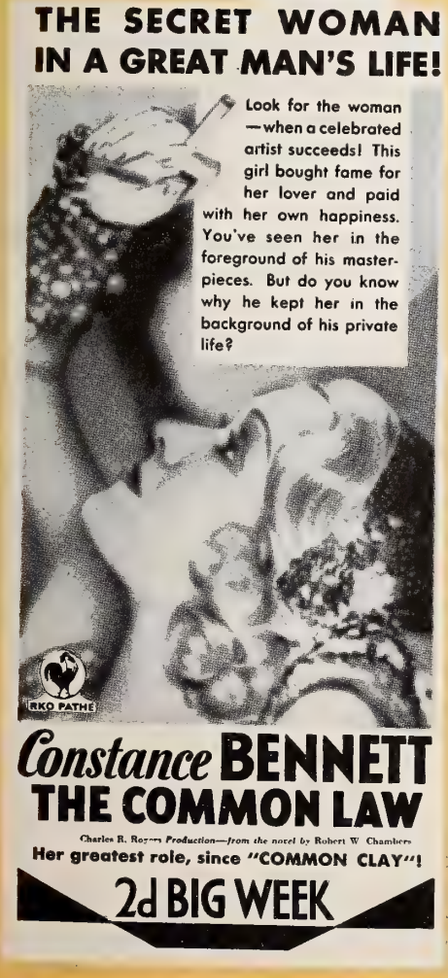
HE WAS HER MASTER!
SHE WAS HIS MASTERPIECE!
His heart was in art—but hers was in love!
The romance of an artist and his model . . and the heavy penalty she paid for being the secret woman in a great man's life!
Constance BENNETT
THE COMMON LAW
A CHARLES R. ROGERS PRODUCTION—from the novel by ROBERT W. CHAMBERS
JOEL McCREA • Low Cody • Robert Williams • Hedda Hopper • Marion Shilling
RKO PATHE
CONSTANCE BENNETT'S greatest role since "COMMON CLAY"!
2d BIG WEEK

CONSTANCE BENNETT

USING THESE ADS!

She Paid for His Brilliant Future with a Tarnished Past!
A story of love in the art studios of Paris. With gorgeous Constance Bennett as the model who was the secret woman in a great man's life!
Constance BENNETT
THE COMMON LAW
with JOEL McCREA
Her finest role, her greatest triumph since "COMMON CLAY"!
RKO PATHE

NOTED FOR HER BEAUTY • •
Notorious for Her Indiscretions!
She didn't care what people said as long as one man kept saying "I love you!"
Her beauty made him the world's greatest artist! But in gaining a reputation for him, she lost her own!
RKO PATHE
Constance Bennett
THE COMMON LAW
BY ROBERT W. CHAMBERS • A CHARLES R. ROGERS PRODUCTION
JOEL McCREA • Lew Cody • Robert Williams • Hedda Hopper • Marion Shilling
Her finest role, her greatest triumph, since "COMMON CLAY"!
2d BIG WEEK


THE SECRET WOMAN IN A GREAT MAN'S LIFE!
Look for the woman—when a celebrated artist succeeds! This girl bought fame for her lover and paid with her own happiness. You've seen her in the foreground of his masterpieces. But do you know why he kept her in the background of his private life?
RKO PATHE
Constance BENNETT
THE COMMON LAW
Charles R. Rogers Production—from the novel by Robert W. Chambers
Her greatest role, since "COMMON CLAY"!
2d BIG WEEK

THESE ADS APPROVED BY BOOKERS, BUYERS AND EXECUTIVES OF ALL MAJOR CIRCUITS

LOVE BROUGHT HIM FAME . . .
LOVE BROUGHT HER SHAME! . . .
The secret woman in a great man's life
Her love made him — and unmade her!
Constance BENNETT
THE COMMON LAW
BY ROBERT W. CHAMBERS • A CHARLES R. ROGERS PRODUCTION
JOEL McCREA • Lew Cody • Robert Williams • Hedda Hopper • Marion Shilling
CONSTANCE BENNETT'S greatest triumph since "COMMON CLAY"!
RKO PATHE
2d BIG WEEK

THE COMMON LAW

••Sales Angles on "The Common Law"

1 Constance Bennett is the biggest name in pictures by box-office test.

2 Robert W. Chambers' novel literally known to millions. One of the most widely read books of the twentieth century.

3 Constance Bennett as an artist's model in Gay Paree.

4 Biggest picture Bennett has made yet. Has everything. Role fits her like a glove.

5 Plus the fame of the novel, the title itself has strong drawing power.

6 The Parisian art colony is an irresistible story background.

7 Her philosophy of life and love, crystallized in the phrase: "I don't care what people say, as long as you say you love me!"

8 Romantic intrigue suggested by the line "The secret woman in a great man's life."

9 Glorification of love: "Love painted this picture. Love wrote this story."

10 "Men called her the perfect woman" is a sales angle to interest both men and women.

11 Magnificent production. Exemplified by the gorgeous sequence of the 4-Arts Ball in which over 500 players take part.

12 Star values all the way through. Cast includes Joel McCrea, Lew Cody, Marion Shilling, Hedda Hopper, Robert Williams, Paul Ellis and others.

13 Photoplay edition of Robert W. Chambers' novel excellent channel for exploitation. Brilliant book-jacket plays up Constance Bennett big.

14 Title automatically will start discussion and word-of-mouth advertising.

15 Constance Bennett's reputation as the best-dressed woman on the screen, plus the gorgeous clothes designed for her in this production by Gwen Wakeling, are naturals for merchandise tie-ups, fashion-shows, etc.

16 Unusually beautiful line of posters make outdoor advertising particularly feasible.

17 Press-sheet ads cover all salient box-office angles. Ads prepared after conference with production and sales force. Okayed and used by all major theatre circuits.

A. P. Waxman

ADVERTISING COUNSEL

"THE COMMON LAW" cast includes JOEL McCREA, Lew Cody, Robert Williams, Hedda Hopper • Directed by PAUL L. STEIN • from the novel by ROBERT W. CHAMBERS • Screen Play by John Farrow

Available Now!

Constance Bennett in 'Born To Love'—Eddie Quillan in 'Sweepstakes'—Helen Twelvetrees in 'A Woman of Experience' and Ina Claire in 'Rebound'

RKO PATHE

The Old Fightin' Cock crows every Friday night 10:30

Resistance to U.S. Product Declines

(*Continued from page* 13)

foreign markets. In some instances, seven versions go into distribution abroad:

1. The original English version.
2. The taking out of all sound and releasing as a silent.
3. Eliminating the dialogue and adding synchronized music.
4. Leaving the English dialogue and super-imposing titles in the language of the country in which the picture is to go.
5. Using the American version with foreign voices dubbed in.
6. Retaking of the English version in a foreign language.
7. Taking the American version, cut in titles and add a musical score.

The quota laws in many of the countries, according to foreign managers, have given the industry in those countries "a theoretical courage."

As one executive stated it: "It gave them the guts to produce. The government gave them the crutches on which to walk."

Today one of the great problems of the American producer and distributor is the rate of exchange. Also, American companies must take into consideration, according to foreign department executives, the political situation which, "the film industry gets caught in with all other industries. This is due to the critical economic situation in many countries."

Exchange Rate a Factor

In countries where normally legislation would not be enacted against the film industry, the economic condition has been such, and has been so critical, that the motion picture industry has suffered along with all other industries.

In England an odd situation presents itself. The Englishman looks upon the domestic product as foreign and upon the American pictures as domestic. Barring Germany and perhaps Japan, this same situation, according to foreign departments, exists throughout the world.

The rate of exchange, especially in the Spanish speaking countries has kept the American companies from having their biggest year in the foreign field. This is despite the fact that with big personalities an American picture can be box office in any country of the world.

Said one foreign manager: "If you have the right picture, and a big personality, you can fix that picture to satisfy the whole world."

Before the days of the talking picture, the foreign market, according to the men in charge of this field, brought in profit for the American companies. In those days domestic rentals underwrote production cost and distribution cost, and the foreign market provided the profit.

Today the foreign market is a problem. The world, in the opinion of foreign managers, is picture wise, with the silent now definitely out. Also, the synchronized musical version does not meet with approval in foreign countries. The reason for this is the fact that, like the American public, they know sound.

After all, it seems that the talking picture has made little difference in the foreign market; excluding of course, quota law, and the cost of reproduction.

Not every company, but several of them, are meeting the foreign demands with super-imposed titles. It has been found, according to observers, super-imposed dialogue will be accepted in all countries.

Taking one country as an example: In the United States super-imposed titles are made on American pictures in Spanish, Portugese, Japanese, Dutch and Chinese. Abroad the same company is using the super-imposed title for audiences in Germany, Sweden, Poland, Czechoslovakia, Rumania, Yugo-Slavia, Hungary and Greece.

STAGE'S CHALLENGE

(*Continued from page* 9)

attention on the legitimate producer in an effort to increase the number of outgoing road shows, the Shuberts and Theatre Guild are building up patronage, at theatres which they will use, by means of subscriptions for the entire 1931-32 theatrical season.

Robert Sisk, of the Theatre Guild, stated that "more important than the efforts of a dozen organizations to rebuild the road is the development of good plays and the reduction of the number of theatres so that mediocre stage attractions are not sent out solely for the purpose of supplying bulk stage product for a fixed number of houses."

"The quality standard of stage plays would appreciate considerably," stated Sisk, "if an important portion of key city legitimate theatres were kept dark. The rebuilding process would then develop along firmer lines than at present. If all shows are good shows, the results of a 'revival' campaign would be successful.

"With the novelty of talking pictures worn off to a considerable degree, the road show has a better chance for recovering lost ground than it has had at any time since sound's inception."

That keener interest is being evidenced in key city road shows may be gleaned from the reaction to the Theatre Guild's subscription plan for the coming season, which brought a 200 per cent increase in season subscriptions at road shows, instead of an expected decline which the Guild believed would result from the current economic depression.

In line with the new development of the road, the Theatre Guild has affiliated itself with a group of New York producers to present certain of their productions before the Guild's subscription audiences outside New York. This means an expansion of the touring territory available to New York plays; it also means that the Guild's own productions in other cities will be accomplished for the first time on the season's schedule, by the productions of other managements.

Leaders Cooperate

John Golden, Gilbert Miller, Arthur Hopkins, Brock Pemberton and Chester Erskin in association with the Erlangers have agreed to cooperate in this project, which has been in the making for some months. Definite arrangements have been made with Golden to tour his production of Rachel Crothers' "As Husbands Go" and with Miller to tour his production of Philip Barry's "Tomorrow and Tomorrow." Miller and Hopkins now are with the Shuberts.

Hopkins, Pemberton and the Erlanger office, which contemplates an active production season, have assured the Guild of their interest, and their agreement is to tour their plays over the Guild's circuit of subscription cities whenever suitable plays present themselves, according to Sisk.

No name for this collective group of managers has been decided upon. It is tentatively called, for subscription solicitation purposes outside New York, the Theatre Guild Group. The individual managements will retain their identity in this plan, but the group name, to be decided upon, will be used in connection with each production sent on tour.

Another part of the plan, which has for its purposes the further increase of the already sizeable audiences which the Guild has organized in cities outside New York, will be to throw the support of this audience to other meritorious plays from time to time. This means that for designated plays the holders of subscription cards will be entitled to the same privileges which are theirs for the plays of the regular series.

In addition to the plans which are concerned with other managements, the Guild will continue to send its own productions on tour, and booking arrangements are now being made for several next season. It is likely, in the coming and future seasons, that the total number of plays in the Guild group's subscription series will rise, since the Guild will maintain its own schedules and will augment its seasonal program with plays of other producers. The plan, then, is being laid to continue beyond next season.

In the past the Guild has sent some 20 of its productions on tour, and the route over which these plays have been given has included Chicago, Boston, Philadelphia, Washington, Baltimore, Pittsburgh, Cleveland, Detroit, Milwaukee, Minneapolis, St. Louis, Cincinnati and many others. Buffalo will be included with the new season, which officially starts with Guild activities on October 1.

The Shubert subscription plan, used in the past few seasons along lines similar to those fostered by the Theatre Guild, include 15, of which Philadelphia, Boston and Chicago are the "zone" cities. To each of the three "zone" cities, Shuberts will send six productions—their own or those of producers or managers who book through them. Each will play four weeks, after which the second string towns, including Detroit, Cincinnati, St. Louis, Kansas City, Milwaukee, Boston, Hartford, New Haven, Baltimore, Washington, Pittsburgh, Buffalo and Cleveland, will have the plays for a minimum of one week and longer if they hold up.

45,000 on Guild Books

At the end of last season the Guild had 45,000 on its subscription books. No figures are forthcoming at the Shubert office.

At Actors' Equity it was stated:

"Every one in the theatre is now interested in the revival of the road and is agreed that such a revival would be of immense value to the theatre. And Equity is second to none in the recognition of that value. But Equity believes that this revival is a job for every one in the theatre and that it needs a systematic plan of campaign and a lot of intensive work as much as the movement needs a slogan.

"Equity believes that this job is sufficiently big to tax the ability of all the varied groups in the theatre to accomplish it. It would prefer to see all the groups in the theatre united in that effort."

President Gillmore of Equity stated recently that "the legitimate has fallen off 50 per cent in four years and will be washed up in another four, unless some form of angel comes along!" Equity's membership is understood to have dropped from 7,200 in 1930 to 5,000 in 1931, with its affiliated Chorus Equity membership depreciating an equal proportion.

Class "A" stock companies traveling the road in 1930 totaled 103, as compared with 70 for 1931. The 1930 figure will be topped during the coming season, if present plans involved in the "revival" movement materialize. It is understood that 100 companies will start the new season.

The number of stage plays which rehearsed in New York and were engaged in and through New York from August, 1930, to May 15, 1931, were 265. During that period 212 have already closed and 53 are still running.

There were 80 fewer productions than in the same period the previous year.

It is estimated that 15,000 amateur productions are presented yearly throughout the country, making terrific inroads on legitimate stock business, which finds its biggest competition in motion pictures, particularly since sound.

Ruth Chatterton was thought to have done well in false situations and to have accomplished the most possible with the material at hand. Her support, with the exception of Stuart Erwin, was deemed adequate. Erwin, playing straighter than usual, won hearty approbation. Due interest also was afforded Ralph Bellamy for his blind man characterization.

Produced and distributed by Paramount Publix. Based on the story "Laurels and the Lady" by Leonard Merrick. Screen play by Vincent Lawrence and Samson Raphaelson. Directed by Berthold Viertel. Photographed by Charles Lang. Release July 25.

CAST

Ruth Chatterton	Ralph Bellamy
Stuart Erwin	Francoise Rosay
Sam Hardy	Charles Boyer
Tyler Brooke	Tyrrell Davis
Jean Del Val	

Night Nurse

(Warner Brothers)

Comedy-Drama

"Ethics! Ethics! I'm sick of ethics. I'm going to tell the police!" That or—

"The successful nurse is the one who keeps her mouth shut."

That is the conflict presented in the theme of "Night Nurse," Warner Brothers production seen at the Strand theatre in New York. The first quotation is from the night nurse, who has seen a child being starved to death while an unscrupulous physician and a conniving chauffeur plot to starve the girl and her sister to death and keep their mother continuously intoxicated so that they can get the children's trust fund which is under the mother's charge. The second quotation is from the doctor.

The decision reached by the nurse, as well as the outcome of the story, is pictured in the final scene of the production. The night nurse, whose bootlegger friend is driving her to the police station to swear out a warrant, sees an ambulance dash past. The bootlegger friend explains that he has told "a coupla guys" that he does not like the chauffeur at the children's house. And the ambulance driver explains at his destination that he is bringing to the morgue the body of a man in a chauffeur's uniform.

The audience took well to the performances of Miss Stanwyck, Joan Blondell, Blanche Friderici as the housekeeper and Ben Lyon.

Produced and distributed by Warner Brothers. Directed by William Wellman. From the novel of the same title by Dora Macy. Adaptation by Oliver H. P. Garrett. Dialogue writer, Charles Kenyon. Cameraman, Chick McGill. Film Editor, Ed McDermott. Assistant director, Frank Shaw. Art director, Mack Parker. Running time, 73 minutes. Release, August 8, 1931.

CAST

Lora Hart	Barbara Stanwyck
Maloney	Joan Blondell
Mortie	Ben Lyon
Nick	Clark Gable
Dr. Bell	Charles Winninger
Mrs. Ritchey	Charlotte Merriam
Eagan	Edward Nugent
Another Interne	Allan Lane
Mrs. Maxwell	Blanche Friderici
The Drunk	Walter McGrail
Dr. Ranger	Rolfe Harolde
Miss Dillon	Vera Lewis
Nanny	Marcia Mae Jones
Desney	Betty Jane Graham

The Common Law

(RKO Pathe)

Comedy Drama

The draw of Constance Bennett at the box office is illustrated by the crowds, composed largely of women, which have been passing their money through the wicket at the Mayfair theatre on Broadway during the run of "The Common Law," adaptation of one of Robert W. Chambers' most widely read stories.

The screen play, as written by John Farrow, with dialogue by Horace Jackson, concerns an American girl, Valerie, who has been living an intimate life with one Cardemon, in France. Tiring of this, she decides to live a conventional life, and leaves Cardemon's abode.

That she may earn a livelihood, she seeks employment as a model with a young American artist, scion of a wealthy family. He promises to give her a tryout providing she is willing to pose her figure. Needing money, she acquiesces.

The artist eventually finds that she is an inspiration, and their professional relationship grows into love. The girl's past intimacy with Cardemon, however, is rumored about and the two lovers part.

The estrangement continues until each sees the other at a gay party with a new companion. They are reunited and sail for America to meet the young artist's parents. Here they find a barrier in the artist's domineering sister, who is determined that he shall marry a girl of their social set. However, in the father Valerie finds a champion.

During a yachting party, the girl is embarrassed by the presence of Cardemon, who also has journeyed to the United States. A fight between the artist and Cardemon follows, and the scion of wealth and the girl leave the boat for happiness.

This is not the screenplay as first prepared by Pathe. In the original adaptation, the locale was America and many sequences contained therein do not appear in the picture as it reaches the screen.

Produced and distributed by RKO Pathe. A Charles R. Rogers production. Directed by Paul L. Stein. Screenplay by John Farrow. Dialogue by Horace Jackson. Photography by Hal Mohr. Released, July 24. Running time, 77 minutes.

THE CAST

Valerie	Constance Bennett
Neville	Joel McCrea
Cardemon	Lew Cody
Sam	Robert Williams
Mrs. Clare Collis	Hedda Hopper
Stephanie	Marion Shilling
Querida	Paul Ellis
John Neville, Sr.	Walter Walker

Lasca of the Rio Grande

(Universal)

Western

An audience at a Coast theatre found more than a slight measure of interest in this Universal Western with a somewhat different treatment.

The patrons enjoy the performances of Leo Carrillo, John Mack Brown and Dorothy Burgess in the leading roles, while the work of the entire supporting cast and the direction of Edward Laemmle were accorded the commendation of those present.

The most compelling moment of the film was the picturing of a cattle stampede. The comedy of Slim Summerville afforded a great deal of merriment to the audience.

John Mack Brown plays the Texas Ranger, who is in love with the dance hall performer, Lasca, played by Dorothy Burgess. Lasca holds particular attraction for Carrillo, as the villain of the piece. She kills a man in self-defense and Brown, taking her to jail, permits her to escape. In a concluding sequence, she loses her life in an effort to save him from Carrillo.

Produced and distributed by Universal. Directed by Edward Laemmle. Story by Tom Reed. Adaptation by Randall Faye. Dialogue by Tom Reed and Randall Faye. Cameraman, Harry Neumann. Editor, Ted Kemp. Release date, October 13, 1931.

CAST

Jose Santa Cruz	Leo Carrillo
Miles Kincaid	John Mack Brown
Lasca	Dorothy Burgess
Crabapple	Slim Summerville
Jehosophat	Frank Campeau

The Brat

(Fox)

Comedy-Drama

This screen adaptation of the Maude Fulton stage play was heartily greeted at the Coast showing. Sally O'Neil, it was indicated by the audience, fully justified the action of Fox in signing the player to a term contract.

Her performance, one of vivacity, which was apparently thoroughly enjoyed by the audience, was one of the principal reasons for the appeal of the film as a whole. Excellent photography and the acknowledged able direction of John Ford added considerably to the ultimate result.

Laughs were well spotted throughout the picture, several times during the showing, the laughter of the audience causing the following dialogue to be quite inaudible.

Praise was generally accorded for the work of Allen Dinehart, Frank Albertson, William Collier, Sr., Mary Forbes and Virginia Cherrill.

Produced and distributed by Fox. Directed by John Ford. From the play by Maude Fulton. Adaptation and dialogue by Sonya Levien and S. N. Behrman. Staged by William Collier, Sr. Settings by Jack Schultz. Cameraman, Joseph August. Release date, October 18, 1931.

CAST

The Brat	Sally O'Neil
MacMillan Forester	Allan Dinehart
Stephen Forester	Frank Albertson
Angela	Virginia Cherrill
Jane	June Collyer
Timson	Farrell MacDonald
Mrs. Forester	Mary Forbes
The Bishop	Albert Gran
Lena	Louise Mackintosh
Judge	William Collier, Sr.
Housekeeper	Margaret Mann

Rider of the Cactus

(Big 4)

Western

A Western starring Wally Wales, and having in support, Buzz Barton and Lorraine La-Val in the feminine lead, "Rider of the Cactus" contains much hard riding and fast action thrown against a selection of cactus country background.

The not unusual story, though with a few deft and unusual touches, concerns a young girl visitor to the Mexican borderland, who accidently comes upon a map and key, the map, in Latin, being the directions for finding certain hidden treasure. Wales meets and falls in love with the girl.

An outlaw, played by Fred Church, learns of the map, and makes desperate efforts to get it. Needless to report, Church loses out before the concluding sequence, Wales recovers the hidden treasure, and he and the girl turn the find over to the local mission church, in return for which the padre ties the wedding knot.

The performances of the players were generally commended, while the direction of David Kirkland was considered an able piece of work. The audience seemed to find the film an entertaining screen effort.

Produced by Hooper-Connell Corp., Ltd. Released by Big 4. Directed by David Kirkland. Story by Charles T. Connell. Adaptation and dialogue by David Kirkland. Cameraman, R. B. Hooper. Release date, July 7, 1931. Running time, 60 minutes.

CAST

Jack Converse	Wally Wales
Jim Venner	Fred Church
Pete	Ed Cartright
Buzz	Buzz Barton
Peon	Don Wilson
Bill	Joe Lawliss
Molly	Lorraine La Val
Pearl	Tete Brady
Aunt Sarah	Etta Delmas
Ranger Captain	Gus Anderson

Children of Dreams

(Warners)

Operetta

Sigmund Romberg and Oscar Hammerstein II have collaborated on the story and musical numbers of this Warner operetta. The two famous figures of the musical stage have put together a romance of the apple pickers of the West, who follow the picking season from place to place, and sing their way through their work as do the gypsies.

Playing, and singing the leads are Margaret Schilling and Paul Gregory of the Broadway stage, whose voices brought favorable reaction from an audience at the New York Warner Beacon in upper Broadway.

The musical compositions of the co-authors are in a setting of apple orchards and mountain backgrounds.

The story has to do with the girl, Molly, and her fondness for another apple picker, Tommy. When they are about to be married, the girl is offered an opportunity for study and voice cultivation by a wealthy woman who has overheard her singing. Her son, incidentally, has developed more than a little interest in the young singer. She is forced to consent, as a

means of extricating her bottle-free father from a difficult situation.

Continued operatic success on the stages of many cities turns the thoughts of the star from a young apple picker to society and fame and money, but the old doctor friend of the mother prescribes a cure for her developed temperament, that being a visit to the old orchard.

There, naturally enough, Tommy finds her, the concluding sequence showing the two driving off together in his bungalow on wheels, leaving a career and a wealthy fiance behind her.

Produced and distributed by Warners. Directed by Alan Crosland, story, music, adaptation and dialogue by Sigmund Romberg and Oscar Hammerstein, II. Editor, Harold McLernon. Cameraman, James Van Trees. Release date, July 25, 1931. Running time, 83 minutes.

CAST

Molly Standing ..... Margaret Schilling
Tommy Melville ..... Paul Gregory
Gus Schultz ..... Tom Patricola
Hubert Standing ..... Bruce Winston
Dr. Joe Thompson ..... Charles Winninger
Gertie ..... Marion Byron

A Holy Terror

(Fox)

Western

George O'Brien plays the hard riding, quick shooting Eastern millionaire's supposed son, who comes in from a polo match to find his father murdered, and who goes West to find the murderer.

Sally Eilers, in the opposite role, makes an attractive and rather appealing feminine lead, though in the course of the story, she does comparatively little, the film being O'Brien from start to finish. The action is fast, and consequently afforded the New York Roxy audience a measure of enjoyment.

After the death of the father, O'Brien discovers enough among his father's papers, to indicate that his name was not originally the same as the son had known it. Also, he discovers the name of William Drew, rancher in the West whom, he suspects, knows a good deal about the death. Flying West, O'Brien loses control of his plane and crashes into a girl's bathroom, the girl being Sally Eilers.

The foreman of the ranch, played by Humphrey Bogart, has a grievance against the stranger, growing out of the latter's attraction for Miss Eiler, for whom the foreman has hopes. Told by Drew to bring in O'Brien unharmed and unarmed, the foreman attempts it with Stanly Fields, a ranch hand who had taken a bath in a water trough at the hands of O'Brien.

The stranger escapes the two when they are attempting to bring him in, and rides to the ranch himself for a showdown with Drew. Fields steps into the picture and attempts to shoot O'Brien but Drew steps between and is wounded in the shoulder. Then the story is told: that Drew is really the father of the Eastener, and that he had gone East for a reckoning with the man who had stolen his wife and child many years before. The gun which killed the supposed father had gone off by accident in a scuffle.

The story, comment indicated, is not particularly striking, but fast action, riding and the Western background, coupled with the work of the featured players, including James Kirkwood as Drew, was sufficient to provide a good bit of entertainment. Irving Cumming's direction was commended.

Produced and distributed by Fox. Directed by Irving Cummings. Based on the novel, "Trailin," by Max Brand. Continuity by Ralph Block. Dialogue by Alfred A. Cohn and Myron Fagan. Edited by Ralph Dixon. Cameraman, George Schneiderman. Release date, July 19, 1931. Running time, 53 minutes.

CAST

Tony Bard ..... George O'Brien
Jerry Foster ..... Sally Eilers
Kitty Carroll ..... Rita La Roy
Steve Nash ..... Humphrey Bogart
William Drew ..... James Kirkwood
Butch Morgan ..... Stanley Fields
Thomas Woodbury ..... Robert Warwick
Tom Hedges ..... Richard Tucker
Jim Lawler ..... Earl Pingree

SHORTS

The Voice from the Void

(Mascot)

Great Serial

Here is Episode 1 of the new Mascot serial, "The Vanishing Legion," which has Harry Carey in the lead role, supported by Edwina Booth, William Desmond, Edward Hearn, Frankie Darrow, Philo McCullough. This should be great material for the younger generation, with more than a thrill or two for the older run of folks. Opening sequence shows a horse fight, in which Rex, the killer, finishes his opponent. Jed Williams is hunted by the law, while the lawless as well are interested in his capture. He is captured and his son attempts to set him free. The bandits are attempting to prevent Cardigan (Harry Carey) from bringing in trucks of oil, and they are successful with the trucks being smashed in a great finish, for the first episode.—Running time, 36 minutes.

Queen of the Night Riders

(Mascot)

Fast Action

This second episode of the "Vanishing Legion" serial is packed with action from the word go. Opens with a bit or two from the preceding chapter. Frankie Darrow, who escapes from one of the trucks, in which he had been riding with his father, is adopted by Carey. The three, Rex, the horse, being included, stage their battle against the outlaws who have been balking Carey in his efforts to bring in the oil. A stampede in the Carey camp winds up this episode with as smashing and gripping an action sequence as anyone could want, and the youngsters will have a great time. The power behind the "Voice" is revealed, and young Darrow discovers that his father is still alive.—Running time, 20 minutes.

The Lion Hunt

(Vitaphone)

Fine

Number 3 of the "Adventures in Africa" series which was filmed by Wynant D. Hubbard on the African Veldt. Hubbard concentrates on an African village, where three lions have attacked the cattle in the home-made corral. The manner in which they dodge about, roar and make sharp rushing attacks on the cattle, is most interesting. No less so is the concentrated method in which the cattle defend themselves with their horns. One lion escapes from the corral and is captured alive by the natives, the second is speared to death and the third is captured in nets under Hubbard's supervision. Very interesting.

Spears of Death

(Vitaphone)

Fascinating

This, the fourth of the "Adventures in Africa" series, has to do for the most part with the assagais, as the African natives' death-dealing spears are known. The accompanying dialogue adds much to the effectiveness of the number. Hubbard, with gun and camera, photographed this interesting series in the heart of Africa. A portion of the film is devoted to an imaginary lion killing by the natives.—Running time, 14 minutes.

Whippet Racing

(MGM)

Great

Caught out in Hollywood, this short number took with a large audience in no small measure. Ward Wing handled the direction and Pete Smith the running fire of dialogue, which was smart and sparkling, and the audience sparkled with it. The film traces the training of whippets for racing, and climaxs with a real race which has a thrill or two all its own. Worthwhile.

Campaign Capers

(Universal)

Real Laughs

The second of the Slim Summerville comedy series, and as usual a laugh number, and a real one. Again, Slim is a marine, while his friend, Harry Gribbon, plays the foil and contributes his own share of the comedy. They are in an unending argument, as usual, with Slim getting the small end of the stick. Dynamite fuses wired to the keys of a typewriter will probably provide the best laugh in the short. Harry J. Edwards directed under the supervision of Edward Kaufman.—Running time, 20 minutes.

Making 'Em Move

(RKO-Pathe)

Original

Here is an Aesop Fable number which has more originality than any animated seen for many a long day. Comically pictures the interior of an animated cartoon studio, showing the animals at work on a number, with the camera dancing in and the sound recorder tripping off the sound track. The animals attend the animated and are lively in their response. Very amusing and original.—Running time, 9 minutes.

The Messenger Boy

(RKO-Pathe)

Amusing

Benny Rubin plays the messenger boy in this fairly amusing comedy effort. Rubin takes a little boy for an airing in his miniature automobile, and the youngster takes the car apart. Taking the child to its mother in a cafe, Benny is forced into an adagio act, with him as the "thrown" end of the dance. His antics are laughable, and his extreme fear comic. It's the way Rubin puts over his lines rather than the lines themselves that are funny. Situations are good for laughs. Edward Luddy directed.—Running time, 22 minutes.

Cold Turkey

(Vitaphone)

Fair Comedy

Helen Broderick, with the assistance of Lester Crawford, drew occasional laughs at the matinee showing of "Cold Turkey" at Warner Bros. Strand, New York. There were spots where the lines had a somewhat higher temperature than the title would indicate. The aged "angel" takes her and a girl companion to Turkey. Helen prepares herself in the finery of the harem to become the shah's favored one, only to find that her "angel" had bought out the place, lock, stock and wives.—Running time, 7 minutes.

The Lone Starved Ranger

(Radio)

A Few Laughs

Roscoe Ates, Radio's stuttering comedian, and stuttering as well as usual, plays the very hungry stranger, who, while in quest of food, gets just about everything else. A Broadway audience managed a number of laughs out of his final landing of the job of sheriff and his capture of Rattle Snake Pete. He gathers in the $500 reward at the same time. No leading lady, at all.—Running time, 20 minutes.

THEATRE RECEIPTS

An improvement in theatre conditions is shown in the reports on gross receipts for the "current week." As against 19 and 20 new low grosses in the weeks past, the "current week" registered only 12, which is the lowest figure since early spring.

It is evident that the new product coming in, along with theatre refrigeration, is drawing more people to the box office. Consideration also should be given to the fact that the vacation period has brought new, and temporary, patrons into the houses.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to July, 1931)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleecker..	2,300	35c-50c	"Unfaithful" (Para.) (6 days)	8,000	"Parlor, Bedroom, and Bath" (MGM) (6 days)	6,340	High 1-24-30 "Reducing"	$ 18,500
							Low 4-4-31 "Passion Flower"	6,100
Leland	1,350	20c-25c	"Daybreak" (MGM) (6 days)	3,200	"Daddy Long Legs" (Fox) (6 days)	2,900	High 5-2-31 "Strangers May Kiss"	8,100
							Low 7-11-31 "Daddy Long Legs"	2,900
Proctor's RKO..	1,500	20c-60c	"Night Angel" (Para.) (3 days)	2,500	"Sweepstakes" (Pathe) (3 days)	2,400	High 3-14-31 "Millie"	8,600
			"Everything's Rosie" (Radio) (3 days)	2,300			Low 7-11-31 "Sweepstakes"	2,400
Ritz	1,146	25c-35c	"God's Gift to Women" (W. B.) and "Ubangi" (3 days)	1,640	"Smart Money" (W. B.) and "Men of the Sky" (F. N.) (3 days)	1,850	High 12-13-30 "The Cat Creeps"	4,750
							Low 6-6-31 "Party Husbands"	3,190
			"Children of Dreams" (F. N.) and "Alias the Bad Man" (Tiff.) (3 days)	1,640	"Ships of Hate" (Monogram) and "Meet the Wife" (Col.) (3 days)	1,700		
Strand	1,900	35c-50c	"The Man in Possession" (MGM) (6 days)	5,850	"Broadminded" (F. N.) (6 days)	5,500	High 4-25-31 "The Finger Points"	9,300
							Low 7-11-31 "Broadminded"	5,500
Baltimore								
Keith's	2,500	25c-50c	"Big Business Girl" (F. N.) (6 days & Sun. midnite show)	5,440	"Everything's Rosie" (Radio) (6 days and Sun. midnite show)	5,360	High 5-9-31 "Bachelor Apartment"	16,080
							Low 5-17-30 "King of Jazz"	3,000
Loew's Century.	3,076	25c-60c	"Confessions of a Co-Ed" (Para.). (6 days)	17,500	"Chances" (F. N.) (6 days)	26,000	High 4-11-31 "A Tailor Made Man"	30,000
							Low 11-1-30 "Her Wedding Night"	14,000
Loew's Parkway	987	15c-35c	"A Free Soul" (MGM) (6 days)	4,600	"Just A Gigolo" (MGM) (6 days)	4,000	High 1-3-31 "Follow the Leader"	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
Loew Stanley....	3,522	25c-60c	"Women Love Once" (Para.) (6 days)	15,500	"The Man In Possession" (MGM). (6 days)	18,500	High 4-11-31 "Strangers May Kiss"	33,500
							Low 5-3-30 "Honey"	12,500
Loew's Valencia.	1,487	25c-35c	"A Free Soul" (MGM) (6 days)	3,800	"Just A Gigolo" (MGM) (6 days)	3,200	High 7-26-30 "Sins of the Children"	7,300
							Low 11-29-30 "Only Saps Work"	1,800
W. B. Metropol.	1,300	15c-50c	"Smart Money" (W. B.) (6 days)	6,000	"The Maltese Falcon" (W. B.) (6 days)	5,100	High 3-16-30 "Green Goddess"	9,000
							Low 7-26-30 "Sweet Kitty Bellairs"	2,100
Boston								
Keith's	2,800	30c-65c	"A Woman of Experience" (Pathe) (25c60c)	17,500	"Ex-Bad Boy" (U.)	17,500	High 10-11-30 "Half Shot at Sunrise"	34,500
							Low 12-6-30 "Sin Takes a Holiday"	16,500
Keith-Boston	2,500	25c-60c	"Up For Murder" (U.) (25c-50c)	17,000	"Arizona" (Col.)	17,000	High 1 10-31 "Danger Lights"	22,000
							Low 7-18-31 "Up For Murder"	17,000
Loew's Orpheum	3,100	25c-50c	"Never the Twain Shall Meet" (MGM)	19,500	"Indiscreet" (U. A.)	18,000	High 1 17-31 "Hell's Angels"	31,500
							Low 6-28-30 "Lady of Scandal"	17,500
Loew's State.....	3,700	25c-50c	"The Man in Possession" (MGM)	19,000	"A Free Soul" (MGM)	19,000	High 10-18-30 "Three French Girls"	30,000
							Low 6-28-30 "Bad One"	18,000
Metropolitan	4,350	25c-60c	"Women Love Once" (Para.)	31,000	"The Night Angel" (Para.)	30,000	High 10-11-30 "Sea God"	49,000
							Low 6-7-30 "True to the Navy"	26,000
Olympia	2,500	25c-50c	"Night Nurse" (W. B.)	14,000	"Smart Money" (W. B.) (2nd week)	13,500	High 7-5-30 "With Byrd at South Pole"	28,000
							Low 2-21-31 "Sit Tight"	12,000
Scollay Square..	1,800	25c-50c	"Smart Money" (W. B.)	15,000	"Chances" (F. N.)	14,000	High 10-11-30 "Numbered Men"	20,000
							Low 7-5-30 "Shadows of the Law"	11,000
Uptown	2,000	25c-60c	"Night Nurse" (W. B.)	11,000	"Smart Money" (W. B) (2nd week)	11,000		
Buffalo								
Buffalo	3,500	30c-65c	"Night Angel" (Para.)	22,400	"Smart Money" (W. B.)	20,800	High 3-28-31 "My Past"	39,500
							Low 7-4-31 "I Take This Woman"	19,000
Century	3,000	25c-35c	"Confessions of a Co-Ed" (Para.).	9,800	"Big Business Girl" (F. N.)	8,000	High 2-14-31 "Cimmaron"	25,600
							Low 7-4-31 "Always Goodbye"	4,100
Great Lakes	3,000	25c-60c	"The Man In Possession" (MGM)	22,000	"Laughing Sinners" (MGM)	23,000	High 4-18-31 "Strangers May Kiss"	30,000
							Low 12-27-30 "Remote Control"	13,400
Hippodrome	2,100	25c-50c	"Women Love Once" (Para.)	17,600	"Donovan's Kid" (Radio)	18,200	High 2-14-31 "Free Love"	26,300
							Low 7-4-31 "Six Cylinder Love"	14,800
Lafayette	3,300	25c-35c	"Salvation Nell" (Tiff.)	10,000	"The Lion and the Lamb" (Col.)	7,900	High 4-11-31 "Ten Cents a Dance"	24,100
							Low 7-4-31 "Lover Come Back"	7,800
Charlotte								
Broadway	1,167	25c-50c	"The Good Bad Girl" (Col.) (3 days)	2,000	"Chances" (F. N.) (3 days)	4,500		
			"Men of the Sky" (F. N.) (3 days)	3,200	"The Maltese Falcon" (W. B.) (3 days)	5,000		
Carolina	1,441	40c-50c	"Women Love Once" (Para.) (3 days)	4,700	"Confessions of a Co-Ed" (Para.). (3 days)	6,000		
			"Son of India" (MGM) (3 days)	5,000	"The Man In Possession" (MGM). (3 days)	6,500		

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with
MINNA GOMBELL · WILLIAM PAWLEY
Directed by Frank Borzage

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to July, 1931)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Women Love Once" (Para.) (6 days)	26,250	"The Man In Possession" (MGM).	38,450	High 9-6-30 "Anybody's Woman"	64,800
							Low 7-18-31 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"A Free Soul" (MGM) (3rd week)	18,780	"A Free Soul" (MGM) (2nd week)	20,275	High 7-12-30 "Big House"	50,800
							Low 4-13-30 "Son of the Gods"	17,500
Oriental	3,940	35c-85c	"Chances" (F. N.)	23,900	"The Black Camel" (Fox)	21,700	High 7-19-30 "Our Blushing Brides"	60,600
							Low 6-27-31 "Party Husband"	19,450
Orpheum	665	35c-75c	"White Shoulders" (Radio)	2,864	"Donovan's Kid" (Radio)	2,260	High 4-18-31 "Little Caesar"	8,790
							Low 4-11-31 "Hot Heiress"	2,090
Palace	2,509	35c-85c	"Hell Bound" (Tiff.)	23,100	"Three Who Loved" (Radio)	19,480	High 6-7-30 "On the Level"	31,200
							Low 7-19-30 "Shooting Straight"	16,200
Roosevelt	1,591	35c-85c	"The Viking" (Independent)	16,450	"Smart Money" (W. B.) (6 days—2nd week)	9,275	High 7-5-30 "With Byrd at South Pole"	32,800
							Low 6-6-31 "Tabu"	10,100
State Lake	2,776	35c-85c	"A Woman of Experience" (Pathe)	17,890	"Sweepstakes" (Pathe) (2nd week)	7,225	High 10-18-30 "Half Shot at Sunrise"	45,300
							Low 6-27-31 "Transgression"	13,200
United Artists	1,700	35c-85c	"The Smiling Lieutenant" (Para.) (2nd week)	20,670	"The Smiling Lieutenant" (Para.) (1st week)	29,650	High 3-21-31 "City Lights"	46,562
							Low 9-6-30 "Eyes of the World"	13,200
Cincinnati								
Keith's	1,600	30c-50c	"The Viking" (Independent)	4,850	"Lonely Wives" (Pathe)	4,025	High 11-20-30 "Africa Speaks"	13,000
							Low 3-7-31 "Numbered Men"	4,000
RKO Albee	3,300	35c-75c	"The Black Camel" (Fox)	24,923	"Up Pops the Devil" (Para.)	25,029	High 1-3-31 "Remote Control"	33,321
							Low 12-20-30 "Silver Horde"	20,150
RKO Capitol	2,000	30c-50c	"I Take This Woman" (Para.)	10,730	"Forbidden Adventure" (Para.)	10,445	High 9-20-30 "Common Clay"	22,000
							Low 3-14-31 "Fighting Caravans"	9,200
RKO Family	1,140	20c-35c	"Mothers Cry" (F. N.) (4 days)	2,572	"A Son of the Plains" (Syndicate) (4 days)	2,518	High 11-1-30 "Men Without Law" and "Undertow"	5,600
			"Vice Squad" (Para.) (3 days)	1,385	"Laughing Sinners" (MGM) (3 days)	1,356	Low 3-7-31 "Captain Applejack" and "The Lion and the Lamb"	2,500
RKO Lyric	1,400	30c-50c	"The Night Angel" (Para.) (7 days & Sat. midnite show)	11,167	"A Free Soul" (MGM) (7 days and Sat. midnite show) (2nd week)	11,886	High 10-25-30 "The Big House"	23,900
							Low 2-7-31 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Confessions of a Co-Ed" (Para.) (7 days & Sat. midnite show)	12,091	"Chances" (F. N.) (7 days and Sat. midnite show)	11,517	High 11-1-30 "Check and Double Check"	28,100
							Low 7-11-31 "Chances"	11,517
RKO Strand	1,350	25c-40c	"Daddy Long Legs" (Fox)	5,508	"The Hot Heiress" (F. N.)	4,823	High 10-11-30 "Common Clay"	6,940
							Low 2-21-31 "A Lady's Morals"	3,001
Cleveland								
Allen	3,300	30c-60c	"The Man in Possession" (MGM).	13,000	"Women Love Once" (Para.)	14,000	High 7-19-30 "Let Us Be Gay"	31,000
							Low 5-9-31 "Ladies Man"	12,000
RKO Hippodrome	3,800	25c-75c	"Sweepstakes" (Pathe)	11,000	"Smart Money" (W. B.) (2nd week)	11,000	High 4-27-30 "High Society Blues"	46,000
							Low 4-25-31 "Cracked Nuts"	10,000
RKO Palace	3,100	25c-75c	"Arizona" (Col.)	18,000	"Ex-Bad Boy" (U.)	18,000	High 3-23-30 "Harmony at Home"	47,000
							Low 7-18-31 "Arizona"	18,000
State	3,400	30c-60c	"Annabelle's Affairs" (Fox)	15,000	"Black Camel" (Fox)	16,000	High 1-3-31 "Princess and the Plumber"	25,000
							Low 6-20-3 "The Vice Squad"	14,000
Warner's Lake	800	40c-60c	"Broadminded" (F. N.) (9 days—2nd week)	9,000	"Broadminded" (F. N.) (9 days)	8,000		
Denver								
Denver	2,300	25c-65c	"The Night Angel" (Para.)	14,000	"Man In Possession" (MGM)	16,000	High 3-7-31 "The Easiest Way"	20,000
							Low 7-4-31 "I Take This Woman"	13,000
Huff'n's Aladdin	1,500	35c-75c	"Arizona" (W. B.)	6,000	"Hell Bound" (Tiff.)	6,000	High 4-11-31 "Connecticut Yankee"	12,000
							Low 5-9-31 "God's Gift To Women"	4,500
Huffman's Tabor	1,900	25c-50c	"Gold Dust Gertie" (W. B.)	9,000	"The Iron Man" (U.)	9,000	High 3-21-31 "City Lights"	14,000
							Low 7-4-31 "Annabelle's Affairs	7,000
Paramount	2,000	25c-50c	"Confessions of a Co-Ed" (Para.)	9,000	"Chances" (F. N.)	10,000	High 1-10-31 "Hell's Angels"	22,000
							Low 6-27-31 "Just a Gigolo"	7,500
Rialto	1,040	25c-50c	"The Girl Habit" (Para.)	3,000	"Newly Rich" (Para.)	4,000	High 3-28-31 "Trader Horn"	8,000
							Low 7-4-31 "Big Business Girl"	2,250
Des Moines								
Des Moines	1,600	25c-60c	"The Man in Possession" (MGM)	8,000	"Night Angel" (Para.)	9,000	High 2-14-31 "Cimarron"	18,000
							Low 4-27-30 "Rogue Song"	5,000
Paramount	1,700	25c-60c	"Too Young to Marry" (F. N.) (3 days)	5,000	"Women Love Once" (Para.) (3 days)	6,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"	22,000
			"Forbidden Adventure" (Para.) (4 days)	5,500	"Chances" (F. N.) (4 days)	8,000	Low 12-6-30 "Three French Girls" and "Derelict"	8,000
Strand	1,100	20c-35c	"Girl Habit" (Para.) (20c-30c—4 days)	2,300	"Goldie" (Fox) (4 days)	2,500	High 3-23-30 "Evidence" and "Roadhouse Nights"	9,007
			"Their Mad Moment" (Fox) (20c-30c—3 days)	1,100	"Many A Slip" (U.) (3 days)	850	Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Hollywood								
Chinese	2,030	25c-75c	"A Free Soul" (MGM) (3rd week)	8,300	"A Free Soul" (MGM) (2nd week)	12,500	High 6-7-30 "Hell's Angels"	40,500
							Low 6-20-31 "Trader Horn"	4,900
Egyptian	1,800	10c-65c	"Laughing Sinners" (MGM)	3,300	"The Lawyer's Secret" (Para.)	3,400	High 3-23-30 "The Love Parade"	15,600
							Low 3-21-31 "Stolen Heaven"	3,200
Pan Hollywood	3,000	35c-65c	"The Tarnished Lady" (Para.)	12,800	"Young Donovan's Kid" (Radio)	13,500	High 6-14-30 "The Floradora Girl"	30,000
							Low 7-19-30 "True to the Navy"	8,800
W. B. Hollywood	3,000	35c-50c	"Chances" (F. N.)	13,000	"Big Business Girl" (F. N.)	9,500	High 2-7-31 "Little Caesar"	30,000
							Low 7-11-31 "Big Business Girl"	9,500

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to July, 1931)
Houston							
Kirby	1,654	25c-50c	"Chances" (F. N.) (2nd week)	5,000	"Newly Rich" (Para.) (5 days)	3,500	High 11-29-30 "Hell's Angels" 16,000
					"Chances" (F. N.) (2 days—1st week)	1,500	Low 6-20-31 "Always Goodbye" and "Blue Angel" 3,500
Loew's State	2,700	25c-50c	"Son of India" (MGM)	7,700	"The Man In Possession" (MGM).	8,000	High 5-2-31 "Trader Horn" 19,800
							Low 6-27-31 "Five and Ten" 5,000
Metropolitan	2,512	25c-50c	"Night Angel" (Para.)	6,500	"I Take This Woman" (Para.)	9,000	High 1-24-30 "Love Parade" 18,000
							Low 7-18-31 "Night Angel" 6,500
RKO Majestic	2,250	25c-50c	"Transgression" (Radio)	8,500	"Smart Money" (W. B.)	8,000	High 10-24-30 "Check and Double Check" 20,000
							Low 7-4-31 "The Vice Squad" 6,500
Indianapolis							
Apollo	1,100	25c-50c	"Their Mad Moment" (Fox)	4,000	"Smart Money" (W. B.)	4,000	High 6-13-31 "Daddy Long Legs" 10,000
							Low 7-4-31 "Annabelle's Affairs" 3,500
Circle	2,600	25c-50c	"Party Husband" (F. N.)	5,000	"Big Business Girl" (F. N.)	4,500	High 11-1-30 "Check and Double Check" 22,000
							Low 5-23-31 "Reno" 2,500
Indiana	3,300	25c-65c	"I Take This Woman" (Para.)	13,000	"White Shoulders" (Radio)	15,000	High 6-6-31 "Kick In" 21,000
							Low 7-18-31 "I Take This Woman" 13,000
Lyric	2,000	25c-50c	"Lover Come Back" (Col.)	7,000	"Up For Murder" (U.)	7,500	High 5-2-31 "Quick Millions" 11,000
							Low 7-18-31 "Lover Come Back" 7,000
Palace	2,800	25c-50c	"The Man in Possession" (MGM).	9,500	"A Free Soul" (MGM)	13,000	High 5-2-31 "Trader Horn" 22,000
							Low 2-14-31 "Passion Flower" 8,000
Kansas City							
Mainstreet	3,067	35c-60c	"Sweepstakes" (Pathe)	15,000	"Chances" (F. N.)	16,500	High 2-14-31 "Cimmaron" 24,750
							Low 4-13-30 "Framed" 11,000
Midland	4,000	25c-50c	"Indiscreet" (U. A.)	19,000	"A Free Soul" (MGM)	21,000	High 11-29-30 "Hell's Angels" 29,000
							Low 5-9-31 "Quick Millions" 7,500
Newman	2,000	35c-50c	"Night Nurse" (W. B.)	12,500	"The Night Angel" (Para.)	11,000	High 9-13-30 "Animal Crackers" 23,500
							Low 4-13-30 "Light of Western Stars" 7,000
Uptown	2,200	25c-50c	"Stepping Out" (MGM)	6,900	"Sky Raiders" (Col.)	6,000	High 9-27-30 "King of Jazz" 10,200
							Low 11-1-30 "Last of Lone Wolf" 4,000
Liberty	1,200	35c-50c	"Confessions of a Co-Ed" (Para.)	6,000	"Smart Money" (W. B.)	7,000	
Los Angeles							
Carthay Circle	1,650	75c-$1.50	"The Smiling Lieutenant" (Para.) ($5.00 premiere)	18,500	"Rebound" (Pathe) (3rd week)	5,500	High 3-21-31 "Strangers May Kiss" 28,000
							Low 6-6-31 "Daddy Long Legs" ($5 Premier) 10,000
Fox Criterion	1,652	35c-65c	"A Free Soul" (MGM) (3rd week)	9,500	"A Free Soul" (MGM) (2nd week)	15,300	High 5-24-30 "The Divorcee" 29,700
							Low 1-31-31 "Royal Family of B'way" 7,000
International	2,000	25c-50c	"El Principe "Gondolero" (Para.)	4,800	"Cuerpa Y Alma" (Fox)	4,400	
Loew's State	2,418	35c-65c	"Annabelle's Affairs" (Fox)	16,200	"Man In Possession" (MGM)	22,800	High 5-10-30 "Caught Short" 48,000
							Low 10-18-30 "Three French Girls" 15,000
Los Angeles	2,100	25c-65c	"The Lady Who Dared" (F. N.)	8,100	"Six Cylinder Love" (Fox)	11,800	
Orpheum	2,750	35c-65c	"Seed" (U.) (5th week)	6,200	"Seed" (U.) (4th week)	6,600	High 2-14-31 "Cimarron" (5 days) 32,000
							Low 12-27-30 "Ex-Flame" 6,000
Paramount	3,596	35c-65c	"Women Love Once" (Para.)	11,500	"The Girl Habit" (Para.)	10,000	High 9-6-30 "Animal Crackers" 40,000
							Low 7-11-31 "The Girl Habit" 10,000
RKO	2,700	35c-65c	"Ex-Bad Boy" (U.)	13,200	"Three Who Loved" (Radio)	13,500	High 8-16-30 "Hell's Island" 17,500
							Low 9-27-30 "For the Love of Lil" 10,500
United Artists	2,100	35c-65c	"Night Angel" (Para.)	7,200	"Tabu" (Para.)	8,600	High 9-20-30 "What a Widow" 30,000
							Low 6-13-31 "Tarnished Lady" 6,500
W. B. Downtown	2,400	35c-50c	"Chances" (F. N.)	12,600	"Big Business Girl" (F. N.)	9,000	High 9-27-30 "Office Wife" 30,000
							Low 3-14-31 "Captain Applejack" 8,000
Milwaukee							
Alhambra	2,660	25c-60c	"Seed" (U.) (3rd week)	10,000	"Seed" (U.) (2nd week)	11,000	
Garden	1,150	25c-60c	"Their Mad Moment" (Fox)	9,500	"The Spy" (Fox)	10,500	
Palace	2,587	25c-60c	"Arizona" (Col.) (4 days)	4,000	"Newly Rich" (Para.)	9,000	
Riverside	2,180	25c-60c	"Sweepstakes" (Pathe)	14,000	"Six Cylinder Love" (Fox)	13,000	
Strand	1,406	25c-60c	"A Free Soul" (MGM)	8,000	"Night Angel" (Para.)	6,500	
Warner	2,500	25c-60c	"Night Nurse" (W. B.)	11,000	"Gold Dust Gertie" (W. B.)	11,500	
Wisconsin	3,275	25c-65c	"I Take This Woman" (Para.)	13,500	"The Vice Squad" (Para.)	13,500	
Minneapolis							
Aster	812	20c-25c	"Men of the Sky" (F. N.)	1,500	"Svengali" (W. B.)	1,500	High 3-30-30 "The Aviator" 8,500
							Low 4-18-31 "Men Call It Love" 900
Lyric	1,238	20c-40c	"The Maltese Falcon" (W. B.)	2,000	"Chances" (F. N.)	3,000	High 3-23-30 "They Learned About Women" 5,000
							Low 1-24-31 "Men On Call" 1,200
Minnesota	4,000	30c-75c	"The Man in Possession" (MGM). (6 days)	21,000	"The Night Angel" (Para.)	20,000	High 7-5-30 "So This Is London" 45,000
							Low 2-28-31 "Dance, Fools, Dance" 18,000
RKO Orpheum	2,900	25c-50c	"Sweepstakes" (Pathe)	14,000	"Up For Murder" (U.)	15,000	High 2-14-31 "Cimarron" 30,000
							Low 5-2-31 "Bachelor Apartment" 12,000
State	2,300	25c-50c	"Smart Money" (W. B.)	9,000	"Young Sinners" (Fox)	9,000	High 4-20-30 "Benson Murder Case" 26,600
							Low 12-20-30 "River's End" 5,000
Montreal							
Capitol	2,547	25c-60c	"I Take This Woman" (Para.) and "Forbidden Adventure" (Para.)	9,800	"Always Goodbye" (Fox) and "Annabelle's Affairs" (Fox)	9,200	High 5-2-31 "A Connecticut Yankee" and "Don't Bet On Women" 15,750
							Low 5-9-31 "Man of the World" and "June Moon" 9,000
Imperial	1,914	15c-40c	"Men of the Sky" (F. N.) and "The Lady Refuses" (Radio)	3,700	"Perfect Alibi" (British) and "God's Gift to Women" (W. B.)	3,500	High 1-17-31 "The Office Wife" and "Oh, Sailor, Behave" 7,000
							Low 6-20-31 "Single Sin" and "Dawn Trail" 3,000
Loew's	3,115	25c-75c	"Stepping Out" (MGM)	9,000	"Never The Twain Shall Meet" (MGM) (15c-75c)	10,000	High 1-31-31 "Derelict" 16,000
							Low 7-18-31 "Stepping Out" 9,000
Palace	2,600	25c-99c	"Women of All Nations" (Fox)	11,000	"A Free Soul" (MGM)	11,500	High 2-21-31 "Man Who Came Back" 19,000
							Low 7-18-31 "Women of All Nations" 11,000

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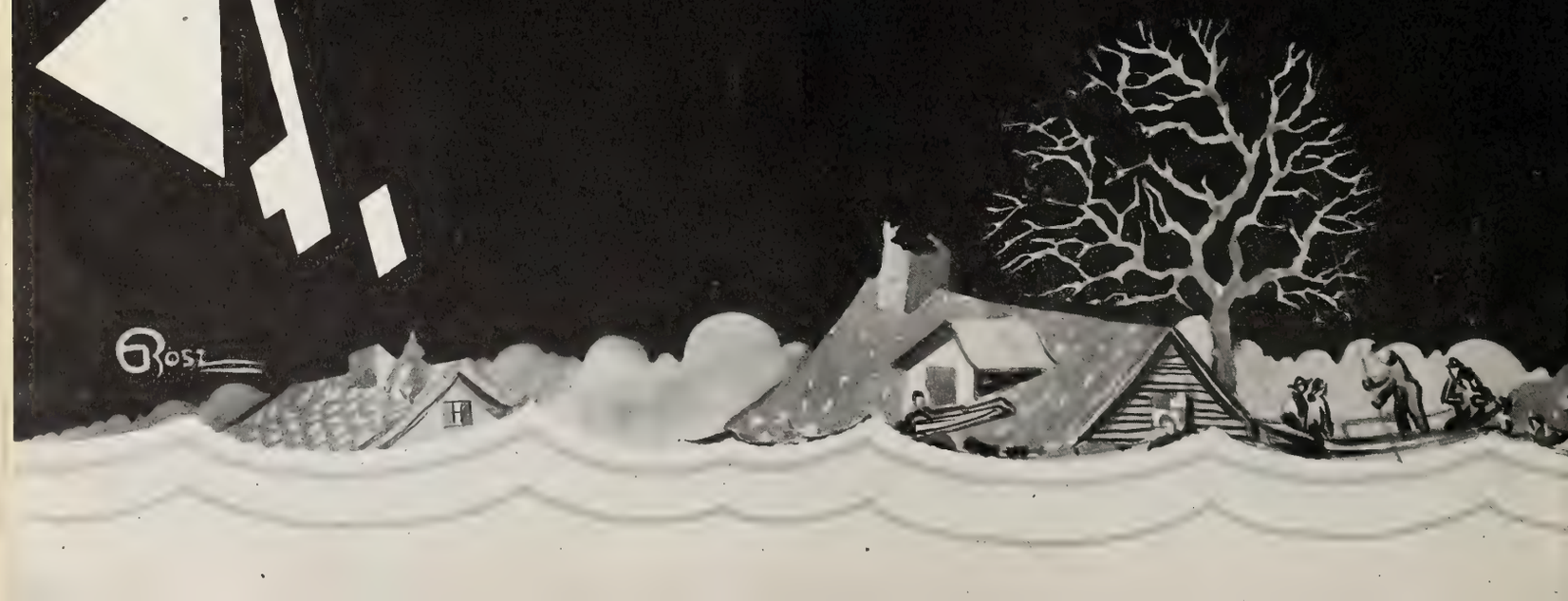

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THEATRE RECEIPTS--CONT'D

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from March, 1930 to July, 1931)	
Montreal (Cont'd)								
Princess	2,272	25c-65c	"Colonel's Lady" (Col.)	7,200	"The Middle Watch" (British)	7,800	High 4-11-31 "City Lights"	22,500
							Low 7-18-31 "Colonel's Lady"	7,200
Strand	750	15c-50c	"Kick In" (Para.) and "Conquering Horde" (Para.)	3,500	"The Millionaire" (W. B.)	3,800	High 1-31-31 "Captain Thunder"	5,300
							Low 6-27-31 "East Lynne" and "Can Love Decide"?	3,000
New York								
Astor	1,120	50c-$2.00	"A Free Soul" (MGM) (7th week)	14,495	"A Free Soul" (MGM) (6th week)	15,236	High 7-5-30 "Big House"	24,860
							Low 6-13-31 "Free Soul"	20,181
Capitol	4,700	35c-$1.50	"Five and Ten" (MGM)	55,078	"Laughing Sinners" (MGM)	68,375	High 8-30-30 "Romance"	98,322
							Low 3-21-31 "Great Meadow"	49,789
Embassy	598	25c	All Newsreel	7,089	All Newsreel	7,462	High 11-29-30 Newsreels	9,995
							Low 8-16-30 Newsreels	6,625
Mayfair	2,300	40c-$1.00	"A Woman of Experience" (Pathe)	20,000	"Sweepstakes" (Pathe) (2nd week)	20,000	High 11-8-30 "Check and Double Check"	51,000
							Low 7-4-31 "Sweepstakes"	12,500
Paramount	3,700	40c-$1.00	"The Secret Call" (Para.)	41,000	"Girl Habit" (Para.)	45,400	High 8-23-30 "Anybody's Woman"	91,300
							Low 7-18-31 "The Secret Call"	41,000
Rialto	1,904	40c-$1.00	"The Green Murder Case" (Para.) and "The Virginian" (Para.) and "Alibi" (U. A.)	5,600	"Morocco" (Para.) and "Raffles" (Para.)	5,600	High 9-6-30 "Animal Crackers"	62,500
							Low 6-27-31 "Hell's Angels" and "Dracula"	4,500
Rivoli	2,103	40c-$1.00	"Newly Rich" (Para.) (2nd week)	9,800	"Newly Rich" (Para.) (1st week)	15,800	High 12-27-30 "Royal Family"	57,000
							Low 3-14-31 "River's End"	9,519
Roxy	6,200	50c-$1.50	"Hush Money" (Fox)	69,500	"Black Camel" (Fox)	74,000	High 1-10-31 "Man Who Came Back"	130,430
							Low 7-4-31 "Annabelle's Affairs"	56,000
Strand	3,000	35c-$1.00	"Enemies of the Law" (Capitol)	12,934	"Broadminded" (F. N.)	16,700	High 11-8-30 "Doorway to Hell"	46,445
							Low 6-6-31 "Gold Dust Gertie"	11,348
Warners	1,490	35c-75c	"The Fatal Hour" (First Division)	6,900	"Maciste In Hell" (Macri Films) (2nd week)	3,276	High 8-30-30 "Old English"	22,203
							Low 7-4-31 "Maciste in Hell"	1,971
Winter Garden	1,493	35c-$1.00	"Smart Money" (W. B.) (4th week)	22,347	"Smart Money" (W. B.) (3rd week)	26,964	High 7-19-30 "Dawn Patrol"	51,128
							Low 11-8-30 "Life of the Party"	10,750
Oklahoma City								
Capitol	1,200	10c-50c	"Transgression" (Radio)	4,500	"Confessions of a Co-Ed" (Para.)	7,000	High 11-8-30 "Check and Double Check"	17,000
							Low 4-6-30 "Party Girl"	3,800
Criterion	1,800	10c-50c	"Night Angel" (Para.)	6,500	"Smart Money" (W. B.)	6,500	High 2-21-31 "Cimarron"	15,500
							Low 4-6-30 "Locked Door"	4,400
Liberty	1,500	10c-35c	"Up For Murder" (U.) (10c-50c)	7,000	"Lightning Flyer" (Col.) (3 days)	600	High 11-29-30 "Truth About Youth"	8,500
					"Goldie" (Fox) (4 days)	650	Low 6-20-31 "Big Fight" and Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Their Mad Moment" (Fox)	5,000	"Broadminded" (F. N.)	5,600	High 8-9-30 "Dawn Patrol"	15,000
							Low 11-8-30 "Last of the Duanes"	3,800
Victoria	850	10c-35c	"Trader Horn" (MGM)	2,000				
Omaha								
Orpheum	3,000	25c-60c	"Three Who Loved" (Radio)	13,500	"Sweepstakes" (Pathe)	14,500	High 11-1-30 "Check and Double Check"	26,400
							Low 6-20-31 "White Shoulders"	11,500
Paramount	2,900	25c-60c	"Confessions of a Co-Ed" (Radio)	6,500	"The Man In Possession" (MGM)	9,000	High 12-13-30 "Hell's Angels"	12,750
							Low 9-27-30 "Song of My Heart"	5,950
State	1,200	25c	"Young Sinners" (Fox) (4 days)	1,000	"Ladies Man" (Para.) (4 days)	1,600	High 3-14-31 "Trader Horn" (at 50c-$1.50)	10,000
			"Their Mad Moment" (Fox) (3 days)	1,000	"Too Young to Marry" (F. N.) (3 days)	1,000	Low 6-20-31 "Big Fight" and "Drums of Jeopardy"	900
World	2,500	25c-40c	"Broadminded" (F. N.)	7,000	"I Take This Woman" (Para.)	6,500	High 4-11-31 "Men Call It Love"	16,000
							Low (7-4-31 "The Finger Points" and "The Black Camel"	5,200
Ottawa								
Avalon	990	15c-35c	"Reaching For the Moon" (U. A.) (3 days)	950	"Indiscreet" (U. A.) (3 days)	1,000	High 3-23-30 "Disraeli" and "Cockeyed World"	3,555
			"Six Cylinder Love" (Fox) (3 days)	1,050	"Young Sinners" (Fox) (3 days)	1,050	Low 5-3-30 "Oh Yeah" and "Navy Blues"	1,810
Centre	1,142	15c-60c	"Kiki" (U. A.) (6 days)	3,600	"Father's Son" (F. N.) (6 days)	3,900	High 1-24-31 "Madam Satin" and "Du Barry, Woman of Passion"	8,800
							Low 12-13-30 "Remote Control"	2,400
Imperial	1,091	15c-75c	"Gold Dust Gertie" (W. B.) (10c-50c—6 days)	2,800	"Women Love Once" (Para.) (15c-50c—6 days)	2,700	High 5-9-31 "Trader Horn"	7,000
							Low 12-20-30 "East Is West"	2,050
Regent	1,225	15c-75c	"Laughing Sinners" (MGM) (6 days)	5,200	"Shipmates" (MGM) (6 days)	4,200	High 5-24-30 "High Society Blues"	6,600
							Low 12-20-30 "Scotland Yard"	3,200
Philadelphia								
Arcadia	600	50c	"Up Pops the Devil" (Para.) (6 days)	3,000	"Kick In" (Para.) (6 days)	2,500	High 11-22-30 "Anybody's Woman"	5,500
							Low 7-11-31 "Kick In"	2,500
Earle	2,000	25c-65c	"Three Who Loved" (Radio) (6 days)	19,000	"Broadminded" (F. N.) (6 days)	18,500	High 9-6-30 "Sap from Syracuse"	25,000
							Low 2-14-31 "Ex-Flame"	15,500
Fox	3,000	35c-75c	"The Black Camel" (Fox) (6 days)	24,000	"Annabelle's Affairs" (Fox) (6 days)	23,200	High 2-7-31 "Man Who Came Back"	40,000
							Low 5-30-31 "Young Sinners"	20,000
Karlton	1,000	40c-50c	"A Free Soul" (MGM) (6 days—2nd week)	6,000	"A Free Soul" (MGM) (6 days—1st week)	7,000	High 10-25-30 "Whoopee"	10,000
							Low 3-21-31 "Resurrection"	3,000
Keith's	1,800	35c-75c	"The Girl Habit" (Para.) (6 days)	12,000	"I Take This Woman" (Para.) (6 days)	12,500	High 1-3-31 "Tom Sawyer"	24,000
							Low 3-7-31 "It Pays to Advertise" and "Stolen Heaven"	8,000

it knows all the answers

What a book it is! Nearly five hundred pages crammed with facts! The answer to virtually every question that anybody can ask about the motion picture business. Every alert person in the business should have it at his elbow. It will prove invaluable to exhibitors in conducting community contests. It will prove priceless to exchange managers and salesmen.

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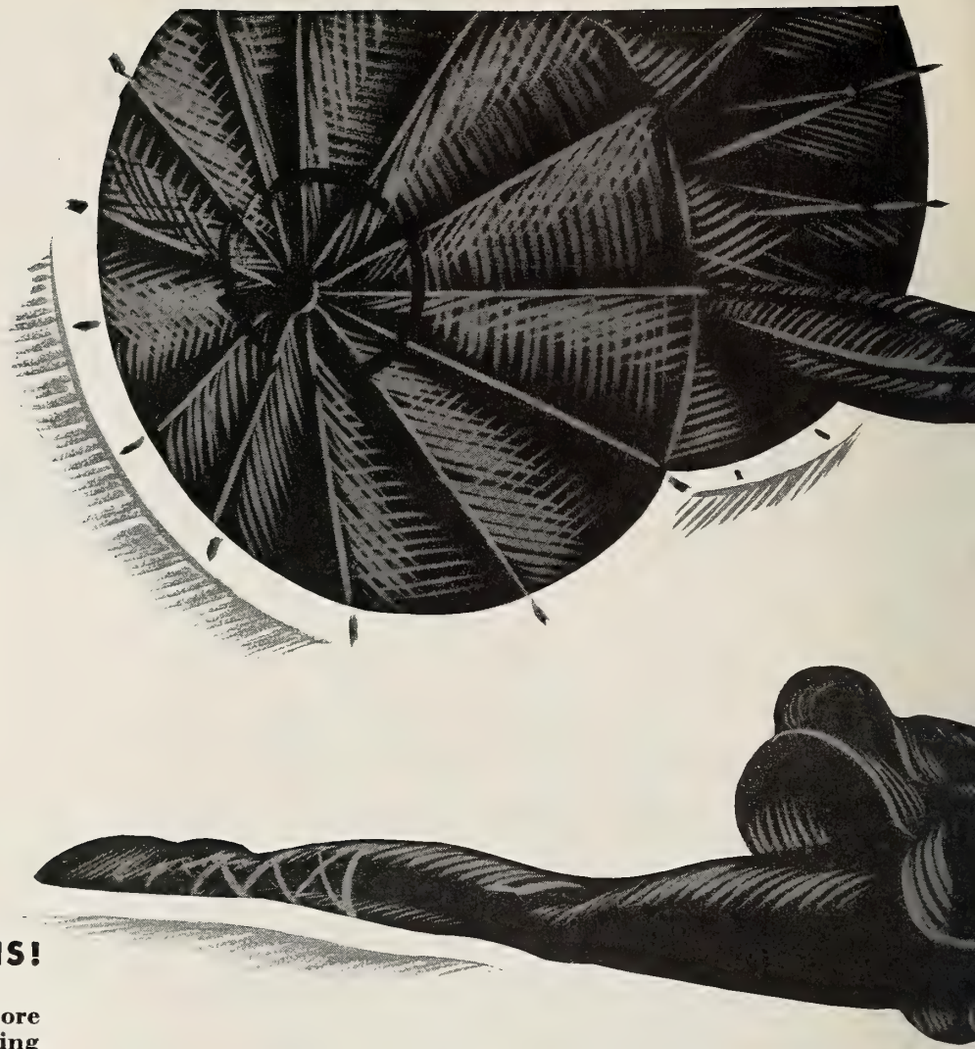

RIGHT YOU ARE, MR. HAMMONS!

"The American public want to laugh now more than ever; they are also avid for 'the something new in entertainment.' " So says Mr. E. W. Hammons, president of Educational Film Exchanges, Inc., in an announcement the past week. Right you are, Mr. Hammons. There has been too much of the drab and heavy stuff in features of late and those exhibitors going in for double featuring have just doubled the dose instead of balancing the bill with something in the lighter vein.

• • • •

Exhibitors have long been guilty of negligence in exploiting to the full and thus deriving the full benefit afforded by the short subjects. In the featured roles of the majority of the two-reel comedies are names that have drawing value. Giving more play to the "added attractions" in newspaper advertising, in the lobby, on the screen and on the marquee will undoubtedly have an attraction value that will exceed most any double feature bill. What's more it has a permanent value at the box office. Don't hide the comedies on your programs under the guise of "added attractions"; SELL them for what they're worth; SELL the names that are in them; SELL their entertainment merits and you'll fill a lot of empty seats and please a lot of customers.

ASSOCIATED PUBLICATIONS.

WATCH THE SHORT-REEL MARKET FOR THE COMING YEAR . . .

It is our idea that the coming season will see more one and two-reelers on the programs of picture theatres than at any time in the history of our business. Exhibs have tried the straight-feature racket and found it wanting. Many distributors have told them they would not permit another feature booked with a picture from their office. These and other things (mainly a reversal to common-showman-sense) will compel the theatre manager to book and play plenty of shorts.

Some of the best entertainment on celluloid is in short reels and if there is an exhibitor who does not realize this, his patrons will soon tell him by patronizing the house that shows them.

THE HOLLYWOOD REPORTER.

PERFECT BALANCE

in every program with ONE FEATURE supported by *EDUCATIONAL SHORT SUBJECTS*

"Double-Featuritis" is doomed! The public, fed up on the dual feature epidemic, now wants and demands more variety, novelty and laughs. Monotony is a thing of the past. Balanced programs are the order of the day.

So... farewell to an epidemic that has dug deeply down into the pockets of countless theatre owners. Wide-awake exhibitors now show ONE feature—and balance their programs perfectly with short subjects from *Educational's* great series of one and two-reelers. *Educational's* comedies, cartoons and novelties bring in the children as well as the adults, send them home happy, and bring them back for more.

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12 MACK SENNETT COMEDIES

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6 LYMAN H. HOWE'S HODGE-PODGE

12 MACK SENNETT BREVITIES

13 ROMANTIC JOURNEYS
Produced by HOWARD C. BROWN and CURTIS F. NAGEL

6 CANNIBALS of the DEEP
Produced by MACK SENNETT

13 CAMEO COMEDIES

26 PAUL TERRY-TOONS
By FRANK MOSER and PAUL TERRY

6 BILL CUNNINGHAM SPORTS REVIEWS
Produced by HOWARD C. BROWN and CURTIS F. NAGEL

52 TWO-REEL 82 ONE-REEL

EDUCATIONAL FILM EXCHANGES, INC.
E. W. HAMMONS, President

Member, Motion Picture Producers and Distributors of America, Inc , Will H Hays, President

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to July, 1931)
Philadelphia (Cont'd)							
Mastbaum	4,800	35c-75c	"The Man in Possession" (MGM) (6 days)	36,500	"The Maltese Falcon" (W. B.) (6 days)	35,000	High 1-3-31 "Going Wild" 58,000 Low 7-11-31 "The Maltese Falcon" 35,000
Stanley	3,700	35c-75c	"Woman of Experience" (Pathe) (6 days)	11,000	"Chances" (F. N.) (6 days—2nd week)	8,000	High 2-14-31 "Cimarron" 26,000 Low 6-6-31 "The She Wolf" 9,000
Stanton	1,700	35c-75c	"Transgression" (Radio) (25c-65c—6 days)	7,500	"Arizona" (Col.) (6 days)	7,000	High 3-21-31 "The Last Parade" 16,500 Low 7-11-31 "Arizona" 7,000
Portland, Ore.							
Fox Broadway	1,912	25c-50c	"A Free Soul" (MGM) (2nd week)	6,300	"A Free Soul" (MGM) (1st week)	8,000	High 1-10-31 "Min and Bill" 21,000 Low 4-4-31 "The Prodigal" 3,000
Fox Paramount	3,068	25c-60c	"I Take This Woman" (Para.)	15,000	"Man In Possession" (MGM)	15,000	High 1-3-31 "Paid" 26,000 Low 4-20-30 "Ladies Love Brutes" 9,456
Fox Rialto	1,498	25c-35c	"Goldie" (Fox) (3 days)	1,600	"Men of the Sky" (F. N.) (3 days)	1,200	High 10-18-30 "Road to Paradise" 12,800 Low 7-11-31 "Men of the Sky" and "Hush Money" 3,000
			"Gentlemen's Fate" (MGM) (4 days)	1,500	"Hush Money" (Fox) (4 days)	1,800	
Hamrick's Music Box	1,800	25c	"Smart Money" (W. B.)	3,800	"Gold Dust Gertie" (W. B.)	5,700	
RKO Orpheum	1,700	25c-50c	"The Good Bad Girl" (Col.)	11,700	"Up For Murder" (U.)	11,000	High 2-14-31 "Cimarron" 20,000 Low 5-23-31 "Iron Man" 8,500
Providence							
Loew's State	3,800	20c-75c	"A Free Soul" (MGM)	18,000	"Man In Possession" (MGM)	15,500	High 12-13-30 "Hell's Angels" 28,000 Low 6-27-31 "Five and Ten" 9,500
Majestic	2,400	10c-50c	"Daddy Long Legs" (Fox)	11,000	"Svengali" (W. B.) and "Party Husband" (F. N.)	13,200	High 3-7-1 "Little Caesar" 18,000 Low 4-4-31 "Love of Aloha" and "Costello Case" 8,000
Paramount	2,300	10c-50c	"Night Angel" (Para.)	6,000	"Women Love Once" (Para.)	6,300	High 7-19-30 "Son of the Gods" 18,000 Low 7-18-31 "Night Angel" 6,000
RKO Albee	2,300	10c-50c	"Woman of Experience" (Pathe)	4,200	"Ex-Bad Boy" (U.)	3,500	High 8-2-30 "All Quiet on Western Front" 20,000 Low 7-4-31 "Sweepstakes" 3,200
RKO Victory	1,600	10c-50c	"Many a Slip" (U.)	2,100	"Three Who Loved" (Radio)	3,000	High 4-6-30 "Golden Calf" 13,500 Low 7-18-31 "Many a Slip" 2,100
St. Paul							
Paramount	2,300	25c-50c	"The Night Angel" (Para.)	8,500	"The Vice Squad" (Para.)	8,500	
Riviera	1,600	25c-50c	"Public Enemy" (W. B.)	8,000	"Young Sinners" (Fox)	8,000	
RKO Orpheum	2,600	25c-50c	"Sweepstakes" (Pathe)	12,000	"Up For Murder" (U.)	13,000	
Tower	1,000	15c-25c	"Chances" (F. N.)	2,700	"The Maltese Falcon" (W. B.)	2,000	
San Francisco							
Columbia	1,700	35c-75c	"Die Foerster-Christl" (German) (2nd week)	10,500	"Die Foerster-Christl" (German) (1st week)	10,000	
El Capitan	3,100	25c-60c	"Young Sinners" (Fox)	13,250	"Never The Twain Shall Meet" (MGM)	13,250	High 12-6-30 "Up the River" 17,000 Low 3-14-31 "Part Time Wife" 12,000
Fox	4,600	35c-60c	"I Take This Woman" (Para.) (35c-50c)	38,000	"Man In Possession" (MGM)	39,000	High 1-3-31 "Lightnin'" 70,000 Low 5-3-30 "Children of Pleasure" 18,000
Golden Gate	2,800	35c-65c	"Three Who Loved" (Radio)	15,000	"Lawless Woman" (Chesterfield)	20,000	High 5-30-31 "Subway Express" 19,000 Low 7-4-31 "Lover Come Back" 9,500
Orpheum	3,000	25c-50c	"Confessions of a Co-Ed" (Para.)	10,000	"Sweepstakes" (Pathe)	7,500	High 2-14-31 "Cimarron" 30,000 Low 9-6-30 "Outside the Law" 7,000
Paramount	2,740	25c-50c	"Women Love Once" (Para.)	10,000	"Chances" (F. N.)	13,000	High 2-7-31 "Morocco" 35,000
United Artists	1,200	25c-60c	"Reaching For the Moon" (U. A.) (2nd week)	8,000	"Reaching For The Moon" (U. A.) (1st week)	11,500	
Warfield	2,700	25c-50c	"Annabelle's Affairs" (Fox)	21,000	"Party Husband" (F. N.)	20,000	High 5-24-30 "All Quiet on Western Front" 41,000 Low 4-5-30 "Bishop Murder Case" 9,500
Warners	1,385	35c-50c	"Children of Dreams" (W. B.) (5 days)	4,500	"Smart Money" (W. B.) (2nd week)	7,350	High 1-21-31 "Illicit" 14,500
Seattle							
Fifth Avenue	2,750	25c-75c	"The Man in Possession" (MGM). (2nd week)	13,000	"A Free Soul" (MGM) (3 days—2nd week)	4,000	High 4-18-31 "Trader Horn" 17,000 Low 3-14-31 "Inspiration" (10 days) 10,000
					"Man In Possession" (MGM) (4 days—1st week)	7,000	
Fox Coliseum	2,000	25c-50c	"Stepping Out" (MGM) (25c-75c)	6,500	"I Take This Woman" (Para.) (4 days)	3,000	
					"Hush Money" (Fox) (3 days)	1,500	
Liberty	2,000	15c-30c	"The Other Woman"	7,000	"Air Police" (Sono-Art)	6,500	High 1-10-31 "The Lash" 11,500 Low 6-13-31 "Sweet Kitty Bellairs" and "Oklahoma Cylcone" 5,500
Music Box	950	25c-75c	"The Maltese Falcon" (W. B.)	6,000	"Gold Dust Gertie" (W. B.)	6,000	High 2-28-31 "City Lights" 14,000 Low 4-4-31 "Drums of Jeopardy" 5,500
RKO Orpheum	2,650	25c-75c	"Transgression" (Radio)	12,500	"Everything's Rosie" (Radio)	13,000	
Toronto							
Imperial	3,444	15c-75c	"Sweepsteakes" (Pathe) (6 days)	14,500	"Young Donovan's Kid" (Radio) (6 days)	14,700	High 9-27-30 "The Spoilers" 22,000 Low 6-20-31 "Always Goodbye" 13,000
Loew's	2,088	25c-75c	"Never the Twain Shall Meet" (MGM) (6 days)	11,800	"A Free Soul" (MGM) (6 days)	12,000	High 4-18-31 "City Lights" 22,000 Low 10-4-30 "Love in the Rough" 10,500
Shea's	2,600	30c-75c	"Big Business Girl" (F. N.) (6 days)	11,500	"Six Cylinder Love" (Fox) (6 days)	10,800	High 3-7-31 "Those Three French Girls" 16,500 Low 6-27-31 "The Painted Desert" 10,000
Tivoli	1,600	15c-75c	"Chances" (F. N.) (6 days)	10,500	"Svengali" (W. B.) (6 days)	10,000	High 2-28-31 "Cimarron" 19,500 Low 12-20-30 "Alf's Button" 9,000
Uptown	3,000	15c-60c	"White Shoulders" (Radio) (6 days)	9,800	"Drums of Jeopardy" (Tiff.) (6 days)	9,500	High 8-16-30 "For the Defense" 17,500 Low 7-11-31 "Drums of Jeopardy" 9,500

J. C. Jenkins—His Colyum

Minneapolis, Minn.

DEAR HERALD:

If you want to meet a nice bunch of fellows you should call on the film exchanges in Minneapolis. Outside of the exchange managers in Omaha, Des Moines, Denver, Dallas, Oklahoma City, Detroit, and Kansas City, they are about the finest bunch of fellows we ever met, and this also includes Los Angeles and Portland.

When we called on Ben C. Marcus, manager for Columbia, we told him we had called to collect $995.00 that his company owed us. Ben asked us what it was for and we said we had written a story two years ago at Winchester, Ind., embodying the titles to 36 Columbia pictures and that they had offered $1000 for the best story to include these titles, and the company had only sent us $5.00 and we wanted the rest of the money. Ben said he was a little short right then but for us to come back the next day. We went back and Ben had left town.

Mr. C. A. Roeder, manager for Paramount, asked us if his subscription had expired and if so he wanted us to renew it and asked us to look it up. We did, and found it did not expire for a couple of months yet, so we had to tell him the truth. That is what a fellow gets for trying to imitate George. That darned cherry tree and hatchet story has cost us a lot of dough in our time. We might have been rich by now if they had kept that legend out of the textbooks.

NICKY WINS

We hesitated a little about going into Warner Brothers' office, for Nicky Goldheimer is the branch manager and we didn't know but what he might want to throw us out. But we ventured in and when he saw us he said, in a loud and gruff voice, "Well, what do you want?" and we said, "Nicky, do you remember when you came out to Neligh several years ago to sell us "Smilin Thru' and you told us you couldn't sell it for a cent less than $125. and we told you we would give you $50 for it and you called us a thief and said we were trying to steal your picture, and we told you no man ever came in our office and called us a thief and got away with it, and we picked up a stove-poker and ran you out of the office, and you came back in a few minutes and wrote up the contracts for $50. Do you remember that?" And Nicky said, "Yes, I remember it, and the joke is on you." And we said, "What do you mean, the joke is on us?" and he replied, "Well, you paid $25.00 more for the picture than I expected to get." There were a number of ladies in the office, and when there are ladies present we simply HAVE to control our temper. That's why Nicky is still manager.

Nicky has improved a whole lot since those days, he is really quite a swell fellow now, he's like wine, improves with age. and in a couple of hundred years from now he ought to be quite a guy.

Mike Frisch, manager for RKO, reminds us a whole lot of Sherm Fitch, RKO manager at Omaha, except that Mike is a much handsomer man and he makes the course in par while Sherm dubs a lot of 'em. Perhaps one reason why we liked Mr. Frisch is because we agreed unanimously as to what was wrong with the business from New York and Hollywood down to Sauk Center and "Main Street." Mr. Frisch impressed us as a real manager, courteous, gentlemanly and full of business.

We found Joe Garrison, manager for Universal, a very pleasant gentleman but quite venturesome. He took chances on going to lunch with us, which proves he isn't afraid of anything except a cancelled contract.

In some ways Joe reminds us of Bob Greenblatt of Omaha who has sold film for Uncle Carl ever since he shed his breechclouts, except that he can't talk as fast as Bob and they would pin the blue ribbon on Joe instead of Bob at a beauty contest. We liked Joe very much, and when we like 'em they must be all right.

—ON MONUMENTS

One film company has recently built a magnificent four story building for their exchange at a cost said to be $250,000. We were told that the stock of this company at one time sold at $127 per share. Today that stock is quoted at $6.75 per share. It's all right to build monuments if you have your own means to build them with, but it is all wrong to build them on the other fellow's dough.

We knew a woman once whose husband died and left her a small home with a large mortgage, four little children and a $2,000 life insurance policy. She paid $400 for a casket to bury him in, $1500 for a monument, and after it was all over, she took in washing to support herself and children. All of which, of course, is none of our dambizness but we thought we'd tell you about it.

Minneapolis goes down to St. Paul every day to see if they have put new roofs on any of the buildings, and St. Paul comes up to Minneapolis to see if they are still wearing wooden shoes. Ole won't have anything to do with Lena if she lives in Minneapolis, and Lena says "Ay yust can't stumach dem big hick down in St. Paul," and so it goes up here with these two towns, while Omaha and Council Bluffs live in peace and harmony like two cats tied by the tails over a clothes line. Somebody ought to do something about it.

Last night we went to the Orpheum thinking we would see a good show, but we saw three acts of vaudeville. that for rottenness would class double A de luxe, and the only thing that kept the show from being a complete flop was Richard Dix and Jackie Cooper in DONOVAN'S KID. That picture went over fine. Tonight we are going to the Minnesota with our nephew and his wife, and if that show is no better we are going to leave in the morning and get out in the small towns where we can see some real entertainment. This city stuff doesn't dig many potatoes for us.

BREAKING UP TEAMS

There now, they did just what we were afraid they would do, they have separated Joe and Winnie. We saw Winnie in GOLD DUST GERTIE last night and Joe wasn't with her and it made us so sore we had a notion to leave the theatre, but who could leave as long as Winnie was on the screen.

They separated Polly and Marie and made a mess of it and the next thing we know they will separate Laurel and Hardy and then they won't be worth a nickel. They can't break up a pair of faces and win much dough with 'em; funny they don't learn that pretty soon.

GOLD DUST GERTIE is a fast moving whiz bang comedy with Winnie doing her stuff as well as she could without Joe. Winnie does well enough by herself, but with Joe they pay dividends and give you rain checks and an all-day-sucker to boot. If they don't put this pair back together we are going out to Hollywood and gum up the whole works. There is no sense in the way they act out there.

We went to the Minnesota tonight and we are glad of it. We saw a cracking good show, Joan Crawford in LAUGHING SINNERS, and if they will make more pictures like that one, this business ought to pick up, but the chances are that the next one we see will be just a picture and hardly that. We believe Joan did the best work in this one she has ever done, and that ought to be good enough for anybody. Good, sensible dialogue is what makes a worthwhile picture, and that's what this one has, and good dialogue oftentimes covers up a lot of blemishes, but there were no blemishes in LAUGHING SINNERS that we noticed. There is just as much difference in dialogue in pictures as there is between the Sextet from Lucia and shanty nigger jazz. One makes you glad you are alive and the other makes you crazy. That's why we have so few happy people and so many lunatic asylums.

J. C. JENKINS
The HERALD Man

Barbara Stanwyck
an Instantaneous Box

DAILY TIMES, CHICAGO

3 Diamonds

"Miracle Woman" Good Movie; Subject Interesting; Cast Fine

By DORIS ARDEN

"The Miracle Woman" is an extraordinary picture—one of the few unusual films that have come to the screen in the recent months. It's the subject-matter, chiefly, which makes it so interesting, but the acting and direction are above average as well. The State-Lake has had to content itself with some rather mediocre pictures lately— but they've got hold of a humdinger this time, and they deserve congratulations for presenting it to Chicago. Barbara Stanwyck has never been lovelier nor more sympathetically cast than she is in this role. She blossoms out into one of the most gifted of our screen players * * * you'll be enthralled and interested.

CHICAGO DAILY TRIBUNE

By MAE TINEE

The picture is a thrilling melodrama that sports several staggering sensational situations with dramatic effort * * * "The Miracle Woman" ought to do big business for it is different and electrically exciting. It is excellently produced and played to the nines. Barbara Stanwyck gives a pulse-quickening performance.

CHICAGO EVENING AMERICAN

"Miracle Woman" Real Smash; Don't Miss It, Urges Rob

By ROB REEL

"The Miracle Woman" is a real smash—an unusual story dramatically developed and with a cast that means something at the box office. It should be well patronized by those who seek good pictures. Frank Capra, who has delivered so many other big Columbia hits, officiated at the megaphone, and summing it all up "The Miracle Woman" is one of THE films of 1931.

Put "The Miracle Woman" down on your list of summer photoplays that MUST NOT BE MISSED. Barbara Stanwyck's performance in it is among the year's best. Columbia deserves a pat on the back for having made it into such a stirring talkie.

CHICAGO EVENING POST

By GENEVIEVE HARRIS

Right in the midst of a slump in pictures comes one so good that there ought to be a parade or something to honor it! * * * it is good entertainment * * * it is an exciting, clever story, presented skilfully, acted in fine fashion.

CHICAGO HERALD AND EXAMINER

Barbara Stanwyck Magnificent In This Film.

By CAROL FRINK

The story is well and dramatically told and provides Barbara Stanwyck with her best opportunity to date * * * you will find this a fascinating and exciting drama made from unusual material.

THE CHICAGO DAILY NEWS

By CLARK RODENBACH

In "The Miracle Woman" Miss Stanwyck demonstrates again that she does not have to tip her hat to any of 'em as an actress * * * you're hard to please if you don't go for this one.

BOSTON RECORD

By GORDON HILLMAN

One of the most ably directed screen plays of the entire season is "The Miracle Woman" film for Barbara Stanwyck at Keith's. Frank Capra, the director, has waved a magic wand over each and every one of the scenes. "The Miracle Woman" is a triumphant tour de force—something very worth seeing. It is Capra's dynamic power of direction that makes "The Miracle Woman" what it is; a truly remarkable film.

BOSTON POST

Barbara Stanwyck in "The Miracle Woman" is one of those few pictures that justify a dozen disappointing quests for compelling movie entertainment * * * the story itself is richly engrossing * * * the film is of dramatic intensity.

THE BOSTON GLOBE

"The Miracle Woman" at the RKO-Keith Theatre is a well told vivid story * * * the leading character is excellently portrayed by Barbara Stanwyck * * * the picture is particularly timely.

LOS ANGELES ILLUSTRATED DAILY NEWS

By HARRY MINES

"The Miracle Woman" which comes from Columbia studios to the Orpheum screen is a stirring melodrama boasting entertainment plus. All in all, it is a production well worth seeing—credit belongs to Jo Swerling for his good dialogue and to Harry Cohn for a splendid production. Frank Capra directed, evolving an attraction noteworthy for its charm and humanness.

LOS ANGELES TIMES

Photoplay Powerful

By PHILIP K. SCHEUER

In "The Miracle Woman," new film at the Orpheum, are some of the most powerful scenes to reach the audible cinema. Barbara Stanwyck contributes a performance of passionate sincerity—straight from-the-shoulder direction by Frank Capra. We have, in short, an unusually compelling melodrama.

Always—COLUM

The Miracle Woman

Office Smash

LOS ANGELES EXAMINER

By MARQUIS BUSBY

Enough drama is packed in an hour or so of "The Miracle Woman" for at least three ordinary pictures. It has a daring theme, some sizzling situations, and a magnificent performance by Barbara Stanwyck. Frank Capra's direction is splendid.

THE PROVIDENCE JOURNAL

"The Miracle Woman" which opened yesterday at the Albee is entertaining melodrama. The success of "The Miracle Woman" is aided by the acting of Miss Stanwyck. She carries an impression of sincerity which makes her role an appealing one.

THE COMMERCIAL APPEAL, MEMPHIS

Barbara Stanwyck in "The Miracle Woman" fills the role beautifully, physically and emotionally—a thoroughly good motion picture.

THE SCHENECTADY UNION-STAR

"The Miracle Woman"
Proves Entertaining

From the standpoint of dramatic value "The Miracle Woman" is full of pathos and human appeal. Barbara Stanwyck has the title role and she contributes another of her memorable performances. The picture has been made with careful and high grade craftsmanship by Frank Capra who previously had several big film successes to his credit, namely, "Flight," "Ladies of Leisure," "Rain or Shine," and "Dirigible."

THE POST-STANDARD, SYRACUSE

By HELEN M. TAIT

Barbara Stanwyck in "The Miracle Woman" gives a performance that surpasses any of her previous ones. It would be difficult to decide which scenes are the best. There are plenty of exceedingly dramatic and emotional ones, with a few lighter ones to relieve the tension. And all of them are well done. Don't be afraid to see "The Miracle Woman"—it's worth the time of anyone.

ALBANY EVENING NEWS

"The Miracle Woman" is as widely emotional as its subject. Barbara Stanwyck has a fine gift of acting sincerity, simple earnestness and suppressed emotion. "The Miracle Woman" will have a wide audience appeal.

CLEVELAND PRESS

By SIDNEY ANDORN

Barbara Stanwyck in "The Miracle Woman" scored with large crowd. She does fine acting—great audience picture.

CLEVELAND PLAIN DEALER

By GLENN C. PULLEN

"The Miracle Woman" is steadily interesting, vivid romantic drama in which Miss Stanwyck does some of her best work. She blazes out in a scintillating fashion that settles all doubt about her ability. Novel type of plot, a good cast and a heavy heart punch.

DALLAS NEWS [* * *]

A highly entertaining drama of slightly different flavor from the general run of film fare. Barbara Stanwyck's interpretation of the role is the finest bit of histrionism she has yet exhibited on the screen. Credit must also be given Director Capra for the cleverness of his guidance and his unique methods incorporated in filming the play.

NEWARK CALL

"The Miracle Woman"—holds your interest from beginning to the climax. The entire cast is excellent, and, together with a pleasing love interest, suspense and interesting situations, make "The Miracle Woman" an entertaining movie.

COLUMBIA PICTURES

With a superb cast including
DAVID MANNERS
SAM HARDY BERYL MERCER
Screen Play and Dialogue
***by* JO SWERLING**
From the stage success by
JOHN MEEHAN and ROBERT RISKIN
A FRANK CAPRA ***production***

BIA hits and HITS

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

ANSWER TO QUESTION NO. 86

The question was: (A) In just what way is current generated in the coil located in the magnetic field of a Western Electric disc record pick-up? (B) What will current generated in the coil in the magnetic field of a Western Electric disc record pick-up result in? (C) What is meant by "oil damped"? (D) Describe the present pick-up equipment.

Here is the correct answer as compiled by the Erpi Engineering Department: Answer to question (A): Current is generated by a varying flux passing through the coils.

Answer to question (B): The current after transformation by the loudspeaker will result in sound the same as the original sound that was recorded.

Answer to question (C): "Oil damped" means that some of the vibrating parts of the reproducer are immersed in oil to prevent free vibration at their natural frequencies.

Answer to question (D): The record by rotating causes the needle riding in the groove to vibrate sidewise. The vibrations are transferred to a diaphragm. The diaphragm vibrating varies the reluctance of the magnetic circuit causing a varying flux which passing through the coils generates a current. After amplification the current is transformed into sound by the loudspeaker.

▲ ▲ ▲

List of particularly good answers: S. Evans and C. Rau, Joseph Bliven, John McKay, Lester Borst, J. D. Orlander, Bill Doe, D. T. Wyley and James McGuire.

Those who also made the grade, though not quite so well, were: Thomas McGruder, H. D. Cole, Richard Singleton, Bob Danning, N. D. Garling, William D. Hotaling, Peter Cermak, Dan L. Graves, Robert Banning, Peter Danielson, Frank Burker, G. E. Doe, T. Van Vaulkenburg, James Devoy, James Pendone, James Lerbetter, Robert Lester, Dan Graves, William Bogert, Nic Granby, D. L. Simmons, Alonzo Zerach, Jack Billings, Wm. Gibson, Harry Lidding, Andy F. Boe, P. L. Topeing, George Richards, Henry Edwards, John Williams, Alexander Tilson, H. D. Schofield, S. Kay, Tom Kay, Andy Bailey, Lester Daniels, Leroy Bates, R. Channing, W. D. Samuels, R. B. Whithath, D. Johnson, Charles L. Goldman, John H. Day, F. T. Leroy, D. Fausett, Will Peck, B. G. Anden, Larry Tipton, Pat O'Brien, Seymour Carroll, A. Dexter, Seymour Emmerson, Frank Oliver, Tom Hazelton, D. L. Warren, H. B. Becker and L. Mooring.

The replies of all those in the first list deserve publication, but that of course can't be done. I have selected from them the answer of Messrs Evans and Rau as best on points B, C and D. They were wrong in A, but were excellent on all the rest. They say:

(B) The current generated in the coil in the magnetic field of a Western Electric disc record pick-up will result in an exact reproduction in the form of electric current, of the amount and power of the sound waves which have been the original source of energy used to impress the undulations in the grooves in the record.

(C) Oil damped, used in regard to disc pick-up, means that the entire mechanism of the reproducer is enclosed in a casing filled with oil. This is for the purpose of dampening or smoothing out any tendency to excessive freedom of movement, or "wobble," on the part of the needle.

▲ ▲ ▲

(D) In the present design of Western Electric disc pick-up equipment, the reproducer is oil damped. In the side of the case opposite the magnetic poles is a thin, steel diaphragm to which the needle holder is attached. The flexibility of this diaphragm permits the needle sufficient freedom to follow the record groove undulations. It also serves as the armature. One of the magnet pole pieces is in the form of a circle. It extends around the edge of the steel diaphragm. The other magnet pole piece is double, and is located opposite the center of the diaphragm, its end a few thousandths of an inch removed from the diaphragm. It has a coil wound upon each of its prongs, which are both of the same polarity. This arrangement amounts, in so far as concerns magnetic action, to essentially the same thing as would a straight armature across the legs of a horseshoe magnet, but provides a far better mechanical arrangement. The movements of the needle caused by the record groove undulations will of course be exactly reproduced in the bending of the diaphragm, the greatest effect of which will be concentrated at its center, and since the center pole piece is placed at a certain fixed distance from the center of the diaphragm when it is at rest, it follows that the needle movements will be precisely reproduced in alternations of distance between the diaphragm center and end of center pole piece, and therefore in alternations of electro motive force generated in the coil.

I will print Joseph Bliven's answer on points B, C and D. Everyone was wrong on point A.

(B) The current generated in the coil is an exact electrical equivalent of the original sound waves recorded in the making of a production.

(C) A reproducer filled with oil having low viscosity which presses against the torsion steel armature by force of gravity, and thus lessens the chance of excessive vibration, is known as an oil-damped reproducer.

(D) The present disc pick-up used by the Western Electric is an oil damped reproducer. It has a torsional steel diaphragm that is placed opposite the center of a magnetic pole piece which has a double prong similar to a yoke, but is of the same polarity. Upon this is wound a coil of wire. This disc armature is placed a few thousandths of an inch removed from the pole pieces, so that the flexibility of the steel diaphragm enables the needle to have sufficient freedom without wobble.

The movement of the needle in the record groove oscillates the torsion steel disc armature, so that an electric current is set up (induced. Ed.) as the diaphragm is brought nearer to first one pole piece and then the other, of the permanent magnet. This it will continue to do so long as the record is being rotated with the needle in contact with the groove.

▲ ▲ ▲

On the side of the diaphragm of the Western Electric reproducer the needle holder is placed, provided with a small set screw to clamp the needle firmly into place. The arm of the pick-ups is just as important as is the reproducer end. If the drift of the reproducer arm be not right, then the dragging of the needle against the side of the record groove will result in very poor sound pick-up, and will most likely, at low frequencies result in breaking down of partitions between grooves, thus throwing the sound out of synchronism.

The correct needle tension of a correctly designed pick-up should not exceed fifty thousand (50,000) pounds per square inch of pressure upon the groove. (Remember the needle rests upon a very fine point. To obtain the square inch pressure the weight resting upon that point must be multiplied thousands of times. Ed.) All pick-ups are not alike in design. The characteristics vary rather widely. The impedances vary from two hundred (200) to three thousand (3,000) ohms, depending upon the type and the coupling to the output circuits of various amplifier sets.

PROJECTION COMMITTEE REPORT

The projection committee of the Society of Motion Picture Engineers is composed of: Harry Rubin, Chairman; Lester Issac, Louis M. Townsend, Rhudolph Miehling, Chauncy Greene, J. H. Goldberg, George Edwards, Jesse J. Hopkins, Herbert Griffin, Thad Barrows, P. A. McGuire, Samuel Glauber, H. B. Santee, Max Rubin, R. H. McCullough, and F. H. Richardson.

Your editor was for a number of years chairman of the Projection Committee. He was finally supplanted by Harry Rubin and feels impelled to remove his chapeau out of respect for the excellence of the report presented to the west coast meeting of the Society of Motion Picture Engineers. It is by far the best report this committee has ever turned in. Chairman Rubin is of course to a considerable extent responsible for the excellence of this report, but just the same he didn't do it all—not by a dam'd sight. I attended almost every meeting of the committee and can personally vouch for the fine way most if not all the members did their full and complete duty.

The plan was hit upon of dividing the work between sub-committees, one of which was known as the Projection room planning committee. Another was the sub-committee of Progress and Improvements in Projection Designs and Accessories. Another was the sub-committee upon Monitoring and Control of Sound In Theatres and, last but not least, the sub-committee on Projection Room Routine and Maintenance.

The committee indorsed the standard Release Print as being in the nature of a forward step in the improvement of projection. The reports of some of these various committees were copiously illustrated both with photographs and blue prints.

The procedure was to hold a meeting of the projection committee as a whole about once a month, at which time the various sub-committees would present their work, which would be discussed by the whole committee and either accepted or the report referred back to the committee for further deliberation.

To show the completeness of the work, here are the various items dealt with in the Projection Room Planning sub-committee: Projector spacing, observation ports, projecting ports, other openings. Dimensions of projection room. Front wall. Conduits. Projection arc conduit. Conduit for sound equipment. Projection room lighting. Ventilation. Extra rooms. Toilet and wash room. D.C. Spot for arcs. Location of arc generators. Projection room floor covering. Fire shutter equipment. Projection room construction. Ceiling. Floor slab. Other rooms. Exits. Doors. Heating.

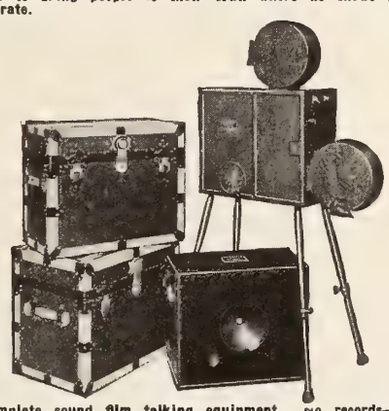
By the foregoing you can get some understanding of the work of this committee. Its report is illustrated by five blue prints.

The reports of the other sub-committees are equally exhaustive. The committee has every reason to feel proud of its work. I compliment Chairman Rubin upon the excellence of the planning which brought about such a really remarkable result.

Road Show Talking Pictures

For Indoor and Outdoor Showings

For one night stands—clubs—churches. Get a circuit one night a week towns or tie up with merchants in small towns for one night a week shows. Show the merchants how to bring people to their town where no shows now operate.



Complete sound film talking equipment. No records—no batteries—all AC operated. Sound taken from the edge of the film. Comes complete with projection machines. For use with 35 mm film.

Carried in a pleasure car; set up in 15 minutes time. Built for years of service. Reproduction of the very best. Suitable for audiences of 2,000.

FURTHER PARTICULARS UPON REQUEST

The Phototone Equipment Corporation
OF AMERICA
309 N. Illinois Street Indianapolis, Ind.

Phototone Price Increase Is Effective Within Week

Alexander S. Aronson has joined Tobis equipment, including all AC operated sound-on-film apparatus as well as the sound heads, purchasable for use with the theatres' present disc equipment, goes into effect August 1.

Aronson Handles American Sale For Tobis Forenfilms

Alexander S. Aronson has joined Tobis Forenfilms in New York, and will be in complete charge of American distribution.

Aronson has in the past organized Regal Films of Canada, was Western distribution manager of the Goldwyn company and handled continental distribution of M-G-M product.

NOTICE ALL THEATRE OWNERS

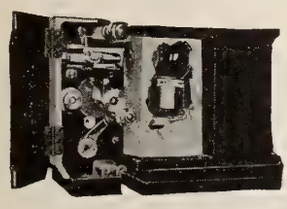
CONTEMPLATING INSTALLING SOUND FILM EQUIPMENT

On and after August 1st, there will be a substantial increase in price of our complete AC operated sound film equipment, also increase in price on sound heads.

If it is your intention to install complete AC operated sound film equipment or install sound heads to be used with your present disc equipment and you wish to take advantage of our present prices, you must have your order in before August 1st, which is but less than a week off.

. . . REMEMBER . . .

Our All AC Operated Sound Film Equipment, which includes everything for attachment to two projectors, Powers or Simplex, will cost you, until August 1st, ONLY:

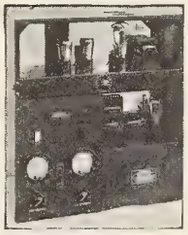


$695.00

. . . REMEMBER . . .

Until August 1st only — Complete Pair Sound Heads:

$295.00 Per Pair



For further details as to what each equipment consists of we refer you to previous issues of *Motion Picture Herald* and *Better Theatres* magazines for June and July.

All prices are quoted for cash. We have no easy payment plan. Pay cash and save enough to buy you a mighty good automobile.

THE PHOTOTONE EQUIPMENT CORPORATION OF AMERICA

309 N. ILLINOIS STREET : : INDIANAPOLIS, INDIANA

VOICE OF THE INDUSTRY

WELL, WELL, WELL, AIN'T IT FUNNY what a difference just a few months make! Six months ago features were worth their weight in gold, and admission prices anywhere from 50 cents to $2.50. Now productions are on the bargain counter and 35—15 is the admission price, except on supers. I wonder if the producers will stop bidding against one another for stars? If they will do so, and cut down these pampered rascals' salary, we will have gained a great step forward. The only kick I ever receive is high admission prices to build millionaire homes in Hollywood, and this kick is registered daily. People are disgusted to find that Harold Lloyd is worth twelve millions. They feel of their empty wallet, and groan!

Fox is putting out good pictures in the main —"Lightning" and "Just Imagine" are very fine; "Scotland Yard," very good; "Men On Call," "Under Suspicion," "Six Cylinder Love," pretty good; "Man Trouble"' and "Renegades" fair; "Part Time Wife" has one scene that will make you wish you were not an exhibitor.

"Mothers Cry," (First National), extra fine for type, but not as fine as "Sarah and Son" (Paramount), which is great. "Right of Way" (First National) fair. "Cimarron" (Radio) is a natural. "Dixiana" drew. "Charley's Aunt" (Columbia), good draw, but not as good as silent; comedy is overdrawn. "Billy the Kid" (MGM) very good, and Metro's "Call of the Flesh" extra fine. Buck Jones' "Fighting Sheriff," his latest, went over with a bang! "Kiss Me Again" (First National) fine show, but did not draw.

Educational comedies fell down badly. Metro's Laurel-Hardy and Chase all to the good. The Dog comedies too long drawn out. Radio's Louise Fazendas go good. Humanettes (Radio) a frost, as they have no footage. Universal's Oswald, and Silly Symphony (Columbia) are good. Radio's Tobies only fair.

Business? they ain't no such animal!—PHILIP RAND, Rex Theatre, Salmon, Idaho.

"Your Public" a Boon

WOULD BE VERY GLAD TO RECEIVE your endorsed list of pictures, also radio broadcast.

Think Rita C. McGoldrick's "Your Public and You" a great boon for the little ehibitor who has to bear the brunt of everything that goes wrong.

Yours for better pictures and bigger business.—J. T. TEDLOCK, Venus Theatre, Shreveport, La.

Hancock Comment

FOLLOWING IS COMMENT ON A NUMber of pictures I have shown:

"Laughing Sinners," Metro, had a hard time titling this picture and it might well have not been titled at all. With pictures like this one, they are not doing Joan Crawford any good.

"Daybreak" with Ramon Navarro. A costume picture of old Vienna. Old stuff that will not go far. The American audience does not care for this type of picture. Metro killed Gilbert in the same kind of a role, and they will do the same for Navarro. Fops with monocles in their eye may be all right in Europe, but, with a small town audience, it is over their heads. The only saving grace of this picture is that there is some comedy. But on the whole it was not liked. A weak story, and a lot of them walked out on it. If you can get business with costume stuff, I couldn't.

Metro has another weak sister in "Never The Twain Shall Meet." It is not all depression that is keeping the business away. It is a lack of good produced pictures. Too much dialogue and not enough action is the fault with most of them. Make no mistake, the public is moviewise today, and they are picking them as they never did before.

One or two poor pictures in a row and you miss the old familiar faces until some outstanding picture turns up. And that does not add to the bank account.—A. E. HANCOCK, Columbia Theatre, Columbia City, Ind.

Epics Appoints Sales Heads; Adds To Its Selling Force

Frank R. Wilson, president of Talking Picture Epics, has organized an executive sales personnel for this country and Canada composed of Ira H. Simmons, director of sales; John N. Weber, Eastern district manager; Tom North, Middlewest district manager; William G. Minder, Southern district manager; R. A. Mitchell, Western district manager and Harry G. Price, Canadian district manager.

William Raynor will be New York branch manager. Additional salesmen have been added to the sales force throughout the country.

Explorer Will Film African Giant Tribe in Multicolor

A contract between Major C. Court Treatt, British writer-explorer, and Howard Hughes, Multicolor owner, will bring to the screen the Dinkas, gigantic cannibal tribe of Africa.

The film will be called "The Fight to Live," dramatizing the life of the tribe. Major Treatt also plans to make 13 short subjects, also in Multicolor.

Burroughs
Adding Machine

Gives the user valuable figure facts to control his business. Made with six, eight and ten column keyboards. Many styles equipped with direct subtraction and wide or narrow carriage. Hand or electric operation. Backed by Burroughs nation-wide service. Write today for a free demonstration.

6 Column Size $80 Delivered

BURROUGHS ADDING MACHINE COMPANY
6071 SECOND BOULEVARD
DETROIT, MICHIGAN

Castle Films To Make Additions To Sales Staff

Castle Films, producers and distributors of commercial pictures, has made several additions to the sales organization throughout the country.

Jacob Baur Greiner, formerly with Curtis publications in the Middlewest, will have charge of sales in Detroit; Walter A. Rivers becomes production manager, with headquarters in Chicago and San Francisco; Charles Charlton, formerly with Pathe Review, is new chief technician for Chicago and Detroit, and Bert Dawley is chief technician at New York.

Deny Rumor I. J. Hoffman to Quit Warner in New England

The Warner home office has emphatically denied current reports that I. J. Hoffman, New England zone manager for Warner houses, would resign in the fall at the expiration of his contract.

Eddie Alperson, of the Warner theatre department, has characterized the report as "one of those silly warm weather rumors."

In Charge of Commercials

B. E. Norrish, managing director of Associated Screen News Ltd., Montreal, has appointed Gordon Sparling in charge of direction and editing of commercial film production. Sparling directed a number of productions in Hart House theatre a few years ago, and at one time was film editor of the Canadian government motion picture bureau. For the past two years he has been at the New York Paramount studios.

D. W. Griffith Honored

D. W. Griffith has been honored with a life membership in the International Alliance of Theatrical Stage Employees. The presentation, conferred by Local 52, was made at the Audio Cinema studio in the Bronx where the director is filming "The Struggle."

Weitzenkorn Authored Play

A recent review of the Warner film, "Five Star Final" inadverdently failed to correctly note those responsible for the work. Louis Weitzenkorn wrote the original stage play, while Byron Morgan prepared the adaptation and the dialogue.

Ruth Waterberry Quits Magazine

Ruth Waterberry is succeeded by Elliot Keane and Elizabeth Wilson as co-editors of *Silver Screen,* fan publication.

Screen Book, fan magazine, has ceased publication.

Hoffberg Buys "Regeneracion"

World distribution rights to "Regeneracion," Spanish all-talker starring Darita Ceprano and produced in Hollywood, have been acquired by J. H. Hoffberg Company.

Mlle. Chanel Due In Fall

Mlle. Gabrielle Chanel, designer of fashions, will visit this country October 1, in connection with her clothes designing work for Samuel Goldwyn's films.

WABASH AVE.

Chicago

An error in a recent issue of Publix Opinion was responsible for the impression that it takes four B. & K. advertising men to get one idea, which is not so. The article referred to the widely broadcast stories that during a recent hot spell, B. & K. theatres enjoyed a 25 per cent increase in business, attributed to those sweltering thousands who sought the cooled theatres for relief. Now, an actual 25 per cent increase over the preceding week end business of the summer was shown, but Publix Opinion reported that it took four B. & K. men—and named them—to see the publicity value in that fact. It didn't. It was Lou Pollock's idea, and if he hadn't had enough news sense to see the opportunity, Walter Brown, his old City News Bureau boss, never would have spoken to him again.

Now Lou comes out with another. He talked several of the town's leading medics into endorsing the cooled theatres for perspiring youngsters on hot afternoons. Then he arranged free shows for orphans to start the thing off, and the result was the abundant publicity in all local papers, which you probably noticed.

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Ludwig Sussman came through one of those partnership tiffs victoriously the other day. Sussman, who is one of Chicago's most enterprising showmen, never turns down an opportunity to work an improvement into his theatre and its programs. His overcautious partner construed these innovations to be in the nature of "waste," and so told a court in which he tried to prove a case of mismanagement against Sussman. The latter, apparently, had too many sagacious friends in the industry whose testimony prevented anything like that from occurring. Now, things have been patched up again, and the Adelphia is purring along as nicely as ever.

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Numerous independent owners of local theatrical enterprises have not drawn any salary from their businesses for several weeks past. It goes right back into the till. Names on request.

▲ ▲ ▲

Max Stahl's Educational office sends so many wires the Mackay people sent a boy over to install a teletype. Now all Max has to do is dictate his wires to a stenographer, who records them on the teletype, and a few seconds later the home office starts talking back to him via the ticker tape route.

▲ ▲ ▲

Ben Serkovich spotted roaming around the Loop just as he used to several years back. And John Balaban, too.

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A number of houses have double featured "City Lights" in spite of the agreement not to, which exhibitors were asked by United Artists to sign. Joe Abramson says no penalties for the infractions can be invoked, and about all that can be done is to go around to their theatres and make faces at them. No instances of double featuring of "Trader Horn," sold with a similar agreement, but which added a $500 *penalty for infractions, have been reported. The difference seems to be, however, not the* $500 *penalty clause, but the excessive running time on "Trader," which makes double featuring with it just about impossible everywhere except at the New Drake, where patrons bring week-end bags when they come to see a show.*

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Five more theatres have followed Harry Nepo's lead and laid off operators since the state's attorney's office announced it would help any exhibitor who wanted to run his own business for a change.

KANE

Alleges Illegal Story Use In "Big Trail," Suing Fox

Mrs. Florinda Gardner, writer, has filed an injunction in the United States district court, Chicago, seeking to restrain Fox from showing or leasing "The Big Trail." She charges illegal use of a scenario of hers in the film.

She also asks an accounting of profits, and claims her copyrighted work, "The Trail and Trials of the Mormon Pioneers" was rejected by the company as unsuitable, and then used in the production of "The Big Trail."

Depinet Sells Product to Twenty-six Chicago Houses

Publix Balaban & Katz has just signed for RKO Pathe's new product, to play in the 26 Chicago theatres of this circuit, Ned E. Depinet, vice-president and general sales manager of RKO Pathe announced today. The 26 theatres include several which are nationally known de luxe pre-release houses.

B. I. P. Head in Canada Denies Famous Claim of Weak Films

Frederick S. Revell, Canadian representative of British International Pictures in Toronto, has denied the statement of Arthur Cohen, managing director of Famous Players, that the Canadian circuit had made use of all available British product with poor response from the public.

Revell claimed British pictures had not been given as wide showing as American product by Famous Players and he challenged the company to keep British pictures out of Canada. This is considered an aftermath of the Peter White film investigation report.

To Record Monogram Films

W. Ray Johnson, president of Monogram Pictures, in New York from the Coast, reports the signing of a five-year contract with Balsley & Phillips, Western Electric recording licensees, to record all Monogram releases.

Shooting "Greeks" Exteriors

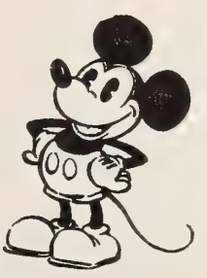
Gregg Toland, Goldwyn cameraman and assistants are in New York for exteriors on "The Greeks Had a Word for It," which Lowell Sherman will direct. Herman Shumlin of the production staff is also in New York.

Now is the time for all wise theatre managers to get busy and organize new

MICKEY MOUSE

clubs in their cities.

Write
WALT DISNEY STUDIOS,
Hollywood for details.



NEWS PICTURES

FOX MOVIETONE NEWS—No. 85—Jack Diamond brought to trial in rural court—Rudy Vallee married in New York—Paris wine-tasters get paid for doing it—Autogiro helps Senator to golf links—French children holds holy fete—Swedish spinners work to music.

FOX MOVIETONE NEWS—No. 86—Poland honors Woodrow Wilson's memory—Los Angeles moored to ship off Long Island—Coolidge visits old Vermont home at Plymouth—Feathers return to hats, Paris decrees—Celebrate old Spanish custom at fete of St. Fermin in Spain—French minister Flandin hails debt plan.

HEARST METROTONE NEWS—No. 284—Los Angeles takes sea cruise—Poland dedicates Wilson memorial—Navy tests new submarine lite saver—Church legions rally in France—Labor chief fights wage cutting—Shriners step out at national rally in Cleveland—Whole town gets bullfight fever in Pamplona, Spain.

HEARST METROTONE NEWS—No. 285—Navy balloon wins national race—Paris celebrates Bastile Day—Western girls try aquatic archery—Record fleet off in big yacht race—Proving that all babies like milk—Britain's leaders unite for cause of world peace—Australian navy sinks old destroyer in target practice.

PARAMOUNT SOUND NEWS—No. 101—Row royal regatta at Henley, England—Coolidge enjoys holiday at old home at Plymouth, Vermont—"Big" Bill Tilden wins national professional tennis honors from Richards—Spain holds first election as republic—Giant Los Angeles moors to ship at sea—Police Commissioner Mulrooney of New York sponsors outing for youngsters.

PARAMOUNT SOUND NEWS—No. 102—Officers graduate from French "West Point"—Gene Tunney urges summer camps for youngsters—Graf Zeppelin lands on German lake—Spain's gayest fiesta—S.S. Mariposa launched for South Seas merchant service—Los Angeles man eats fire and enjoys it.

PATHE NEWS—No. 60—Autogiro lands at Capitol to take Senator golfing—Walter Johnson sizes up baseball chances—Perfect babies roar in Boston lions' club show—Polish cadet ship sights New York skyline for first time—Rudy Vallee married in New York—Girl Aquatic stars flash their form in New Rochelle exhibition.

PATHE NEWS—No. 61—Hungarian fliers brave Atlantic in hop to Budapest—Poland honors memory of Woodrow Wilson—Submarine rescue chamber success in deep sea test—Haunts that breed crime in New York revealed by camera—Los Angeles moors to floating mast on deck of ship at sea—Natives of Pamplona, Spain, in novel fete day.

UIVERSAL NEWSPAPER NEWSREEL—No. 58—Near riots attend holy celebration in New York's "Little Italy"—Inaugurate world's largest seaplane experiment depot—Slump ends as Ohio toy towns report trade gains—News paragraphs—100,000 frolic in Shrine convention in Cleveland—Los Angeles moors to mast on ship at sea.

UNIVERSAL NEWSPAPER NEWSREEL—No. 59—World hop fliers in near crash as plane balks at takeoff—Duke of Aosta, famed Italian World War commander, dead in Italy—News paragraphs—Navy balloon beats rivals in national elimination races—Mate wins thrilling Arlington Classic in startling upset.

Mines Bureau Makes First Aid Educational Picture

The United States Bureau of Mines has prepared a one reel educational film, titled "Learn and Live," which exploits the value of a knowledge of first aid in saving life. Figures show over 100,000 killed and 3,000,000 injured during 1930, a subtitle explains.

Prints of the film are available for various types of clubs, unions and non-theatrical organizations, from the Pittsburgh Experiment Station of the Bureau. No charge is made, but transportation charges are paid by the borrower.

Fleming, Nagel to Australia

Upon completion of "Outpost of the Foreign Legion" and "Harem Secrets," Educational "Romantic Journeys" numbers, Claude Fleming and Curtis F. Nagel will leave for Australia with a Multicolor crew of cameramen. Joan Peers has been signed for the role of Vee in the new Educational-Torchy comedies.

MUSIC AND TALENT

"NAME" BANDS IN NEW DANCE SMASH

Weekend Frolic Climax To Theatre Show

Tryout at Little Rock Brings Rebooking of One Unit and New House Record With Another

A new use of "name" bands at theatres is proving a godsend to the box office. The innovation is a dance, with the band featured, at the conclusion of its regular engagement.

The new idea in entertainment at the theatre had its introduction at the Arkansas theatre in Little Rock, Ark., in cooperation with the Music Corporation of America, which inaugurated the policy. The plan came at the request of independent theatre owners, says the announcement of Music Corporation, which controls the bookings of a large number of outstanding name bands.

So well as the experiment worked at the Arkansas theatre that a return engagement immediately was booked for one band, and another set a new record for the theatre's attendance.

The weekend dance is staged on the last day of the band's engagement at the theatre.

The theatre management at Little Rock attributes the success of the innovation in part to the fact that the bands thus far engaged have been stage hits with good box office returns and to the reflection of that stage popularity in building up a big attendance for the weekend dance.

The first band to play the Arkansas theatre under the new policy was Eddie Neibaur and His Harmony Kings, which was booked for a return engagement later. Husk O'Hare and His Band was the second booking under the new policy; it succeeded in setting up a new house record for the theatre. Johnny Johnson is scheduled to follow the O'Hare unit, with other name bands to follow.

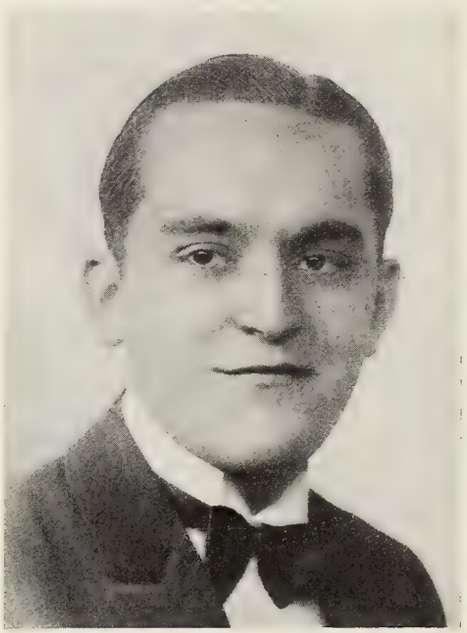
Enthused by the succees of the Little Rock experiment and with several other managers interested in similar bookings, officials of the Music Corporation of America are seriously considering booking bands over regional circuits of such theatres.

Universal Music Co. Owners Buy Interest of Universal

Universal Music Company, Ltd., headed by Frank Goodman and Lou Handman, has purchased all rights, title and interest of Universal Pictures in the music company.

It is expected, however, that the two firms will be affiliated by an arrangement providing for the publishing by the music company of all original songs used in Universal films.

Bill Hoffman



This personable chap is the featured organist at Loew's Pitkin Theatre, Brooklyn, N. Y. Hoffman was born in Germany and received his musical education at the Leipzig Conservatory of Music. When he came to America, six years ago, it was with no difficulty that he received work in the Wurlitzer Organ Company. He was offered the position of featured organist in the Commodore theatre, Buffalo, which position he held for one year, or until he decided to come to the big city, where he immediately connected with the Universal circuit of theatres. He played in a number of their houses in the metropolitan district and was kept on when the Loew circuit took over the Universal. He has been with this circuit off and on ever since. Hoffman is not only an accomplished musician but is also a composer of music and he also holds a diploma as an electrical and mechanical engineer.

Sam Fox Company to Publish All Music Used in Fox Films

Sam Fox Publishing Company will publish all music used in Fox pictures, in accordance with a recent arrangement, by which it becomes official music publishers to Fox Film.

There is no relation, personal or otherwise, despite the similarity of names. The music company has offices in Cleveland, Chicago, Los Angeles, London, Paris, Berlin and Melbourne.

Yates Gives First Recitals by Wire On Pipeless Organ

First to play the new Richard Ranger pipeless organ, Warren Yates, organist at Warners' Fabian theatre in Paterson, N. J., is giving half-hour recitals from his home over a three-mile telephone wire to Hahn's department store in Newark. His July 17 program consisted of favorite popular songs, as gauged by Fabian theatre audience requests, and included "Many Happy Returns of the Day," "For You," "Say a Little Prayer for Me," "Have You Forgotten," "Now You're in My Arms" and "I Found a Million Dollar Baby."

Yates states that he "was greatly honored to be chosen as the first theatre organist to play Capt. Ranger's pipeless organ and further honored by the requests to repeat the recitals on successive Fridays." He also expressed his enthusiasm for the new instrument and its future.

Aside from his daily work at the theatre, Yates also broadcasts three half-hour periods of organ music a week over station WODA from the console of the Fabian theatre organ.

The Ranger pipeless organ has a regular two-manual console. It derives its power from ordinary AC house current and involves the use of 150 vacuum tubes. It is capable of approximately 3,000 tone colors and unusual percussion effects. T. Scott Buhrman, editor of *The American Organist,* stated that it is "the first electrical instrument to have the right to be called an organ."

Music Department Of Loew Is Unified

Starting this week, Louis K. Sydney will have full charge of all production and musical activities in all Loew theatres. Heretofore Sydney had charge in all deluxe Loew houses but due to the resignation of Ernst Luz, after having been with the firm for the past 18 or 20 years, he now is in full charge.

Don Albert, until now technical musical adviser for the deluxers to Mr. Sydney, will now have the additional duties of advising on all theatres. Raymond Maher of the same office will also work with Mr. Sydney and will aid Don Albert.

Don Albert will continue, for a while at least, as musical conductor at Loew's Jersey theatre.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

STAGE SHOWS

New York Paramount

Week ending July 23

"Three Shades of Blue," produced by Boris Petroff in seven scenes, proved to be the most stupendous and beautiful offering ever presented at this house.

Settings, both flashy and simple in about six shades of blue instead of the billed "Three," and the beautiful costumes were the work of Vincente Minnelli. This show sets a new pace for presentation productions and is said to have cost $10,000, far more than the usual expenditure for these shows.

Opening with Elsie Thompson singing from the wings "Call of the Blues," a Negro spiritual, as the Forbes Randolph Colored Ensemble accompanied her, the 24 Bines Girls do a "drum-major" routine in modernistic dress and settings.

The next scene is "Wail of a Frail," featuring Eileen Dougal, who puts over her "torch" singing effectively. Two girl pianists accompany her.

The Six Blue Devils, known to vaudeville as the Beeche and Rubyiat Acrobatic Troupe, are on third for their routine of tumbling and acrobatic stunts. This scene is billed as "Sky Blue" or "A Gymnastic Fantasy," and is set in a simple but beautiful scene giving the boys plenty room to perform their entertaining work.

Number four spot is chock full of entertainment and features Eddie Eddingbone and his New Orleans Wildcats and the Forbes Randolph Colored Ensemble. Eddie's three or four-piece band is a novelty one, and between them and the colored voices they do full justice to "St. Louis Blues" and "Minnie the Moocher."

"Valse Bluette," number five, brings on the Bines Girls for another number, this time as ballerinas. Their work is very well done and pleased this audience.

"Harmonica Rhapsody," Borrah Minevitch and his Harmonica Rascals (12), gave the audience real music and a lot of comedy. Borrah's solo of "Rhapsody in Blue" got a great hand.

The first part of their act is done in one, but after the solo of "Rhapsody," curtain parts for finale. Dave Rubinoff conducts the orchestra on the stage in the "Rhapsody in Blue." The regular arrangement of this classic is amply stirring, but Rubinoff used a special one that had the entire audience eating it up. During this number the Colored Ensemble rise on elevator, upstage, and Bines Girls, as lancers, prancing around downstage.

This was an intricate show to produce, Petroff deserves a lot of credit, as does Edward Paul, who superintended the arranging and scoring of the music.

Philadelphia Fox

Week ending July 17

Fanchon & Marco's stage show, "Love Letters," was a well staged and attractive presentation.

Ron and Don at the organ gave as their specialty an "Indian Medley," in which one recited while the other played interpretative music portraying the ramblings of an Indian chief and his three daughters. This was followed by a lively Indian medley and a very good reception from the audience.

Max Bradfield and His Music Masters presented a "Musical Bouquet of Roses," with baritone solos, "Roses of Picardy," and "Mighty Lak A Rose."

The backdrop for the first scene showed a great number of addressed letters scattered across it. Jeanne Devereaux and George Ward came on, carrying a huge letter addressed to Jeanne. They sang and danced.

The first episode of the revue showed the fifteen Sunkist Beauties in quaint Colonial costumes, some dressed as men in wigs and knee breeches, against a beautiful modernistic black and white drop with graceful drooping trees. The girls sang "Souvenir" as they danced a stately minuet. A ballet dancer appeared and did a very difficult solo dance for which she was applauded.

As the second episode of this revue, the dancers tripped on the stage in white ostrich feathers and rhinestones and danced a graceful number centering about an old fashioned letter on a parchment roll, with the dainty little dancer pirouetting about the stage. The effect of this number was greatly enhanced by constantly changing lights in soft pastel shades.

Nelson Knight then came on and amused the audience with a peppy monologue interspersed with clever tap dancing.

The drop curtain arose showing a large U. S. Mail wagon, the side doors of which opened and George Ward and the Sunkist Beauties, dressed as special delivery girls in striking blue uniforms, hats and shoes, gave a snappy dance and drill.

Jerry Coe was then announced and after playing several popular numbers very creditably, he appeared without his accordion and offered his "snake-hips" dance. As an encore he gave a unique slow motion dance that was thoroughly enjoyed.

Jim French's Aeroplane Girls evoked the most applause of the evening. They were dressed in white satin and rhinestones with small aeroplane propellers on their heads, and gave a splendid exhibition of dancing and drilling on roller skates as two girls on trapezes suspended from aeroplanes circled about overhead. The girls also did a clever tap dance on skates. This was a very attractive number, displaying the versatility of the chorus and the act as a whole showed splendid staging and teamwork.

San Francisco Fox

Week ending July 22

This week's stage show at the Fox is about as fine a bit of entertainment as ever has been seen here. The Fanchon & Marco offering originally was put out under the title of "Vaude Bits Idea," but is featured here as the "Hacienda Idea," owing to the Spanish atmosphere.

Walt Roesner and his Fox Concert Orchestra present a "Schubert Reverie," which features the famous "Serenade," and Bernard Blumard sings in place of Joaquin Garay, who is on a vacation. Bernard is a diminutive pupil of Joaquin and gets a wonderful reception.

The stage show opens with the orchestra in Spanish costume in the dimly lighted patio of the hacienda, with a Spanish singer doing a popular number. This young woman acts as hostess and introduces the various specialty performers as her guests.

The Three Rhythm Girls first are presented and do a lively turn, dancing as one. The number is rather out of the ordinary.

Doyle and Donnelly, late of the Ziegfeld Follies, start the laughs by uncorking a lot of jokes and singing topical songs. One has to do with the rain and liberal use is made of a sprinkling pot to provide the desired effects. The boys declare that they mop up at every show. They close by singing a song of their own, an answer to their old success, "A Cottage for Sale."

Sue Russell burlesques ballets and operas, with the assistance of Hinky and Dinky, the long and short of hilarity. They contribute a lot more material for laughs, particularly in a ballet number.

The thrill of the show is the offering of the Six Gordonians, who make use of springboards and a bouncing net. Its members think nothing of turning two or three somersaults from a springboard and landing on the shoulders of fellow members already stacked two high. The climaxing thrill is reached when one does a triple twisting somersault from the bouncing net and lands in a sitting position in an armchair high off the floor.

The hostess, or mistress of ceremonies, presents Spanish and novelty dances between specialties, with a fandango especially well liked.

Milwaukee Wisconsin

Week ending July 8

The Wisconsin theatre orchestra under the direction of Glen Welty precedes Fanchon & Marco's "Varieties" Idea by playing "By the River Sainte Marie." Orville Rennie, tenor, is featured.

The idea opens with the six Flying Flemings, who perform somersaults and twists between swinging trapezes in an astonishing manner.

Baker, Dove & Allen juggle myriad colored clubs without a mishap. One member engages in some clowning which goes over big.

Sully & Thomas carry on a bit of entertaining dance and patter. They dance the St. Louis rhythm and wind up with a radio studio scene shot, well received.

The Norman Thomas Quintette gives its proper noise and color to the Idea. One of the members plays the banjo and sings "Loving You the Way I Do," another plays "Listen to the Mocking Bird" on the piano in an unusual manner; another handles the drums and incidentally dashes all over the stage to play them, and the remaining two twist and dance to their hearts' content. The episode is labeled as "Harlem Mania" and rightly so.

Joins Capitol Dancers

Florence Malee, daughter of Thomas Malee, chief deputy of the Internal revenue department in New York, has joined the Chester Hale girls appearing at the New York Capitol.

SLICES OF MELLIN

By BOBBY MELLIN

Meet Jack Perry, one of the most versatile men in the music business. His title is manager of Phil Kornheisers' Chicago office and he is without a doubt one of the hardest working individuals I ever have come across. The success of "Pardon Me," "Pretty Baby," "Faithfully Yours" and "Maybe It's the Moon" in the Western territory can be laid to his efforts. He has a great pair of pipes and demonstrates songs at both the radio stations and music counters.—WCFL radio station moves to its new headquarters in the Furniture Mart, around the first of the month, according to information received from Handsome Joe Plunkett, program station director.

The Wanderers Quartet, one of the best male quartets in the United States, who are under the personal supervision of the one and only Eddie Freckman, arranger and pianist for Witmark, are now the proud possessors of four chain programs weekly, three over the Columbia Chain and one over the NBC. The members of the above quartet have marvelous voices and their services are in great demand everywhere.

Bobby Meeker, who leads his orchestra in nightly broadcasts from the College Inn, over WBBM, has reached the stage in popularity where his fans have organized a club in his honor. Some fan started it, and now there are five hundred members enrolled in the "Bobby Meeker Club." Most of the feminine members of the club blame it all on Bobby's rendition of "Dream a Little Dream of Me" and "My Ideal," two of Bobby's favorites as he points his megaphone in the direction of the microphone. Bobby has a great orchestra and if you have not heard him play, tune in over WBBM and get the treat of your life.

Lee Sims, famous radio pianist featured on NBC broadcasts, has purchased a 28-foot speed boat with which he plans to commute between his north side penthouse apartment and the KYW studios facing Grant Park. Lee has named the boat "Illomay" after his wife, Illomay Bailey, whose soprano voice is heard along with his piano playing.

Another of the country's greatest dance orchestras to be heard over WGN will be Duke Ellington and his Cotton Club Orchestra playing at Lincoln Tavern. Duke Ellington is acknowledged to be the foremost colored orchestra leader in America. His mad rhythms at the Cotton Club in Harlem attracted the throngs of night club devotees to that part of New York City in such numbers that the band was signed for stage appearances.

Two Theatres May Close If Musicians' Agreement Fails

Reports from Indianapolis indicate that there is small possibility of an agreement being reached between theatre owners and musicians, by August 1, the latter refusing a cut in the present scale of $80 per week.

Theatres involved are Indiana, Skouras-Publix house and the Lyric. Approximately 30 men, including stage hands, would lose employment if the theatres close, as inside reports state they are not unwilling to do.

ORGAN SOLOS

JESSE CRAWFORD (New York Paramount) presented but three popular numbers for his current organ concert, and these three aroused more enthusiasm than any solo he has offered recently. The songs presented were: "An Unemployed Sweetheart," "When Yuba Plays the Rhumba on His Tuba" and "Yours Is My Heart Alone." These numbers are not outstanding successes but the fine manner in which they are presented and played by Crawford certianly made them popular with this audience. He received a good hand after each number and a fine one at the finish.

BILL CIMLER (Jersey City, Jersey), guest starring for Ted Meyn, while he is on his vacation, presented an appropriate and entertaining solo entitled "Sunburned and Broke" for his presentation this week. This solo is a satire on a young fellow's vacation and is cleverly explained by the use of special lyric slides played to the tunes, "Just a Gigolo," "Walkin' Baby Back Home," "One More Time," and "Broken-Hearted." The regular choruses of popular songs he used and to which the audience sang were: "Let's Get Friendly," "Two Little Blue Little Eyes" and "Nevertheless, I'm in Love With You." Cimler did very well with this solo and had no difficulty in having the audience sing. Their reaction and applause were very favorable.

C. SHARPE MINOR (New York City Beacon) asks questions of the organ this week and gets surprisingly intelligent and humorous answers from it. He orally introduces the solo to the audience and then starts in asking his questions, answering them with appropriate songs. The audience reaction to this is most favorable. Minor announced a "sing contest" between the women and men, first leading up to it with a cleverly worded introduction and a smart special version to the tune "Walking Baby Back Home," following this with a whistling chorus, "99 out of a 100" and a singing chorus with special lyrics to the tune, "Side by Side," which he sang in "conversation" style. Minor then closed with a cleverly worded special to "Ha Ha Me Too." Minor's smart chatter, showmanship and good playing have gained him a great popularity here.

FLOYD HOFMANN (Menominee, Mich., Lloyd's) presented a timely and novel solo, entitled "Baseball," for his singing novelty this week. He introduced the idea by informing the audience that a big baseball game between the home team and a mythical one was scheduled for that day and that the home team needed their support, the support being their singing of popular songs. They "loosen up" with the singing of "Whistling in the Dark." Then "play-ball" with the boys and girls alternating sentences in a special parody on "Take a Walk." Then they lean on "Moonlight Saving Time" for a "homer." Other choruses included are: "Moonlight on the Colorado," "Smile Darn Ya Smile" and "Tie a String Around Your Finger." The solo was well received and earned an encore in which Hofmann played "You're the One I Care For."

UP AND DOWN THE ALLEY

HELLO, EVERYBODY

Bobby Mellin is now the manager of the **Chicago** office of **Remick Music Company** . . . (Yes . . . he is the same fellow who has been giving you all the dope on Chicago music activities for the past year in **"Slices of Mellin")** . . . Bobby is not only a darned good business man and a regular fellow but you'll have to admit he writes a peach of a column too . . . Incidentally this new assignment of Bob's makes him one of the youngest executives in the music business. . . .

▲

Pat Flaherty, who has been general manager of **Sterling Songs, Inc.,** since its advent, has bought out **Irving Weiner's** interest in the firm and is now the sole owner.

▲

Elsie Thompson, who has become endeared to **Brooklynites** as the **"Sweetheart of the Organ,"** and who was replaced by **Merle Clark,** organist from the **Toledo Paramount,** is back on the job again and is being featured with Merle in a novel stunt this week. . . . Both of the giant consoles are on the stage. . . . **Stuart Barrie,** who formerly played at this house and many more throughout the country, is back in the city in which he started. . . . He is now featured at the **Chicago** in **Chicago.**

▲

Louis Bernstein, president of **Shapiro, Bernstein & Company** is making his current trip to **Europe** a combination of business and pleasure. He will be gone for the next six or eight weeks. . . . **Herb Marks** is also over in **Europe** for his firm, **Edward B. Marks Music Company.** . . . Herb has been over there for some little time now but will be back shortly. . . .

▲

You organists in this country sure should consider yourself fortunate, considering the expenditures **Eddie Fitch,** organist over at the **Regent** theatre, **Melbourne, Australia** has . . . Eddie, who is a well known **American** organist, informs me that an original organ novelty of between 30 and 40 slides costs around $50 or $75. . . . I am reprinting an excerpt from Eddie's letter to me which I am sure will interest you. . . . "I suppose you've heard about the 'plane mystery here, but in case you haven't read about it. . . . One of the 'planes on the **Sydney** to **Melbourne** run started out from **Sydney** o.k. and simply didn't get to **Melbourne,** and even to date it hasn't been found, not even a trace. . . . Incidentally it was the same plane that **Mrs. Fitch** and I took from **Brisbane,** when we left there to go to **Sydney.** . . . All this is of interest to you simply because of the fact that **Clyde Hood** was one of the passengers on it in its ill-fated trip. . . . Hood was connected with some music firm in **Chicago** and I knew him when I played at the **Stratford.** I hadn't seen him for years until I ran into him at the **Capitol** in **Sydney,** where he was producer for **Union Theatres.** It just goes to show you what a wild country **Australia** is (in between towns) when a big three-motored eight passenger plane can crash and nobody can ever even find it again." . . .

Space is short, so—long. . . .

ED. DAWSON

EGON DOUGHERTY

A PERMANENT FEATURE AT THE ORGAN

Community Singing Now An Institution At

LOEW'S TRIBORO THEATRE

ASTORIA, LONG ISLAND

NEW YORK CITY

QUALITY SLIDE COMPANY

SEND FOR NEW CUES!

6 EAST LAKE ST. CHICAGO.

Solos by Quality mean the best writers, best workmanship and prompt service anywhere

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"Lend Me Your Ears!"

ABOUT INDEPENDENT THEATRE OWNERS

TRUTHFULLY speaking, they are the backbone of the industry. You know the men we mean. They own and operate their own houses. Buy their own product. Take care of their own advertising, exploitation and publicity. Are always in evidence around the theatre and are known and liked by practically every patron who frequents the house.

Contrary to general opinion they have not passed out of existence. They are just as strong in numbers today as they were yesterday. Some may have dropped out of the game for a while, but the majority have either come back or are still operating.

Many a visitor, corresponding member or exhibitor writes to ask us how many of the Club members are theatre owners. For the information of those interested in such figures, as well as those many exhibitors who think the Club is dominated by chain theatre managers, we want you all to know that over fifty percent of our membership is composed of independent theatre owners.

Possibly, by reason of the way the material is presented on the Club pages, you may have developed the notion that very few of the exploitation activities described are from men who own the houses they run. Well, the percentage is about the same as the membership.

Here, on common ground, every showman, be he an independent exhibitor, paid manager or in any way dependent upon theatre operation for an existence, can meet and discuss their various troubles and problems. Nothing in the nature of "slams" or "taking a crack at somebody." That's out. But for "mutual benefit and progress" every one of these pages are at your disposal.

Here we meet every week and tell, not only about the campaigns we put over successfully, but HOW we put them over. Every conceivable type of theatre activity is discussed. Newspaper tie-ups, merchants' campaigns, kid shows, kiddie clubs, civic contacts and local goodwill building, a tip-off on coming holidays and events, advertising, how we handle the equipment in our houses, how we save money in the operation of the theatre, and so on with not a single detail overlooked for any length of time.

We encourage controversy. Yet we attempt to establish no standard as to what is right or what is wrong. But every man, if he is willing to air his views for publication, can express himself. And the other man can come right back with an answer.

Discussions on theatre advertising and management are vital all the time. If we lend a willing ear to learn what the other fellow is doing we give ourselves the opportunity of improving our own methods and can profit thereby.

We want all theatre men, independent owners in particular, to make this their own department, not only in name but in fact. Here they can tell their brother exhibitors all about the experiences they are having in handling their local affairs. Here they can tell one another how they sold the picture. Here they can learn how they can operate their theatres more efficiently and less expensively.

In encouraging the independent theatre owners to be active on the Club pages, we must admit that it is a selfish thought because he has something we want, something we all need and something which other so-called showmen can use to good advantage. Namely: experience, ability, and the knack of handling every detail in the operation of a theatre all by himself.

He stands out as a jack of all trades and a master of them too. He has a keen knowledge and understanding of film buying, he knows how to sell his attractions to best suit his local conditions and theatre, he can make up attractive newspaper ads,

(*Continued on page* 60)

"LOBBY LAFFS"

By
Dick Kirschbaum

The Power of Suggestion—!

Fred Sarr Enlists Aid From Churches In Sale Of Tickets

The Club has at hand a recipe for the building of good-will with churches and other local organizations which is described by Fred J. Sarr, manager of the Strand Theatre, Oswego, N. Y., as "One of the finest show business has ever known," and after reading this member's contribution we are forced to conclude that his use of the superlative is entirely justified.

The whole idea is based upon the fact that people do not usually bite hands that help feed them, nor is it good taste to examine the teeth of gift horses. Following out this train of thought, Sarr has arranged so that it is possible for the church and other organizations to engage in the selling of theatre tickets on a sliding scale basis which nets the seller approximately 20% to 50% on the sale of from 250 to 1,000 tickets.

The value of the above move lies not only in the fact that it is instrumental in pulling the house over a tough week but it gives a faction, prone to criticize motion pictures, a chance to make money off them. In Sarr's case, coming attractions were advertised on church bulletins, in the Sunday School rooms and were even mentioned in the pulpit. It also brought in and made regular customers out of people who never before attended the theatre, for the reason that they belong to a class who do not readily respond to regular run of publicity. There are many other good angles to arranging benefits of this type and same can be easily adapted to the needs of any community where conditions warrant such a step by the simple method of going after the proper people in a tactful and dignified manner, such as was displayed by Manager Sarr.

Sorry you couldn't stop in when you were in New York. Better luck next trip.

Selette Employs A Herald-Letter Gag That Gets Response

In response to this department's request for heralds, Edward Selette, manager of the Arcadia Theatre, Portsmouth, N. H., comes through with a collection, one of which both he and the Club will admit has outstanding qualities.

Selette apparently has considerable in the way of competition in his town and upon the inauguration of a new admission policy and installation of new sound and seating equipment, solicited letters from the townspeople on the subject of "Why I Patronaze the Arcadia Theatre." Out of a large collection of replies Selette selected a dozen and reprinted them on his throwaway. All are sincerely expressed and one writer even went so far as to put his thoughts down in a well written poem.

He also sends along samples of several other heralds including announcements of gift nites; merchants' tie-ups; announcement of a forthcoming serial; a theatre booster club; donation of a special award, and announcement of the new equipment.

We are sure that Selette will gladly furnish further information on the subject of his heralds if any member cares to drop him a line care of the above named theatre. We dwell particularly on the use of the letters mentioned in the second paragraph as this again comes under the classification of institutional advertising, a brand which the Club has, and will continue to plus as one worthy of attention from every member. This manager has sent the Club many an interesting contribution and we sincerely hope that he will continue to advise his fellow members as to what's doing in Portsmouth. Incidently, Ed., we want to thank you for those many ads you've been sending along. They show that you are on your toes to sell the shows in Portsmouth. Right?

Fishing Contests And Kid Matinees Plugged By Hughes

A fishing contest and a Kid Matinee played important parts in recent exploitation activities of J. T. Hughes, manager of the Palace Theatre, Breckenridge, Texas.

One of the stunts was in connection with a special morning matinee showing of "Skippy" to the children. At the special matinee were 619 kids and all of them bought tickets at the reduced rate. Since the special showing preceded the regular showings of the picture's run, it proved an excellent builder for the picture as the kids enthused about it to their parents.

Another stunt was purely one of good-will. It had to do with the opening of the fishing season and Manager Hughes offered four guest tickets to the person catching the largest bass. This story was planted on the front page of the local newspaper.

All efforts to build kiddie patronage are interesting to Club members in view of the fact that it is a help towards increased receipts and always nets considerable word-of-mouth advertising at the home. And a good fishing yarn always gets by your editor's desk. We hope Club member Hughes will remember to send other contributions in the future.

THIS WINDOW WILL CATCH THE EYE!

Photo above shows tie-up with one of the main stores in Richmond, Va., made by Warren A. Slee, manager of Wilmer & Vincent's National Theatre in that city.. A popular brand of bathing suits was featured in conjunction with the showing of Dorothy Mackail's "Party Husband".

Tommy Phelan Busy Prescribing Summer Tonic For His House

Just to let his fellow Round Tablers know that he is on the job and to acquaint other summer resort manager-members with what he is doing in the way of selling amusement, Tommy Phelan, manager of the Paramount Theatre, Long Branch, N. J., sends along a few samples of recent activities.

For one thing, he's using his mailing list for the circulation of a little combination institutional and coming attraction pamphlet among Summer colonists in his community. A portion of the first page is cut out in order to show a view of the interior of the theatre on the third page. The second page is devoted to institutional copy and the fourth page lists the next week's attractions. It is the first of a series for this class of circulation and the cut-out page gives it a novel and attractive appearance. The second of the series carries institutional copy on the first page and the balance of the folder is devoted to page announcements of coming attractions. The folder measures about 4 inches by 5 inches.

Tommy also recently promoted a Dance Revue, tying up with a local school, and the net result was a lot of helpful publicity at no cost to the theatre. The newspapers gave the event a fine break and a 19-number program provided a fine attraction of a different nature. Another recent tie-up that proved popular was engineered with the co-operation of a local radio dealer, the latter standing the expense of the advertised award.

Just as we stated, Tommy, the above is ample evidence that you're not napping on that nice white sand beach down your way and the Club is glad to hear that everything is coming along so nicely. Keep up the good work and don't forget us in the future.

How Shows Are Sold In Hawaii Is Told By Henry G. Santos

How they do it in Hawaii is rather graphically illustrated in a copy of the "Garden Island," newspaper of Lihue, Kauai, a big mound out in the Pacific where Henry G. Santos operates the Tip Top Theatre.

At first glance it appears that the Kauaians undoubtedly take their movies seriously, if generous allotment of space can be offered as evidence. Right on the front page of this journal is a big three-column cut of the interior of the Tip Top, captioned "Here's the Gang" and showing a house crowded with kid-guests of the Consolidated Amusement Co. Turn the page and we find almost a full page of amusement gossip, interspersed with reproductions of stills and ads of other theatres. Two stories carry two-column heads.

WEDNESDAY, MAY 20 7:30 p. m.
"WHERE SOUND SOUNDS BEST"
TIP TOP THEATRE
SERVICE ENTERTAINMENT COURTESY
THURSDAY, MAY 21 7:30 p. m.
HALF SHOT AT SUNRISE
WHEELER WOOLSEY
CHARLES MURRAY
The Clown Prince of Comedians
in
"CLANCY in WALL STREET"
FRIDAY, MAY 22—7:30 p. m. and SATURDAY, MAY 23—2:30, 6:30, 8:30
THE BIG HOUSE
with the remarkable cast
CHESTER MORRIS, WALLACE BEERY, LEWIS STONE, ROBERT MONTGOMERY, LELA HYAMS, GEORGE F. MARION
Laurel and Hardy in "ANOTHER FINE MESS"
"PATHE" MOVIETONE NEWS
THERE'S DANGER IN THIS ROMANCE!
SUNDAY, MAY 24—7:30 P. M.
"Laughter"
with
NANCY CARROLL
"MODERN MADRID" TRAVELTALK
"A PEEP IN THE DEEP" COMEDY
PARAMOUNT SOUND NEWS

On another page is an ad of the Tip Top, a reproduction of which you will see on this page. It measures about 30 inches by 8 inches and carries copy for a half a dozen coming attractions. We are presenting it just to prove that the Hawaiian Islanders are not lagging behind when it comes to appreciation of display advertising and to let you know that Senor Santos is very much on his job. On still another page we note that the Senar is running a contest on "Floradora Girl" and making awards for the best answers to mistakes made in the reproduction of three figures dressed in the period of the "gay nineties." He is tied in with the newspaper for the publishing of contestants' names.

And that's about all we can see in this one issue right now, except to be thoroughly impressed with the fact that Santos and this newspaper's editor are getting along famously. We believe that it is interesting to Club members to have an insight of what theatre managers are doing outside of the U. S. border lines and hope that Santos will favor the Club with future contributions.

Drop us a line when you get a chance, Henry, and tell us some of the gossip about the islands, we are always anxious to know how showmen in other spots outside these United States are doing things.

"The Showman's Calendar"

AUGUST

1st	Beginning of World War (1914) Colorado Day
2nd	President Harding's Death (1923) Alexander Graham Bell died—(1922)
3rd	Germany Declared War on France (1914)
9th	Robert Fulton's Clermont given first test—(1807)
10th	Missouri Admitted to Union—(1821) Herbert Hoover's Birthday (1874)
11th	Fulton's First Voyage in America—(1807)
15th	Panama Canal Opened—(1914)
16th	Bennington Battle Day (Vermont)
18th	Virginia Dare's Birthday—(1587)
20th	Benjamin Harrison—23rd President Born—(1833)
23rd	First steamer to cross Atlantic launched (1818)

SEPTEMBER

3rd	Treaty of Peace ending Revolutionary War signed at Paris (1783)
4th	Hendrick Hudson Sailed Up Hudson (1609)
6th	Pres. McKinley Assassinated (1901)
7th	Labor Day

Frias Holds Up To Slogan Of Letting Other Fellows Pay

Keeping up his reputation for letting the other fellow pay for a considerable portion of his advertising, the Club notes two recent result-getting stunts put over by Senor Carlos Frias, manager of the Plaza Theatre, El Paso, Texas.

When playing "East Lynne," Frias tied-up with a local confectioner who paid for a full half-page of copy that was dominated by information on theatre, cast and playdates. The bottom four inches of the ad was given over to the merchant with the co-op copy to visit the store after the show.

On "Ladies' Man," Frias tied with but two merchants for a full page co-operative ad which was unsually attractive on account of the page not being strewn with small boxes. He laid out the page himself and, as usual, the theatre received a fine break. Heads of Powell and other members of the cast were used in the ads.

On both the above occasions Frias found it unnecessary to run other ads for both broke on opening day. In fact, in connection with the latter stunt, the newspaper also published a three-column mat on the amusement page on opening day. Neither of these publicity gags cost the house a cent and they are the kind that make the boys back in the home office smile. Next time, Carlos, you put over something else, don't forget your Club, if you do we are apt to be getting after you again. We never let a live-wire keep quiet too long, they're too valuable to us all.

Suggs Very Active Selling Shows Down In Sunny Tennessee

A tie-up with a college, for promotion of a college fund, the employment of a trick summons and a good-will stunt, briefly describes result-getting efforts put forth by M. S. Suggs, manager of the Paramount Theatre, Bristol, Tenn., when exploiting lately played pictures for that fine theatre of his.

Suggs advertised the second day's showing of "Rain or Shine" as College Day and ten days in advance arranged with girl students for the painting of window cards to be placed in every downtown store window, hotel, etc. Special announcements were also made by the students over the local radio station and several merchants donated space in their ads to push the coming attraction. Several days in advance and on opening day the society editor of the paper gave the event several good stories. At the theatre, the girls put on a stage attraction in three acts and after decorating the lobby arranged tables for the serving of ice cream.

On "Criminal Code" he arranged for distribution of 1,000 heralds in the residential districts one day prior to opening. These were made up in regulation "Summons" form with the usual compelling copy which ended up with a terse description of the picture.

When playing "City Streets" Suggs pulled another good-will stunt by sending telegrams to over 500 mothers, as an observance of Mothers' Day. He made the tie-up with a taxi company and in addition to a typical Mothers' Day message, calling attention to the attraction, mentioned the taxi as a means of transportation. Another tie-up was also made with a florist who gave an entire window for display of a set piece made by the theatre's artist, surrounded by stills from the picture. A newspaper announcement called attention to the donation of a rose to each mother attending the showing.

There's some good tips in Club Member Suggs' above contributions, particularly shaped for those who are located in, or nearby, college towns. The good will of a school is certainly a valuable asset to any theatre and we believe, as this manager believes, that it pays to cultivate it.

Harry Cohen Says Ford Give-Away Was Big Trade Booster

Harry Cohen is all het up over a Ford give-away recently promoted for the benefit of the box office at the Forum Theatre, Los Angeles, Calif., which, he states, is feeling particularly healthy these days as a result of this effort. Harry is the manager of this theatre and since another man promoted the stunt he very graciously calls our attention to the fact that it was put over by Harry Maiglish—"of whom you've no doubt heard is burning up the Coast with his stunts."

Too bad we can't go into detail on the above plan but as long as it proved such a result-getter we feel sure that either of the above named will gladly furnish additional information if members will but take the time to write them a letter requesting same. And we'd like to hear some more about those Coast-burning methods of exploitation being put over by Maiglish.

THE INDEPENDENT THEATRE OWNER

(Continued from page 57)

he generally knows as much about the projectors and booth equipment as the projectionists themselves. There is little or nothing that gets by his eagle eye.

The reason for this is obvious. He must stand or fall on his own feet. No district manager will be there to help him. No home office with its excess of executives will be able to guide him. He must steer his own course and from the start of showbusiness he has proven his ability to do so, profitably and successfully.

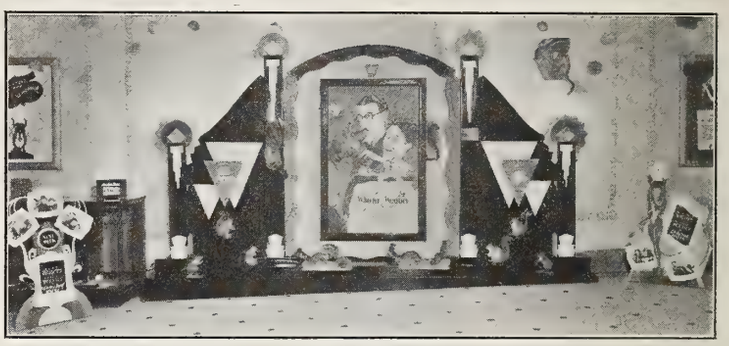
Listen to what has has to say because he knows what he's talking about.

"Chick."

Harry Stearn Uses Squirrel Display To Exploit Nut Picture

What could be more atmospheric than squirrels for a nut picture? And that's just what Harry Stearn thought when casting about for an idea to use in a lobby display when playing "Cracked Nuts" at the Orpheum Theatre, Wilkesbarre, Pa.

An elaborate panel was placed along one side of the lobby; the center containing a framed one-sheet showing Wheeler and Woolsey in one of their characteristic poses from the picture. The rest of the panel-display was made up of neatly-attractive art displays together with miniature stuffed squirrels. To the left in a cage was an assortment of Australian Flying Squirrels. Cut-out heads of Wheeler and Woolsey were suspended from the ceiling.



We are reproducing a photo of Harry's lobby display here and think all Club members will agree that it is well worked out. It is easy to believe that it attracted attention and helped sell the picture in advance.

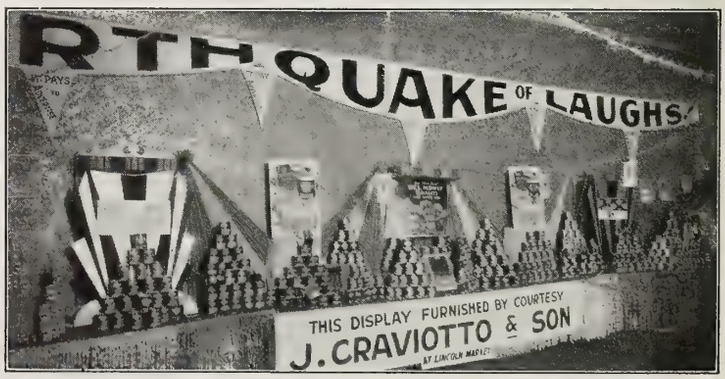
La Falce Devises A Good Substitute For Machine Guns

Credit Frank La Falce, of the Warner-Washington theatre staff, for production of an effective substitute for the rat-tat-tat of machine gun fire used in conjunction with the showing of a special trailer-prelude on "Public Enemy."

This effect was obtained by the simple means of removing the fan blades from an electric fan and attaching straps in the same connections. The fan was then placed near a drum and the tatoo produced by a turn of the switch. By moving the drum the volume of sound could be increased or reduced to a series of muffled reports.

We understand that La Falce and his associates put over a singularly effective campaign on the above picture but detail is lacking at this writing. Six different designs of display matter were used in newspapers and concentrated effort made to distribute heralds and to put on unique lobby displays. As soon as Frank has the time, we are going to expect the whole story from him. 'Till then, the customary so long.

IT CERTAINLY PAID TO ADVERTISE!

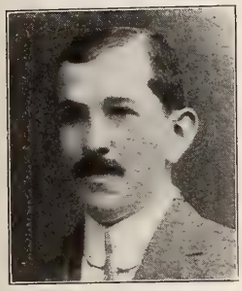


One week in advance of the showing of "It Pays to Advertise" at the Fox U. C. Theatre, Berkeley, Calif., Manager W. K. Mitchell arranged with a local distributor of canned food products for the lobby display shown above. This was but part of a stirring campaign he conducted with full co-operation from the Downtown Merchants' Association to plug a "Better Bargains Week."

Veteran Showman J. Forster Sends Club Antique Photograph

The Club is in receipt of an interesting communication from Joseph Forster, manager of the Inwood Theatre, Forest Hills, N. Y., in which this veteran showman expresses his desire to become a member of this organization and encloses some data on show business which must be classed as historical. Incidentally, if any of you other showmen have any "old-time" pictures, send 'em in! Everybody likes to know about the good old days.

In addition to a photo of Joe Forster himself we are showing a view of the front of the old Crescent Theatre, Cypress Hills, N. Y., one of the houses he managed in bygone days. Note the banner proclaiming the fact that the funeral of Mayor Gaynor is being presented as the main attraction. To enter some houses in those days they had to climb steps and there is our genial manager standing at the top, alongside a banner draped over front of box-office.



Forster also encloses a singular document—singular in that it may be the only one in existence today. It is a summons from the United States District Court in New York City, commanding Forster to appear as a witness in the suit involving the Motion Picture Patents Co., and the General Film Co. It is dated November 17, 1913.

Very interesting, Joseph, and the next time you communicate with the Club we will expect to hear something about how you are putting over shows at the Inwood. Right?

Carden And Slentz Again Combine To Further Good Will

That well-known team from Texas, Roy Slentz and C. E. Carden, respectively manager and publicity director for the Worth Theatre, Fort Worth, Tex., recently combined a good-will and business getting stunt which greatly enhanced the reputation of their house among local citizens.

To commemorate Mothers' Day this pair publicized the fact that all mothers of 65 years of age or over would be admitted as a guest of the house provided they were accompanied by some member of the family who paid the regular admission. To provide gifts for the occasion a candy company and a florist were tied-up for distribution of 500 small boxes of candy and 500 cut flowers to the mothers as they were greeted in the lobby by either manager or assistant manager. They were then directly escorted to their seats by the usher.

The above not only created a lot of good will, we are informed, but brought in extra business on account of the fact that each elderly lady was accompanied by one or more members of her family who paid regular admissions. That's killing two birds with one stone, Slentz and Carden, and it's a good one for other Club members to file away for use next year. Let's hear more about what you are doing to sell shows down in Fort Worth.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.
—THANK YOU

WHAT A STRANGE COINCIDENCE—???

—or call it what you like but since it proves a certain argument which we have been carrying on for some time, we care not what you title it.

Visiting a theatre recently reacquired by an independent exhibitor from a chain, said indie was telling us some of the reasons why the circuit lost money and why he would make money.

Said he, "They carted off a whole truckload of extra parts and supplies after the deal was closed because I refused to keep and pay them for the stuff. Imagine spending a lot of money to keep a supply closet loaded with such things as 250 amp. fuses, extra intermittent movements, etc., etc., no wonder they were losing money."

The climax of this story arrived about the same time as we were getting ready to leave. One of the main fuses on the big panel down in the basement blew out. It took over an hour before an emergency wagon could get to the theatre with another fuse.

Reluctantly, this indie admitted later, that close to a hundred refunds had to be made and twice that many rebate passes issued.

We don't know at the moment what a couple of those large fuses cost, or how much a complete set amounts to, but we do know it would have saved this exhibitor a lot of dough and customers that night.

The moral of this story, little showmen, is to keep spare fuses and spare parts liable to be needed for replacements, on hand at all times. There is no legitimate excuse to be without such necessities.

Caldwell Waged A Strenuous Campaign To Sell "Indiscreet"

A variety of effort was put forth by Wally Caldwell, manager of Loew's Valentine Theatre, Toledo, Ohio, when he waged the advance campaign on Gloria Swanson's recent picture, "Indiscreet" and the sum total represents a considerable amount of result-getting work by this enterprising member of our Club. And it's mighty glad we are to tell about it.

Wally secured co-operation of newspapers for the placing of three special advance pictures in the leading dailies; made a tie-up with one of the big stores for a special Swanson pajama window; ran a series of fashion pictures in the "Times," tying-in with fashionable gowns worn in picture by the star; arranged for 18 special downtown windows, displaying 14 x 17 de luxe Swanson fashion pictures; placed 200 cards in regular locations all over city; ran six-day telegram contest with "News-Bee," four days in advance and two days current; placed 15 twenty-four sheet stands; 1,500 heralds stuffed in all packages at retail market; 300 hand heralds distributed to patrons, and 500 heralds in parked cars.

A vast amount of energy in the above but, then, Toledo is a big town and it takes a lot of paper to cover all the corners and there can be no doubt that this was accomplished by Wally Caldwell. It is, however, a well-rounded campaign that will admirably serve any manager who will take the time to shape it to his own requirements. We know the Club can depend upon this member to keep it advised, so shoot along some more Wally, when you can find the time to do so.

Adler Co-operates With School Show And Wins Support

On one of the two days when the "King of Jazz" was booked at the Empress Theatre, Fairbanks, Alaska, Manager Don Adler ran into direct local competition from a High School play staged by the students. Instead of directly trying to coax patrons from this event he actually co-operated in helping to put it over by inserting ads asking citizens of his town to patronize the amateur performance. He added, however, that owing to the importance of attending the School show, he would see that everyone would be given a chance not to miss the regular theatre attraction through the holding of a special matinee on the following day. Business held up fine that night and also at the matinee.

That's what we call handling a delicate situation in a most tactful way. Adler not only made friends out of the students through the wording of his ads but secured valuable publicity for his show in a way that could not displease anyone concerned. Why not store this one away in the memory for use when a similar situation presents itself to some other Club member? And thanks, Don, for passing it along. Your contributions are always interesting and we will be on the lookout for others.

GET SET FOR A BIG SEASON!

Just a matter of a few weeks and we'll be right in the midst of the new season's start-off. Which should serve as a warning for all wide-awake showmen to make their plans accordingly.

The optimists (and we should all be optimists), are looking forward to a decided upward trend in business conditions in the industry with the coming season. Activity should, therefore, be pointed that way.

Usher in the coming of show-weather and fall activity with a grand showing for your house. See that every detail of it, from front to back and top to bottom radiates comfort, relaxation and improved service for your patrons. Make your theatre the centre of the entire community's entertainment.

Plans should now be in work for brightening up the front, the signs, the marquee, entrance, foyers, lobby, rest rooms, etc. A thorough cleaning and freshening ought to be included in your plans. Uniforms ought to be cleaned, pressed and put into shape for a long grind.

Folks will be drifting back home from vacations and summer homes. Labor Day is generally the dead-line for remaining out of town. Get them interested in your theatre from the moment they get back. Possibly a letter of greeting from the theatre's manager would start them off on the right track.

You are not too rushed now, take advantage of it by working out all the details for a smash opening for the new season. Perhaps if you get off to a good start it will make the going lots smoother as the season keeps moving.

At any rate, make up your mind that this is "the" year for big business and big things. Think that way and act that way. And let that feeling catch on with every merchant in your community.

Whittaker Made Fine Publicity Gain By A Tie-up With Laundry

A laundry tie-up on "Shipmates" and a Mothers' Day observance were the means of further publicizing his theatre during recent campaigns, writes E. E. Whittaker, manager of the Carolina Theatre, Charlotte, N. C.

Real worthwhile publicity resulted from the insertion of cards in 3,000 shirt fronts distributed in homes by the local laundry concern. Copy on the cards was relative to the picture, theatre and playdates, the entire cost was but $9 and all it set the house back was cost of printing. The laundry paid for the extra slick finished card to supplant the ordinary one unfit for printing.

Whittaker played up Mothers' Day on both screen and in lobby, announced by special trailer one week in advance that a beautiful bouquet of roses would be given to all mothers accompanied by son or daughter on the day. The trailer was used directly following the Mothers' Day novelty three days prior to regular observance. A flower shop furnished the flowers in exchange for a courtesy card in the lobby.

For a lobby display Whittaker used a six-foot painting of Whistler's portrait of his mother, displayed one week in advance. A panel on each side carried a poem to mother. Another panel carried copy on the presentation of the bouquets of flowers. A basket of roses was placed beside the painting.

Both the above stunts worked out nicely for Whittaker and he's passing them along for the benefit of brother showmen to use at an appropriate time. You Club members have had other samples of Whittaker's work and it is our hope that we may present other evidence of his activities from time to time.

George Brown Is Grabbing The Usual Bag Of Free Space

Recent news about George Brown, director of advertising and publicity for the western division of Radio-Keith-Orpheum Corp., bears strong testimony that this live-wire theatreman has been unsually active in the fine art of grabbing a lot of free newspaper and window space at neglible cost to the Orpheum Theatre, Los Angeles.

He netted 500 inches of free space in a local daily when playing "Young Donovan's Kid" by pulling a "Most Typical Boy" contest. The paper got behind the idea with both feet, publishing letters from the boys which set forth their views on the subject and followed through to the finish with a good yarn and photos about the winners. An additional tie-up was made with a local baking company which put out an advertising campaign in newspapers, featuring Jackie Cooper. 35,000 inserts, bearing ad copy on both bakery and theatre, were distributed throughout the city. No cost outside of time spent contacting the principals could be charged against the theatres as the merchants donated all awards for the contest.

Brown also waged a strong campaign in connection with showings of "White Shoulders" and "Up for Murder." On the former, at a cost of but $5, he secured 100 window displays of an especially made card bearing a photo of Mary Astor, for distribution by the local Lux dealer. Elaborate and effective tie-ups were built around each card and 99 per cent of the copy boosted the attraction at the theatre. A beauty products concern was also tied-in at the same time for 500 displays of an attractive streamer bearing the star's photo and a drug store took a half-page to tie her with a beauty aid.

For "Up for Murder" a tabloid edition of 5,000 copies were hawked around busy corners by a group of boys the day before opening. The art department made up signs reading, "Extra, Lew Ayres Up for Murder," which the boys wore fore and aft. In exchange for a chain drug store ad in the tab the cards were mounted on the windows of all stores in town, many of them at the most important intersections. The boys were also sent through downtown restaurants at peak luncheon hour, yelling "extra."

Well, George, the Club can certainly testify that you made a big splurge at very little cost to your house which netted the desired results, and after all that's what every manager wants to accomplish. Your "Typical Boy" contest will also be most interesting to many members on account of the drive these days for kid patronage. Next time you put over some more stunts be sure to let the Club hear all about them. Right, George?

Ben Cohen Junks All Circulars But One; Says It's Oke

After spending considerable time and effort on a number of circulars to advertise his house, Ben Cohen, manager of the Senate Theatre, Detroit, Mich., finally hit upon one which he says has captured the fancy of his patrons to the extent that all other methods of this sort will be thrown in the discard. After two issues, he states, the response was so great that he wouldn't think of making any other change at the present time.

This issue of his circular measures about 9 inches by 12 inches and carries a streamer head across the top reading, "Free Theatre Tickets," and it's just chock full of tip-offs to patrons as to how to win passes, notices of coming attractions and jokes. A cut of popular screen stars also livens up the front page and between paragraphs appears one of the free pass gags, the names of people in his community who may secure same by applying at the box office with the necessary credentials. The back of the page is devoted to space for advertising coming attractions.

For a feature in his next issue of the circular it is his intention to start a "Photo-Grabber" contest, which he explains is having a photographer walk up and down the main street with a kodak and take pictures of various faces. Those who register the cheeriest expressions will receive two free passes. This member's patrons are nuts about these contests and if others are working under similar conditions we can cheerfully pass the above suggestions along for consideration. We'll be anxious to hear how the "grabber" idea works out.

BIG SHOT ON THE JOB!

The "Big Shot" in the above photo is Julius Lamm, manager of the Variety Theatre, Cleveland, and the scene is the theatre lobby on the occasion of the opening of "Big Business Girl." Regular office atmosphere was supplied through a tie-up with an office furniture supply house and a portable typewriter was promoted for a give-away to the lucky patron. This was a novel stunt and it attracted a lot of attention.

BEST FORMS OF THEATRE ADVERTISING!

This week's articles cover a field consisting of the larger town and the small-town. Miss Lea M. Duhamel expresses her views as publicity director for the Publix houses in Providence, R. I. That gives you the larger town slant.

From the small-town angle we offer the opinions of two typical exhibitors in two typical towns. Ed. Hiehle runs the theatres in Newark, Ohio, while Frank C. Goldquist caters to the entertainment tastes of Savanna, Ill.

We like the diversified views as expressed by these able contributors, and we feel certain you will like them too. If, by any chance, YOU have something to say on the subject, these columns are at your disposal.

Newspaper Ads Form Background, —Lea Duhamel

Newspaper advertising!!! Ads that are new and imaginative with persuasive information, without exaggeration and misinformation, are to my mind, the most important form of theatre advertising. To get public response, you must know the surest and most graceful method of winning attention, confidence and desire to instantly respond. To get these results, you must study your attraction and emphasize the merits of your show in clear and understandable English in the show window of the theatre, the newspaper ad.

Newspaper ads form the backbone for every campaign both big and small. There are some who say that word of mouth is the best form of advertising, but unless an opening is obtained, there will be no word of mouth advertising.

In these days of keen competition, no sales angle should be neglected. Every known avenue through which the show you are selling can be brought before the public should be utilized, but build the entire campaign around newspaper advertising. They are the big berthas which blast your opening. All other sales angles such as distribution of literature, radio, exploitation, the employment of mailing lists, etc., although very helpful and just as necessary as the machine gun nests on the front line, merely serve to uphold the impressions created in newspaper ad space.

Remember the newspaper ads are read by members of every family in your entire communities, while heralds after distribution trickle into only the hands of a small minority. One must also bear in mind that when Mr. and Mrs. Theatre Goer decide to see what is playing at the Home Town Theatre they do not go out looking for window cards, billboards, or turn on the radio, they pick up the newspaper and turn to the theatre page.

We must employ the same tactics in selling the public that are used by the motion picture producers to sell the exhibitors. The greatness of a new picture is impressed upon the exhibitors' minds by a heavy bombardment of trade paper advertising. True trick ash trays, paper weights, book markers and such kindred articles follow in the wake of the opening trade paper advertising but these little trinkets do no more than remind the exhibitor of the fiery ads he has read on the picture. They have a purpose and a very good place in a well arranged campaign but can you imagine a live producer failing to advertise his wares in the press and merely relying upon a set of novelties to sell his stock? Of course, you cannot and the same idea holds true when the exhibitor sets out to sell his public.

There are a few rare exceptions where because of some unusual condition an exploitation stunt alone will cause a sell out. Happy is the showman who has this experience but for constant publicity and advertising, the newspapers are his show window.

Believing that the newspaper ads are the very soul of every campaign, the good showman will be careful that they reflect the high standards of his theatre. Be truthful in your ads and keep them on a high plane. Perhaps an off color ad may draw a certain class into your house, but it will only be a bubble which when it bursts will leave a feeling of resentment against your theatre and will destroy the good will you are trying to build up in your respective communities.

Remember your advertising reflects your theatre. Plan your ads carefully. Have the pictorial sections of your layouts sell . . . . infuse life and selling lines into your copy . . . have your ads stand out on the page just as you want your theatre to stand out in your community. Spend plenty of time in the preparation of your ads. Do not be discouraged if your budget is small and you cannot afford to splash. The carefully thought out small ad draws more surely that a large ad carelessly constructed.

Local Exploitation Proved Best Bet For Frank Goldquist

The best medium of advertising in the theatre business, especially the motion pictures, is without doubt exploitation. While the smaller towns do not lend themselves to this to the extent that the larger places do, the art of exploitation can be modified to apply to any community.

Even so, in the sticks, we occasionally put across an idea in a big way. For example—on the "Third Alarm," not only did the local fire company lend us the use of their apparatus, properly bannered of course, but the siren brought the natives to their doors and the schools even had fire drills when we came to them. This gave the children the opportunity to read our banners and to receive the literature we handed out.

Just what is exploitation? It is the art of presenting the coming, or the presence, of a particular attraction in a different manner from ordinary advertising. It not only catches the attention of all who see it, but it holds attention and drives the idea home in a way that nothing else will. It is the novelty that does the work.

Of course the idea must tie up closely with the show. Exploitation cannot be used successfully on every show nor can it be used too often. While some stunt or other can be used on any attraction, quite often an idea strong enough cannot be found. If used in a weak way or too often the novelty wears off and no longer packs the required kick.

Exploiteers, like showmen, must be born—not made. Moreover an exploiteer must love his work. He will not be successful if he is working simply to keep the pot boiling. He does not work with bell or whistle nor does he keep track of the hours. Once obsessed with an idea he forgets all else until it is finished and he should be allowed to work that way too. He must be able to immediately recognize an idea and work out how to put it across. The idea must be practical. That is the fault I have to find with many of the stunts in the press sheets. They are not workable.

Poster panels have a big place in advertising and should not be neglected. Then there are trailers, lobby displays, store tieups, etc. In my estimation newspaper advertising is weakest of all. So few people, comparatively, read the papers. Those who do, sketch over the news and seldom read the ads carefully unless they are particularly interested in something or other. When tieups can be secured with the local papers, then their co-operation becomes valuable. Readers as well as locals and press matter, when intelligently selected, are assets. I find the newspapers are antagonistic towards press matter because many managers simply cut out the dope from the press sheet and expect the paper to run it verbatim. Press agents are notorious for handling the truth with parsimonious frugality and ye ed is quick to recognize this.

Finally, tell the truth in all your advertising. Never exaggerate. Do not misrepresent. We were here yesterday; we are here today and we will be tomorrow and we must keep the confidence of our public.

Ed. J. Hiehle Covers The Topic From All Angles!

There are so many forms of essential advertising for theatre publicity that should go hand in hand in selling your theatre and program, that it is difficult to pick out which is most valuable.

In my estimation newspaper advertising is the most valuable, especially when one is in harmony with the editorial department. Because *theatre-goers* WILL look in the news columns to learn what is showing at their favorite theatre. If you have an ad attractive enough to sell the show, which should not only give the title, star, but include an idea of what it's all about, then your show is SOLD. Fans look for more than title and star. They must be sold on the type and class of show. . . . The circulation and coverage of the local newspaper make it most valuable, if you have the proper cooperation of the paper.

Going hand-in-hand is the DIRECT BY MAIL method, which goes to a selected, or interested group, indicated by requests of patrons to be placed on your mailing list. You can tell your story and use more than title and star, for here you have an audience which is anxious to know what you have.

Then again, the TRAILER SERVICE belongs to this set-up because it delivers the idea of the story, star and interest to a ready-made audience.

For outdoor publicity I believe TIRE COVERS lead, because it carries your star and title to all parts of your city. We have a taxi-cab tie-up. Then outside of specialized street perambulating, I should place the merchant window display of cards next. The BILLBOARDS belong down below the line in this list of most essential outdoor publicity, because of the run-as-you-read angle, which MISSES a big percentage, unless it be a HEAD-ON location. I believe ALL THESE are so necessary in selling the theatre and show that they should become FIXED in your regular routine, with the value rated in order as read above.

Understand, this is my personal opinion and it may differ from others. I believe it most practical, according to our situation and that it should produce results wherever they have the price to buy entertainment. (Of course, we MUST DELIVER ENTERTAINMENT.) Poor product will not attract.

GREENE STILL CRASHING N. Y. DAILIES

With the same yen "One-Eye" Connolly displays for crashing the fight game there's a theatre manager over in Brooklyn by name of Albert Greene who consistently worms his way into front page stories of New York's big dailies. He may not make the headlines but if you are a patient reader, somewhere along a Monday morning yarn you'll come across a mention that Al and his theatre did this or that.

Following a sweltering day in New York when a large portion of the population jammed the Coney Island beaches, a reporter on the *Herald-Trib* observed that Al Greene's Tuxedo Theatre at 3050 Ocean Parkway, Brooklyn, offered this inducement in a sign in front of the house: "The Tuxedo Theatre Advocates Sensible Warm Weather Attire. Follow the Lead of Our Employees. Male Patrons In Pajamas Admitted Free." To further quote the *Trib,* "About 100 men took advantage of the offer. Greene did not wear pajamas but his doorman, ushers, ticket-taker and projection-room operator were clad in night clothes."

Lamm Ties Up With Group of Merchants For Pony Give-Away

A free pony give-away is nearing its climax about this time out in Cleveland in the community of the Variety Theatre, managed by Julius Lamm, a frequent contributor to these columns, and from all indications the stunt has aroused a world of interest among regular and potential patrons of this house.

The idea was put in effect by arranging for a meeting of the Lorain Avenue business men, all located in the theatre zone, who agreed to stand the expense attached to purchase of the pony and printing of the necessary tickets and window display cards. The volume of interest is amply testified to by disclosing that 50,000 of the former were voted for at the meeting and since then it has become necessary to arrange for 30,000 additional tickets. The cards were distributed all through the zone, and as a further aid to publicity two large banners were strung across the street at two of the busiest corners on Lorain Avenue. The pony is being kept on display in the theatre lobby until give-away night.

Another stunt this member recently promoted through cooperation with a safety razor company was distribution of a sample mirror of the polished metal variety to all women patrons in the house at the time "Svengali" was showing. This was also accomplished at no cost to the theatre and the article made a hit with the ladies.

If any member wants more detail concerning the pony stunt we are sure that it can be obtained by dropping a line to this Round Tabler at the above address. Every kid is crazy to own a good pony and the amount of interest that a stunt of this kind stimulates is certainly bound to reflect a steady turn of trade to any house that's in on a cooperative move such as this one.

We are showing another "shot" of Julius' fine work elsewhere in this issue.

Street Ballyhoos Play An Important Part For Drumbar

Live ballyhoos played an important in campaigns on two pictures recently played by W. E. Drumbar, manager of the Paramount Theatre, Abilene, Texas.

On "Connecticut Yankee" two boys dressed up in armor, rode horses all over town three days in advance and on opening day. Cards carrying copy about picture, theatre and playdates were suspended from the horses.

On "Mr. Lemon of Orange"—a boy with a lemon in one hand and an orange in the other walked all over the business part of town. A card on his back played up the picture, theatre and playdates.

The local High School band also paraded through the city streets on their way to the theatre where they gave a 15-minute concert before going inside.

Eleven window tie-ups were secured with grocery stores; these stores displaying an abundance of lemons and oranges together with stills from the picture and window cards.

Cassady's Striking Poster Art Work Is Attracting Patrons

The accompanying cut on this page shows three interesting poster cut-outs recently created by poster-artist, C. C. Cassady, for use in the lobby of Zaring's Egyptian Theatre, Indianapolis, Ind. They are not only most attractive to the eye but bear testimony to the creative abiilty of the artist.

Note the four Arliss faces in the photo at top of the layout. Each one is a replica of the star's characterization in a former success. The idea which the artist seeks to convey is that each previous Arliss picture overshadowed the other in greatness, "The Millionaire" being the greatest of all. This one, and the next in order, were set up in the theatre foyer under a spotlight, with a background of black velour. Bright colors were used on both and the star's name appeared in silver metallics. The "Nut" effect, along with the poster on "Cracked Nuts," is carried out by using the tree and squirrel idea.

The second photo in the row, the Chaplin cut-out, was also used under a spot in the theatre foyer but with all other lights out. A small flame bulb was used behind the street-light to give a night effect and a real bench and cane gave a display of depth and realness. Artificial grass was also used under the display to further carry out the idea. This was used in the foyer until the opening day and as this house is a neighborhood theatre it was found practical to carry it across to an opposite lawn for use all through the engagement. A spot was then trained on it from the top of the theatre.

We believe that all Club members will agree that Cassady's cut-outs are attractive, effective and original in treatment and we are glad to be able to pass them along to his fellow members. This material is always interesting and we hope that this member will favor us with future contributions as we have many requests from managers and poster artists for more material of this sort. Others are invited to contribute too.

FATE OF A TIME-HONORED INSTITUTION!

'Course we can't do anything about it but just take a squint at the thirst-quenching signs that hang around this replica of an old-time bar-room. Orange crush and all of today's favorites are in evidence. The display was set up by Louis Moses, manager of the Palace Theatre, Port Richmond, Staten Island, and proved an attention-arresting stunt in conjunction with showings of "Ten Nights in a Bar Room."

Schools Play An Important Part In R. Brown's Campaign

School exploitation played an important part in an effective campaign recently waged on "Trader Horn" by Russell F. Brown, manager of the Fox McDonald Theatre, Eugene, Ore., who in carrying the several different phases was ably assisted by Hal Elias. Between the two of them they are getting somewhere.

Owing to a country-wide endorsement of this picture by Parent-Teacher Associations as one particularly appropriate for children, Brown first held a preview for all city teachers and as a result the School Superintendent permitted the teachers to make classroom announcements regarding the picture and display bulletin-board posters at all schools. As a further tie-up it was arranged to have a 42-piece orchestra from one of the schools appear in concert on the theatre stage on opening day and at night in front of the theatre. Additional cooperation was obtained at the University of Oregon, where a 24-foot banner ad was attached to the stadium score board during an important baseball series. William R. Ferguson, exploitation manager, was also invited to address the local chapter of Alpha Delta Sigma (national advertising fraternity) on theatre advertising.

Other effort included a tie-up with a gasoline distributor for placing of cards at all filling stations; the entry of a special float, featuring "Trader" characters in a school canoe fete; a double truck co-op on the "Trader" idea; a street bally with jungle atmosphere and tom-tom; a "large pass" novelty presented to certain merchants for window display; weekly theatre bulletin issued to 1,500 members of a children's club; daily announcements over radio station, and the house-to-house distribution of 2,000 eight-page roto booklets.

That the above was a well rounded out campaign is attested to by the fine returns achieved at the box office and the Club is obliged to all concerned for passing it along for the inspection of other members. We hope that the next time Russ Brown puts over another such corking piece of work he'll let us know all about it.

Pearls Effectively Used By Chas. Amos To Boost "Kick In"

Strings of pearls and a guessing stunt proved to be two effective means of advertising "Kick In" when this picture was played by Charles Amos, former manager of the Paramount Theatre, Nashville, Tenn. Inasmuch as a missing string of pearls plays an important part in the story his idea tied in nicely with the whole scheme.

He made a good buy of 100 strings of pearls and managed to have them "lost" in all sections of the town. To each string was attached a Dennison tag bearing the message, "Are These Pearls Stolen Property—If So Circumstantial Evidence May Convict You of Complicity in Crime. . . . Your Reputation May Save You But When One's Reputation Is bad. . . . Well, See 'Kick In' and Learn What Circumstantial Evidence Did Do To A Man Who Was Going Straight." Name of theatre and playdates followed.

A jar was also filled with pearls and guest tickets were offered to persons who came nearest to estimating the correct number. The jar was placed in a jewelry store window not far from the theatre. Window cards, stills and cut-outs augmented the display.

Both the above stunts caused a lot of talk and helped immeasurably in publicizing this picture and are herewith passed along for the benefit of other members. Charlie Amos's contributions have often appeared among these pages so we know that most of you are familiar with his result-getting type of work.

DO YOU CARRY SPARE EQUIPMENT?

We furnish the cashier with sufficient change so that she will be prepared for any and all emergencies when the patrons come to the box-office window.

We keep the janitor's supply closet well stocked with such material as is needed to keep the house clean.

We stock up the coal storage cellar with plenty of fuel to insure the theatre's being warm and comfortable during the winter months.

We even carry an extra dozen or two of flashlight batteries for the ushers so they can always light the way for the customers.

BUT - - -

Do we carry the necessary spare parts for replacement in the booth and sound equipment so that the show can go on regardless?

In about eight out of ten cases the answer will be, No! Yet here is the heart and soul of the theatre. From that little room way up near the roof we must project the picture and the sound for which our patrons pay their good money.

Every theatre booth in the country should carry an extra mechanism, a spare intermittent and such other parts for their projectors as is apt to need quick replacements. Tubes, exciter lamps, fuses, etc., that are liable to go out of commission on the sound plant should likewise be kept handy.

Theatres with but one generator should certainly have some provision for breakdown service either by adding another generator or any other means practical for the house. Extra generator brushes, a set of fuses for every panel from the main board down in the meter room right up to the others located around the house, these should also be kept, and kept where they can be located at a moment's notice.

Elsewhere in this issue we told you about the exhibitor who laughed at the circuit method of carrying spare parts. His experience will be yours if you take the risk of running without such extra equipment as is needed.

Orlove Busy With Good Will Theatre Party In His Town

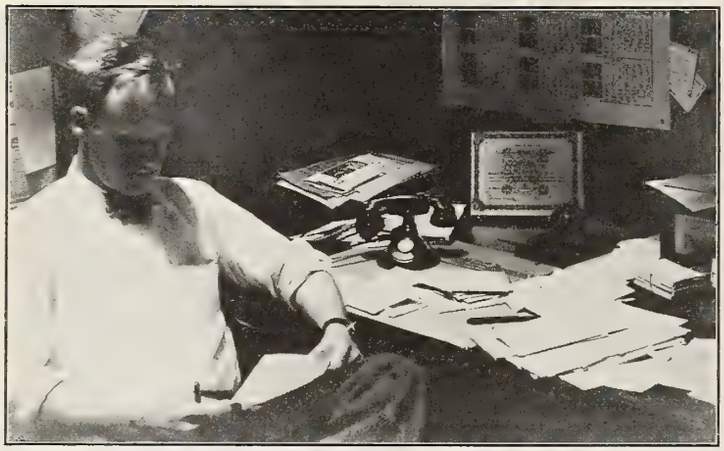
Busy as ever selling shows at the Uptown Theatre, Milwaukee, Manager L. W. Orlove takes time off to keep the Club informed on what's doing in his community.

Just about the time his letter was received he was knee-deep in the promotion of a Good-Will Theatre Party among members of the North Avenue Advancement Association, of which he is Vice-President and Chairman of the Committee on Advertising and Publicity. It is a tie-up between merchants and the theatre, with a scheduled give-away night and from all accounts the whole Avenue is agog with the idea.

We are publishing a photo of a "Skippy" display that was recently used in his neighborhood. The box was made from an old piano container and a six-sheet cut-out of "Skippy" completed the picture, with the exception of several signs planted here and there around the display. This was set on an empty lot about three weeks in advance of the run and it commanded plenty of attention in this section of the city.

Orlove wants to be remembered to E. J. Coppock, of the Staten Island Paramount, and we are passing along his best regards. We also note the tear sheets supporting his claim to advertising a recently run minstrel show as the "World's First Kid Minstrels," so there's no further comment to be made about that. Keep up the good work, and we'll be looking forward to your visit.

PIONEER PETE AT HIS DESK!



'Way back in '17 and for several years thereafter Elmer F. Holmberg, manager of the Pioneer Theatre, Amassa, Michigan, formed the habit of telling the HERALD what pictures did for him and his reports were signed, "Pioneer Pete." Now he has become a regular contributor to Round Table pages. Note that his Club membership certificate occupies a conspicuous spot on this well-known manager's desk.

Picture Suggested Money So Rosenberg Plugged A Coin Gag

It occurred to Jack Rosenberg, manager of the Plaza Theatre in San Diego, Calif., that the title of "The Millionaire," suggested money. As he was about to show the picture he decided that he would make money in some form figure in the advertising of it. One of his stunts was to distribute what looked like cartons of twenty dollars in fifty cent pieces. The regulation paper was used so that the rolls looked as if they had just come from the bank. On removing the brown wrapper a silvered piece of wood was exposed. On the inside of the wrapper was printed an announcement of the showings of "The Millionaire." The package of "half dollars" created a lot of amusement and everyone wanted them. The stunt turned out profitably for it brought a lot of money to the Plaza box-office.

The above suggestion brings back the old saying that "money makes money" so perhaps some of our members can cash in the same way Jack Rosenberg did. Keep up the good work, Jack.

Penny Matinee Is Great Stimulant On Serial, Says Harvey

To start a serial off on both feet, J. A. Harvey, Jr., head of the J. A. Harvey, Theatrical Enterprises, San Jose, Calif., cheerfully recommends the use of a Penny Matinee to stimulate attendance of children and insure a filled house for the entire series. He admits that the idea did not originate with him but some new angles were injected that spelled success. However, the whole idea was new to San Jose.

Harvey's campaign was handled through newspapers, slides and announcements, children up to 12 years of age being admitted for one penny on a Saturday matinee. On the first matinee the increase in children business amounted to over 500 per cent. In fact, Harvey states, the house got more money with pennies than it had previously received with regular admissions. That, in itself, was most gratifying, he continues, but the most important fact is that ever since the inauguration of the idea children patronage has been on the increase. And the stunt not only made friends among the younger generation but many adults accompanied the children through curiosity. As an added plug the manager was introduced to the packed house from the stage and he made announcements concerning the next show and nature of prizes to be given away.

Properly exploited, we agree with Harvey that this will not only stimulate interest in forthcoming serial episodes but will turn out to be an excellent business builder for a theatre. He also points out another factor in connection with the Penny Matinee and that is to be sure to show shorts that will be interesting to children. The Club appreciates your letter, J. A., and notes what you have to say about further contributions. Let them come along, for we feel sure that your brother members will be the beneficiaries.

Mervis Hits Paper In Weak Spot And Breaks Opposition

To stimulate word-of-mouth advertising on "Skippy," Chas. D. Mervis, manager of the Hippodrome Theatre, Newport, Ky., put over a stunt that nicely accomplished his purpose and incidentally succeeded in breaking down a local barrier against newspaper cooperation in connection with the exploitation of pictures. He deserves much credit, too, for the way he did it.

There's a working arrangement between Newport papers that prohibits participation in all exploitation campaigns but Mervis hit a weak spot of one by suggesting a scheme that would build morale among circulation personnel. Briefly, it was the promotion of a Newsboys' Party, similar to an "Orphans' Party" at Xmas time, and for the first time over a long period this paper carried first and second page stories of the coming event. The paper also had tickets printed and took care of the mailing one week in advance. The net result was that every boy in town who was not a newsboys knew that "Skippy" was booked for a showing. The paper further cooperated by placing signs in its windows and on all newsstands and while none of the local papers carried the comic strip, distribution of same was arranged by insertion of special heralds. Schools also cooperated through personal endorsement by teachers of both public and parochial institutions.

Most all effort was concentrated on the above, Mervis tells us, with the exception of using three sheet cut-outs in the lobby and the running of the regular trailer. Business was good despite the hottest week of the year so it appears that this member got what he wanted, in addition to driving an opening wedge for future cooperation from the newspaper. This would appear to be a good recipe for others to follow where they are up against similar obstacles. It will be interesting to know how this manager makes out in the future and we will look forward to hearing some more.

Essay Tie-Up With Paper Nets George Hoffman Big Space

A writing contest tie-up with the local paper recently netted George Hoffman, manager of the Modjeska Theatre, Augusta, Ga., some fine publicity breaks and created a great deal of interest in his community.

The Augusta Herald printed a two-column head on the front page Saturday before picture's Monday opening and allotted the same space on an inside page four days in advance.

The contest centered on "Define a Virtuous Husband and win theatre tickets." The article read: "Here is the chance for married women to tell the world what they have found out are the ten best virtues a husband can have and for the unmarried to give some idea to prospective husbands what he ought to be like in order to please them."

For the 10 best letters of not more than 200 words describing "A Husband's Ten Best Virtues" will be given a set of two tickets each.

This is a subject that most women patrons will find interesting and the average newspaper will cooperate with most any manager for this sort of copy. Keep up the good work, George.

FIRE STUNTS THRILL THE KIDDIES!

More than 1,000 Boy and Girl Scouts and hundreds of just plain kids turned out for a parade recently staged by W. P. Wachtel, manager of the Riviera Theatre, Brooklyn, N. Y., in conjunction with a showing of the first chapter of "Heroes of the Flames." Photo shows a portion of the crowd in front of theatre at the wind-up. A delegation from the neighborhood fire department addressed the children on fire prevention and a Boy Scout band supplied music for the occasion.

DON'T THROW AWAY YOUR SCRAPS!

Photo above shows what can be accomplished with odds and ends of material from the house workshop. These attractive small window displays were gotten out in one afternoon by Jack Carr and Dick Dare for Lester Fountain, manager of the Fox Theatre, Long Beach, Calif. Use of the above served the double purpose of servicing waste material and the turning out of an easily planted display, because of taking up but a small amount of space. Any Club member may obtain full description, as to colors and backgrounds, by writing headquarters.

Endurance Drive Nets Kaufman Big Space In Newspaper

A vast amount of free newspaper publicity was obtained when an endurance drive was run by Albert Kaufman, manager of the Capitol Theatre, Rochester, N. Y., judging from an armful of tear sheets that we have before us. Story after story and many photos of the principals are included among the clippings.

The scheme is worked out through securing the services of an attractive young woman, billed to the public as on the way to Hollywood to sign a contract for a movie assignment. Arrangements are made with a local auto concern (in this case a rebuilt Packard) for the run-off of a 100-hour endurance drive. Merchants, such as gasoline companies, tire concerns, accessories, a restaurant, a jeweler, auto, radio and others are tied in with the stunt, furnishing items in return for the advertising received. The girl wears a mask and the start and finish is made from the stage of the theatre. Prizes are awarded to those who guess nearest to the number of miles covered and how many gallons of gas are used for the drive. The girl unmasks on the stage at the end of the drive.

There's one for you to try out, fellow-members, if you have not already tried some similar stunt. Most any attractive local girl could be used for the stunt and we can believe Kaufman when he states that his show not only helped publicize the house but resulted in capacity business at both appearances. If any member wants further details he kindly volunteers to send it if you will but get in touch with him by letter. Thanks for your contribution, Al, and be sure to let the Club hear from you again.

Local Policeman Helps Oliver Put Over Parking Gag

A couple of result-getting stunts are sent the Club by Charles J. Oliver, manager of The Gem Theatre, Prescott, Ark., and who signs himself, "one of 'em who's one for all and all for one."

If you are lucky enough to stand in with your policemen the same as this member he suggests using the parking tag which reads, "Don't Park Here, Park at the Blank Theatre and See So and So Picture"; that is, if you can also prevail upon your cop to place the tags. A full house resulted in this case because of the psychology of uniformed authority in connection with tying the tags to the parked cars. Hardy states that the average person's reaction was that he felt lucky to have escaped the summons and therefore became impressed with an idea that he ought to attend the theatre.

Another stunt that brought trade to the Gem was an essay contest in connection with a showing of "Kept Husbands." Letters were circulated among pupils of the local schools, inviting them to write the answer to, "Should a Poor Boy Marry a Rich Girl?" Not over 100 words were asked for and either side of the question could be taken, with as many reasons advanced as one wished. No age limit was stipulated and the winner of first, second and third prizes were granted respectively free passes for two weeks and one week. The graduation season at the schools is also being observed by the Gem through an invitation to all graduates to attend some showing free of charge.

We're glad to know that trade is coming along so nicely out your way, Oliver, and hope that you will pull plenty of stunts this summer to keep the ball moving. As you put them over, don't forget to jot down some notes to send your Club.

Burns Ties With Merchants On Tour From Store To B. O.

A sort of a "Shopping with Susie" idea, or a personally conducted tour of a lonely woman from her home through the town's shopping district, was incorporated into a novelty circular and used most successfully with "Lonely Wives" by Will Burns, manager of the Princess Theatre, Joliet, Ill.

It is impossible to faithfully reproduce a copy of one of the circulars here so a brief description will be attempted. The first page is headed, "Lonely Wives" and in attractive, well spaced Vogue type the balance of the copy deplores loneliness when it is possible for a woman to board a street car right to the door of such and such a beauty shoppe; then, to Mr. Blank's jewelry shop; a lunch at Blank's cafeteria, and so on until there's but one thing missing and that's a visit to the Princess Theatre where blank picture is playing.

On the fourth page appears ads of the merchants mentioned, each one offering a special inducement to do shopping during the specified days. In all, 6,000 of the circulars were distributed, with 3,000 placed on street cars. Entire cost of this stunt was borne by the merchants and it greatly helped put the picture over.

The above appears to be a novel use of this kind of material and if any of Burns' fellow members adopt it we suggest that the secret of the copy lies in making it as breezy and intimate as possible. There are any number of newspapers using this style in "shopping around town" columns and you can get a very good idea of the style from glancing through one of these. Or, we feel sure that Bill will send you a copy of his if you will but drop him a line.

Krim Sends Club Some Small Town Ads And Hangers

A collection of small town ads, heralds and door knob hangers were recently sent the Club by Sol Krim, manager of the Macomb Theatre, Mount Clemens, Mich. Sol tells us the hangers were used to good effect with the showings of "Doorway to Hell" and "Reducing." In a future issue, when it is the Club's plan to reproduce a page lay-out of ads from the smaller communities, some of this manager's work will be used. In the meantime, we would like to hear some more from this new member as to how show business is going along out in Mount Clemens.

STEP UP AND SEE THE GREAT BOSCO!

Believe it or not the gang of tug-o'-war men in the above photo couldn't break this tough guy's neck when they tried this stunt in front of the Fox West Coast Theatre in Pocatello, Idaho, a house managed by R. E. Archibald. This one was pulled by this manager in conjunction with the showings "It Pays to Advertise" and was instrumental in drawing a large crowd of onlookers.

SHOW SELLING IN AUSTRALIA!

It's been quite some time since we last discussed the exploitation activities of our brother showmen in Australia, but the only explanation we can offer is the lack of space and the tremendous amount of material on hand from our members in this country.

However, don't let this indication mislead you into believing that we don't want to carry Australian material. On the contrary, we do like to and just to prove it we are going to tell you about several interesting gags pulled to great success in that far-off land.

When "Hook, Line and Sinker" played the Regent Theatre in Melbourne, they hit upon a rather novel idea through the use of the banner and two comedians as shown in the accompanying photograph. Incidentally, this stunt created plenty of talk which reacted nicely at the b. o. As to the effectiveness of this stunt we can only suggest that you try something like it yourself, if it is in keeping with your theatre and community, and see how the natives fall for it.

On several previous occasions we took the liberty of calling attention to the quick thinking and acting abilities of the Australian managers, and it was just along these lines, too. Here you see a building in the course of being demolished. A wide-awake showman, happening along, immediately saw the chance for a bit of advertising and had the sign about "Hell's Angels" posted in a conspicuous spot. The reference was obvious and no doubt helped keep the public interest centered on the attraction.

There are probably any number of wrecking jobs going on in YOUR own community where such a gag would do as much good as it did here, but the question is, Do you take advantage of it? Probably not. But then, it's up to you, so we're not going to tell you what to do. Our job is telling you how the other fellow is doing it.

Then, to get on to the subject of ballyhoos. Australia likes them, which is one of the many reasons why we like Australia. And when "Blushing Brides" played in Auckland, N. Z., "Big Jim" Wilson, a showman of note in that country, left no stone unturned to see that everybody knew it was playing via a series of inside and outside stunts. For example, in the theatre they transformed a large lounge room into a bedroom scene where in a complete layout for milady's comfort was arranged through a local merchant. The picture tells the story quite nicely, so we'll amble along to the outside ballyhoo.

This is the bride and groom with all the trappings and attendants in tow. They made the rounds of the city and visited the outstanding establishments as well, much to the delight and amusement of the theatre-going public. Little room for doubt was left in the minds of any who saw this layout as to what it was all about and where it was playing. That is showmanship in any man's country. Hats off to Australia.

Well, considering the limited time and space available at the moment, we are going to take temporary leave of Australia (land of kangaroos and Mel Lawton) and bid them adieu until we can again take our trusty (but rotten) typewriter in hand and tackle some more of their activities. In the meantime, here's "hands across the sea" in a friendly grip from the showmen of America to the showmen of Australia.

ROUND TABLE CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

Morelock Arranges With Local Stores For Ticket Selling

A scheme whereby a tie-up is made with a local merchant for the sale of theatre tickets is recommended as a corking means of boosting trade by C. Morelock, manager of the Arcade Theatre, Cottage Grove, Ore.

The regular admission at the Arcade is 35 cents but each week an arrangement is made to supply a different merchant with tickets to be distributed at the rate of 20 cents per single admission or two adult admissions for 35 cents. At the theatre the tickets are sold at the regular rate. In return the merchant heavily advertises that the tickets may be securd in his store at reduced rates, his advantage in the deal lying in the chance he has to sell customers some other articles while there. It has the added value of bringing in news customers to both store and theatre. This stunt is featured on Wednesday and Thursday nights and the tickets must be use on date of sale only. The results are described as highly successful.

The Arcade is also having pronounced success with the running of Country Store Nites during the summer months. On Monday nights a complete change of program is made, especially selected for the occasion. Twenty grocery prizes, consisting of about seven or eight articles for each award, are purchased by the theatre at wholesale prices. Awards of several other articles, such as tires, lamps, house dresses, shirts, etc., are donated by merchants in return for the advertising they receive. A capital prize is offered every six weeks, such as a radio, davenport, or chair, the theatre also buying this at wholesale and the gag being that patrons will save their tickets over this period to get a whack at the big offering.

Morelock is enthusiastic over the success of both of the above stunts inasmuch as the use of same greatly helped increase receipts at his house and he generously offers to give full details of either plan to any Club member who will drop him a line. We might add that he personally attends to the Country Store and the making of awards, believing that a local man lends more importance to the occasion than the cold contacts an outsider would make. In this matter, the Club heartily backs him up, not only as a means of saving a middleman's share but warding off the possibility of having his local merchants high-pressured beyond their liking. And with the theatre manager in charge of the awards, a further intimacy with patrons is effected.

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

EUGENE KARLIN, former manager of the Fox Nemo Theatre, New York City, has been transferred to the Fox Pascack, Westwood, N. J.

* * *

E. A. McAULIFFE, for five years in charge of the Strand at Bellefontaine, Ohio, is now managing the Lincoln in Cleveland.

* * *

D. N. WHATLEY, formerly assistant manager of the Capitol Theatre, Shreveport, La., has been promoted to a managerial post at the Lyric in Jefferson, Texas. Good luck to you, "D. N."

* * *

DAVID MURPHY, one of Charlie Winkelman's boys has left the Hollis Theatre in Jamaica and is now putting shows over at the Bellaire Theatre, in Bellaire, N. Y.

* * *

LLOYD SINCLAIR, an old time CLUB member who at one time was at the New Southern in Minneapolis, is pepping things up at the Palace in Brainerd, Minn. Sure was glad to hear from you again Lloyd, repeat the offense more often.

* * *

S. S. HOLLAND who used to be at the Stadium in Woonsocket, R. I., sure is the traveling man, he picked up stakes and may now be found managing the Paramount in Hammond, Ind. Quite a hike from R. I., Sid.

* * *

HERBERT KAUFMAN of the Regent Theatre in Rochester, N. Y., has been transferred to the Big City and will manage the Rivoli Theatre on Broadway's Gay White Way.

* * *

WALDO BAIL, who has been in charge of the Tivoli, Gary, Ind., has been appointed manager of the Paramount, Middletown, Ohio, a newly opened house.

* * *

E. C. PRINSEN of San Antonio, Texas, has replaced **B. W. BICKERT** as manager of Paramount's Palace Theatre, in Marion, Ohio.

* * *

P. W. BARRETT, former owner of the Strand Theatre in Parkersburg, West Virginia, has been retained as manager of that house by the new Publix interests.

* * *

ART HIMMELOIN has resigned as manager of the Lincoln Theatre in Cleveland, Ohio, and has returned to Sandusky, his former home town.

* * *

JOHN RICHMOND, doorman at the RKO Palace in Cleveland, has been awarded a $2,400 scholarship for Carnegie Tech. Good work, John, we know you'll go far with your ambition.

* * *

HARRY PACE is the new owner of the New Audubon Theatre in Audubon, Iowa.

* * *

DAN SUMMERFORD, former assistant manager of the Fox Eckel in Syracuse has received a promotion and now holds the managerial reins at the Fox Strand, Niagara Falls, N. Y.

* * *

JACK BURKE who was the treasurer of the Crotona Theatre in the Bronx is now assistant manager of the Park Plaza under our good friend Jacques Benjamin.

* * *

MARSH GOLLNER succeeds Herbert Kaufman at the Regent Theatre, Rochester, N. Y., having come from the Paramount in Toledo.

J. C. HARTMAN has leased the Howard Theatre out in Arkansas City, Kan., and will remodel it.

* * *

JULES FIELDS, one of our good members, is now managing the Parkway and Blenheim Theatres in the Bronx.

* * *

CHARLES JONES will become the manager of the Westwood Theatre in Westwood, Cal., when that house reopens in August.

* * *

RALPH McGOWAN, who was the former manager at the Mesa in Los Angeles replaces Jones at the Alexander.

* * *

JOHN WALKER has succeeded **DANIEL GOLDSTEIN** as assistant manager of the State Theatre, San Antonio, Tex.

* * *

C. F. LYMAN has been promoted to the position of manager at the Rialto Theatre in Boone, Ia. Best of luck to you, Lyman.

* * *

MICKEY GROSS, who for some time managed RKO'S Orpheum Theatre at Sioux City has been transferred to the Fox State Theatre at Racine, replacing **ROBERT UNGERFELD,** whose future plans are as yet unannounced.

* * *

JERRY ZIGMOND succeeded **GEORGE S. BAKER** as manager of the Paramount Theatre, Denver, Colo. Jerry is a good showman, so we're expecting things to hum out that way.

* * *

THEODORE Z. HALMI, a darn good poster artist, has transferred his art work to the Kimo Kimo Theatre, an Indian one he informs us, out at Albuquerque, New Mexico.

* * *

FRANK SCHREIHART, Chief of Service at the Strand in Milwaukee, Wis., has been promoted to assistant manager of the theatre.

* * *

F. K. SHAFFER former assistant manager of the Maryland Theatre, Hagerstown, Mr., has been transferred to as assistant managership of the Warner houses in Winchester, Va.

* * *

HERBERT C. BROWN succeeds Shaffer as assistant manager of the Maryland Theatre, Hagerstown, Md.

* * *

JACK ROSENFELD once more becomes active in assuming the operation of the Hastings Theatre in Hastings, N. Y.

* * *

JOSEPH ENFIELD showman of the first waters, is now managing and acting as organist at the newly reponed Rivoli Theatre, Utica, N. Y. This house was formerly the Lyric.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

J. A. GROWER has taken over the managerial duties at the Istrione Theatre, Jackson, Miss.

* * *

R. R. ADAMS former manager of the Paramount Theatre, Denver, Col., is now managing the Denver in that town.

* * *

ABE SHERR formerly connected with Fox Midwesco managing theatres at Janesville and Milwaukee, Wis., is now managing the Granada Theatre at Sioux City, Ia.

* * *

GROSIANO is the new manager of the Arcadia Theatre in Ranger, Tex. Ty worked his way up from the position of page in the Texas Theatre, San Antonia.

* * *

JACK HOBBY demon exploiter from RKO's Victory Theatre in Providence, R. I. dropped in to say hello the other day. Repeat the offense, Jack, you know you're always welcome.

* * *

FRANK STEFFY effected a good tie-up which netted him planty at the box office when he gave away a free to trip to Halifax on the Belgenland. Frank even had the Mayor of Halifax present at the awarding.

* * *

WALTER EBERHARDT of Western Electric is out of the Hospital and at it again. Here's hoping you regain all your usual pep, Walter.

* * *

BILL LEVEY, manager of the Beacon Theatre, Port Washington, L. I. postcards us from Atlantic City. Just trying to rub it in, eh, Bill?

* * *

J. KENNEDY, manger of Loew's Warwick Theatre, Brooklyn, N. Y., tells us that he and the Mrs. are the proud parents of a little girl. Congratulations, Kennedy; want to enter her as a CLUB member?

* * *

WILLIAM KASTAR of the New 14th Street Theatre, N. Y. C., is ill in the Polyclynic Hospital. Here's hoping it "won't be long now" and you'll be your usual smiling self again.

* * *

CHARLES H. AMOS, formerly of the Capitol Theatre, Macon, Ga., is confined to his bed in the Violet Hill Sanitorium, Ashville, N. C. Come on you boys, drop Charlie a line of good cheer.

* * *

MORRIS ROSENTHAL, manager of the Capitol in Wilkes Barre, Pa. and his better half, Mollie, are just about due in the big city for another visit. Am I right?

* * *

KEN HAYDEN is now back in the fold managing the Plaza Theatre for Charlie Winkelmann out in Jamaica, N. Y.

* * *

JESSE T. BONNEY is now looking after the State Theatre in Ozone Park, N. Y.

* * *

TOM ROBERTS has been transferred from Jamestown, N. Y. to managing the Lafayette and New Family Theatres in Batavia, N. Y.

* * *

SID LAWRENCE has been promoted to the position of District Manager for Schine's in the State of Ohio, with readquarters at the Piqua Theatre, Piqua. Atta boy, Sid, here's where you'll start things humming in the middle west.

* * *

J. A. GREER has been transferred to take over the managerial reins of the Carolina Theatre in Lexington, N. C.

More Boosters For The Round Table!

LEO RIDEOUT is another Publix manager to become a member of this Club and his house is located down in Denison, Texas. Inasmuch as we've already received a contribution from this new member his fellow Round Tablers may soon expect to get a line on what he is doing to put his house over the top in Denison. Shoot in some more ideas, Leo, just as soon as you can get to it.

———*Wear Your Club Pin! ! !*———

S. A. DEUEL is the manager of the Paramount Theatre, Provo, Utah, and it won't be long before you'll see some of this new member's brand of show-selling appear in this department for the reason that an account of a recent stunt he pulled will soon be on its way to the printer. By this time you've exploited several more shows, Deuel, so why not obey that impulse and put them in the mail? And we can use that photo of yourself any time you see fit to send it along.

———*Wear Your Club Pin ! ! !*———

ROBERT SPARKS is the manager of the Temple Theatre, Arcadia, Texas, a house of the Publix circuit, and we are electing him a member of this Club at this writing. Bob, keep up the good work started by your brother Publix managers in your state and shoot in an account of some good selling stunt you've recently pulled.

———*Wear Your Club Pin! ! !*———

JERRY COOPER manages the Marinos Theatre, Luzerne, Pa., and he's another Pennsylvanian to join this fast moving army of live-wire showmen. Jerry, reach in that pigeon-hole of your desk and send along that account of the last big drive you made in your town so your fellow members will know you're on the job. And don't forget a photo of yourself next time you write.

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

JAMES P. MARTIN certainly has his hands full looking after the affairs of three theatres up at Cape Girardeau, Missouri. Knowing full well the amount of work necessary in the operation of just one single house, we can just about figure out what Jimmy has to contend with, having three of them. But we're not a bit afraid of his being able to make a good job of it, too. Just wait until we start running some of his interesting activities if you doubt this statement. Let's go, Martin.

———*Wear Your Club Pin! ! !*———

A. PINANSKI is the manager of the Liberty Theatre, Dorchester, Mass., and he is proposed for Club membership by George Laby, well known manager of the Washington Street Olympia Theatre, Boston, Mass. We've come across Pinanski's name before in connection with live exploitation work and it's a real pleasure to add this new member's name to this rapidly growing list. Justify our faith in you, showman, by shooting in an account of a result-getting stunt.

———*Wear Your Club Pin! ! !*———

HENRY J. DENNING manages the Criterion Theatre, Roxbury, Mass., and he, too, now becomes a member of this great organization. His house belongs to the Publix-Netoco chain and we will look forward to receiving word from him in the near future as to what he's doing to put the Criterion over the top. And how about a photo, Henry, when you write?

———*Wear Your Club Pin! ! !*———

JOSEPH DONDIS is in charge of the Strand Theatre, an 800-seat house in Rockland, Maine. It's another Publix house and this new member will now be able to swap show yarns with the large group of Publix managers in this organization. Send them in, Joe, and we will do our part in passing them along.

———*Wear Your Club Pin! ! !*———

NICK CARL is located 'way down in Cuero, Texas, where he has the job of managing the Rialto Theatre. Nick admits he's been a constant reader of these pages for a long time, has finally seen the light and right now becomes a full-fledged member of this Club. So you used to work with Tommy Olson, Nick? Down in New Orleans. Next time we are in touch with him we'll pass along your regards, but maybe this paragraph will catch his eye. Now, how about that stunt that you're going to pass along?

———*Wear Your Club Pin! ! !*———

ALMON McDONOUGH is at the helm of the State Theatre in Scranton, Pa., and we can guess that this job is heavy enough to keep any one man busy. Scranton's a town where the boys hustle to show each other what can be done to the Queen's taste in show-selling so we'll await Mack's version of the art. Shoot it along just as soon as you can find time, Mack.

———*Wear Your Club Pin! ! !*———

C. J. STEURLE is in charge of the Uptown Theatre, Louisville, Ky., and his house is one of the Fourth Avenue Amusement Company chain in that city. 1,300 seats need to be filled each day of the week and we know that Steurle is on the job with ideas to do this. Pretty soon we'll be relating how he does it.

BOB GROSS has the job of managing the Granada Theatre in Milwaukee, Wis., and his application for membership is accompanied with a sample of work which will soon make its appearance in this department. Glad to welcome you, Bob, and thanks for your first contribution. We shall be looking for more just as soon as you can get to it.

———*Wear Your Club Pin! ! !*———

FRANK CHAMBILLO manages the Coleman Theatre in Southington, Conn. Frank's house seats between 600 and 700 people, but we know that in proportion it offers all the problems of a much larger theatre. We are well aware of theatre conditions up his way and feel sure that this new member will have some interesting yarns to spin for the mutual benefit of everyone in this organization.

———*Wear Your Club Pin! ! !*———

W. E. TOOLEY is the resident manager of the State Theatre, Red Bluff, and he's another T. & D. Jr. manager to fall in line. That's the spirit, W. E., and let's hear from you real soon as to what's doing out your way. There are a considerable number of Tee and Dees on our list and when you meet them, please extend out kindest wishes.

———*Wear Your Club Pin! ! !*———

HOWARD KEELEY manages the Dewitt Theatre, Syracuse, N. Y., and we'd say he is located in one of the livest towns in the State of New York. As we recall the Dewitt, it's a neighborhood house, and that means that we are going to get some good live show tips from this new member. Shoot them in, Howard, and send along a photo if you have one on hand.

———*Wear Your Club Pin! ! !*———

C. ERVINE STONE is the manager of the Rialto Theatre in Durham, N. C., and the Club welcome is extended right now to this new member from the Southland. He's in the army now and that means that he will take time off to exchange some good selling ideas with his brother Round Tablers.

———*Wear Your Club Pin! ! !*———

H. B. TOLLETT happens, at this time, to be the managing director of the Plaza Theatre in Burlington, Wis., and from all indications the Club can chalk up another go-getter from Wisconsin. We don't always make such a claim unless we have some concrete reason to believe that it is true and in this instance we do feel that way because his first few letters were the kind that generally mean real showmanship. Another reason why we say this is because his interesting biography clearly shows that he has a fine theatrical background to work from. Watch for more "dope" on this new member.

———*Wear Your Club Pin! ! !*———

WARREN PINDER manages the Nassau Theatre, Nassau, N. P., Bahamas, which is one of a collection of islands lying in the ocean in a southeasterly direction from this office, unless our geography is faulty. What they do to sell shows to the Islanders Warren proposes to tell us all about in his next letter. And we believe that it will be interesting to other members.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breed of the West	Wally Wales	Nov. 12	60	
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Riders of the Cactus	Wally Wales	July 7,'31	60	
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Big City Shadows	6 reels
Devils' Decoy	6 reels
Diamond Mystery	6 reels
Flying Lariats	6 reels
Masters of Steel	6 reels
Midnight Prowlers	6 reels
Railroad Mail Limited	6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona	John Wayne-L. La Plante	June 27,'31	67	
Atlantic		Jan. 17,'31	63	Oct. 11
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Brothers	Lytell-Sebastian	Oct. 25	76	Nov. 1
Charley's Aunt	Ruggles-Collyer	Dec. 28	88	Dec. 6
Criminal Code, The	Holmes-Huston-Doran	Jan. 15,'31	88	Dec. 13
Dawn Trail, The	Buck Jones-Miriam Seegar	Nov. 28	66	Dec. 27
Desert Vengeance	Buck Jones-Barbara Bedford	Jan. 25,'31	65	Feb. 28,'31
Dirigible	Holt-Graves-Wray	Apr. 4,'31	93	Mar. 14,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31	61	
Flood, The	Boardman-Blue	Feb. 28,'31	75	
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	64	Apr. 11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	80	Feb. 14,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Madonna of the Streets	Brent-Ames	Dec. 1	70	Dec. 6
Man from Chicago	Bernard Nedell	Mar. 17,'31	65	
Men Without Law	Buck Jones	Oct. 15	70	Nov. 29
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Middle Watch, The		Mar. 3,'31	65	
Miracle Woman, The	Barbara Stanwyck		97	
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15,'31	67	
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Sweethearts on Parade	White-Hughes	Aug. 16	67	Sept. 6
Ten Cents a Dance	Barbara-Stanwyck-Cortez	Mar. 6,'31	79	Mar. 14,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31	61	Apr. 25,'31
Tol'able David	Cromwell-Beery-Peers	Nov. 15	70	Nov. 15

Coming Feature Attractions

Blonde Baby	Jean Harlow	
Border Law	Buck Jones-L. Tovar	
Branded	Buck Jones	June 61
Ex-Ranger	Buck Jones	
Fifty Fathoms Deep	Richard Cromwell - Jack Holt-Loretta Sayers	
For the Defense	Evelyn Brent	
In the Secret Service	Jack Holt	
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	
Shopworn	Barbara Stanwyck	
Shot Gun Pass	Tim McCoy	
Then Hell Broke Loose	Richard Cromwell	
Virtue's Bed		

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31		May 23,'31
Fourth Alarm, The	Nick Stuart-Ann Christy	Oct. 25	61	Oct. 18
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31		
Sea Devils	Molly O'Day-Edmund Burns	Jan. 15,'31	58	

Coming Feature Attractions

Air Eagles	6 reels
Hellion's Last Cruise, The	6 reels
Rose of Chinatown	6 reels
Streets of Shadows	6 reels

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars Opera, The	Rudolph Forster	June '31	114	
Big Business Girl	Loretta Young-Ricardo Cortez	July 4, '31	80	Mar.14,'31
Broadminded	Joe E. Brown	Aug. 1, '31	72	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18, '31		May 9, '31
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Going Wild	Joe E. Brown	Dec. 21	72	Aug. 23
Gorilla, The	Joe Frisco	Nov. 2	63	Oct. 4
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
Kismet	Otis Skinner	Jan. 18,'31	92	Nov. 8
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lady Who Dared	Billy Dove	May 29,'31	56	
Lash, The (Reviewed under title "Adios," Issue of Oct. 4)	Richard Barthelmess	Dec. 28	80	
Little Caesar	Edw. G. Robinson	Jan. 25,'31	81	Jan. 17,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Mothers Cry	Peterson-Manners	Jan. 4,'31	75	Dec. 13
Naughty Flirt	Alice White	Jan. 11,'31	76	
Party Husband	Dorothy Mackaill	June 6, '31	66	Apr.18, '31
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31	72	May 2, '31
Right of Way, The	Nagel-Young	Feb. 7, '31	68	
Sunny	Marilyn Miller	Nov. 23	81	Oct. 11
Too Young to Marry	Young-Withers	May 8, '31		
Truth About Youth	Young-Tearle	Nov. 30	69	Nov. 29
Widow From Chicago	Neil Hamilton	Nov. 9	65	Oct. 25
Women Hungry	Lee-Kohler-Blackmar	Apr. 4, '31	68	Mar. 28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good As New	All Star			
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon			Apr. 18,'31
Blue Moon Murder	Huston-Young			
Five Star Final	Edward G. Robinson			June 27,'31
Honor of the Family	Bebe Daniels			
I Like Your Nerve	D. Fairbanks, Jr.-L. Young			
Last Flight	Richard Barthelmess			
Local Boy Makes Good	Joe E. Brown			
Merry Wives of Reno	Chas. Butterworth-L. Young			
Our Social Whirl	Marilyn Miller			
Penrod and Sam	Leon Janney			
Ruling Voice, The	Huston-Young-Kenyon			
We Three	Ben Lyon-Rose Hobart			
World Changes, The	Edw. G. Robinson			

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24, '31	60	Apr.25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14, '31	75	May 30,'31
Are You There?	Lillie-Garrick	May 3, '31	60	Nov. 29
Bad Girl	Sally Eilers-James Dunn	Sept. 13, '31		July 18,'31
Black Camel	Warner Oland-Eilers	June 21, '31	71	May 15,'31
Body and Soul	Farrell-Landi	Feb. 22, '31	82	Mar. 7, '31
Charlie Chan Carries On	Oland-Churchill	Apr. 12, '31	69	Mar.28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5, '31	96	Mar.21,'31
Daddy Long Legs	Gaynor-Baxter	June 7, '31	80	May 23,'31
Dancers, The	Moran-Holmes-Byron	Nov. 9	83	Oct. 4
Doctors' Wives	Baxter-Bennett	Mar. 15, '31	82	Apr. 4, '31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15, '31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1, '31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1, '31	62	
Girls Demand Excitement	Wayne-Cherill	Feb. 8, '31	68	Feb. 14,'31
Goldie	Harlow-S. Tracy-W. Hymer	June 28, '31	68	July 11,'31
Holy Terror, A	George O'Brien-S. Eilers	July 19, '31	60	
Hush Money	J. Bennett-J. Kirkwood-Hardie Allbright	July 5, '31	69	June 13,'31
Just Imagine	Brendel-Sullivan	Nov. 23	111	Oct. 18
Lightnin'	Will Rogers-Dresser	Dec. 7	94	Oct. 25
Liliom	Farell-Taylor	Oct. 5	94	Sept. 13
Man Who Came Back	Gaynor-Farrell	Jan. 11, '31	81	Jan. 3, '31
Men on Call	Edmund Lowe-Clarke	Jan. 18, '31	70	Mar. 7, '31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22, '31	67	Mar. 7, '31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8, '31	61	Apr. 11,'31
Oh, For A Man!	MacDonald-Denny-White	Dec. 14	86	Nov. 6
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25, '31	70	Jan. 24,'31
Part Time Wife	Lowe-Hyams	Dec. 28	72	Dec. 6
Princess and the Plumber, The	Farrell-O'Sullivan	Dec. 21	72	Oct. 18
Quick Millions	Tracy-Churchill-Eilers	May 3, '31	70	Apr. 4, '31
Renegades	Baxter-Beery-Loy	Oct. 26	93	Oct. 4
Scotland Yard	Lowe-Bennett	Oct. 19	75	Oct. 4
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29, '31	91	Feb. 7, '31
6 Cylinder Love (Reviewed under title "The Minute Man")	Spencer Tracey-Merkel	May 10, '31	70	Apr.18,'31
Spy, The	Hamilton-Johnson	Apr. 26, '31	58	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31	57	
3 Girls Lost	Wayne-Young	Apr. 19, '31	71	Apr. 18,'31
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30, '31		July 18,'31
Under Suspicion	Murray-Moran	Jan. 4, 31	64	Nov. 22
Up the River	Luce-Bogart-Tracy	Oct. 12	92	Oct. 11
Women of All Nations	McLaglen-Lowe-Nissen	May 31, '31	72	May 30,'31
Young As You Feel	Will Rogers-Dorsay	Aug. 23, '31	78	Apr.18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17, '31	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brat, The	Sally O'Neil-F. Albertson	Oct. 18, '31		
Heartbreak	Charles Farrell-H. Albright			
Merely Mary Ann	Gaynor-Farrell	Sept. 6, '31		
Over the Hill	Lane-Dillaway-Marsh, Kirkwood			
Plutocrat, The (Tent.)	Will Rogers-Jetta Goulal			
Riders of the Purple Sage	G. O'Brien-M. Churchill			
She Wanted a Millionaire	J. Bennett-S. Tracy			
Skyline	T. Meighan - H. Albright - Maureen O'Sullivan	Sept. 27, '31		
Sob Sister	Linda Watkins - James Dunn			
Spider, The	Edmund-Lowe-Lois Moran			
Wicked	V. McLaglen-Elissa Landi	Sept. 20, '31		
Yellow Ticket, The	Elissi Landi-L. Barrymore			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Father, The	Davies-Forbes	Jan. 10, '31	91	Dec. 13
Billy the Kid	John Mack Brown	Oct. 18	82	Sept. 13
Complete Surrender	Joan Crawford	May 9, '31	81	
Dance, Fools, Dance	Joan Crawford	Feb. 21, '31	81	Jan. 3,'31
Daybreak	Ramon Novarro	May 2, '31	76	Apr.18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7, '31	73	
Five and Ten	Marion Davies	June 13, '31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20, '31	92	Apr. 25,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gentleman's Fate	Gilbert-Wolheim	Mar. 7, '31	93	Jan. 31,'31
Great Lover, The	A. Menjou	July 18, '31	71	July 4, '31
Great Meadow, The	Brown-Boardman	Jan. 24, '31	80	Nov. 29
Inspiration	Greta Garbo	Jan. 31, '31	76	Dec. 27
It's a Wise Child	Marion Davies	Mar. 21, '31	75	Feb. 28, '31
Just a Gigolo	William Haines	June 6, '31	67	Apr. 25,'31
	(Reviewed under title "Dancing Partner")			
Laughing Sinners	J. Crawford-N. Hamilton	May 30, '31	72	June 6, '31
Man in Possession, The	Robert Montgomery	July 4, '31	84	June 13, '31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14, '31	71	Feb. 28, '31
New Moon	Tibbett-Moore	Jan. 17, '31	78	Oct. 25
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16, '31	80	May 30, '31
Outsider, The	Harold Huth		90	May 2, '31
Paid	Crawford-Armstrong	Dec. 20	87	Nov. 15
	(Reviewed under title "Within the Law")			
Parlor, Bedroom and Bath	Keaton-Eilers-Denny	Feb. 28, '31	72	Jan. 31, '31
Passion Flower	Francis-Johnson-Bickford	Dec. 6	80	Oct. 25
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 19, '31	74	
Politics	Dressler-Moran	July 25, '31	73	July 4, '31
Prodigal, The	Lawrence Tibbett	Feb. 21, '31	83	Jan. 17, '31
	(Reviewed under title "The Southerner")			
Reducing	Dressler-Moran	Jan. 3, '31	77	Dec. 13
Remote Control	Haines-Doran	Nov. 15	66	Oct. 11
Secret Six, The	Beery-Harlow	Apr. 18, '31	83	Apr. 25, '31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25, '31	72	Mar. 28, '31
Sidewalks of New York	Buster Keaton	Oct. 10, '31		June 13,'31
Stepping Out	Denny-Greenwood-Hyams	Apr. 11, '31	73	Mar. 21, '31
Strangers May Kiss	Norma Shearer	Apr. 4, '31	77	Feb. 28, '31
Tailor Made Man, A	William Haines	Mar. 28, '31	80	Mar. 7, '31
This Modern Age	Joan Crawford	Aug. 29, '31		June 13,'31
Those Three French Girls	Reginald Denny	Oct. 11	76	Oct. 18
Trader Horn	Harry Carey-Renaldo-Booth		120	Jan. 24, '31
War Nurse	Walker-Page-Montgomery	Nov. 22	82	Sept. 20
Way for a Sailor	John Gilbert	Nov. 1	89	Sept. 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School	Madge Evans-Jordan-Page			
Candlelight	John Gilbert			
Emma	Marie Dressler			
Flying High				
Guardsman, The	Lunt-Fontanne-Z. Pitts	Oct. 3, '31		
Guilty Hands	L. Barrymore-M. Evans	Aug. 22, '31		July 18,'31
Hell Divers	Beery-Rambeau			
Lullaby, The	Helen Hayes-Lewis Stone	Aug. 22, '31		
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Sept. 26, '31		
Mirage, The	Joan Crawford			
Pardon Us	Laurel-Hardy	Aug. 22, '31		
Pigboats	Wm. Haines			
Squaw Man, The	Roland Young-Valez-Baxter	Sept. 5, '31		
Son of India	Ramon Novarro	Aug. 1, '31	73	
Sporting Blood	Clark Gable-M. Evans	Aug. 8, '31		July 18,'31
Susan Lenox, Her Fall and Rise	Greta Garbo	Sept. 12, '31		July 18,'31
West of Broadway	John Gilbert-El Brendel			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27,'31	60	
Montana Kid, The	Bill Cody	Aug. 10,'31	60	
Mother and Son	Clara K. Young	Aug. 1,'31	60	
Partners of the Trail	Tom Tyler	July 11,'31		
Ships of Hate	L. Hughes-D. Sebastian	June 20,'31	65	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Vanishing Men	Tom Tyler		6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillip Holmes-Slyvia Sidney-Frances Dee	Aug. 22, '31	95	June 6, '31
Blue Angel, The	Jannings-Dietrich	Jan. 3, '31	109	Nov. 22
City Streets	Slyvia Sidney-Gary Cooper	Apr. 18, '31	80	Apr. 11, '31
Confessions of a Co-Ed	Phil Holmes-Sylvia Sidney	July 11, '31	75	
Conquering Horde, The	Arlen-Wray	Mar. 7, '31	72	Feb. 21, '31
Derelict	Bancroft-Francis	Nov. 22	75	Oct. 18
Dishonored	Marlene Dietrich-McLaglen	Apr. 4, '31	91	Mar. 7, '31
Dude Ranch, The	Jack Oakie	May 16, '31	67	Apr. 18, '31
Fast and Loose	Hopkins-Starrett-Lombard-Morgan	Nov. 8	71	Nov. 29
Feet First	Harold Lloyd	Nov. 8	93	Jan. 17, '31
Fighting Caravans	Cooper-Damita	Feb. 14, '31	91	Feb. 7, '31
Finn and Hattie	Errol-Green	Feb. 28, '31	76	Oct. 11
Follow the Leader	Ed Wynn	Dec. 13	65	Dec. 13
Gang Buster, The	Oakie-Arthur	Jan. 17, '31	68	Dec. 13
Girl Habit, The	Charles Ruggles	June 27, '31	77	July 11,'31
Gun Smoke	Arlen-Brian	Apr. 11, '31	64	Mar. 14, '31
Honeymoon Lane	Eddie Dowling	July 25, '31	71	July 11,'31
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21, '31	75	Mar. 7, '31
I Take This Woman	Gary Cooper-Carole Lombard	June 27, '31	74	
It Pays to Advertise	Foster-Gallagher-Lombard	Feb. 28, '31	64	Feb. 14, '31
June Moon	Jack Oakie-Francis Dee	Mar. 21, '31	70	Feb. 28, '31
Kick In	Clara Bow	May 23, '31	74	Apr. 25, '31
Ladies' Man	Wm. Powell-Kay Francis	May 9, '31	75	Apr. 4, '31
Lawyers, Secret, The	Clive Brook	June 6, '31	63	May 23, '31
L'Enimatique Mr. Parkes (Slightly Scarlet)	A. Menjou-C. Colbert		71	Sept. 6
Man of the World	Wm. Powell-Lombard	Mar. 28, '31	70	Mar. 7, '31
Monte Carlo	Buchanan-MacDonald	Oct. 4	85	Aug. 8
Morocco	Cooper-Dietrich	Dec. 6	92	Oct. 11
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8,'31	74	July 4, '31
Newly Rich	Mitzi Green-Jackie Searl	June 20, '31	77	June 6,'31
Night Angel	Nancy Carroll-Fred. March	July 18,'31	71	July 11,'31
No Limit	Clara Bow	Jan. 24, '31	72	
Only Saps Work	Errol-Arlen-Brian	Dec. 6	74	Nov. 29
Rango		Mar 7, '31	64	Jan. 24, '31
Right to Love, The	Ruth Chatterton	Dec. 27	79	Dec. 6
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31, '31	81	Jan. 3, '31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7, '31	73	Dec. 20
Sea Legs	Jack Oakie	Nov.	63	Nov. 15
Secret Call, The	Peggy Shannon-Richard Arlen	July 25,'31	73	
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25, '31	88	Mar. 21, '31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1, '31	89	July 11,'31
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb. 21, '31	76	Feb. 21, '31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1, '31	81	Mar. 21, '31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2, '31	80	May 9, '31
Tom Sawyer	Jackie Coogan	Nov. 15	88	Oct. 18
Unfaithful	Chatterton-Lukas	Mar. 14, '31	85	Feb. 28, '31
Up Pops the Devil	N. Foster-Carole Lombard	May 30, '31	75	
Virtuous Sin, The	Huston-Francis	Nov. 22	81	Oct. 4
Vice Squad	Lukas-Francis	June 13, '31	70	May 9, '31
Women Love Once	Lucas-Boardman-Tashman	July 4,'31	73	July 4, '31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Caught	Richard Arlen-L. Dresser	Aug. 8, '31		July 4, '31
Come On, Marines				
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5, '31		
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15, '31		
Mad Parade	E. Brent-L. Tashman	Oct. 3,'31		
Magnificent Lie	Ruth Chatterton	July 25,'31		
Marines Have Landed (Tent)	Wm. Boyd-C. Rogers	Oct. 24,'31		
Monkey Business	Four Marx Bros.	Sept. 19,'31		
My Sin	Tallulah Bankhead-March	Oct. 3,'31		
Notriety (Tent)	Ruth Chatterton	Oct. 31,'31		
No One Man	P. Holmes-C. Lombard	Oct. 10,'31		
Personal Maid	Nancy Carroll	Sept. 12,'31		
Rich Man's Folly	G. Bancroft-Kay Francis	Oct. 17,'31		
Road to Reno	Charles Rogers	Sept. 26,'31		
Secrets of a Secretary	C. Colbert	Sept. 5,'31		
Silence	Clive Brook-Mary Brian	Aug. 29,'31		
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10,'31		
Wound Stripes (Tent.)	Paul Lucas-E. Boardman	Oct. 24,'31		

RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr. 15,'31	77	Feb. 28,'31
Beau Ideal	Vail-Forbes-Stengel-Rich-Young	Jan. 25,'31	79	Dec. 13
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82	
Check and Double Check	Amos 'n' Andy-Carol-Rich	Oct. 25	75	Oct. 24
Cimarron	Richard Dix-Irene Dunn	Feb. 9,'31	124	Jan. 3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	64	Feb. 14,'31
Donovan's Kid	R. Dix-Shilling-Sheridan-Jackie Cooper	June 6,'31	77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76	May 9,'31
Half Shot at Sunrise	Wheeler-Woolsey	Oct. 4	79	Sept. 27
High Stakes	Lowell Sherman-Mae Murray	Sept. 19,'31	69	May 9,'31
Hook, Line and Sinker	Wheeler-Woolsey	Dec. 27	75	Dec. 6
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76	Jan. 24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72	Mar. 7,'31
Millie	Helen Twelvetrees	Feb. 8,'31	85	Jan. 17,'31
Pay Off, The	Lowell Sherman	Oct. 15	70	Sept. 13
Perfect Alibi	All Star	Apr. 1,'31	76	
Public Defender, The	Richard Dix	July 18,'31	70	
Royal Bed, The	Sherman-Astor	Jan. 15,'31	76	Dec. 13
Runaround, The	Kerr, Prevost, Brian, Hines.	Aug. 22,'31		May 9,'31
	(Reviewed under the title "Waiting at the Church")			
Silver Horde	Brent-Wolheim	Oct. 25	75	Sept. 27
Sin Ship, The	Wolheim - Mary Astor - Ian Keith	Apr. 18,'31	65	
Three Who Loved	B. Compson - R. Ames - C. Nagel	July 3,'31	78	June 13,'31
Transgression	Kay Francis-Ricardo Cortez	June 27,'31	69	
Traveling Husbands	Evelyn Brent	Aug. 15,'31	74	May 2,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	81	May 30,'31
W. Plan, The	All Star	Mar. 15,'31	98	Apr. 4,'31
Woman Between, The	Lily Damita-Lester Vail	Aug. 1,'31	73	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Rochelle Hudson			
Consolation Marriage	Irene Dunn-Pat O'Brien	Nov. 21,'31		
Fanny Foley Herself	Edna May Oliver	Oct. 17,'31		
Full of Notions	Wheeler-Woolsey-D. Lee	Sept. 5,'31		June 27,'31
Kisses by Command	G. Tobin-B. Compson	Sept. 12,'31		
Marchita	Dix-Dunne			
Should Wives Work	Mary Astor-Rob't Ames			
Smart Woman	Mary Astor - Robt. Ames	Aug. 8,'31		
Sphinx Has Spoken, The	Lily Damita - Adolph Menjou - Eric Von Stroheim	Nov. 7,'31		
Too Many Cooks	Bert Wheeler-Dorothy Lee		77	

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73	Apr. 18,'31
Big Money	Quillan-Armstrong-Gleason	Oct. 26	82	
Born to Love	Constance Bennett	Apr. 17,'31	99	
Common Law	Constance Bennett	July 24,'31		
Lonely Wives	Horton-Ralston-LaPlante			
Painted Desert	Boyd-Twelvetrees	Feb. 22,'31	92	Jan. 24,'31
Rebound	Ina Claire	Jan. 18,'31	85	Jan. 17,'31
Sin Takes a Holiday	Constance Bennett	Sept. 18,'31	91	
Sweepstakes	Eddie Quillan-Marion Nixon	Nov. 23	81	Nov. 29
Woman of Experience	Helen Twelvetrees	July 10, '31	77	June 13,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mrs. Halifax	Ann Harding	Aug. 7,'31	76	Apr. 25,'31
Big Gamble, The	Bill Boyd	Aug. 21,'31		
Eddie Cuts In	Eddie Quillan			
Mad Marriage, The	Helen Twelvetrees			
Suicide Fleet, The	Bill Boyd			
Sundown Trail	Tom Keene-M. Shilling			

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60	Mar. 21,'31
Costello Case	Tom Moore-Lola Lane	Oct. 15	78	Oct. 18
Damaged Love	Collyer	Dec. 15	68	Jan. 24,'31
First Aid	Gr. Withers-Marjorie Beebe	July 25,'31	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10,'31	65	July 18,'31
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25,'31	62	June 20,'31
Jaws of Hell	McLaglen-Hume	Dec. 30	100	Jan. 10,'31
Just for a Song	Davis-Carpenter	Dec. 20	72	
Reno	Roland-Thomson-Love	Oct. 1	80	Oct. 11
Rogue of the Rio Grande	Hatton-Loy Bohr	Oct. 15	70	Dec. 6
Symphony in Two Flats	Novello-Logan	Apr. 15,'31	74	
Swanee River	Withers-Todd	Mar. 15,'31	58	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Running Time Rel. Date	Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30,'31
Ball		J. C. Jackson	Nov. 15		
By Rocket to the Moon		Ufa	Feb. 6,'31	97	Feb. 14,'31
Cain and Artem	Emil Gall	Sovkino			
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			
Chess Player, The	Johanne-Blanchard	Unusual Pict.			
Clearing the Range	H. Gibson-S. Eilers.	M. H. Hoffman, Jr.			Apr. 25,'31
Comrades of 1918		Forenfilm			Feb. 28,'31
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6,'31
Die Foerster Christl	Irene Eisinger	Trans-Ocean Film		94	July 4,'31
Docks of Hamburg	Jugo-Fritsch	Ufa Film			
Enemies of the Law	Mary Nolan-J. Walker	Capital Films	July 21,'31	69	July 18,'31
Ex-Flame		Liberty Prod.		72	Nov. 29
Figaro		Franco-American		71	Dec. 7
Glamour	Wardour Films.	Seymour Hicks		73	July 4, '31
Heart's Melody	Fritisch-Parlo	Ufa Film			
Immortal Vagabond	Hald-Froelich	Ufa Film			
Jade Casket, The	French Cast	Cosmos	Oct. 31	64	
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15,'31	63	July 4,'31
Let's Love and Laugh	Gene Gerrard	Wardour Films		84	May 30,'31
Lotus Lady		Audible		68	Nov. 15

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Lost Patrol		Pro Patria		57	Dec. 21
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Maciste In Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11,'31
Mad Parade, The	M.Day-L. Fazenda	Liberty Prod.			May 2,'31
Manxman, The	Carl Briason	Ufa	Dec. 21	76	Dec. 14
Merry Wives of Vienna	Willy Forst	Super Films	July 9,'31	95	July 18,'31
Midnight Special, The		Chesterfield	Dec. 15	60	Dec. 6
Mysteries of Nature		Ufa		71	
No Lady	Lupino Lane	Gaumont-British		72	May 30,'31
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		60	
Pori	Special Cast	Ufa Films			
Primrose Path, The	Foster-Darrow	Hollywood Films		94	Jan. 24,'31
Pueblo Terror	Buffalo Bill Jr.	West Coast Studios	Apr. 15,'31	60	Apr. 11,'31
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road To Hell		Public Welfare Films			July 4,'31
Rosenmmontag	Mathias Wieman, Lien Dyers	UFA		8 reels	
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18,'31
Slums of Tokio	Japanese Cast	Moviegraphs			
Smoke Bellew	Conway Tearle	First Division		73	
South of Panama	Carmelita Geraghty	Chesterfield		70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31		
Ten Nights in a Barroom		Goetz		8 reels	
Three From Filling Station	Willy Fritsch	Ufa		75	July 4,'31
Thunder God	Cornelius Keefe	Crescent		66	
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16,'31
Today	Nagel-Owen	Majestic	Nov. 1	74	Oct. 25
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	55	Jan. 31,'31
Treasurer, The		Film Arts Guild			Nov. 30
Two Hearts in Waltz Time	Janssen-Theimer	Asso. C. of A.	Oct. 10	98	Oct. 25
Two Worlds	Nora Baring-John Longdon	E. A. Dupont	Nov. 21	82	Nov. 29
Viking, The	C. Starrett	J. D. Williams		72	June 20,'31
White Devil	Mosjukin-Degover	UFA Films			
Wien du Stadt Der Lieder	Max Hansen	Protex		8 reels	
Wild Horse	Hoot Gibson	Allied Pictures			July 11,'31
Wild West Whoopee	Jack Perrin	Allied			Feb. 28,'31
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7,'31
Yankee Don	Richard Talmadge	Richard Talmadge Prod.			
Yiddish Mama, The	Mae Simon	Judea Films		45	

SERIALS
NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept.1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Phantom of the West	Tyler-Gulliver	Nov. '30	10 episodes	
Vanishing Legion, The	Harry Carey-Edwina Booth	June10,'31	12 episodes	

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battling With Buffalo Bill	Tom Tyler - Rex Bell	Nov23,'31	12 episodes	
Danger Island	Ken. Harlan-Lucille Brown	Aug24,'31	12 episodes	
Fingerprints	Kenneth Harlan	Mar23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Spell of the Circus	F. Bushman,Jr.-A. Vaughn	Jan.12,'31	10 episodes	

SYNDICATE PICTURES CORPORATION
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Law	Robert Frazer	Oct. 1	55	Nov. 5
Code of Honor	Mahlen Hamilton	Oct. 1	60	Nov. 15
Code of the West	Bob Custer		51	
Convict's Code, The	Cullen Landis		62	Oct. 4
God's Country and the Man	Tom Tyler	May 1, '31	67	
Law of the Rio Grande	Bob Custer	July 20,'31		
Phantom of the Desert	Jack Perrin	Nov. 1	58	Feb. 14,'31
Riders of the North	Bob Custer	Mar. 1, '31	67	Apr.11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1, '31	61	May 9, '31
Son of the Plains, A	Bob Custer	May 15, '31	60	July 11,'31
Under Texas Skies	Bob Custer	Nov. 15	57	Jan. 17,'31
West of Cheyenne	Tom Tyler	Jan. 15, '31	60	Mar. 7, '31
Westward Bound	Buddy Roosevelt		60	Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frontier Days				
Honor of the Texas Ranger, The				
Last of the Pawnees		Aug. 1, '31		
Red Coats of Canada				

TALKING PICTURE EPICS
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Across the World with Mr. and	Mrs. Martin Johnson	Feb. 1, '30	93	
Bottom of the World, The	Robt. Cushman Murphy	Aug. 1	45	
Break Up, The	Capt. Jack Robertson	Aug. 1	60	
Girl from the Reeperbahn	German Import	Mar 6, '31	94	Feb. 14,'31
Hell Below Zero		June 26,'31	42	July 4,'31
*Hunting Tigers in India	Comm. G. M. Dyott	Nov. 15, '29	82	
Lost Gods	Byron De Provok	July 1	55	
Monsters of the Deep	Capt. Jack Austin	July 4, '31	59	May 23,'31
*To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept. 15	60	
Wild Man of Kalihari	Dr. C. Ernest Cadle	Jan. 1, '31	50	

[NOTE—Features marked with asterisks are also released as serials. Exhibitors have the choice of booking either as feature versions or as serials.]

TIFFANY
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aloha	Torres-Lyon	Feb. 16, '31	87	
Caught Cheating	Murray-Sidney	Jan. 21, '31	63	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16, 31	79	
Drums of Jeopardy	Roland Collyer-Hughes	Mar. 2, '31	68	Feb. 21,'31
Hell Bound	Carrillo-Lane-Hughes	Mar. 7, '31	70	Feb. 7, '31
Ridin' Fool	Bob Steele	May 25, '31	64	June 20, '31
Salvation Nell	Graves-Chandler		85	July 11,'31
She Got What She Wanted	Glass-Compson	Dec. 18	88	Oct. 18
Single Sin, The	Johnson-Lytell	Feb. 23, '31	73	Feb. 21,'31
Sunrise Trail, The	Bob Steele	Feb. 7, '31	67	
Two Gun Man, The	Ken Maynard	May 15, '31	63	June 13, '31
Under Montana Skies	Kenneth Harlan	Sept. 10	57	Nov. 15
Utah Kid	Rex Lease-Dorothy Sebastian	Oct. 27	49	Nov. 22
Women Go On Forever	Clara Kimball Young			July 18,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone at Last				
Alias the Bad Man	Ken Maynard			
Arizonian, The	Ken Maynard			
Barbarian, The				
Branded Men				
Fighting Mad				
Gangster Girl				
Gossip				
Hijack				
Hotel Continental				
Husband Hunters				
Last Mile, The				
Leftover Ladies				
Luxury Girl, The				
Men of the Night				
Monster Kills, The				
Morals for Women				
Moran of the Lady Letty				
Near the Trail's End	Bob Steele			
Price, The				
Race Track	Leo Carrillo			
Range Law	Ken Maynard			
South of Santa Fe	Bob Steele			
Strangers of the Evening				
Sunset Trail	Bob Steele			
Those We Love				
Thrill Girl				
Unpardonable Sin, The				
Wild Youth				
X Marks the Spot				
Yellow Sheet				

UNITED ARTISTS
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bat Whispers, The	Chester Morris	Nov. 29	87	Nov. 15
City Lights	Charlie Chaplin	Mar. 7,'31	88	Feb. 14,'31
Devil to Pay	Ronald Colman	Jan. 31, '31	74	Dec. 6
Du Barry, Woman of Passion	Norma Talmadge	Oct. 11	90	Nov. 1
Front Page	Adolphe Menjou	Apr. 4, '31	90	Mar.28,'31
Hell's Angels	Lyon-Hall-Harlow	Nov. 15	116	June 7
Indiscreet	Gloria Swanson	Apr. 25, '31	94	Mar.14,'31
Kiki	Mary Pickford	Mar. 14, '31	89	Feb. 21,'31
Lottery Bride, The	MacDonald-Garrick	Oct. 25	83	Nov. 22
One Heavenly Night	Evelyn Laye-John Boles (Reviewed under title "Queen of Scandal")	Jan. 10, '31	82	Oct. 25
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21, '31	91	Dec. 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove			
Arrowsmith	Ronald Colman			
Corsair	Chester Morris			
Greeks Had a Word for It				
Palmy Days	Eddie Canter			
Scarface	Paul Muni			
Sky Devils	All Star			
Street Scene	Sylvia Sidney-W. Collier, Jr.			
Struggle, The	Zita Johann-Hal Skelly			
Tonight or Never	Gloria Swanson			
Unholy Garden, The	Ronald Colman			

UNIVERSAL
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23, '31	67	Mar.14,'31
Boudoir Diplomat	Compson-Keith-Duncan-Loff	Dec. 25	67	
Cohens and Kellys in Africa	Sidney-Murray	Jan. 19, '31	80	Nov. 8
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15, '31	66	
Dracula	Lugosi-Manners-Chandler	Feb. 14, '31	75	Jan. 3,'31
Free Love	Nagel-Tobin	Jan. 5, '31	72	Dec. 6
The Iron Man	Lew Ayres	Apr. 30, '31	72	Mar.28,'31
Many a Slip	Ayres-Bennett	Mar. 2, '31	74	Feb. 28,'31
Mother's Millions	May Robson	Aug. 15, '31	93	Feb. 28,'31
Mystery of Life	Clarence Darrow	Aug. 3, '31	73	July 11,'31
Resurrection	Boles-Velez	Feb. 2, '31	77	Jan. 10,'31
Seed	John Boles-Genevieve Tobin	May 11, '31	97	Apr. 25,'31
Strictly Dishonorable	Paul Lucas-Sidney Fox			
Up for Murder	Ayres-Tobin	June 15, '31	70	
Virtuous Husband	Compson-Elliot Nugent	Apr. 12, '31	76	Mar.21,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadline	Regis Toomey-Sue Carol			
East of Borneo	Rose Hobart-Charles Bickford			
Fate				
Heaven on Earth	Lew Ayres-Anita Louise			
Homicide Squad	L. Carrilo-M. Brian-N. Beery			
Lasca of the Rio Grande	Leo Carillo-J. M. Brown			
Waterloo Bridge	Mae Clarke-Kent Douglas			

WARNER BROTHERS
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bought!	Constance Bennett-Ben Lyon	Aug 22, '31		July 18,'31
Captain Thunder	F. Wray-V. Varconi	Apr. 26, '31	67	May 16,'31
Children of Dreams	Margaret Shilling	July 25, '31	83	
Divorce Among Friends	All Star	Dec. 27	66	Oct. 4
Fifty Million Frenchmen	W. Gaxton-H.-Broderick	Feb. 14, '31	74	Jan. 3, '31
God's Gift to Women	Fay-LaPlante	Apr. 25, '31	75	Mar.14,'31
Gold Dust Gertie	Winnie Lightner	June 27, '31	68	May 9,'31
Illicit	Stanwyck-Rennie	Feb. 14, '31	81	Oct. 25
Life of the Party	Winnie Lightner	Oct. 25,	79	Oct. 25
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13, '31	80	Apr. 18,'31
Maybe It's Love	Brown-Bennett	Oct. 4	73	Oct. 25
Man to Man	Holmes-Mitchell (Reviewed under title "Barber John's Boy")	Dec. 8	69	Oct. 4
Millionaire, The	George Arliss	May 1, '31	81	Mar.14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14, '31	74	Dec. 20
Night Nurse	Barbara Stanwyck	Aug. 8, '31		
Other Men's Women	Astor-Withers (Reviewed under title "Steel Highway")	Jan. 17, '31	71	Oct. 4
Public Enemy, The	Harlow-Cagney	May 15, '31	96	
Sit Tight	Lightner-Brown	Feb. 28, '31	79	Oct. 4
Sinners Holiday	Withers-Knapp	Oct. 11	62	Oct. 4
Smart Money	Edw. G. Robinson	July 11, '31	81	May 16,'31
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov. 1	57	
Svengali	John Barrymore - M. Marsh	May 22, '31	83	May 9,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss		71	June 13, '31
Expensive Women	Dolores Costello			
Larceny Lane	James Cagney-J. Blondell			
Mad Genius, The	John Barrymore			
Mouthpiece, The	All Star			
Road to Singapore, The	Wm. Powell - M. Marsh			
Safe In Hell	All Star			
Side Show	Lightner-Butterworth			July 4, '31
Star Witness, The	All Star			

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Radio Razzberry, A	Jamison-Murdock	Feb. 7, '31	25	
Wages of Gin, The	Jamison-Murdock	Apr. 28, '31	25	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Kid, The	Krazy Kat Kartoon	Oct.	9 reel	
Bandmaster, The	Krazy Kat Kartoon	Sept.	8 reel	Nov. 8
31rthday Party	Mickey Mouse	Jan.	6,'31 reel	Feb. 7,'31
Busy Beavers, The	Silly Symphony		reel	
Came the Pawn	Eddie Buzzell	Oct.	reel	Nov. 29
The Castaways	Mickey Mouse	Apr.	6,'31 reel	
Cat's	Silly Symphony		8 min.	
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar.	13,'31 reel	
China Plate	Silly Symphony	May	25,'31 8 min.	
Curiosities No. C 212		Aug.	29 reel	
Curiosities No. C 214		Oct.	2 reel	
Curiosities No. C 215		Nov.	10 reel	
Curoisities No. C 216	Novelty by Walter Futter	Jan.	8,'31 reel	Feb. 21,'31
Curiosities No. C 217		Jan.	24,'31 reel	
Curiosities No. C 218		Feb.	9,'31 reel	
Curiosities No. C 219		Feb.	29,'31 reel	
Curiosities No. C 220		Mar.	26,'31 reel	
Curiosities No. C 221		May	25,'31 reel	
Delivery Boy	Mickey Mouse	June	15,'31 reel	
Disarmament Conference	Krazy Kat	Apr.	27,'31 reel	
Dutchman's Paradise	Rambling Reporter	Nov.	18 reel	
Egyptian Melodies	Silly Symphonies		reel	
Expressman, The	Mickey Mouse		reel	
Father Nile	Rambling Reporter	May	11,'31 reel	
For Christopher's Sake	Specialties (Eddie Buzzell)		reel	
Gorilla Mystery	Mickey Mouse	Oct.	10 reel	Dec. 6
Hard Boiled Yeggs	Specialties (Eddie Buzzell)	Oct.	10 reel	Nov. 15
Home of the Sheikh	Rambling Reporter	Jan.	29,'31 reel	
Hot and Bothered	Specialties (Eddie Buzzell)	Sept.	26 reel	Nov. 8
I Can't Find a Name for It	Specialties (Eddie Buzzell)		9 min.	
Jerusalem, City of Peace	Rambling Reporter	May	11,'31 10 min.	
Kings or Better (Specialties)	Eddie Buzzell	May	1,'31 8 min.	May. 30,'31
Lambs Will Gamble	Krazy Kat Kartoon	Nov.	1 reel	Nov. 29
Land Nobody Knows	Rambling Reporter	June	27,'31 reel	
Last of Moe Higgins	Eddie Buzzell		reel	
Laughing with Medbury in Africa			9 min.	Apr. 25,'31
Little Beezer	Monkey Shines	July	5,'31 8 min.	
Little Trail, The	Krazy Kat Kartoon	Dec.	3 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec.	27 reel	Feb. 7,'31
Midnight in a Toy Shop	Silly Symphony	July	3 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug.	10,'31 reel	Oct. 18
Moose Hunt, The	Mickey Mouse	May	8,'31 reel	May 30,'31
Mother Goose Melodies	Silly Symphony	Apr.	17,'31 reel	May 9,'31
Natives Along the Nile	Rambling Reporter		reel	
Picnic, The	Mickey Mouse	Oct.	1 reel	Nov. 29
Pioneer Days	Mickey Mouse	Dec.	10 reel	
Playful Pan	Silly Symphony	Dec.	28 reel	
Rodeo Dough	Krazy Kat Kartoon	Feb.	13,'31 reel	Mar. 7,'31
Soda Poppa	Krazy Kat Kartoon	May	29,'31 7 min.	
Stork Market	Krazy Kat Kartoon		reel	
Streets of Cairo	Rambling Reporter	Apr.	14,'31 7 min.	May 30,'31
Subway Jam	Krazy Kat Kartoon		reel	
Svengarlie	Krazy Kat		reel	
Swiss Movements	Krazy Kat Kartoon		reel	
Vagabond Salesman, The	Specialties (Eddie Buzzell)		reel	
When Mickey Steps Out	Mickey Mouse		reel	
Wild Man's Land	Rambling Reporter	Nov.	19 reel	
Wine, Women—But No Song	Specialties (Eddie Buzzell)	Feb.	14,'31 reel	

EDUCATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An Anonymous Letter	Wm. J. Burns Detective Mysteries	Jan.	4,'31 10½	Feb. 7,'31
Albany Branch, The	P. Kelton-T. Dugan	Aug.	2,'31 6	July 4,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec.	21 10½	Jan. 24,'31
Back Page, The	Geo. Chandler, Virginia Brooks	May	24,'31 20	Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan.	18,'31 11	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb.	15,'31 11	Mar. 14,'31
Blues	Terry-Toon	June	28,'31 6	July 4,'31
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar.	22,'31 20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar.	1,'31 13	Jan. 17,'31
By the Sea	Terry-Toon	July	12,'31 6	July 4,'31
Clowning	Terry-Toon	Apr.	5,'31 6	Mar. 28,'31
Club Sandwich	Terry-Toon	Jan.	25,'31 5½	Jan. 24,'31
College Cuties	Tamblyn-Rondell	Dec.	28 19	Dec. 7
College Racket, A	Glenn Tryon	June	14,'31 20	June 6,'31
College Vamp, The	Clyde-D'Avril	Feb.	15,'31 22	Feb. 7,'31
Come to Papa	Ford Sterling	Feb.	22,'31 20	Feb. 21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May	10,'31 22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr.	5,'31 20	Mar. 21,'31
Cross Roads	Romantic Journeys	May	3,'31 11	Apr. 11,'31
Dance Hall Marge	Gribbon-Beebe	Jan.	18,'31 19	Jan. 3,'31
Day to Live, A	Terry-Toon	May	31,'31 6	
Death House, The	Wm. J. Burns Detective Mysteries	Apr.	12,'31 10	
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct.	26 21	Jan. 17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar.	15,'31 22	Nov. 1
Don't Bite Your Dentist	Clyde-Pollard	Nov.	9 18	Jan. 17,'31
Don't Give Up	Buster and John West	Oct.	26 22	Sept. 27
Don't Leave Home	Johnny Hines	Dec.	28 19	Oct. 11
Don't Divorce Him	Clyde Cook	May	31,'31 18	May 2,'31
Dream World	Romantic Journey	July	5,'31	
Dutch Treat	Terry-Toon	Sept.	21 6	
Explorer, The	Terry-Toon	Mar.	22,'31 6	Feb. 28,'31
Ex-Plumber	Lloyd Hamilton	Mar.	8,'31 21	Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr.	12,'31 19	Mar. 7,'31
Fainting Lover	Clyde, Boteler, Dent	Aug.	16,'31 18	
Fireman's Bride, The	Terry-Toon	May	3,'31 5	
Flying Trip, A	Hodge-Podge	Sept.	7 10	
Foolish Forties	Ford Sterling-June McCloy	June	28,'31 21	June 6,'31
Fowl Affair, A	Gayety Comedy	Apr.	26,'31 6	Mar. 21,'31
Framed	Wm. J. Burns Detective Mysteries	May	10,'31 10	
Ghost Parade	Clyde-Gribbon-Beebe	May	24,'31 22	May 2,'31
Girls Will Be Boys	Charlotte Greenwood	Jan.	25,'31 21	Jan. 24,'31
Go West Big Boy	Terry-Toon	Feb.	22,'31 6	Feb. 21,'31
Happy Little Honeymoon, A	Glenn Tryon	Feb.	15,'31 21	Feb. 7,'31
Her First Egg	Terry Toon	July	26,'31 6	
Hold 'er Sheriff	Beebe-Murray	June	7,'31 21	
Honeymoon Land	Romantic Journeys	Feb.	1,'31 10	Mar. 28,'31
In Conference	Clyde-Gribbon-Wilson	Apr.	26,'31 21	Apr. 11,'31
Jazz Mad	Terry-Toon	Aug.	9,'31	
Jungle Giants	Hodge Podge	June	21,'31 11	
Just a Bear	Clyde-Gribbon-O'Leary	Mar.	29,'31 20	Feb. 21,'31
Love a la Mode	Granville-Drew	Nov.	2 19	
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan.	11,'31 21	Jan. 17,'31
Lure of Hollywood	Brooks-Chandler	July	5,'31 20	June 27,'31
Marriage Rows	Lloyd Hamilton	Jan.	18,'31 20	
Mead Trial, The	Wm. J. Burns Detective Mysteries	June	7,'31 10	
Medley of Rivers, A	Hodge-Podge	Nov.	9 21	Jan. 24,'31
Money Makers of Manhattan	Hodge-Podge	July	19,'31 10	July 11,'31
Monkey Business in Africa	Clyde-Beebe	June	21,'31 22	July 4,'31
Movie Town	Sennette-Beebe	July	5,'31 17	
My Harem	Moran-Bradbury	Nov.	16 19	
No, No Lady	Clyde-Christy	Jan.	4,'31 20	Dec. 6
One Yard to Go	Beebe-Eastman	Feb.	1,'31 21	Jan. 31,'31
Our Nagging Wives	Ford Sterling	Nov.	9 19	Oct. 25
Pete and Repeat	Harrison-Elms	Mar.	1,'31 20	Feb. 21,'31
Philadelphia Lancaster Counter-feiters, The	Wm. J. Burns Detective Mysteries	Feb.	1,'31 9	Feb. 21,'31
Pigskin Capers	Terry-Toon	Dec.	28 6	
Popcorn	Terry-Toon	Jan.	11,'31 6	Jan. 17,'31
Poor Fish, A	Beebe-Stewart-Stone	Jan.	4,'31 12	
Quack, Quack	Terry-Toon	Mar.	8,'31 6	Feb. 21,'31
Razzberries	Terry-Toon	Feb.	8,'31 6	Feb. 7,'31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar.	15,'31 11	Apr. 11,'31
Rough Idea of Love	Beebe-Eastman	Dec.	21 21	Jan. 3,'31
Salt Water Taffy	Terry-Toon	Nov.	30 6	
Scotch Highballs	Terry-Toon	Nov.	16 6	
Shotgun Wedding, A	Buster & John West	Apr.	19,'31 20	Mar. 14,'31
Shooting of Dan the Duck, The	Cook-McPhail	Feb.	22,'31 20	Feb. 21,'31
Sing Sing Song	Terry-Toon	Apr.	19,'31 8	Mar. 28,'31
Slide, Speedy, Slide	Daphne Pollard-Tom Dugan	July	19,'31 18	
Speed	A. Clyde-M. Beebe	May	10,'31 22	Apr. 11,'31
Speed Up	Hodge-Podge	Dec.	21 8	
Starbrite Diamond, The	Wm. J. Burns Detective Mystery	May	24,'31	
Strange Bird	Beebe-Eastman-Alberni	Nov.	23 10	Feb. 7,'31
Strangler, The	Wm. J. Burns Detective Mysteries	Mar.	29,'31 12	June 6,'31
Sultan's Cat, The	Terry-Toon	May	17,'31 6	May 2,'31
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov.	23 11	Jan. 3,'31
Their Wives' Vacation	Kelton-Murray	Dec.	14 21	
Three Hollywood Girls	L. Lane-R. Flynn-P. Crane	Jan.	4,'31 21	Jan. 3,'31
Tidbits	Hodge-Podge	May	24,'31 9	
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar.	1,'31 11	Apr. 11,'31
2000 B.C.	Terry-Toon	June	14,'31 6	June 6,'31
Up a Tree	Lloyd Hamilton	Nov.	30 19	
Vagabond Melodies	Hodge Podge	Aug.	16,'31	
What a Head	Duffy-Rondell	July	26,'31 20	
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May	3,'31 21	Apr. 11,'31

FITZPATRICK PICTURES, INC.

Traveltalk Series

No. 1—From Barcelona to Valencia	Sept.	11	
No. 2—From Valencia to Granada	Oct.	11	Oct. 12,'31
No. 3—From Granada to Toledo	Nov.	11	Nov. 16,'31
No. 4—In Old Madrid	Dec.	10	Feb. 8
No. 5—Egypt—The Land of the Pyramids	May	11	June 21
No. 6—Gateway to India, The	June	9½	
No. 7—Temple of Love, The	July	10½	Sept. 6
No. 8—Imperial City, The	Aug.	9	Aug. 23
No. 9—Picturesque Hong Kong	Sept.	10	
No. 10—The Island Empire	Oct.	8	Sept. 6
No. 11—Japan in Cherry Blossom Time	Oct.	9	Nov. 22
No. 12—Java—The Fragrant Isle	Nov.	9	
No. 13—Charming Ceylon	Nov.	9	
No. 14—Honolulu to Havana	Dec.	10	
No. 15—Siam to Korea	Jan. '31	10	Jan. 3,'31

American Holiday Series

Abraham Lincoln	3
Armistice Day	3
Christopher Columbus	3
George Washington	3
Independence Day	3
Labor Day	3
Memorial Day	3
Mother's Day	3
Origin of Christmas	3
Thangsgiving	3

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Running Time Minutes	Reviewed
People Born in August			9	
People Born in September			11	
People Born in October			10½	
People Born in November			8	Nov. 9
People Born in December			8	
People Born in January			10	
People Born in February			10	
People Born in March			10	
People Born in April			8	
People Born in May			8½	
People Born in June			10½	
People Born in July			9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Running Time Minutes	Reviewed
George Bizet		Sept.	11	
Johannes Brahms			11	
Franz Liszt			11	
George Frederick Handel		Oct.	11	
Frederick Chopin		Oct.	10½	
Ludwig Von Beethoven			7½	
Guiseppe Verdi		Nov.	9½	Nov. 29
Felix Mendelssohn		Dec.	9	
Johann Strauss		Nov.	6	Dec. 13

FOX FILMS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Magic Carpet Series				
Down to Damascus	Near East		8	May 9,'31
Giants of the Jungle	Elephants		8	May 9,'31
Happy Days in the Tyrol	Bavarian Alps		8	May 9,'31
King's Armada, The	Great Britain's Fleet		9	May 9,'31
Pageant of Siam, The	Bangkok and the Siamese		9	May 9,'31
Wild Life on the Veldt	Govt. of South Africa		8	May 9,'31
Wild West of Today	Wyoming Mountains		8	May 9,'31
World at Prayer	Miracle at Lourdes		8	May 9,'31

METRO-GOLDWYN-MAYER

Air Tight	Boy Friends	May	9,'31 17	May 2,'31
Ambitious People	Colortone Revue	Mar.	21,'31	
Baby Talk	Boy Friends	Jan.	17,'31	
Bali, The Island of Paradise	Travelogue			
Bargain Day	Our Gang	May	2,'31 19	
Bark Brothers, The	Dogville			
Be Big	Laurel-Hardy	Feb.	7,'31 24	Mar. 28,'31
Big Dog House, The	Dogville	Mar.	14,'31 16	
Bigger and Better	Boy Friends	Oct.	25 19	
Blood and Thunder	Boy Friends	Jan.	17,'31 20	
Busy Barcelona	Holmes	Apr.	11,'31	Mar. 14,'31
Chickens Come Home	Laurel-Hardy	Feb.	21,'31 30	Mar. 14,'31
China's Ole Man River	Holmes	Oct.	4 9	Dec. 13
Copy	Novelty	Oct.	11 20	Dec. 13

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crazy House	Dane-Moran	Nov. 1	16	Mar. 14,'31
Devil's Cabaret	Revue	Dec. 13		Mar. 14,'31
Dublin and Nearby	Holmes	Dec. 27	9	Apr. 4,'31
Fly My Kite			21	
Gems of M-G-M	Novelty	Jan. 3,'31	21	
Geography Lesson	Colortone Revue	Mar. 28,'31		
Helping Grandma	Our Gang	Jan. 3,'31		Nov. 1
High C's	Charley Chase	Dec. 27	29	
High Gear	Boy Friends	Feb. 28,'31	25	
I Love a Lassie	Sir Harry Lauder			
Land of Maharajahs, The	Travelogue			
Laughing Gas	Flip the Frog Series	Mar. 14,'31		Mar. 14,'31
Laughing Gravy	Laurel-Hardy	Apr. 4,'31	21	
Let's Do Things			27	
Little Daddy	Our Gang	Mar. 28,'31	21	Mar. 14,'31
Love Business	Our Gang	Feb. 14,'31	20	Dec. 13
Love Fever	Boy Friends	Apr. 11,'31		
Love Tales of Morocco				
Nanny	Sir Harry Lauder			
Old Man Trouble	Davidson-Nichols			
One of the Smiths	Charley Chase			
Our Wife	Laurel-Hardy		22	Apr. 11,'31
Peeps at Peking	Holmes	Jan. 17,'31	8	May 9,'31
Pip from Pittsburgh, The	Charley Chase	Mar. 21,'31	21	Mar. 14,'31
Ragtime	Flip the Frog Series		9	May 30,'31
Roamin' in the Gloamin'	Sir Harry Lauder			
Rough Seas	Charley Chase	Apr. 25,'31	20	June 6,'31
Rounder, The	Novelty	Nov. 22	20	
Roy Evans	Roy Evans		9	Apr. 11,'31
So Quiet on the Canine Front	Dogville	Jan. 31,'31		
Soup Song, The	Flip the Frog Series	Jan. 31,'31	9	
Splash	Novelty		9	June 20,'31
Sultan's Camp of Victory	Holmes	Feb. 28,'31		
Tale of the Alhambra, A	Holmes	Feb. 7,'31		
That Little Bit of Heaven	Holmes	Mar. 21,'31		
Through the Yangtze Gorges	Holmes	Oct. 25	9	
Thundering Tenors	Charley Chase	Feb. 7,'31	21	
Village Smithie, The	Flip the Frog Series	Jan. 31,'31	9	
What a Man	Charley Chase	Feb. 7,'31		

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Spades, The	Talkartoon	Jan. 17, '31	1 reel	
Accordion Joe	Talkartoon	Dec. 13	1 reel	Dec. 13
African Dodger, The	Tom Howard	Apr. 4, '31	10	Mar.14,'31
A Hunting We Did Go	Bruce Novelty	May 16, '31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9, '31	1 reel	
All for the Band	Eddie Younger	Apr. 4, '31	1 reel	Mar.14,'31
And the Green Grass Grew All Around	Screen Song	May 30, '31		
Antique Shop, The	Burns and Allen	Mar. 7, '31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18, '31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28, '31	1 reel	Feb. 28,'31
Anything But Ham	Smith and Dale	Jan. 24, '31	1 reel	Jan. 3,'31
Betty Co-Ed	Rudy Vallee	Aug. 1, '31	7	May 16,'31
Big Splash, The	Weismuller-Kruger	Jan. 17, '31	2 reels	
Bimbo's Initiation	Talkartoon	July 25, '31	1 reel	
Broadway Romeo, A	Jack Benny	Mar. 28, '31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4, '31	1 reel	
By Appointment	Craig-Bond	Nov. 1	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24, '31	1 reel	
Cab Waiting	Jack Benny	June 20, '31	17	May 16,'31
Camera Trails	Bruce Scenic	Oct. 11	1 reel	Dec. 13
Climate Chasers	Bruce Novelty	July 11, '31	9	
Clinching a Sale	Harry Richman	Apr. 18, '31	1 reel	
Confounded Interest	Raymond-Caverly	Oct. 11	1 reel	
Cow's Husband, The	Talkartoon	Mar. 14, '31	8	Mar.28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11, '31	1 reel	
Devil Sea	Ethel Merman & Leslie Stowe	Feb. 28, '31	1 reel	
Discovered	Solly Ward	Jan. 17, '31	1 reel	Jan. 17,'31
Elmer Takes the Air	Stubby Kruger-Assan-Jordanoff	July 18, '31	2 reels	
Excuses	Bruce Novelty	Nov. 29	1 reel	
Fair and Square Ways	Eddie Miller	May 2, '31	1 reel	
Fatal Card, The	W. & E. Howard	Nov. 8	1 reel	
French Line, The	Gina Male	Jan. 24, '31	1 reel	
Gents of Leisure	Chester Conklin	May 9, '31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3, '31	1 reel	Dec. 13
Grand Uproar	Talkartoon	Oct. 4	1 reel	
Great Pants Mystery	Smith & Dale	Feb. 14, '31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14, '31	1 reel	
Headache, The	Billy House	Mar. 14, '31	2 reels	June 13,'31
He Was Her Man	Gilda Gray	Apr. 25, '31	2 reels	
Helping Hand, The	Solly Ward	June 27, '31	1 reel	
Herring Murder Case, The	Talkartoon	Oct. 4	7	
His Price	Johnny Burke	Dec. 13	1 reel	Mar.21,'31
His Wife's Birthday	Solly Ward	Oct. 26	2 reels	
Hudson and Its Moods	Leslie Stowe & Speed Young	Apr. 11, '31	1 reel	May 2,'31
I'd Climb the Highest Mountain	Screen Song	Mar. 7, '31	1 reel	June13,'31
I'm Telling You	Willie & Eugene Howard	Mar. 7, '31	1 reel	
In My Merry Oldsmobile	Screen Song		6	Mar.21,'31
It Might Be Worse	Georgie Jessel	Jan. 3, '31	2 reels	
It's All Over	Marion Harris	Dec. 20	1 reel	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14, '31	1 reel	
Just a Pal	Minor Watson	Nov. 15	1 reel	
Knock, Knock, Knock (Tent)	Talkartoon	July 25, '31	1 reel	
La Schnapps, Inc	Smith & Dale	Nov. 8	2 reels	
Laugh It Off	June MacCloy	Feb. 14, '31	1 reel	May 9,'31
Let's Stay Single	Frances Williams	Mar. 14, '31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31, '31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10, '31	1 reel	
Male Man, The	Talkartoon	Apr. 25, '31	6	May 23,'31
Marry or Else	Arthur & Morton Havell	Oct. 25	2 reels	
Melodies	Smith Bros., Singing		1 reel	
Miscast	Jas. Kelso-Dolores-DeMonde	Mar. 21, '31	1 reel	
Model Women	All Star	Dec. 6	1 reel	
My Gal Sal	Screen Song	Oct. 18	1 reel	
My Wife's Gone to the Country	Screen Song	May, '31	1 reel	
Moonlight and Romance	Moreno-Martini	Feb. 21, '31	1 reel	
M'Lady	Irene Bordoni	Mar. 28, '31	1 reel	
Movie Memories				
No. 4—Sponsored by Chesterfield Cigarettes			10	May 16,'31
No. 5—Sponsored by Chesterfield Cigarettes			10	May 16,'31
My West	Bruce Novelty	Mar. 7, '31	1 reel	Mar.14,'31
My Wife's Gone to the Country	Screen Song	June 13, '31		
New Rhythm	Azplazer & Band	Oct. 18	1 reel	
Noah's Lark	Talkartoon	Oct. 26	1 reel	
Nothing to Declare	Lulu McConnell	Aug. 8, '31	2 reels	
Office Blues	Ginger Rogers	Nov. 22	1 reel	
Oh Teddy	Billy House	Dec. 20	2 reels	
Ol' King Cotton	George Dewey Washington	Dec. 27	1 reel	
On a Sunday Afternoon	Screen Song	Nov. 29	1 reel	
Once Over, Light	Burns and Allen	May 23, '31	1 reel	May 16,'31
One Big Night	Ben Blue	Feb. 7, '31	1 reel	
One Hundred Percent Service	Burns and Allen	Aug. 1, '31	1 reel	
Paramount Pictorial:				
No. 1—Clara Bow		Sept. 27	1 reel	
No. 2—Fish Faces; Munich Mannikins; Walrus Hunting in Siberia; Stars of To-morrow		Oct. 25	1 reel	
No. 3—In the Gloaming—Lowell Thomas-Jesse Crawford		Nov. 29	1 reel	
No. 4—Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher		Dec. 27	1 reel	
No. 5—Up the River in Mexico—Lowell Thomas-John Phillip Sousa		Jan. 31, '31	1 reel	
No. 6—The Trout Harvest—The Children's Hour—Lowell Thomas		Feb. 28, '31	1 reel	
No. 7—Rudy Vallee—Lowell Thomas Marionette Show		Mar. 28, '31	1 reel	
No. 8—Jesse Crawford-Ruth St. Dennis-Lowell Thomas				Apr. 25
No. 9—Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas		May 2, '31	1 reel	
No. 10—Journeys to Far Places—Lowell Thomas		June 27, '31	1 reel	
No. 11—Lowell Thomas—Golf Chats—Flo Ziegfeld		July 18, '31	1 reel	
No. 12—Michael Fokine—Africa, U.S.A.—Jesse Crawford				
Paramount Sound News	(Two Editions Weekly)		1 reel	
Patient, The	The Three Swifts	Nov. 29	1 reel	
Pent House Blues	Muriel D'Or - Cy Kahn	Feb. 21, '31	1 reel	
Pest, The	Tom Howard	Mar. 14, '31	1 reel	
Plastered	Willie, West & McGinty	Nov. 22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan. 10, '31	1 reel	
Pulling a Bone	Burns & Allen	Jan. 10, '31	1 reel	Nov. 8
Pusher in the Face			28	Mar.28,'31
Putting Party, The	Juliet	Dec. 27	1 reel	
Radio Salutes			10	Mar.28,'31
Real Estators, The	Smith & Dale	May 2, '31	10	May 23,'31
Red, Green & Yellow	Lulu McConnell	Oct. 18	1 reel	
Row, Row, Row	Screen Song	Dec. 20	1 reel	
Runaway Boys	Bruce Novelty	Jan. 31, '31	8	
Sailor's Luck, A	George Beatty	Sept. 13	1 reel	Nov. 15
Seeing Helen Home	Helen Lynd	Dec. 6	1 reel	
Seven in One	Juliet	May 21, '31	1 reel	
Silly Scandals	Talkartoon	May 23, '31	1 reel	May 9,'31
Simply Killing	Willie & Eugene Howard	Jan. 31, '31	1 reel	
Sky Scraping	Talkartoon	Nov. 1	1 reel	
Somebody Stole My Gal	Screen Song	Mar. 21, '31	1 reel	May 2,'31
Song Service	Lee Morse & Co	Oct. 25	1 reel	
S. S. Malaria	Smith & Dale	June 6, '31	2 reels	
Stateroom 19	Clute - La Mar	Jan. 17, '31	1 reel	
Studio Sap	Chester Conklin	Feb. 28, '31	2 reels	
Swing, You Sinner	Talkartoon	Sept. 20	1 reel	Oct. 11
Taxi	Chester Conklin	Apr. 11, '31	2 reels	
Teacher's Pest	Talkartoon	Feb. 7, '31	1 reel	
Tex in 1999	Texaco Company		7 min.	May 2, '31
13th Alarm, The	Chester Conklin	July 4, '31	2 reels	
That Old Gang of Mine	Screen Song	July 11, '31	1 reel	
Thou Shalt Not	Billy House	May 23, '31	2 reels	May 2,'31
Tongue Tied	Lulu McConnell	Dec. 13	1 reel	
Tons of Trouble	Rudy Muller and Rosie	Jan. 3, '31	1 reel	
Top Notes	Willy Robyn	Mar. 21, '31	1 reel	Mar 14,'31
Tree Saps	Talkartoon	Feb. 21, '31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr. 25, '31	1 reel	June13,'31
Twenty Legs Under the Sea	Talkartoon	June 6, '31	1 reel	
Two's Company	Marion Harris	Feb. 7, '31	1 reel	Jan. 3,'31
Tune Detective, The	Dr. Sigmund Spaeth	Feb. 14, '31	1 reel	Nov. 22
Two A.M.	Tom Howard	May 2, '31	1 reel	
Up to Mars	Talkartoon	Nov. 22	1 reel	Nov. 22
Via Express	Tom Howard	July 4, '31	1 reel	
Why Continue the Struggle	Casey-McHugh	Nov. 15	1 reel	
You're in the Army Now	Johnny Burke	Oct. 11	2 reels	

RADIO PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aunts in the Pants	W. Catlett	Nov. 22	20	Dec. 13
Blondes Prefer Bonds	Louise Fazenda			
Clean-Up on the Curb, A	Roscoe Ates		20	June 13,'31
County Seat, The	Charles "Chic" Sale	Aug. 15, '31	20	
Cowslips	Charles "Chic" Sale			
Dizzy Dates	Dane-Arthur	Dec. 7	19	
Dumbells in Derbies	Geo. K. Arthur-Karl Dane	Feb. 7, '31	19	Mar. 1,'31
Fall to Arms, A	Louise Fazenda	Oct. 20	20	
False Roomers	Clark and McCullough	Oct. 17,'31		
Gland Parade	Roscoe Ates			
House Dick, The	Jimmy Savo			
Humanette No. 2	Hutchinson-Lorch	Sept. 1	10	
Humanette No. 3	Clyde-Rubin	Oct. 1	8	
Humanette No. 4	B. T. Murray	Nov. 20	9	Nov. 8
Humanette No. 5	All Star	Dec. 27		
Humanette No. 6	Benny Rubin	Jan. 25, '31	9	Jan. 3, '31
Humanette No. 7	Nat Carr	Feb. 25, '31	10	Mar.14,'31
Humanette No. 8	All Star	Mar. 22, '31	9	Mar. 7,'31
Humanette No. 9		Apr. 15, '31		
Humanette No. 11	Eddie Lambert	June 13, '31	10	
Humanette No. 12	"On the Spot"		10	June 20, '31
He Loved Her Not	Nick & Tony	Jan. 25, '31	20	
Itching Hour, The	Louise Fazenda	Feb. 1, '31	22	
Knights Before Xmas	Dane-Arthur	Nov. 15	18	
Lime Juice Knights	Dane-Arthur	Mar. 22, '31	21	Mar. 7,'31
Lone Starved Ranger, The	Rosco Ates	Aug. 8, '31	20	
Mickey's Bargain	Mickey Yule	Dec. 27	19	Dec. 13
Mickey's Crusaders	Mickey Yule	Apr. 12, '31	19	
Mickey's Dilpocamy	Mickey McGuire			
Mickey's Rebellion	Mickey McGuire		18	
Mickey's Stampede	Mickey Yule	Feb. 7, '31	19	
Moonlight & Monkey Business	Nick & Tony	Nov. 15	21	Nov. 15
Razored in Old Kentucky	Nick & Tony	Oct. 20	18	Nov. 8
Second Hand Kisses	Louise Fazenda	Mar. 29, '31		May 2,'31
She Went for a Tramp	Hugh Herbert - Rosco Ates	Mar. 15, '31		Mar. 7,'31
Strife of the Party, The	Ned Sparks			
Talking Turkey	Benny Rubin	Jan. 25, '31		
Toby Hollowe'en	Toby, the Pup	May 1, '31	6	Dec. 13
Toby in the Bughouse	Toby, the Pup	Dec. 7	6	
Toby in Circus Times	Toby, the Pup	Jan. 25, '31	7	Mar. 7,'31
Toby in the Brown Derby	Toby, the Pup	Mar. 22, '31	7	
Toby Down South	Toby, the Pup	Apr. 15, '31	7	
Toby the Bull Thrower	Toby, the Pup	June 7, '31	7	May 23,'31
Toby the Fiddler	Toby, the Pup	Sept. 1	6	Nov. 15
Toby the Miner	Toby, the Pup	Oct. 1	7	
Toby the Milkman	Toby, the Pup	Feb. 25, '31	7	Nov. 8
Toby the Showman	Toby, the Pup	Nov. 22	21	Dec. 13
Too Hot to Handle	Louise Fazenda	Nov. 15	18	Dec. 13
Trader Ginsburg	Nat Carr	Dec. 27	7	May 23,'31
Trouble from A Broad	Ford Sterling - Lucien Littlefield	Aug 22, '31	20	June 20,'31
Way of All Fish	Ned Sparks		18	June 13,'31
Wot a Night	Tom and Jerry Cartoons		9	
Wife O'Reilly	Nick & Tony	Feb. 25, '31	20	Mar. 7,'31

RKO PATHE

NOTE — RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	22 min.
Pathe News	10 "
Pathe Review	11 "
Aesop's Fables	8 "
Grantland Rice Sportlights	10 "

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Rules	Rainbow Comedy	May 31, '31	19	May 23,'31
All Gummed Up	Whoopee Comedy	May 23, '31	2 reels	May 16,'31
Angles on Angling	Sportlight	Dec. 28	1 reel	Jan. 3, '31
Animal Fair, The	Aesop Fable	Feb. 1, '31	1 reel	Jan.31,'31
Backfield Aces	Rockne Football	Oct. 15	1 reel	
Bare Knees	Pollard	Mar. 8, '31	2 reels	Mar. 7,'31
Battling Silver Kings	Sportlight	July 12,'31	11	July 18,'31
Big Cheese, The	Fable	Oct. 26	1 reel	Nov. 8
Blue Grass Kings	Sportlight	June 15, '31	1 reel	July 4,'31
Breakfast In Bed	Pollard-Pangborn	Nov. 16	2 reels	
Call of Mohammed	Vagabond Adventure	Apr. 7, '31	1 reel	Apr. 4,'31
Campus Champs	Nat Carr	Feb. 1, '31	2 reels	Feb.14,'31
Chasing Trouble	Checker Comedy	Apr. 26, '31	2 reels	May 9,'31
Cinderella Blues	Aesop Fable	Apr. 12, '31	8	Apr.11,'31
Cobb Goes Fishing	Sportlight	Oct. 5	1 reel	Oct. 4
College Capers	Fable	Mar. 15, '31	1 reel	Mar. 21,'31
Cowboy Blues	Fable	Feb. 15, '31	1 reel	Feb. 7, '31
Dance With Me	Wanzer-Palmer	Nov. 23	2 reels	
Dangerous Youth	Pollard	Sept. 14	2 reels	Nov. 29
Diamond Experts	Sportlight	May 17, '31	10	May 23,'31
Disappearing Enemies	Dot Farley - Rex Bell	Mar. 1, '31	2 reels	Apr. 4,'31
Days of Solitude	Vagabond Adventure	Feb. 6, '31	1 reel	Feb. 14,'31
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel	Mar. 7,31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eve's Fall	All Star	Dec. 28	2 reels	
Fallen Empire	Vagabond Adventure	Aug. 17,'31	10	
Fisherman's Luck	Aesop Fable	June 8,'31	10	July 4,'31
Fly Guy, The	Aesop Fable	May 10,'31	7	June 6,'31
Forel	Farrell Golf	Feb. 15,'31	1 reel	Feb. 14,'31
Frozen Face	Manhattan Comedy	Apr. 19,'31	2 reels	Apr. 18,'31
Gem of Agra	Vagabond Adventure	Oct. 19	1 reel	Sept. 27
Getting on the Green	Farrell Golf	Mar. 22,'31	1 reel	Apr. 11,'31
Gossipy Plumber, The	Folly Comedy	May 17,'31	2 reels	May 2,'31
Gypped in Egypt	Fable	Nov. 9	1 reel	Nov. 15
Half Pint Polly	Capital Comedy	May 3,'31	2 reels	
Help Wanted—Female	Pollard	Jan. 11,'31	2 reels	Jan. 10,'31
Hidden Goal, The	Rockne Football	Oct. 15	1 reel	Aug. 30
High Steppers	Sportlight	Nov. 16	1 reel	Dec. 13
Hold the Baby	Agnew-Crane-McPhail	Nov. 9	2 reels	
Hunting Thrills	Sportlight	Apr. 21,'31	1 reel	Apr. 11,'31
Hurricane Island	Vagabond Adventure	Apr. 21,'31	1 reel	Mar. 28,'31
In the Rough	Farrell Golf	Mar. 8,'31	1 reel	Feb. 28,'31
I'll Take That One	All Star	Oct. 5	2 reels	
June First	June MacCloy - Shilling	July 27,'31	20	July 4,'31
Jungle Terror	Vagabond Adventure	Oct. 5	1 reel	Sept. 20
Kid the Kidder	Owsley-Marsh	Dec. 7	2 reels	Sept. 20
King of Bugs	Fable	Dec. 21	1 reel	Jan. 3,'31
Last Yard, The	Rockne Football	Oct. 12	1 reel	Aug. 30
Lemon Meringue	Edgar Kennedy	Aug. 3,'31	20	June 6,'31
Mad Melody	Fable	Apr. 26,'31	1 reel	May 2,'31
Makin 'Em Move	Aesop Fable	July 5,'31	9	
Midnight	Fable	Oct. 12	1 reel	Oct. 25
Monarchs of the Field	Sportlight	Dec. 14	1 reel	Dec. 20
Mystic Isles	Vagabond Adventure	Nov. 30	1 reel	Nov. 22
Neat and Tidy	All Star	Nov. 28	2 reels	
Next Door Neighbors	Housman-Deering	Jan. 28,'31	2 reels	Jan. 3,'31
Night Class	Campus Comedy	June 7,'31	2 reels	May 16,'31
Not So Loud	Melody Comedy	May 3,'31	2 reels	May 2,'31
One Nutty Night	Wills-Carney	Nov. 30	2 reels	Nov. 22
Open House	Nick Stuart	Mar. 22,'31	20	Apr. 11,'31
Old Hokum Bucket, The	Aesop Fable	Mar. 29,'31	7	Apr. 4,'31
Olympic Talent	Sportlight	June 29,'31	1 reel	
Outboard Stunting	Sportlight Series	May 3,'31	1 reel	May 31,'31
Over the Radio	Pangborn	Dec. 14	2 reels	Feb. 7,'31
Pale Face Pup	Aesop Fable	June 22,'31	9	July 4,'31
Parading Pajamas	Johnny Arthur	Dec. 21	2 reels	Jan. 24,'31
Par and Double Par	Sportlight	Nov. 2	1 reel	Nov. 22
Pathe News	Released Twice Weekly		1 reel	
Parents Wanted	Folly Comedy	Mar. 15,'31	2 reels	Apr. 4,'31
Play Ball	Aesop Fable	May 24,'31	10	May 30,'31
Poise	Sportlight	July 27,'31	1 reel	
Racqueteers	Sportlight	Oct. 19	1 reel	Oct. 11
Radio Racket	Fable	Mar. 1,'31	1 reel	Feb. 28,'31
Red Riding Hood	Fable	Jan. 18,'31	1 reel	Jan. 31,'31
Rough and Tumble	Sportlight	Jan. 25,'31	1 reel	Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr. 5,'31	2 reels	Mar. 14,'31
Royal Flush, The	All Star	Dec. 19	2 reels	Aug. 30
Sands of Egypt	Vagabond Adventure	Nov. 2	1 reel	
Seein' Injuns	Pollard	Feb. 15,'31	2 reels	Jan. 3,'31
Self Defense	Sportlight	Sept. 7	1 reel	Sept. 13
Shadow of the Dragon	Vagabond Adventure	Mar. 8,'31	1 reel	Mar. 14,'31
She Snoops to Conquer	Daphne Pollard	June 22,'31	20	June 20,'31
Sink or Swim	Sportlight	Mar. 22,'31	9	Mar. 28,'31
Ski Pilot	Sportlight	Feb. 8	1 reel	Feb. 14,'31
Speed Limit	Sportlight	Mar. 8,'31	1 reel	Mar. 14,'31
Spirit of Sho-Gun	Vagabond Adventure	Dec. 28	1 reel	Jan. 3,'31
Stage Struck	Walter Catlett	Jan. 18	1 reel	Feb. 28,'31
Stout Hearts and Willing Hands	Frank Fay	June 15,'31	20	May 30,'31
Tale of Tutulla	Vagabond Adventure	Jan. 25,'31	1 reel	Feb. 7,'31
Tennis Top-Notchers	Tilden-Wills	Apr. 4,'31	11	Apr. 4,'31
Thanks Again	Edgar Kennedy		2 reels	
That's My Line	Louis John Bartels	July 13,'31	20	June 6,'31
That's News to Me	Frank McHugh	July 6,'31	20	May 30,'31
Thom the Unknown	Vagabond Adventure	Mar. 22,'31	1 reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr. 12,'31	2 reels	Apr. 18,'31
Touchdown	Rockne Football	Nov. 2	1 reel	
Toytown Tale	Fable	Jan. 4,'31	1 reel	Jan. 3,'31
Twisted Tales	Arthur Housman-Marion Douglas	Mar. 29,'31	22	Apr. 4,'31
Two Minutes to Go	Rockne Football	Oct. 15	1 reel	
Under Cover	Sportlight	Jan. 11,'31	1 reel	Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	9	Mar. 28,'31
Water Bugs	Johnny Weismuller	May 31,'31	10	May 23,'31
Well of Fortaleza, The	Vagabond Adventure	Feb. 28,'31	1 reel	Feb. 21,'31
Winning Putts	Farrell Golf	Mar. 1,'31	1 reel	Apr. 4,'31
Wizard Land	Vagabond Adventure	Dec. 14	1 reel	Dec. 13
Younger Years	Sportlight	June 29,'31	10	July 4,'31

STATE RIGHTS

Title	Star	Distributor	Running Time Minutes	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay		Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel	
Birds of a Feather		Ideal	8	Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10	
Bring on the Bride		Elbee	2 reels	Nov. 9
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Coast to Coast	Talker	Visugraphic	2 reels	Aug. 30
Down Hawaii Way	Color Novelty	Castle	1 reel	
Electric Ship	Educational	General Electric	9	Nov. 8
Eli-Eli	Cantor Waldman	Judea Film	10	
Evening in Jewish Camp	Eval Miller	Judea Film	12	
Felix Fernandino		Imperial	9	Nov. 22
Friend Husband		Burr	2 reels	
In the Good Old Summer Time		Ideal	8	Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	21	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
Kids and Pets	Color Novelty	Castle	1 reel	
Knights in Khaki		Falcon Prod.	22	May 23,'31
Kol Nidre No. 1	Cantor Schmilkel	Judea Films	10	
Kol Nidre No. 2	Cantor Waldman	Judea Films	11	
Land of Freedom	Seymour Reitzteit	Judea Films, Inc.	2 reels	
Legend of the Skies		Ideal	6	Mar. 14,'31
Mal-Ko Mashma-Lou	Harry Feld	Judea Films		
Meet the Family	Harry Delf	Elbee	2 reels	
Monkey Business			8	Apr. 4,'31
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Niagara Falls		Essanay		Dec. 20
Oh Doctor	Special Cast	Judea Films	20	
One Day		Visugraphic		Dec. 6
Peas and Ques		Pro Patria		Dec. 6
Peculiar Pets		Ideal	8	Apr. 4,'31
Poem in Stone, A		Ideal	7	Mar. 14,'31
Polo		Visugraphic	10	Nov. 29
Sacred Elephants of India		Ideal	8	Mar. 21,'31
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
Shoemaker's Romance		Judea Films	21	
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes from Broadway	Color Novelty	Castle	1 reel	
Some Wild Appetites		Ideal	8	Mar. 21,'31
Spanish Rhythm	Orchestra	Imperial	9	Nov. 29
Spring Is Here		Ideal	9	Mar. 21,'31
Style and Class	Marty Barratz	Judea Films	23	
Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
Talk-o-Graphs	Norman Brokenshire	Henry Sonenshine	9	Nov. 29
Tee Time	Felix the Cat	Conley Films	1 reel	Apr. 5
Una-Sana-Takof	Canto Waldman	Judea Films	11	
Wings of Tomorrow		Visuographic	10	May 2,'31
World Unseen, A	Scientific	UFA	12	

SYNDICATE PICTURES CORPORATION

Alice Chops the Suey	Feb.	1,'31	
Alice Gets Stage Struck	Jan.	15,'31	
Alice Gets Stung	Oct.	15	
Alice Loses Out	Mar.	1,'31	
Alice on the Farm	Oct.	1	
Alice Picks the Champ	Mar.	15,'31	
Alice Plays Cupid	Apr.	1,'31	
Alice Rattled by Rats	May	1,'31	
Alice Solves the Puzzle	Apr.	15,'31	
Alice the Jailbird	Nov.	1	
Alice Wins the Derby	Nov.	15	
Alice in the Jungle	Jan.	1,'31	
Alice's Balloon Race	Dec.	15	
Alice's Egg Plant	Dec.	1	
Alice's Mysterious Mystery	May	15,'31	
Alice's Orphan	Feb.	15,'31	
Broken Spur, The — Jack Hoxie	Feb.	1,'31	2 reels
Cyclone Bliss — Jack Hoxie	Oct.	15	2 reels
Desert Bridgegroom — Jack Hoxie	Jan.	15,'31	2 reels
Desert's Crucible — Jack Hoxie	Oct.	1	2 reels
Dead or Alive — Jack Hoxie	Nov.	15	2 reels
Double O, The — Jack Hoxie	Dec.	1	2 reels
Rider from Nowhere — Jack Hoxie	Nov.	1	2 reels
Romantic Sheriff — Jack Hoxie	Jan.	1,'31	2 reels
Sparks of Flint — Jack Hoxie	Feb.	15,'31	2 reels
Western Romance — Jack Hoxie	Dec.	15	2 reels

TALKING PICTURE EPICS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr., '31	10	May 2,'31
Bird Islands of Peru	Dr. Robt. Cushman Murphy	Feb. 12,'31	10	Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	10	May 30,'31
Freaks of Nature	Dr. Raymond L. Ditmars	June 14,'31	9	
Heart of the Nation	Washington	May 25,'31	9	
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug. 31,'31	10	
Killing the Killer	Dr. Raymond L. Ditmars	June	9	
Land of Evangeline	(No. 2) Wanderlust	Jan. 30,'31	10	Feb. 14,'31
Land That Time Forgot		July 10,'31	9	
Let's Sing	Howard Wade Kinsey	Sept.	1	
Like a Beaver	Dr. Raymond L. Ditmars	Feb. 12,'31	10	Feb. 14,'31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec. 25	9	May 30,'31
Naked Man vs. Beast	Martin Johnson	Oct. 15	10	
Seeing Bermuda on a Bicycle	(No. 1) Wanderlust	Oct. 15	10	Dec. 13
Sunny Sweden	(No. 4) Wanderlust	June 15,'31	9	
This Is Australia	Natives	June 15,'31	15	
Today and Yesterday	Hearst News	Nov. 15,'29	30	July 4,'31
Top of the Old World	(No. 6) Wanderlust	June 15,'31	9	
Up and Down New York	(Empire State Bldg.)	May 25,'31	9	

TIFFANY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Color Symphonies Series	6 in Technicolor		10	
Chinese Flower Boat		July 5	10	
Dancing Bear		June 10	10	
Parisian Nights		June 25	10	
Kentucky Jubilee Singers	Series of 6			
Old Black Joe		May 1	18	
Pickin' Cotton			9	
Road Home, The			18	
Slave Days			10	
Welcome Home		Dec. 12	10	
Musical Fantasies	Series of 6		10	
Fire Worshippers		Aug. 10	10	Sept. 27
Memories		Apr. 23	11	
William Tell		Aug. 1	11	
Way Down South			11	Dec. 6
Paul Hurst Comedies	Series of 6		11	
De Woild's Champion			20	Dec. 6
One Punch O'Toole		Mar. 23	18	Mar. 28,'31
Tale of a Flea, The				
Missing Link, The				
Rolling Stone Series	Series of 6			
In the Mountains		Sept. 25	10	Sept. 6
The Desert		Dec. 18	10	
Tiffany Chimp Series	6 Monkey Comedies		18	
1. Blimp Mystery, The			16	Sept. 27
2. Little Covered Wagon, The		Sept. 5		Aug. 30
3. Little Big House, The		Oct. 15	19	Oct. 4
4. Little Divorcee, The			20	Dec. 6
5. Nine Nights in a Bar Room		Jan. 26,'31	16	Jan. 3,'31
6. Chasing Around		Mar. 23,'31	16	Mar. 28,'31
7. Africa Squawks			18	
8. Apeing Hollywood			21	
9. Cinnamon			11	
Voice of Hollywood Series	Station S-T-A-R	Jan. 26	11	
No. 16	Neil Hamilton	Aug. 10	11	
No. 17	Laura La Plante	Aug. 20	11	
No. 18	Gleason & Armstrong	Sept. 11	11	
No. 19	Johnny Hines		11	
No. 20	James Hall		11	Oct. 11
No. 21	Conklin & Christy		11	
No. 22	Ian Keith		10	
No. 23	Sammy Cohen-Tiffany Talking Chimps		10	Dec. 6
No. 24	Leon E. Janney	Dec. 21	11	
No. 25	Seben 'n' Leben	Jan. 20,'31	11	
No. 26	Kenneth Harlan	Mar. 2,'31	11	Mar. 28,'31
No. 27	John Wayne - Our Gang			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arabian Knights	Slim Summerville	Apr. 8, '31	2 reels	Mar.28,'31
All Excited	Sidney-Murray	Mar. 25, '31	2 reels	Feb.28,'31
Africa	Oswald Cartoon	Dec. 1		Nov. 29
Alaska	Oswald Cartoon	Dec. 15		Dec. 20
All for a Lady	Leather Pusher Series No. 6	Dec. 31	2 reels	Nov. 29
Band Master, The	Oswald Cartoon	May 18, '31	6	June 20, '31
Butter in Yeggman, The	Sidney-Murray	May 6, '31	2 reels	Apr.11,'31
Champion, The	Leather Pushers	Feb. 25, '31	2 reels	
Cat's Paw, The	Red Star Comedy	July 8, '31	2 reels	Apr. 4,'31
Champ, The	Oswald Cartoon	July 27, '31		
China	Oswald Cartoon	Jan. 12, '31	1 reel	
College	Oswald Cartoon	Jan. 26, '31		
Comeback, The	Leather Pusher Series No. 4	Dec. 3	2 reels	
Country School, The	Oswald Cartoon	May 5, '31	1 reel	May 16, '31
Dangerous Daze	Red Star Comedy	Mar. 11, '31	2 reels	Mar.14,'31
Detective, The	Oswald Cartoon	Sept. 22	1 reel	Oct. 11
Discontented Cowboys	Sidney-Murray	Nov. 12	2 reels	Oct. 11
Divorce A La Carte	Sidney-Murray	Apr. 15, '31	2 reels	Mar.14,'31
Farmer, The	Oswald Cartoon	Mar. 23, '31	1 reel	Mar.14,'31
Fireman, The	Oswald Cartoon	Apr. 6, '31	1 reel	
Fowl Ball, The	Oswald Cartoon	Oct. 13	1 reel	
Framed	Leather Pusher Series No. 7	Jan. 14, '31	2 reels	Dec. 13
Go to Blazes	Sidney-Murray	Oct. 15	2 reels	Nov. 8
Hammer & Tongs	Leather Pusher Series No. 2	Oct. 8	2 reels	
Hello, Russia	Slim Summerville	Jan. 17, '31	2 reels	Dec. 20
Hello, Napoleon	Red Star Comedy	June 3, '31	17	July 11,'31
Here's Luck	Slim Summerville	May 20, '31	2 reels	May 2,'31
Heroes of the Flames	Tim McCoy	June 2, '31	17	Apr. 4, '31
Hot and Bothered	Sidney-Murray	Mar. 4, '31	2 reels	
Hot Feet	Oswald Cartoon	Aug. 24, '31		
Howdy Mate	Red Star Comedy	July 22, '31	2 reels	
In Old Mazuma	Sidney Murray	Jan. 21, '31	2 reels	Jan. 3,'31
Kane Meets Abel	Leather Pushers	Feb. 11, '31	2 reels	
Kentucky Belle	Oswald Cartoon	Aug. 10, 31	1 reel	
Knockout, The	Leather Pusher Series No. 3	Nov. 5	2 reels	Oct. 11

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady Killer, A	Leather Pusher Series No. 8	Jan. 28, '31	2 reels	
Laughback, The	Red Star Comedy	Dec. 24	2 reels	Jan. 3,'31
Let's Play	Slim Summerville	Apr. 29, '31	2 reels	
Love Punch, The	Sidney-Murray	Dec. 10	2 reels	Nov. 22
Mardi Gras	Leather Pusher Series No. 5	Dec. 17	2 reels	Nov. 22
Mars	Oswald Cartoon	Dec. 29	1 reel	
Mexico	Oswald Cartoon	Nov. 17	1 reel	Nov. 29
Navy, The	Oswald Cartoon	Nov. 3	1 reel	Nov. 15
No Privacy	Red Star Comedy	Apr. 22, '31	2 reels	
North Woods	Oswald Cartoon	June 29, '31	6	July 11,'31
One Day to Live	Red Star Comedy	Apr. 1, '31	2 reels	Apr.11,'31
Parisian Galeties	Slim Summerville	June 17, '31	2 reel	May 16,'31
Ou La La	Slim Summerville	Nov. 26	2 reels	Nov. 15
Radio Rhythm	Oswald Cartoon	July 27, '31	1 reel	
Rolling Along	Sidney-Murray	Oct. 1	2 reels	
Royal Bluff	Slim Summerville	Feb. 18, '31	2 reels	Feb.28,'31
Sargie's Playmates	Slim Summerville	Mar. 8, '31	2 reels	Feb.21,'31
Scared Stiff	Red Star Comedy	May 13, '31	2 reels	May 2,'31
Stay Out, The	Sidney-Murray	May 24, '31	2 reels	May 16,'31
Shipwreck	Oswald Cartoon	Feb. 9, '31	1 reel	Feb.21,'31
Stay Out, The	Sidney-Murray	May 27, '31	1 reel	
Stone Age, The	Oswald Cartoon	July 13, '31	1 reel	
Strange as It Seems No. 1	Novelty	Sept. 1	1 reel	Sept. 20
Strange as It Seems No. 2	Novelty	Sept. 29	1 reel	Oct. 11
Strange as It Seems No. 3	Novelty	Nov. 3	1 reel	Nov. 22
Strange as It Seems No. 4	Novelty	Dec. 22	1 reel	Dec. 13
Strange as It Seems No. 5	Novelty	Jan. 19, '31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 18, '31	1 reel	Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar. 16, '31	1 reel	Mar.14,'31
Strange as It Seems No. 8	Novelty	Apr. 13, '31	1 reel	Apr.11,'31
Strange as It Seems No. 9	Novelty	May 11, '31	1 reel	July 4,'31
Strange as It Seems No. 10	Novelty	June 8, '31	10	July 11,'31
Strange as It Seems No. 11	Novelty	July 6, '31	1 reel	
Strange as It Seems No. 12	Novelty	Aug. 3, '31	1 reel	
Strange as It Seems No. 13	Novelty	Aug. 31, '31	1 reel	
Sunny South	Oswald Cartoon	Apr. 20, '31	1 reel	May 2,'31
We We Marie	Slim Summerville	Oct. 29	2 reels	Oct. 11
You Said It, Sailor	Red Star Comedy	Nov. 19	2 reels	Nov. 15

VITAPHONE SHORTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures in Africa	No. 1. Into the Unknown		2 reels	June 6,'31
Adventures in Africa	No. 2. An African Boma		2 reels	
Adventures in Africa	No. 3. The Lion Hunt		2 reels	
Adventures in Africa	No. 4. Spears of Death		2 reels	
Adventures in Africa	No. 5. Trails of the Hunted		2 reels	
Adventures in Africa	No. 6. The Buffalo Stampede		2 reels	
Adventures in Africa	No. 7. The Witch Doctor's Magic		2 reels	
Adventures in Africa	No. 8. Flaming Jungles		2 reels	
Adventures in Africa	No. 9. Dangerous Trails		2 reels	
Adventures in Africa	No. 10. Maneaters		2 reels	
Adventures in Africa	No. 11. Beasts of the Wilderness		2 reels	
Adventure in Africa	No. 12 Unconquered Africa		2 reels	
Africa Shrieks	Hugh Cameron		1 reel	
Ain't Nature Grand	Looney Tunes No. 7			Jan. 24,'31
Alaska—Laff Tour	Eddie Lambert		1 reel	
Algiers	Novelty Scenic		1 reel	
Alpine Echoes	Douglas Stanbury		1 reel	Dec. 13
Angel Cake	A. Rasch Girls - C. Landry J. Ray Foursome		2 reels	Feb.21,'31
Animals of the Amazon	E. M. Newman Travel Talk		10	June 6,'31
At the Round Table	Hellinger-Hopper-Runyon-Corbett		1 reel	Oct. 4
Babykins	Pee Wee Singer and Bill Halligan		1 reel	
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel	
Bard of Broadway, The	Walter Winchell		2 reels	Oct. 4
Barefoot Days	Cast of Children		1 reel	
Believe It or Not, No. 2	Robert L. Ripley		1 reel	Dec. 6
Believe It or Not, No. 3	Robert L. Ripley		1 reel	
Believe It or Not, No. 4	Robert L. Ripley		1 reel	Nov. 1
Believe It or Not, No. 6	Robert L. Ripley		7	Mar. 28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel	Feb. 21,'31
Believe It or Not, No. 8	Robert L. Ripley		1 reel	
Believe It or Not, No. 9	Robert L. Ripley		9	May 23,'31
Believe It or Not, No. 10	Robert L. Ripley		1 reel	July 18,'31
Believe It or Not, No. 11	Robert L. Ripley		1 reel	
Big Deal, The	Harry Holman		1 reel	
Bigger They Are	Primo Carnero-Little Billy		2 reels	
Big Man From the North	Looney Tunes No. 6		1 reel	Jan.10,'31
Bitter Half, The	Frank Orth-Ann Codee		1 reel	
Border Patrol, The	Frisco-Knopp-Graham		2 reels	Jan. 24,'31
Booze Hangs High, The	Looney Tunes No. 4		6	Oct. 4
Bosko's Holiday	Looney Tunes No. 11		1 reel	May 9, '31
Box Car Blues	Looney Tunes No. 5		1 reel	
Cave Club, The	Leach-Merman-Pierlot		9	
Cold Turkey	H. Broderick - L. Crawford		1 reel	
College Capers			1 reel	Nov. 8
Compliments of the Season	Dressler-Lane-O'Brien		2 reels	
Court Plastered	Helen Broderick		1 reel	Jan.24,'31
Crime Square	Pat O'Brien-Mary-Duncan		1 reel	
Cry Baby	Vernon-Treen		1 reel	
Curses	Moore-Clement-Blackwood		2 reels	Feb.21,'31
Dandy and the Belle, The	Frank McGlynn, Jr. - Mary Murray		9	
Dining Out	Kent-Lake		1 reel	
Donkey Business	Edgar Bergen - C. Graver		1 reel	
Down the Blue Danube	E. M. Newman Travel Talk		1 reel	Apr.25,'31
Dumb Luck	Frank Orth - Ann Codle		1 reel	
Dumb Patrol	Looney Tunes No. 9		7	Mar. 28,'31
Duel, The	Fields-Teasdale		1 reel	
Envy	Dressler-Brent-Evans		1 reel	
Everything Happens to Me	Carson-Hoyt		1 reel	
Excuse the Pardon	Morgan-Alexander		1 reel	Dec. 13
Fast and Pleasant	Billy Wayne-Thelma White		1 reel	
Find the Woman	Hugh O'Connell			
Five Minutes from the Station	Overman-Churchill-Sidney		2 reels	
For Two Cents	De Wolf Hopper		10	June 6,'31
Fore	Ford-Lane		1 reel	
Fowl Triangle			1 reel	Feb.14,'31
Frame, The	Boyd-Middleton		1 reel	
Freshman Love	Ruth Etting-Jeanie Lang-Don Tompkins		20	Apr. 18,'31
Gangway	Joe Penner		2 reels	
Gigolo Racket, The	Helen Morgan		2 reels	
Girls We Remember			1 reel	Dec. 13
Good Mourning	Eddie Fay-Dressler-White		1 reel	
Good Pie Forever	Billy Wayne-Thelma White		1 reel	
Good Times	Madge Evans		1 reel	Mar.14,'31
Grand Dames, The	Patsy Kelly		1 reel	May 9,'31
Hangover, The	Neely Edwards - B. Granville		1 reel	
Handy Guy, The	Earl Sande		15	May 23,'31
Happy Hottentots, The	Joe Frisco		1 reel	Oct. 25
Headache Man, The	Clements-Cavanaugh		1 reel	Jan. 17,'31
Heart Breaker, The	Eddie Foy, Jr.		15	Oct. 4
Hello, Sucker	Hugh O'Connell		1 reel	
Hocus Pocus	Edgar Bergen-C. Graver			
Hitting the High C's	Frank & Milt Britton & Band (Reviewed under title "On the High C's")		1 reel	Apr. 4,'31
Home Maid	Hackett-Hall-Burley		1 reel	
Honeymoon Trail, The			7	Apr. 4,'31
Hot Sands	Billy Wayne-Thelma White		1 reel	
How I Play Golf	Bobby Jones			
No. 1—The Putter			2 reels	Apr.25,'31
No. 2—Chip Shots			1 reel	Apr.25,'31
No. 3—The Niblick			1 reel	Apr.25,'31
No. 4—The Mashie Niblick			1 reel	
No. 5—The Medium Irons			1 reel	
No. 6—The Big Irons			1 reel	July 18,'31
No. 7—The Spoon			1 reel	
No. 8—The Brassie			1 reel	
No. 9—The Driver			1 reel	
No. 10—Trouble Shots			1 reel	
No. 11—Practice Shots			1 reel	
No. 12—A complete Round of Golf			1 reel	
I'll Fix It	Kent-Lake		9	Mar. 28,'31
Inventor, The	Billy Wayne-Thelma White		10	May 16,'31
Jay Walker, The	Chester Cluts		10	Sept 13
Jessel, George, and The Russians	Art Choir		1 reel	Feb. 21,'31
Junior	Neely Edwards-J. McCallion		1 reel	
Just a Gigolo	Cameron-Crosbie-Austin J. Young		7	June 13,'31
Knocking 'Em Cold	Andrew Tombes		1 reel	
Last But Not Leased	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lady Killer, The	Eric Dressler		1 reel	
Lady Play Your Mandolin	Song Cartoon		1 reel	
Last Straw, The	Romney Brent		8	May 2,'31
Let's Merge	Doree Leslie		1 reel	
Lodge Night	Phillips-Cox		7	May 16,'31
Lonely Gigolo	Lotti Loder		9	Oct. 25
Looney Tunes				
No. 1—Sinkin' In the Bathtub			1 reel	
No. 4—Booze Hangs High, The			1 reel	Oct. 4
No. 5—Box Car Blues			1 reel	
No. 6—Big Man From the North			1 reel	Jan.10,'31
No. 7—Ain't Nature Grand			1 reel	Jan.24,'31
No. 8—Ups 'n' Downs			1 reel	Apr. 4,'31
No. 9—Dumb Patrol			1 reel	Mar. 28,'31
No.10—Yodeling Yokels			1 reel	
No.11—Bosko's Holiday			1 reel	
No.12—Trees' Knees			1 reel	
Lost and Found	Demarest-Bond		1 reel	
Love Nest, The	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lucky Break	Fox		21	Oct. 25
Madame of the Jury	Judith Anderson		1 reel	
Maid to Order	Eleaner Shaler - Bob Lynn		1 reel	May 2,'31
Making Good	Joe Penner		1 reel	Apr. 4, 31
Married	Flint-Ridges-Foran		1 reel	
Masquerade	V. Osborn-R. D'Arcy-W.Lytell		2 reels	
Martinelli				
Aria from "Aida"			1 reel	
Gypsy Caravan			1 reel	
Pagliacci			1 reel	
Prison Scene from "Faust"			1 reel	Sept. 27
Temple Scene from "Aida"			1 reel	
The Ship's Consort			1 reel	
Troubadour, The			7	May 9,'31
Two Popular Italian Songs (Reviewed under the title—"Nina")			1 reel	Apr.18,'31
Meal Ticket, The	Jack Pearl		2 reels	June13,'31
Military Post, The	Roberto Guzman		1 reel	
Milky Way, The	Neely Edwards-Muriel Abbott, Dancers		11	July 18,'31
Modern Fairy Tales			1 reel	
Merry Melodies			7	Apr. 25,'31
No. 1—Lady Play Your Mandolin				
No. 2—Smile, Darn You, Smile				
No. 3—One More Time				
Modern Business			1 reel	
Money, Money, Money	Mason-Keeler			
Moving In	Joe Penner		2 reels	
Mr. Intruder	Otto Kruger		1 reel	
My Mistake	Donald Brian-Pat O'Brien		1 reel	
Naggers' Day of Rest, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers Go Camping, The	Mr. & Mrs. Jack Norworth		8	Mar. 28,'31
Naggers Go Shopping, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers in the Subway, The	Mr. & Mrs. Jack Norworth		10	
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel	May 2,'31
Naggers at the Ringside	Mr. & Mrs. Jack Norworth		10	May 16,'31
Nightingale, The	Osborne-Talbot-O'Brien		2 reels	Jan. 31,'31
Nine o'Clock Folks	Whitey & Ford		1 reel	
No-Account, The	Hardie-Hutchison		9	
No Privacy	Lloyd Hamilton		20	May .2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel	
Number, Please	Sheila Barrett-L. Barrie		10	Mar. 31,'31
Office Scandal, The	Bergen-Graber		1 reel	Jan. 31,'31
Old Flame, The	Audray Dale-John Marsden		1 reel	
Old Lace	Ruth Etting		2 reels	
One Good Turn	Ruth Etting-Jay Velie		2 reels	
One Way Out	Chas. Lawrence-Thelma White		1 reel	Feb. 21,'31
Only the Girl	Wattles-Marsh		6	
On the Job	Frank Orth-Ann Codes		1 reel	
Opportunity Night	Al Kline		1 reel	
Pa Gets a Vacation—Potter Series	Littlefield-Ward		14	
Painter, The	Frank Orth			
Partners	Wm. Gaxton-Geo. Haggerty		21	Apr. 4,'31
Paulo, Paquita & Chiquita			9	
Peace and Quiet	Billy Wayne-Barbara Leonard		1 reel	
Perfect Understanding, A	May-Oaks		6	
Pest of Honor, The	Short-Fielding-Hall		1 reel	
Play Boy, The	Fox-Curtis		2 reels	
Playing With Fire	Jack Hazzard		1 reel	
Politics	George Jessel		2 reels	Dec. 18
Purely an Accident	Brown-Kearns-Otto		10	May 16,'31
Putting It On	Jarvis-Bond		1 reel	
Reno or Bust	Pangborn-Hager		1 reel	Aug. 23
Riding Master, The	Poodles Hanaford		9	Nov. 8
Romeo and Juliet	Chas. Hackett-Rosa Low		1 reel	
Recruits, The	The Three Sailors-Clements		1 reel	Feb. 21,'31
Revenge Is Sweet	L. Adams-Weeks-Allworth		9	Mar. 28,'31
Roseland	Ruth Etting		14	
Rural Hospitality	Roger Imhof		1 reel	
Salesman, The	Orth Vernon		1 reel	
Santry, Henry, & Orchestra			1 reel	Feb. 28,'31
Sax Appeal	Joe Penner		1 reel	
Say A Little Prayer for Me	Cameron Crosbie-Dorothy Vogel		1 reel	
Scotch Love	Blore-Swinburn-Collins		1 reel	
Second Childhood	Mayall-Mackin		1 reel	
Seeing Sarah Off	Sylvia Clark		1 reel	
Seeing Things	Demarest-Auer-Fielding		9	Oct. 18
Service Stripes	Penner-Waddell		1 reel	Jan. 10,'31
Servant Problem, The	Murray-Oakland-Stauber		1 reel	
Showin' Off	Vitaphone Kiddies		1 reel	
Silent Partner, The	Billy Gaston		2 reels	
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel	May 9,'31
Sky High	Janet Reade-Durdey Clements		10	Mar. 28,'31
Sleepy Head	Frank Orth-Ann Codee		1 reel	Feb. 21,'31
Speaking Out of Turn	Johnny Walker		1 reel	
Spirits of 76th Street	Helen Broderick		17	Mar. 2,'31
Sportslants				
No. 1—Ted Husing			1 reel	
Squaring the Triangle	Donald Brian-Mayo Meillot			
Stars of Yesterday	Old Film Stars		1 reel	Feb. 28,'31
Strange Case, The	Charles Halton		8	May 16,'31
Strong Arm, The	Harrington-O'Neil		1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard		1 reel	
Success	Jack Haley - Helen Lynd		1 reel	
Surprise	Dugan-Leonard		12	
Suspicion	Lyons-Earle-Morns		1 reel	
System	Clements-Knapp		1 reel	
Taking Chances	Billy Wayne-Thelma White		1 reel	May 9, 31
Talking It Over	Jack Osterman		8	
Thirteenth Prisoner, The	Willie Howard-Lee Kohlmar			Nov. 15
Tom Thumbs Down	Jarvis McNaughton		1 reel	
Travel Hogs	Hugh Cameron		1 reel	
Trip to Paris, A	Jarvis-Taylor		1 reel	
Trees Knees	Looney Tuney No. 12		1 reel	
Trip to Tibet, A	Scenic		1 reel	May 2,'31
23 Skiddoo	Lew Fields		14	May 2,'31
Twixt Love and Duty	Howard-Graham-Percival		10	May 2,'31
Two Rounds of Love	Rennie-Dixon		1 reel	
Unfair Sex, The	Healy-Gilbert		1 reel	
Ups 'n' Downs	Looney Tunes No. 8		1 reel	Apr. 4,'31
Varsity Vamp	Mike Ames		2 reels	
Victim, The	Orth-Howard		1 reel	
Watch Dog, The	Jack Hazzard		1 reel	
Week End, The	Neely Edwards		1 reel	
Where Men Are Men	Joe Penner		2 reels	
Where There's a Will	George Hassell		2 reels	
With Pleasure	Dolly Gilbert-Billy Wane		1 reel	May 2,'31
Ye Old Time News Reel			1 reel	
Yodeling Yokels	Looney Tunes No. 10		8	Mr 14,'31

CLASSIFIED Advertising

Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.

The Recognized National Classified Advertising Medium

Mail Order Bargains

YOUR DOLLAR NEVER HAD GREATER PURCHASING POWER—LOOK AT THESE VALUES—EVERYTHING BRAND NEW. Sound Absorbent Theatre Carpet, 69½¢ per yd.; Acoustical Felt, 27½¢ sq. yd.; 16" Oscillating. Three Speed Fans, Duralumin Noiseless Blades, $25.95; Da-Tone Sound Screens, 39¢ sq. ft.; Silver Sound Screens, 54¢ sq. ft.; Beaded Sound Screens, 59¢ sq. ft.; 2000 ft. Wire Reels, $1.89; Samson Pam 19 Amplifiers, 25 cycle, $49.50; 60 cycle, $61.50; G. E. Exciter Lamps, 98¢ Microphone with Transformer, Stand, Springs and Cable, $19.11; Genuine Racon Horns complete with Unit, Transformer and Exciter, $98.75; Synchronous Turntables; $49.50; Photocells, $12.95; Wright-DeCoster Horns, $17.64; Jensen Tube Type Speakers, $21.25; Powers Aperture Masks, $1.90; Simplex Aperture Masks, 98¢; Forest 20 ampere Rectifiers, $89.75. Many other bargains in new equipment. S.O.S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND" New York.

STANDARD GENUINE SOUND PRODUCTS AT WHOLESALE—Everything shipped direct from factory: Samson No. 19 Amplifiers, $55.00; Silver Marshall No. 692, $90.00; Genuine Racon Horns, complete with Unit, Transformer and Exciter, $98.00; 30 ampere Rectifiers complete with tubes, $85.00; Da-Tone Sound Screens, 38c square foot; Exciter Lamps, 98c; Rectifiers for sound-on-film, eliminates storage batteries, $45.00. Write us your needs. THEATRE SOUND SERVICE, 130 S. Clinton Avenue, Rochester, New York.

Projector Repairing

BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

Equipment Wanted

HIGHEST PRICES paid for Simplex Projectors or Mechanisms only. Address Box No. 24, Motion Picture Herald, 1790 Broadway, New York City.

WANTED—Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one-third down and balance C.O.D. Address Box No. 2, Motion Picture Herald, 1790 Broadway, New York.

HIGHEST PRICES paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

WANTED—SIMPLEX MACHINES, — give age and condition. Address ESSANESS THEATRE, Rushville, Nebraska.

Theatres Wanted

WANTED — MOVING PICTURE THEATRE in city of 7,000 or over, must bear closest investigation, South preferred. Address Box No. 62, Motion Picture Herald, 1790 Broadway, New York.

WANT TO LEASE THEATRE, MUST BE FULLY EQUIPPED, town over 3,500. Write or wire W. H. BURNHAM, Vardaman, Miss.

Managers' Schools

LEARN Modern theatre management and theatre advertising. Through approved home-study methods, the Institute has successfully trained hundreds of theatremen. Free particulars. Address Theatre Managers Institute, 325 Washington Street, Elmira, New York.

Sound Equipment Bargains

SOUND-ON-FILM NOW ROCK BOTTOM $395.00 COMPLETE USING WEBER MACHINE CORP. SOUND HEADS—EVERYTHING BRAND NEW: No Batteries. No Generators. Your AC Line Does the Work. Our combination Operadio Power Unit furnishes Photocell and Exciter Lamp voltages. Complete equipment includes 2 Sound-on-Film Heads with Photocells; Licensed Optical Systems; Exciter Lamps; Lamphouse Brackets; Motor Brackets; All Drive Attachments; Combination Main Power Amplifier, Head Amplifier, A and B Battery Eliminators, Sound-on-Film Fader, all in one unit; Dynamic Speaker and Monitor; all Wiring Instructions. Total Cost $395.00. Sound Heads less Amplifiers and Speakers $247.50 pair complete. Address S.O.S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

Theatres for Sale

MIDDLESEX THEATRE, MIDDLETOWN, CONNECTICUT. Seating capacity 1,500. One of the finest and best equipped theatres in New England. Address FRANK ARRIGONI & SONS, Inc., Middletown, Connecticut.

FOR SALE OR LEASE: MODERN MOVING PICTURE THEATRE in town Eighteen Thousand Population. Western Electric Sound. One of best buys or leases if you want a bargain. Reason for leasing or selling, retiring from business. $5,000 will handle on sale. Lease reasonable. Address Box No. 64, Motion Picture Herald, 1790 Broadway, New York.

FULLY EQUIPPED THEATRE—Population, 1500, drawing 4,500 nice business—railroad center—no competition—will bear inspection. Address Box No. 246, Monon, Indiana.

FOR SALE—THEATRE in town of 1,700, cash or time. Address V. C. TUSTISON, 354 Green Street, New Haven, Indiana.

Chairs for Sale

1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full upholstered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

700 USED HARDWOOD PORTABLE CHAIRS in sections of two. 1,400 Upholstered Chairs, backs fully covered in red Velour; seats covered in imitation Spanish leather—$2.00 each. 700 Leather Upholstered Chairs, heavy panel backs covered in red imitation leather—$2.25 each. Five-ply veneer chairs, 90c each, in any quantity. 400 Heywood-Wakefield upholstered panel back, squab seat covered in brown imitation leather—$2.25 each.
ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

OPERA CHAIRS, seats and backs for all makes, five-ply, at prices that save you money. Jobs in new and used chairs. Address Redington Company, Scranton, Penna.

BIG BARGAIN in used Opera Chairs, 600 upholstered, 800 veneer. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

Equipment for Sale

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Wabash Avenue. Chicago, Illinois.

BARGAINS—have just purchased stock defunct supply house. Get our prices on guaranteed brand new Kaplan projectors, Roth Brothers generators, Strong lamps, Brenkert lamps, Garver rectifiers, Cinephor lenses, Superlite lenses and other new booth equipment. Address STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte Street, Kansas City, Missouri.

Equipment for Sale

OUR SCOUTS HAVE UNEARTHED MORE USED AND RECONDITIONED EQUIPMENT: — Samson Pam Amplifiers including Models 5-9-16-17-18-19—$15.00 up; 8 volt 160 Ampere Hour Exide Batteries, $8.33; Weber Syncrodisk Turntables, $35.00 each; Double Turntable Non-Sync Outfits, $35.00; Macy or Racon Giant Exponential Horns with Unit, $59.50; Powers 6A Projectors, $50.00; Automatic Reflector Arcs, $69.75; Simplex Speed Controls, $4.75; G E. Mazda Lamphouses with regulators, $39.75; Powers Mechanisms, $10.00; Hall & Connolly Hy-Lo Arc Lamps, $97.50; Syncroverter 25/25 Motor Generators with Panel, $125.00; Wright-DeCoster Speakers, $22.50; Write for list. .S.O.S. Corp., Dept. U. 1600 Broadway, New York City.

BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write:
ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.

QUALITY EXCEL SERVICE
EXCEL ELECTRIC APPLIANCE CO.
1553 West Madison Street,
Chicago, Illinois, U. S. A.
Telephone: Haymarket 8829
ELECTRICAL ENGINEERS
HIGH GRADE ELECTRIC APPLIANCES
Fans, Motors and Generators Light and Power Wiring

FOR SALE—2 Late Model Peerless Reflector Arc Lamps, like new, $130.00 each; 2 Simplex Projectors, perfect condition, $195.00 each; Hertner Generator, complete, $150.00. Address Box No. 485, Rochester, New York.

NEW R. C. A. and W. E. RECORDINGS, $3.00. Address MEL REIBOLD, 304 Waterloo Street, Columbus, Wisconsin.

Equipment Repairing

QUALITY EXCEL SERVICE
EXCEL THEATRE SUPPLY CO.
1553 West Madison Street,
Chicago, Illinois, U. S. A.
Telephone: Haymarket 8829
EVERYTHING FOR THE THEATRE
Scientific Projecting Machine Repairing
Write for Bargain Prices.

Position Wanted

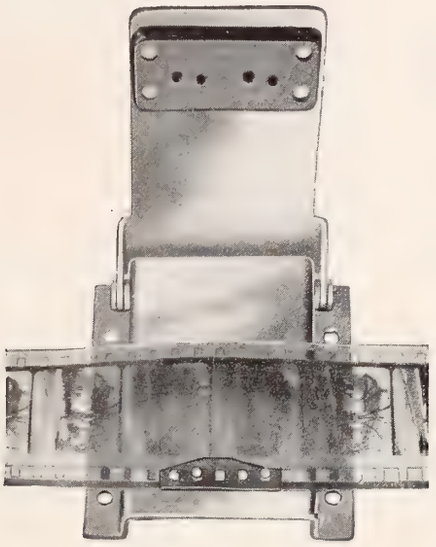
PROJECTIONIST — EIGHT YEARS' EXPERIENCE, Western Electric. Will go anywhere at once, and stick to a good man. Twenty-five and married. Address LADSON E. MERRITT, 456 Gettys Street, Rock Hill, S. C.

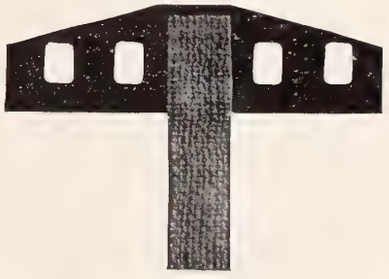
AT LIBERTY! MANAGER of wide experience. Write or wire to HARVEY "DOC" ARLINGTON, 1305 East Main Street, Muncie, Ind.

HIGH CLASS THEATRICAL POSTER AND SHOW CARD MAN, 9 years' experience with largest chains—newspaper drawings and publicity—designer of displays that produce—capable of handling theatre or group of theatres. Desires permanent connection. Address MURRAY WADE, 1207 E. Capitol Street, Washington, D. C.

COMPTROLLER—AUDITOR — ACCOUNTANT, six years theatrical experience with larger companies, desires connection with reputable theatre company, highest references. Address S. D. R., 826 Grove Street, Danville, Va.

An improved method of blocking out splices in sound film





Now the sound track need no longer be painted out at the joints to silence splice noise. The Eastman Sound Film Patch enables the laboratory worker to block out joints with greater ease, speed, and uniformity.

The patch is made of light-weight, opaque film. For convenience in handling, it is provided with a quickly detachable finger tab. With the aid of this tab, a simple but accurate registration block, and cement, the patch is quickly applied to the film.

Because of its design, the patch is practically inaudible in projection. At the same time it obscures a minimum of the sound record, and assures fast, accurate treatment of all splices. These factors make the patches and the block a valuable feature of Eastman Service.

Eastman Sound Film Patches, per thousand $5.00

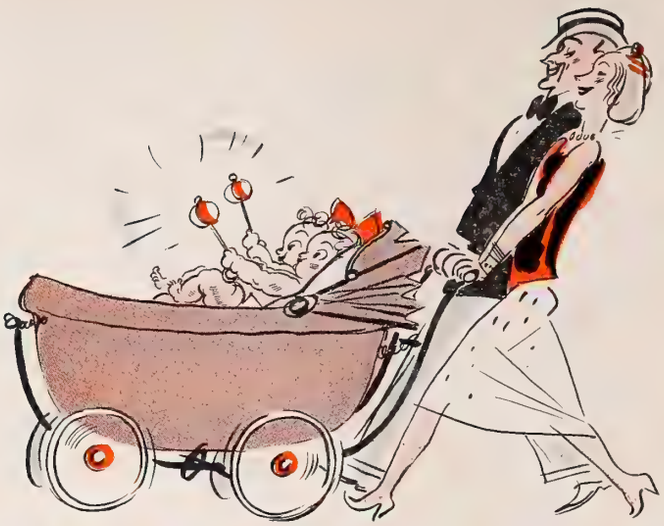
Eastman Sound Film Patcher (registration block) 4.25

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors

New York Chicago Hollywood



ACCIDENTS HAPPEN!

But in the business of making motion pictures, when a company does what M-G-M is doing, you can bet it takes Organization, Brains and Personnel to do it! That's going to count again in 1931-32, but meanwhile we climax the greatest year of our history with—

THE HELL WITH THE HEAT! HERE ARE HITS!

Those Laughing Ladies! **DRESSLER-MORAN** *in* **POLITICS**

Good-bye "Caught Short"and"Reducing" records! Chicago Theatre starts new comedy history with S.R.O in terrific heat! Moves to Roosevelt for extended run! Marie Dressler is the toast of convulsed Chicago!

GRETA GARBO (*with* **CLARK GABLE**) *in* **SUSAN LENOX,** (HER FALL AND RISE)

Just previewed in California to sensational acclaim! Coast is raving about combination of Greta Garbo the One and Only with Clark Gable, the new nationwide favorite! Start telling your audiences about it NOW!

And we've just seen the BIGGEST yet!
SPORTING BLOOD—

As we romp to press the news of "Sporting Blood" sweeps through New York's film colony, just as it did in Hollywood when it was previewed on the Coast a few days ago! More later, but take a tip, M-G-M has come through with one of the greatest box-office properties since way, way back!

METRO-GOLDWYN-MAYER

Everybody's Choice for 1931-32

AUG -1 1931

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

"SELECTIONS"

by Rita C. McGoldrick—whereby we institute the monthly presentation of a list of especially approved productions for audiences of various classifications—a new service without organization bias.

In Two Sections

Section One

Vol. 104, No. 5 Entered as second-class matter January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published

"WILL BRING BACK LOST SENSE OF HUMOR AND ADD A PRECIOUS HOUR'S ENTERTAINMENT IN YOUR LIFE"

— *Los Angeles Daily News*

WILL ROGERS

in

YOUNG AS YOU FEEL

with

FIFI DORSAY **LUCIEN LITTLEFIELD**

Donald Dillaway · Terrance Ray · Rosalie Roy

From **George Ade's Play**

Directed by **FRANK BORZAGE**

●

Another smash from Rogers. ¶ Opening the new season with Will, furiously funny, all dressed up and raring to go. ¶ Laughs so frequent they join end to end. Funnier than "The Connecticut Yankee," and you

NEW SEASON
FOX
NEW HITS

CONFESSIONS OF A SHOWMAN!

"Now that I've signed this 1931-2 PARAMOUNT contract, Mr. Salesman, I confess I'm happier about it than any business deal I ever made.

"I knew from the start I had to have PARAMOUNT this year. It takes real quality on the screen to make real money at the box office today. PARAMOUNT has a 20-year quality record behind its trade mark that no other company can touch.

"Then take stars. The big drawing cards always belong to PARAMOUNT. Favorites like Lloyd, Bancroft, Chevalier, Dietrich, Chatterton, Marx Brothers, Carroll, Cooper, Brook, Lukas, Arlen, Bankhead, Colbert, Holmes, March, Lombard, Sidney, Shannon and the others, presented as only PARAMOUNT can, mean real money to me.

"When I read PARAMOUNT'S new season announcement, I said, 'There's the cream of the 1931-2 crop.

"But I waited for actual pre-release performance at the box office. I investigated reports of SMILING LIEUTENANT playing three months of S. R. O. on Broadway in New York's hottest summer and then doing sensationally in Chicago and the Carthay Circle, Los Angeles. It's true.

"I saw AN AMERICAN TRAGEDY last week. All the fine things the trade reviewers have said about it are too modest. It's a clean-up.

"I caught MURDER BY THE CLOCK at the New York Paramount. How that big audience went for it!

"I got confidential wires from Hollywood telling me HUCKLBERRY FINN will out-gross TOM SAWYER, SILENCE is the best melodrama in years and DAUGHTER OF THE DRAGON is a honey. With a special rave about the MARX BROTHERS in MONKEY BUSINESS.

"Now, Mr. Salesman, you understand why I'm smiling. You had about as much chance of getting out of that door WITHOUT my name on that PARAMOUNT contract as the proverbial snow-ball."

"I Made with Uni

PERFECT SCREEN AND STAGE PRESENTATIONS

BROADWAY THEATRE

BROADWAY NR. JEFFERSON

BUFFALO, N. Y.

JEFFERSON 4934

BEE TEE AMUSEMENT CORP.

JUNE
Seventeenth
1931

JUN 22 1931

My dear Mr. Miller:-

While it is extremely unusual, I cannot refrain from commenting on the results we have obtained with UNIVERSAL PICTURES as compared with all the other product we played last season. You will remember the difficulty we had in getting together, due to the difference in price and the reluctance with which we signed your deal. In fact it was only because we wanted ALL QUIET and KING OF JAZZ that we purchased the balance of the contract at all. Imagine our surprise when a final analysis proves that we made more money, picture for picture, on the UNIVERSAL LINE UP than that of any other distributor.

FREE LOVE, CAT CREEPS, LITTLE ACCIDENT, DRACULA, COHENS AND KELLYS IN AFRICA and LADY SURRENDERS all did exceptionally fine business for us.

If UNIVERSAL can keep up this pace, turning out productions that will do what these pictures have done for us, your local representative will find a ready listener on his next visit to us.

I want to thank you for insisting that I sign up last year even though I thought that we had over paid you right straight down the line.

Kindest regards.

Very truly yours,
B.H.W.
BEE TEE AMUSEMENT CORP.

BHW:CO

TEL. CONCORD 1280

MAIN OFFICE
MILWAUKEE THEATRE BLDG.
TEUTONIA AVE. NEAR CENTER ST.

MILWAUKEE
NATIONAL - CAPITOL
ALLIS
THEATRES

DIRECTION OF GEORGE FISCHER

July 7, 1931.

Mr. George L. Levine, Manager,
Universal Film Exchanges, Inc.,
717 Wells Street,
Milwaukee, Wisconsin.

Dear Mr. Levine:

After looking over the advance announcements of the various companies, I decided to buy Universal's product for every one of my theatres for the coming season.

This step is prompted primarily because of the reports I received from fellow exhibitors, men who used your product last year and found it much more profitable than they had anticipated.

Theatres like the National and Milwaukee in the city, and the Allis and Capitol at West Allis NEED consistently good pictures. The clientele we cater to DEMANDS ENTERTAINMENT, and it is for this reason that I decided to gamble on Universal for 1931-32.

If SEED is any criterion of what exhibitors can expect and look forward to from your company, then there will be much cause for rejoicing at the box office.

With every good wish for Universal success for you and my four theatres, I am

Sincerely yours,
George Fischer

George Fischer,
General Manager.

UNIVERSAL PICTURES

RIDE WITH

Most versal!!!

To June 6, 1931
Manager,
Universal Film Exchanges, Inc.
Omaha, Nebr.

Dear Mr. Skorey:

Thanks for the confirmation of my date on SEED. I take this opportunity to compliment the Company on the class of product it has turned out this season and wish to state that whilst I have played four different products this year, yours is the only one which has proven anything like profitable. The short product has been extra good and consistent, and I am more than satisfied with my buy.

I have already bought the product for next season, feeling that I am doing the right thing and also supporting a Company which deserves every support of the independent exhibitors.

Here's wishing the Company every success and prosperity during the coming year, and thanking you for the splendid service and cooperation rendered, I remain

Yours faithfully,

Signed: Lester G. Ives

Tilden Theatre, Tilden, Nebr.

ADELPHI THEATRE
BROADWAY AT 89th STREET
77th STREET THEATRE
BROADWAY AT 77th STREET
SYMPHONY THEATRE
BROADWAY AT 95th STREET
STODDARD THEATRE
BROADWAY AT 90th STREET
ESSEX THEATRE
BROADWAY AT 103rd STREET
KEYSTONE THEATRE
BROADWAY AT 100th STREET
DYCKMAN THEATRE
207th ST. AT SHERMAN AVE
OLYMPIA THEATRE
BROADWAY AT 107th STREET
WARD THEATRE
1346 WESTCHESTER AVENUE
CASTLE HILL THEATRE
1320 CASTLE HILL AVENUE
INTERBORO THEATRE
3462 E. TREMONT AVENUE
ROSEDALE THEATRE
1800 WESTCHESTER AVENUE
MARBLE HILL THEATRE
BROADWAY AT 232nd STREET
PARKHILL THEATRE
423 S. BROADWAY,
YONKERS, N. Y.
CAMFO THEATRE
953 McLEAN AVENUE,
YONKERS, N. Y.
BROADWAY THEATRE
484 S. BROADWAY,
YONKERS, N. Y.
ST. GEORGE PLAYHOUSE
100 PINEAPPLE STREET,
BROOKLYN, N. Y.
MOMART THEATRE
900 FULTON STREET,
BROOKLYN, N. Y.
APOLLO THEATRE
1531 FULTON STREET,
BROOKLYN, N. Y
CAPITOL THEATRE
BAYSIDE, L. I.
STRAND THEATRE
ELIZABETH, N. J.
ROYAL THEATRE
ELIZABETH, N. J.
GAITY THEATRE
ELIZABETH, N. J.
STATE THEATRE
ELIZABETH, N. J.
ELMORA THEATRE
ELIZABETH, N. J.
PARK THEATRE
ROSELLE PARK, N. J.
SYMPHONY PROPERTIES, Inc.
2931 BROADWAY

Telephone: Riverside 9-6620

GENERAL OFFICE
2531 BROADWAY, NEW YORK
June 26th, 1931

Big U. Film Exchange
630 Ninth Avenue
New York City

Gentlemen:

With a great deal of pleasure we acknowledge receipt of confirmation of our contracts for the season 1931-1932.

It is most gratifying for us to buy your product because of the fact that we found your productions of last season very satisfactory. The excellent box office attractions were well received by our patrons.

While very few of our theatres have used any Western pictures, we bought your Tom Mix pictures because we felt that Mix was and still is the outstanding Western star of today.

We feel that these productions also will make money for us.

Best wishes for a successful year, we are

Yours very truly,

JWS:CB

J. W. SPRINGER

WINNER!!

He's A Regular Kid!

SCRAPPY

We'll say he's scrappy. Chuck full of wiggle, wriggle, giggle, mischief and pep! This most pestiferous lovable imp with Pokie, his panicky pup, will gallop straight into the hearts of an audience.

A characterization that makes the whole world kin.

A new idea in sound cartoons.

Produced by
CHARLES MINTZ

A COLUMBIA PICTURE

AUG -1 1931

©C1B 122574

MOTION PICTURE HERALD

Vol. 104, No. 5 August 1, 1931

The Trouble Machinery

NOW that the industry has been for a time without organized, standardized arbitration procedure there are increasing evidences of a realization that it is a necessary instrument in this complex business.

Because of the nature of the merchandise, the mechanism of selling and delivery, there is probably no other industry in the world which so peculiarly needs adequate, effective arbitration machinery.

Regardless of what may have been the faults of arbitration methods leading up to the Thacher decision and the consequent suspension of this method of dealing with motion picture trade controversies, the motion picture still needs and still must in some manner achieve arbitration facilities.

Significant figures appear in a survey of the country's civil courts, made by the Institute of Law of Johns Hopkins University. In an analysis of 527 cases before the civil courts of New York City it was found that of every dollar recovered by litigation 70 cents went to pay the costs. The plaintiffs paid an average of $67 to collect $201, meanwhile the defendants spent an average of $73.33 to contest the suits, making a total expense, for each $201 award, of $140.33. Further, it appears that in 4,720 civil cases surveyed in the New York Supreme Court records only 17.3 per cent were marked "satisfied in whole or in part."

That much for litigation. The figures for the courts of New York may be considered fairly representative for the country.

Writing in "The Exhibitor" (Philadelphia), Jay Emanuel remarks: "In New York, the old Pathe contracts are legal, must be adhered to, according to a final court decision. In Buffalo a ruling is made that RKO-Pathe does not have to assume the old Pathe contracts. In Pennsylvania a legal authority advises that the old Pathe company and the new RKO-Pathe organization are not one and the same—that exhibitors can not claim any pictures or redress on their contracts.

"Legal decisions may be different in various districts, but the motion picture industry is the same in Dallas as in Portland, Me. The RKO-Pathe controversy is embarrassing to the distributor, annoying to the exhibitor. If arbitration were now a part of the industry, the situation would be settled through that court of equity. Now the muddle continues."

No matter what the history of the past may contain, the fact remains that the motion picture industry is in definite and growing need of arbitration. Also it must be true that this industry, quite as well as others less complex, can in some manner have a satisfactory, lawful and efficient machine for the settlement of the multitude of disputes which can have no proper place or attention in the courts.

Dr. Mees on Farm Relief

WE all have our troubles. There's Dr. C. E. K. Mees, director of research for the Eastman company, and a considerable factor in the evolution of modern raw stock, bothered about several matters from where he sits up at Rochester. Engineering Foundation is conducting a symposium on the question of how the sciences have conferred benefits and increasing happiness on civilization. Dr. Mees' reply shockingly indicates that "benefits" will have to be defined, first and that the only great gift of science to the world has been in checking disease.

"Apart from this," Dr. Mees remarks, "I doubt if the life of the agriculturist in any country today is happier than that of a peasant in the Nile Valley 4,000 years ago. . . . While machinery assisted the farmer at first, it is now undermining his status. . . .

"If I could exchange the life I lead in a modern city for the life of Athens in the Periclean age, or Thebes under the Eighteenth Dynasty, I think I would undoubtedly accept it. In those days there was more leisure, less pressure, more opportunity for exchange of ideas."

As we recall Periclean Athens and Thebes, however, there were quite a few persons in each city who found conditions fairly hard. Dr. Mees could dream himself into considerable leisure in Rochester, New York, today and now, if his curiosity about ergs and ions would let him alone. He is enslaved by the mysteries of emulsions and he will never be free.

▲ ▲ ▲

Some Vagabond Thoughts

CASTING about for an optimistic thought to record it, one comes to the refreshing notion that, no matter what may be the effect of economics and weather at the box office, this is precisely the season when the black bass rises best to the bucktail fly, especially when artfully presented with a pork rind trailer. Considerable relief from key city figures may be had on the shadow side of a lake where the "big 'uns" lurk in the little bays between the rush patches. This is the bass month across the nation from Moosehead to the Rockies. Perhaps a little fishing and meditation would help this year.

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The Power of the Medium

POIGNANT reiteration of the extraordinary, graphic power of the screen is presented in a dispatch to *Film Daily* relating that Mr. Paul Robinson, manager of the Hollywood Theatre, Hollywood, Florida, has been taken to the U. S. Veterans Hospital at Lake City because of a return of shell shock following a showing of "All Quiet on the Western Front" at his theatre. When an exhibitor is not shock proof in the presence of the screen, what may one expect of the possibilities of impact on the sensibilities of the layman?

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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WHAT THE PRESS SAYS

ANN ARBOR (Michigan) NEWS just naturally insists on "art" in the motion picture, whether the motion picture wants it or not, as evidenced in the following editorial:

Art Is Necessary

"Motion pictures are primarily not intended to be educational or art," says Arthur Cohen, managing director of Famous Players' Canadian corporation, replying to criticism. "They are the means of providing entertainment, relaxation and drama for the great masses of the people. It is the duty of the producers to make pictures that will entertain the masses, not to intrigue the fancies of a few intelligentsia."

We think Mr. Cohen is only half right. It is true that entertainment is the primary purpose of the movies. But good entertainment is an art. There can be no convincingness without artistry. And the so-called masses demand convincingness, or realism. They may not call the flaw by its technical name, but when a photoplay is weak in plausibility the audience is dissatisfied. Plausibility depends upon the actors, the plot—and the camera effects.

There is much artistry on the screen today. Great attention to detail is everywhere in evidence. Dialogue, on the whole, is well handled. Scenic effects are a credit to the picture-taker's art. The acting is restrained—convincing.

Mr. Cohen, in rising to the defense of the cinema, has dwelt with it unjustly. He has tried to separate entertainment from art, and they cannot be separated. It is in entertainment that the genius rises to its superb heights. If there were no art on the Hollywood lot there would be no successful entertainment on the screen.

Mr. Cohen's defense is more unfair to the industry than is the criticism.

However, there is ample ground for hearty agreement with Mr. Cohen's cool Canadian opinion. If the "Ann Arbor News" will reflect on such productions as the "Tarzan" series, "The Lost World," or the charming implausibilities of "Mickey Mouse," and the antics that never happened in Aesop's Fables, it may perhaps agree that "realism" has nothing to do with entertainment. Mr. Cohen will find large support in the industry for his assertion that the one important obligation is to entertain the masses. That is what the business is about.—THE EDITOR.

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THE CAPITAL of TOPEKA, Kan., in an article by E. D. Keilmann, makes these observations about weather and entertainment:

"Daddy Long Legs" at the Grand theatre the week of June 15 did one of the best week's business of the early summer season. The same week—one of the hottest yet in 1931—"White Shoulders" and "Kick In" at the Jayhawk almost went into the red ink. The Jayhawk was refrigerated and the Grand only gave its patrons the comfort afforded by ventilating fans.

"Daddy Long Legs" was a clean picture. Topekans liked it. They paid their money to see and hear it and didn't take the "cool theatre" into consideration. It was entertainment of the kind they wanted at the Grand and it was there they went. . . .

Give the fans a good picture, like "Millionaire," "All Quiet," etc., and they'll come out again from those holes—golf and otherwise—to make a real box office showing. . . .

This Week

Industry to press unit production through reduced cost and improved quality; Paramount will release independent films — Page 9

Mrs. Rita C. McGoldrick's Selections, a new HERALD service on pictures — Page 24

Sound, pooh-poohed at first, celebrates its triumph in fifth birthday of Vitaphone with talking picture equipment installation in 11,000 theatres in the United States and in several thousand more houses throughout the world — Page 10

Plan for unified operation of upstate New York theatres of Paramount Publix, Fox and M. E. Comerford under management of Comerford is reported — Page 11

Carolina showmen offer their screens to officials of the state to help advance their 10-year plan — Page 12

Allied theatre owners' $100,000 pledge speeds state's attorney's investigation of Chicago operators' union; indictments are returned — Page 15

Circuits should make their resident managers permanent, with participation in community activities, says Herman Wobber — Page 22

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THE BRONX (N. Y.) HOME NEWS pleasantly and refreshingly records a slight item in behalf of the much blamed motion picture thus:

Myron Hess, 15, who was sentenced to the Jewish Protectory for second degree murder by Justice Cohn in Bronx Supreme Court on Tuesday, was never known as "Little Caesar the Second," nor did he have any desire to be no nicknamed, it was revealed yesterday when the probation department report of Bronx County Court was made public.

What's more, while he admits that he did see the moving picture, "Little Caesar," which has been blamed for the youth's sudden turn to crime, Hess denies that he was influenced by it.

"I didn't like the picture," the report quotes him as saying.

The report was compiled by Edward White, a probation officer of Bronx County Court.

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THE FREE PRESS of DETROIT, Mich., presents a special dispatch which sets forth the patriotic views of that famous motor magnate and statesman, Mr. James Couzens, who does not seem to have enough troubles of his own:

Los Angeles, July 15.—Senator James Couzens, of Michigan, who arrived here today with a group of relatives and friends, paid his respects to the home city of the movies by predicting that the senate interstate commerce committee will be forced to take up the films next session "because there is a feeling the Will Hays organization is hardly handling the situation in the motion picture industry."

"While I don't believe in Government interfering in business," Senator Couzens said, "and feel that business should look out for itself, when it does not do so, the Government has to step in to protect the public, as in the case of the movies. . . ."

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THE COMMERCIAL APPEAL of MEMPHIS, Tenn., gets a shade indignant at the London film critic who said that British films must be tuned down for the mentality of America. It says:

. . . As for the claim that British pictures must be put on the same low level as the American brand if they are to appeal to the lower American mentality, the answer lies in the greater popularity of the American-made pictures with British audiences. What can the critic say to that? If he insists that American films appeal to lower intellects, then he must admit a low intellectual standard for British audiences who prefer the Americans.

INDUSTRY TO TEST UNIT PRODUCING TO SHAVE COST, IMPROVE QUALITY

Paramount Will Release Independent Film

Unit Pictures Will Find Market According to Quality, Says Herman Wobber

A system of unit production, which would supplant "the factory method," and thereby effect a saving in overhead of between 30 and 40 per cent," is the plan of David Selznick, who only recently resigned as executive assistant to B. P. Schulberg, production manager for Paramount.

David Selznick is one of the few production executives of the industry who is strictly of the film generation, born and reared in the industry. His father, Lewis J. Selznick, entered the industry in its hectic earlier days and became a spectacular pioneer of merchandising methods, prospering mightily in the "war years."

"Permits Inidvidualism"

Selznick, with Lewis Milestone, whose most recent directorial successes were "All Quiet on the Western Front" and "The Front Page," is organizing for the purpose of unit production, which, contends Selznick, "will permit individualism in the production of each picture."

Arriving in New York this week Selznick has been in daily conferences with distributors and with Walter Wanger, also recently resigned from Paramount and who, according to Selznick, has notions similar to his own relative to the breaking down of production into directorial units.

Wanger, who has been reticent to discuss his future plans, was host at his Great Neck estate, to David and Myron Selznick over the weekend. Selznick said that he and Wanger were negotiating with a thought of association, but that no agreement had been reached, and might not be.

The new Selznick-Milestone guild will maintain no distribution organization. "It is organization that we are trying to eliminate," he observes. "Even if we sign other directors, a separate unit for each will be maintained."

Lower Cost, Better Films

"The advantages of unit production are twofold," he continued. "They are cost and quality. Through unit production there is a saving in overhead of between 30 and 40 per cent. The only good reason for factory production in any line of business is to lower cost. Now, the minute you remove the reason for factory production it is no longer useful.

"Under the factory system of production you rob the director of his individualism, and this being a creative industry that is harmful to the quality of product made."

Selznick and Milestone plan first the production of six pictures. Two of these, said Selznick, will be directed by Milestone, with the other four being produced under the mutual supervision of both.

"Only one picture will be in production

(Continued on page 23)

The motion picture industry has not finally determined how to make motion pictures. Also no one has yet arrived at a completely satisfactory formula for the production of literature, painting, sculpture, plays of the stage, or masterpieces of music. The tremendous mortalities of ideas and material in the older arts are accepted facts. All motion pictures are expected to be successes.

In consequence there is today, as ever in the last decade, but today more than ordinarily, a vast searching for some philosophers' stone which will turn every film into the gold of art and merchandise. The searching is for a system, a method.

The successes and traditions of success in the industry took their rise from individuals and their concepts, their dreams perhaps. The rise of the names of Griffith, Ince, Sennett, Zukor, Lasky, and as many other builders of the empire of the screen as you may care to name, came from one-man ideas put into execution, and rather generally by just that one man.

Good ideas have resulted in good pictures. Good pictures grew into companies, corporations and grandiose operations, finally into the giant structure called the motion picture industry. Success has brought its problems, among them the very considerable one of relating the work of the man to the great machine, the vast super-mechanism. In varying forms the whole industrial world has something of this problem. The motion picture is far from alone.

Now, tentatively, with the inevitable force of economic pressure, an evolution of a sort appears about to put forth a new form of picture organism. It purports and tends toward a restoration of some part of the individualism which seems to be an essential factor in creative effort. It will go to the test of the crucible of experience, as all things must in industry, and as all things do in the motion picture, very rapidly. Just now the handy name for the new form is "unit production." Perhaps the idea will presently take a form which outgrows the label. The outcome will be ordained by the necessities of the industry.

TERRY RAMSAYE

Box Office At Last Backfiring At Studio in Economy Move

And Even Pass System Can't Stop Demand That Every Other Business Is Meeting

By WILLIAM A. JOHNSTON

OLD Man Economy is knocking loudly at Hollywood's studio doors; and the new pass system fails to keep him out.

Cuts in one studio, cuts in another, dissension in another, demoralization in another—all are different manifestations only of economic pressure. The box office is backfiring on Hollywood, at last.

All this is in order. When depression comes and sales fall off production has to tighten its belt. Every big business in the land—and most all felt the present hard time in advance of the film business, has been putting its production house in apple-pie order, sweeping out the overhead dust and clearing up the dark corners of waste.

But it is doubtful if Hollywood realizes this.

The stock market crash was a concrete thing; so was the Beesemyer failure. But to many high salaried studio folk it comes, if at all, as a distinct shock that box office receipts will not permit a continuation of the fool's paradise of the past two years, born as it was of general prosperity plus the novelty sweep of the talking picture.

The vicious thing about Hollywood may be expressed in a word of five letters—money.

To many in Hollywood this will be a highly ironic statement. A few thousand competent persons here are continuously in various stages of dire want or worry because comparatively a favored few fill all the fine jobs.

On the other hand, the favored few achieve salaries that the picture business, in these or even normal days, cannot possibly pay unless some factor along Box Office Avenue is willing to take a loss.

There's an old saying in show business that you can pay most anything for the right attraction. Lame ducks are the costly ones.

Quite true, insofar as the exception proves the rule. Harold Lloyd, for instance, has successfully paid himself an enormous salary.

But we are speaking now of the major studios to whom the box office looks for some 400 features a year; and of their

(Continued on page 23)

VITAPHONE MARKS FIVE YEAR GROWTH

Anniversary Finds Talking Picture Equipment Installed In 11,000 Theatres in the United States And in Several Thousand Houses Throughout the World

"It is obvious that the talking picture has its definite place in the film scheme. But this does not mean that the silent picture is doomed. On the contrary, it will remain the backbone of the industry's commercial background."

JESSE L. LASKY

". . . I think that as we get further into them [talking pictures], we will find that eventually talking pictures will be restricted to certain types of productions rather than that the trend will be to make all pictures talk. The silent picture technique is too well established. . . ."

CARL LAEMMLE

The foregoing, voiced a few years back, is merely a preamble to the story that on August 6, Vitaphone talking pictures celebrate their fifth anniversary. Since that night in 1926, when the talking picture made its debut, it has gradually superseded the silent until today, a survey of product will show, it is the rule with the silent the exception.

Five years ago, an executive of Warner Brothers points out, "people pooh-poohed the idea that sound synchronized with action would ever be successfully accomplished. Today, however, the talking picture is a tremendous success in all portions of the world."

To observe the anniversary, Warner Brothers has prepared a special program of feature releases and Vitaphone shorts.

"Despite the improvements in the recording of sound in pictures made since that memorable night in August of 1926," said a Warner statement, "all of the numbers on the original program are as entertaining today as they were on their introduction. This is particularly true of the Martinelli number from 'Pagliacci,' the musical numbers contributed by Efram Zimbalist and Harold Bauer, and the operatic drama, 'Li Fiesta,' in which Anna Case and the chorus from the Metropolitan Opera House took part.

"With the tremendous success talking pictures are enjoying, it is difficult to realize that five years ago people pooh-poohed the idea. What is stranger still is the fact that even in the motion picture industry there were men who held that even if sound and action could be synchronized the public would not be interested in it. These men pointed to the fact that Edison had perfected a machine for talking pictures and that in face of skilful exploitation nothing came of it.

"Despite the pronounced public success of the Vitaphone talking pictures their growth was slow, the Warners preferring to prepare the public for them by easy stages. At first all of their productions merely boasted of synchronized musical scores. Of the shorts which were produced the majority were made up of orchestras, bands and instrumentalists. In the production of 'In Old San Francisco' with Dolores Costello, which took place at the Warner Theatre, on June 21, 1927, sound was introduced.

"The great effort on the part of the Warners occurred on October 5, 1927 when they introduced Al Jolson in 'The Jazz Singer.' In addition to his songs Jolson had a line or two of dialogue in this picture and its tremendous success was the fiat to the film industry that the era of silent pictures had come to an end. The first picture to boast of considerable dialogue was 'The Tenderloin' with Dolores Costello, and the first picture to be free from subtitles was an adaptation of Edgar Wallace's mystery story, 'The Terror.' All of the early history of Vitaphone pictures is connected with the Warner theatre.

"The first 100 per cent talking picture was 'The Lights of New York,' introduced at the Strand theatre at a midnight showing on July 6, 1928.

"There was a period in 1926 after the introduction of Vitaphone that the houses wired for the new product could be counted on the fingers of one hand. Today over 11,000 theatres in this country are wired for sound and thousands are wired, or being wired, throughout Europe and the Continent."

Canada Exchanges Industrial Film Ad Series With England

A new type of advertising reel is coming into Canada, in the shape of a series of exchanged semi-dramatized film subjects between the various dominions of the Empire. They come under the plan of the British Empire Marketing Board.

The Ontario government has shipped 16 to England and received 16 in return. They may be used by provincial governments as a wedge for British quota systems. They are called by the English "poster films," and cover various industrial phases.

Mayor Vetoes Sunday Opening; Up to Council

They almost had Sunday shows at Willmar, Minn. Then Mayor Peter Bonde stepped in. The proposal had been approved by a close vote June 2 at an election paid for by Publix, but the mayor vetoed it. Now the leaders in the movement, Don Chambers of the Minneapolis Publix office and Harold Johnson, Educational manager, are hoping that the council will override the veto.

Chamber of Commerce to Aid Miniatures to Re-establish

President A. M. Lockett of the New Orleans Chamber of Commerce has invited owners of miniature golf courses "to assist in re-popularizing the courses and putting them on a paying basis."

Meanwhile, legitimate and motion picture theatres are paying heavy city and state taxes, while the miniature golf courses are paying nothing.

Film Evidence!

Another case where a motion picture is serving as a key point in a damage suit, is that of Rasmus P. Anderson against a steamship company at San Francisco. Rasmus is asking $35,000 for alleged injuries sustained when a piece of iron fell on his hand, while working on the S. S. Ventura. The defense, contending that he was not as badly hurt as he claims, offers a motion picture, taken without his knowledge, showing Rasmus at work building a house, sawing, hammering and climbing ladders. The judge will decide.

Laemmle, Jr. Sees 5 "Aces" In New Season Product

Carl Laemmle, Jr., has stated on the Universal lot very emphatically, that the company has five pictures on the new season program which should stand up against the best output of any other company.

The five are "Waterloo Bridge," directed by James Whale; "Strictly Dishonorable" from the stage play, directed by John M. Stahl; "Heaven on Earth," with Lew Ayres starred; "East of Borneo," sensational animal type film; "Frankenstein," a "Dracula" type film with James Whale directing.

Others are "The Spirit of Notre Dame," "Murders in the Rue Morgue," "Back Street," "Twenty Grand" and a Walter Huston picture. When questioned on the reports that Universal's directorial staff was being reorganized with young blood predominating, Laemmle,Jr., answered, "That is already true."

Two Year Columbus Dispute Ended by Owner and Union

J. Real Neth, who has operated the Grand, Cameo, State, Clinton and Eastern theatres in Columbus, Ohio, for two years on an open-shop policy, has announced a final agreement with the union, with the 16 projectionists and two mechanics returning to work August 1.

Neth, whose person and theatres have been threatened during the long dispute, pointed out that the action was an agreement and not a complete concession by him to the union demands.

Wife of Louisville, Ky., Theatre Manager Dies

Mildred Austin Musselman, wife of Johnson Musselman, manager of the Rialto theatre in Louisville, Ky., died this week following an operation.

Bandit Kills Manager

Samuel Wilson, 55-year-old manager of the Dixie, Cincinnati, was fatally shot by two negro bandits, who had held up the cashier, taken the cash box, and then dropped it and returned the fire of the doorman.

Thalberg Sees a Good Market For Our Films Abroad

Irving Thalberg, M-G-M production executive on the Coast, just returned from Europe, found conditions there better than he had expected, and expressed the belief that there is a large potential market for American films which can meet the European taste, according to a signed interview by William A. Johnston, in the *Hollywood Herald* on Thursday.

"The most important factor today, as far as the American industry is concerned, is the attitude of the foreign press toward our pictures," said Thalberg. "It is adversely critical to an astounding degree. British papers are more fair, but the continental papers are filled daily with articles and reviews openly and unrestrainedly hostile to American pictures, studios and operations. The worst of it is that it is obviously a reflection largely of the American press. Everything critical of pictures and production that appears in our newspapers is quoted at length. A curious situation exists. Foreign papers, as one, are praising their own product and decrying ours, whereas our own newspapers seem anxious to go out of the way to lavish praise on artistry, so-called, of French and German productions which reach our theatres," said the M-G-M chief.

"One would think America would take pride in leading the industry which has conquered the world trade to such a remarkable degree. American studios and theatres have performed a gigantic and most creditable task. We should at least have home recognition. It is high time to be constructive. The good work could well start in Hollywood. It is about time for all to speak of the creditable work being done and stop the irresponsible bickering that exists," Thalberg concluded.

Over Tax Noted Against Publix

The Joint Committee on Internal Revenue Taxation at Washington has reported an over-assessment of $402,134 against the Famous Players-Lasky Corporation for 1918 to 1920.

The company is now Paramount-Publix Corporation. The case is in the hands of the Government, the over-assessment having been due to a miscalculation.

Fox Plans Houses In Orient, Says Returned Theatre Man

Herbert A. McNeil, theatre and real estate man just arrived in San Francisco from the Orient, reported Fox Film and the Golden Gate theatre interests planning to build houses at Manila, Hongkong, Kobe and Tokio.

Sites have already been acquired through lease or purchase, and actual construction merely awaits the completion of architects' preparations, according to McNeil.

POOLING OF CIRCUIT OPERATION IS SEEN

More Wodehouse Backfire

And now it seems that P. G. Wodehouse's farflung words anent the motion picture industry have drawn fire from another quarter.

Roland Pertwee, writing from Devon, England, to J. L. Warner, vice-president of Warner-First National and in charge of production on the coast, says:

"I very much regret that Mr. Wodehouse should have labored under the delusion that I was slung out of Burbank by the 'cop.' I knew nothing about his article until I read it at Cherbourg. On arriving in London I instructed the reporters who met me to deny the incident as having happened to myself. Also I asked them to say that I had received at your hands nothing but the greatest courtesy and consideration. . . . I would like to add further that, unlike my friend Wodehouse, I am in no sense appalled at the amount of salary I drew, nor am I troubled by any pangs of conscience about the amount of work I did. I only hope that work will not have turned out too badly."

Pertwee wrote the dialogue of "I Like Your Nerve," in which Douglas Fairbanks, Jr., will star, and also the story for "The Road to Singapore," in which William Powell will be seen.

Cameramen, Technicians Organize Opposition Unit

Two hundred thirty cameramen and sound technicians met in New York this week to organize the International Cameramen and Sound Technicians' Union, which will function in opposition to the International Photographers.

Harrison C. Meyer is president and Sherman Pratt secretary. The initiation fee is $50.

Coast Operators Take 15 Per Cent Salary Cut

Motion picture projectionists of southern California have agreed to a 15 per cent salary cut for ninety days.

The action is seen as probably preventing the closing of additional Fox West Coast houses, and permitting the reopening of some.

"Boarding School" Postponed

Filming of "Boarding School," M-G-M story, has been indefinitely postponed for rewriting and the elimination of risque matter.

Report Comerford Will Manage Paramount and Fox Theatres In Upstate New York

Conferences held in New York this week indicated the possibility of the consolidation under one operating unit of most of the New York upstate theatres now owned and operated by Paramount-Publix, Fox Theatres and the Comerford interests. These conferences followed a visit made within the last two weeks by M. E. Comerford and some of his associates to virtually all of the cities from Yonkers to Buffalo in which Publix and Fox now operate.

The reported deal is said to include all theatres of the three interests except certain key city situations and said to exclude the Publix-Shea houses in Buffalo, although it is reported to take in some of the Fox neighborhood theatres in Buffalo.

The Fox holdings in upstate New York include the old Schine Circuit of approximately thirty theatres and of which the center of operations was Gloversville. Publix now operates in Yonkers, Poughkeepsie, Newburgh, Syracuse, Rochester, Buffalo and other cities. Fox operates in Niagara Falls. The chief Comerford interests in upstate New York are centered around Binghamton where they not long ago acquired the Cohen and Kornblite Circuit, combined with the theatres owned by Kallet in Rome, Oneida, Syracuse and Utica. The Comerford people also have been closely affiliated with the Benton Circuit operating about ten houses located from Saratoga Springs to Plattsburg.

It is impossible to obtain from any of the principals involved any details of the proposed merger of upstate theatres but the reported deal is said to be a consolidation of operations with a possibility that the Comerford interests would assume management.

The Comerford company sold a large number of its important Pennsylvania theatres to Paramount Publix about a year ago, but it retained a number of small town situations in Northern Pennsylvania and its New York state interests, since which time it has acquired Binghamton from Cohen and Kornblite and the Kallet theatres, these acquisitions making them almost as important in New York State as either Paramount or Fox.

One significant fact in connection with the reported deal is that William E. Cadoret, for many years the Comerford buyer, has been headquartered for several weeks in Oneida.

Chicago Clubs Tacitly Agree To Showing of "Hell Bound"

Tiffany's "Hell Bound" will not be affected by the objections of clergy and women's clubs to gangster pictures at the Rogers Park theatres, Chicago. The objections have heretofore kept several films of that class from important North Side bookings.

CAROLINA SHOWMEN PLEDGE STATE AID

Admission: One Bushel!

On Saturdays in Amarillo, Tex., the price of admission at the local theatres, should you chance to be a farmer, is one bushel of wheat, which admits the entire family. The theatres adopted this policy, they said, in an effort to aid the farmer in the present deplorable wheat situation, with the price per bushel at rock bottom.

Offer Screens to Executives at Capital at Raleigh for Pushing Ten-Year Plan

A forward-looking gesture in which theatre men see an outstanding case of recognition of the value of institutional cooperation is the decision of the Theatre Owners of North and South Carolina to cooperate with the state officials of North Carolina in presenting on the screens the ten-year development plan of the state.

This decision was one of the highlights of the convention of the exhibitors' organization at the Oceanic hotel at Wrightsville Beach, N. C. President Charles W. Picquet named Senator A. G. Sams of Winston-Salem and W. G. Culoe of Raleigh to call upon Governor Max Gardner and formally enlist the theatre owners in this big service to the state.

Support was pledged to the MPTOA and to its president, M. A. Lightman, who was one of the speakers at the two-day convention. Others who addressed the sessions were M. J. O'Toole, secretary of the national organization, Senator John Umstead of Chapel Hill, Senator Lunsford Long of Roanoke Rapids, Mayor Harry Buchanan of Sylva, N. C., J. B. Sherrill of Charleston, S. C., Jack Barry, director of personnel for Publix Theatres, A. B. Wilby of Atlanta, Dave Palfreyman of the MPPDA, A. Julian Brylawski, chairman of the national legislative committee, Mayor Walter Blair of Wilmington, N. C., and A. C. LaRue of Philadelphia.

The MPTOA was asked by resolution to hold its next convention in Pinehurst, N. C. The legislative committee was thanked for its work at the last session in Raleigh.

An informal serial session was conducted Monday night at the Oceanic hotel, with Mrs. Walter Griffith, secretary of the two-state organization, in charge.

Inventor-Usher

Francis Bowling, 17 year old Majestic theatre usher in Gettysburg, Pa., has just patented a heliocopter airplane of a new type, which may have an effect on the future of airplane construction. The wings are attached to the motor, in the new ship, and may be driven up and down like the side wheels of an old steam boat. His work as an usher was for the purpose of acquiring sufficient funds to patent the invention, on which he had worked two years.

Midget Moderne Houses to Play Ufa in Midwest

Negotiations are under way in Chicago between Louis Machat, independent exhibitor, and F. Wynne-Jones, American representative for Ufa, the conclusion of which, if successful, will result in a circuit of small, modernistic theatres in the Middlewest to play Ufa pictures exclusively.

Ufa will have no financial interest in the houses, it is understood.

In addition to operating the theatres, Machat would become the Central district distributor for Ufa.

Theatres, which will seat between 300 and 400, will be constructed immediately in Cincinnati, Cleveland, Detroit, Milwaukee and St. Louis, according to the program. Machat's Cinema Artguild theatre will be used in Chicago.

To finance the circuit, it is hoped to obtain 50 per cent of the capital through the sale of investment securities to prospective German patrons, with the balance of the financing done by a group of architects and builders, whose names at this time cannot be divulged.

Booking deals are also pending with Tobis and other foreign producers.

Theatre Competition Gone As Carnivals Are Banned

Hagerstown, Md., theatre owners have no fear of competition from summer carnivals this year, since the city officials, upon recommendation of the police department, will not issue any permits for the operation of carnivals.

Chadwick Making 12 Comedies To Be Distributed by T. P. E.

I. E. Chadwick, re-entering the independent production field, is producing a series of 12 two-reel comedies, featuring Al Alt, the series to be known as the Al Alt Comedies.

Talking Picture Epics has contracted for the world distribution of the shorts.

Columbia Uses New 'Adometer' In New York Cab Advertising

Columbia has contracted for "Adometer" space in 1,000 taxi cabs in New York City, the first production to be so advertised being "The Miracle Woman," to have its premiere shortly at a Broadway de luxe house.

The new machine, built into the cab, is a rotary sign, which displays each individual ad at the rate of four times every 15 minutes. Columbia expects a class audience of 40,000 per day.

Production Overtures Supplant Stage Shows

Production overtures, bringing into play the Saenger pit orchestra, will supplant the local stage shows at the Saenger in New Orleans, due to a disagreement between the management and the stagehands' union as to the number of stagehands who must be employed.

Sacramento Finds 'Go to Show Week' A Great Success

Nine theatres in Sacramento, Cal., under the sponsorship of the *Sacramento Amusement Guide*, recently conducted a co-operative "Go to Show Week" to inaugurate the summer season, which is reported as having been highly successful in concentrating the attention of the city's population on the motion picture theatres.

Screen trailers, window cards, radio broadcasts, special lobby displays, lines across amusement ads, all were utilized in an effort to put across the "Go to Show Week" idea. Pointed out as unique in the campaign was the fact that all theatres handled the "week" as a strictly co-operative effort, with no one house attempting to individualize the publicity campaign in any way.

Names Withheld in Plan of Giving Academy Awards

Instead of voting by name on directors, cameramen, art directors and sound technicians awards of the Academy of Motion Picture Arts and Sciences this year, the ballots first will be cast for accomplishments in these departments and the individuals responsible will be identified afterward.

The list of nominations for the honor of being adjudged the best picture of the year is being sent out this week and it is expected there will be 300 titles and casts on the roll. Only titles and names of principal players are being sent.

M. A. Namazie, Head of Far East Company, Dies

M. A. Namazie, chairman of the directors of Capitol Theatres, Ltd., leading Far Eastern company, is dead. Joe Fisher, general manager of the circuit, was advised of the death Sunday by cable in New York. Namazie had extensive business interests in the Orient in addition to his theatre enterprise.

Sah Shirazee, another official of the company, left New York Monday night for Singapore.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

NOW that Horace Liveright has poured his heart out to the *Los Angeles Times* about what he thinks of the motion picture business there is some speculation as to whether he may return to the book publishing business in New York. A years or so ago Mr. Liveright became quite displeased with some aspects of the motion picture industry, while he was then active in the Liveright publishing concern and was variously engaged in dramatic production. In that period he arranged for the writing of and made a contract for the publication of a book about one of the more important personages of the industry. Then abruptly things took a turn. He withdrew largely from the book publishing business and took a post with Paramount. When the book manuscript in question was delivered he found it "unavailable." There was a considerable submerged fuss about the matter but the book did not see the light of day. It seems that if the book had been as sensational as contemplated it could have been even less acceptable, in the light of Mr. Liveright's then new motion picture connection. It may be a cheerful reflection to P. G. Wodehouse that just when he was getting the heat of resentment about his remarks on his idle $104,000 year in the industry, along came Mr. Liveright to draw the fire. Who is next? The motion picture industry, what with the weather and this and that, is in all the patient temper of a she-bear with cubs in flytime.

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Frank Wilstach has returned from a vacation spent variously all over California and sundry stops between including Salt Lake. Mr. Wilstach spent his time collecting similes, and indicates that it appears to be the best crop on the West Coast this season.

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The rooster has lost another friend. This week the duPont Pathe Film Manufacturing Company went down to Wilmington in Delaware and changed its name to duPont Film Manufacturing Company. This change has been in contemplation on the part of the duPont concern for some years. While Pathe Exchange, Inc., now in liquidation, owns 49 per cent of the film company, its name is not considered an asset in the raw stock business in sales to other concerns. This interest in the film manufacturing concern is the biggest single asset of the Pathe Exchange, Inc., and the one of chief interest to the holders of Pathe bonds. The change of name in nowise changes the interrelation between Pathe and duPont interests, at this time.

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The radio industry still is in its infancy and is going through many of the trials and tribulations which films had to face during the first decade or so . . . as evidenced by the discovery that a large part of the fan mail written to a very prominent radio announcer was sent to him by his own dear self. . . .

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Billy Bevan has a fruit ranch near Hollywood which yields him sufficient income to retire upon, but he prefers to keep on acting. . . . So he says. . . .

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Greta Nissen's press agent doesn't wink an eyelash when he tells you that "Greta has that Scandinavian preference for solitude; she likes to climb up into a tree in her back yard and read by the hour." . . .

Oh, well, maybe she has. . . . But who cares! . . .

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Doug Fairbanks still is talking about those 100-year-old eggs which he ate while in China recently. . . .

Jimmy ("Photoplay") Quirk tells the one about the recent motion picture which was notable for the number of writers that worked on it. . . . At its formal Hollywood premiere, reports Jimmy, someone yelled "Author!!!" . . . And the first two rows of the orchestra stood up and took a bow. . . .

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Maurice Blache of San Francisco, for many years with Pathe News as cameraman and editorial representative on the West Coast, has arrived in New York on his return from a five-months' motor tour of Europe, with his family. After interviewing the optimists of the New York offices on the current boom in the picture industry, Mr. Blache announced he would drive on to San Francisco by way of Quebec, Montreal, Banff and Vancouver, aiming to reach home in time to make plans for next year's vacation.

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Charles L. Wagner, impressario of opera in English, has the temerity to remark in the course of a quotation by the New York Times *that "Doris Kenyon is the only voice in the picture world." Miss Kenyon is said to be coming forth presently as Helen of Troy in "La Belle Helene." What some Hollywood ladies of voice will say about Mr. Wagner will be more interesting than quotable.*

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Hurray for that great big sportsman director on the Universal lot, who welched on a debt contracted during a friendly card game in which the director and Senior and Junior Laemmle recently participated. . . . The sum lost represented only a few hundred dollars. . . . The same gentleman has taken more in salary from the Universal lot than any other director on the payroll in the past two years. . . .

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Progress of the widely publicized Billie Dove-Howard Hughes romance has been the subject of much recent speculation., at least part of which has been removed since the multi-millionaire producer this week assigned no less than five writers—count 'em: Lewis Milestone, Robert E. Sherwood, Dashiell Hammett, Charles Lederer and Thomas Buckingham—to write the story for Billie's next feature for Howard. . . . It should be SOME story! . . .

Miss Dove recently took up aviation and has adopted flying as her newest hobby. . . . so, naturally, the yarn will be another air picture. . . .

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Mickey Mouse has definitely gone claws down on gangster themes for his animateds. . . . Mick this week squawked—'er, we mean, squeaked——at the script for "Putting the Bird on the Spot," . . . which was to serve as his next. . . .

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"To entice people into theatres with a sexy title when no sex is shown is just as disappointing to a patron as the placing of a clean title upon a lascivious story" . . . . in the opinion of Roy J. Pomeroy, director and "picture doctor." . . .

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John Barrymore, it is said, will work for anyone. . . . At $17,500 per week. . . .

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Howard (motion picture printer) Reichenbach still remembers those good old days during the war when the mules and horses at camp at Atlanta were as green and hard to clean as some of the independent distributors along New York's film row. . . .

WITH all its reputed faults, Hollywood at least has tolerance and good nature. . . . Sometimes too much. . . .

The story seeps through from the Coast, via that anonymous "Camerad," of a young college man who arrived in the studio city . . . and, through his fraternity brothers, managed to pick up a job here and there. . . .

Spending ahead of his means, he distributed bad checks from one end of town to the other . . . never making them good, although no one did anything about it until he handed too many to local merchants and they landed him in the hoosegow. . . .

Just before the unexpected jail sentence, however, the chap, wanting to impress his boss who was getting married, presented the chief with a beautiful silver service as a wedding gift. . . . But when the recipient returned from the honeymoon, he discovered that the gift had been purchased at his personal jeweler's . . . where it had been charged to his account! . . .

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Michael L. ("six-syllable") Simmons really IS in the picture business. . . . If you don't believe it take a look at Tiffany's "First Aid" press book, in which Mike's face adorns the pages, with heavy credit for authoring the tome, writing dialogue, continuity and adaptation. . . . Which Simmons turned out in spare moments while guiding the destinies of the A. M. P. A. and Tiffany's feature publicity. . . .

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The home office economy movement is slowly killing off that pesty species of "free-loader" and "chiseler" who pests and pests for passes. . . .

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The *Athens (Ala.) Democrat* has figured out that $20,000 is spent yearly for overhead by the average small-town modern theatre, exclusive of film rentals. . . .

Licenses and taxes take $750; light, power and water, $1,500; rent, $4,800; payroll, $6,000; advertising, $3,000; all other items and miscellaneous upkeep (except film rentals), $3,000. . . . making a total of $19,500. . . .

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Canadian racketeers go U. S. gentry one better. . . . In this country they use stench bombs during labor trouble, while in Canada, nothing short of mustard gas will do. . . .

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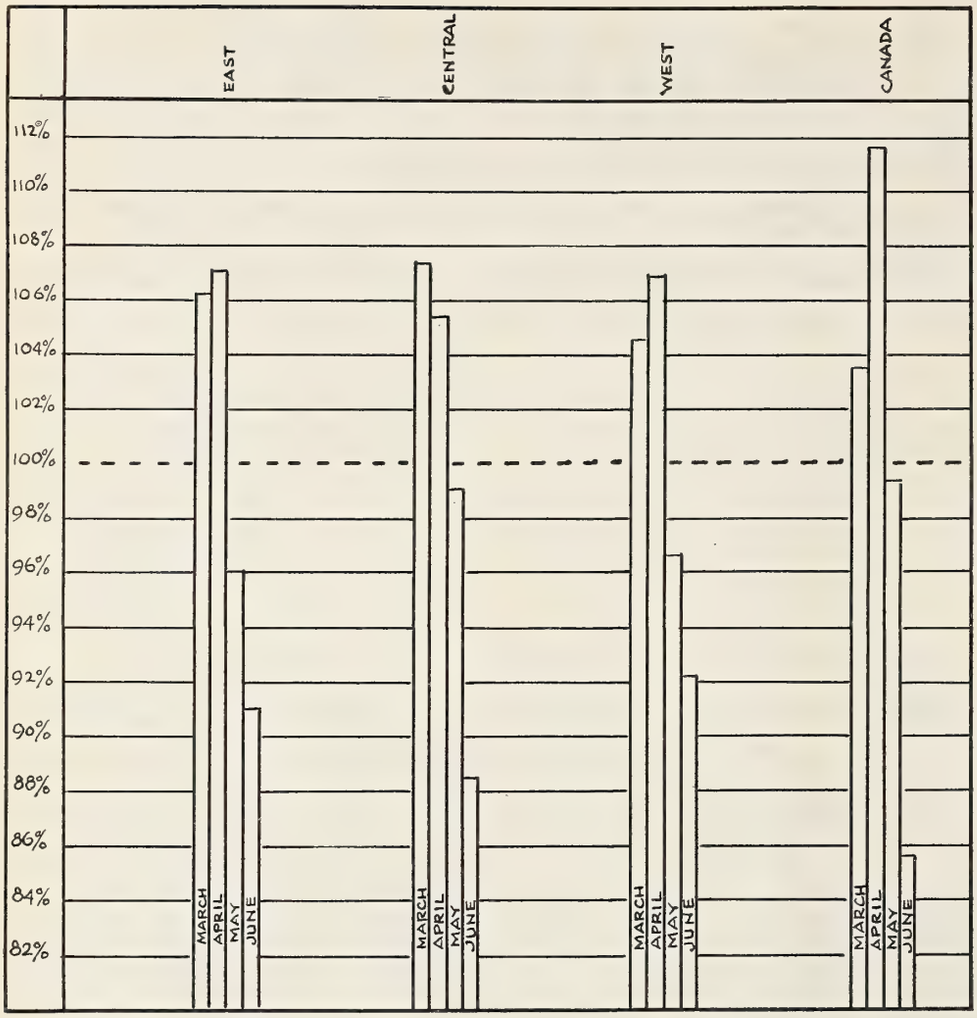
Twenty years ago this week: First nation-wide exhibitors' convention was held at Cleveland where "discussions for the good of the industry were the order of the day!" . . . Motion Picture Patents Trust issued hundreds of summonses to theatre owners for revolting from royalty payments and joining the independents' movement. . . .

American exhibitors were having trouble with foreign emigrants who could not understand English titles. . . . Thanhouser released "Romeo and Juliet" with the announcement that it reflects the "steady improvement in the quality of the American motion picture!" . . . Showing of the Jeffries-Johnson fight films brought the wrath of the coppers upon the heads of showmen. . . . "Suffragettes" wailed because films did not present their cause in its true light. . . . It did not cost producers a penny to film outdoor stuff on private estates.

Finkelstein & Ruben started building at Minneapolis, spending as high as $80,000 on a new one at 6th and Hennepin. . . . Players and directors received little or no billing. . . . Carl Laemmle said: "Piffle! A big proportion of this talk about the weather putting your business to the bad is piffle! Give your people good shows and they'll patronize you in spite of hades itself!" . . .



In this chart is shown the comparative box office value per seat for four months in the Eastern, Central, and Western territories and in Canada. The 100 per cent line represents the average in each territory for four months.

Warner Lists 12 Pictures, Dates

Warner-First National has announced the release dates of 12 feature pictures, in a statement issued by Sam E. Morris, vice president.

The films and their dates are as follows: "The Star Witness," August 22; "Larceny Lane," August 29; "The Last Flight," September 5; "Alexander Hamilton," September 12; "The Bargain," September 19; "The Road to Singapore," September 26; "Penrod and Sam," October 3; "Five Star Final," October 10; "Expensive Women," October 17; "The Ruling Voice," October 24; "Side Show," October 31; "The Mad Genius," November 7.

Columbia Names Bert Ennis As Exploitation Manager

Bert Ennis, film executive, has been appointed exploitation manager of Columbia, under the supervision of Al Selig, director of publicity, advertising and exploitation.

Ennis has had a varied experience in several of the major companies before joining Columbia. His first work will be on "The Miracle Woman," "The Dreyfuss Case" and "Dirigible," which will be shown at popular prices during August over the country.

467,568 Seats Are Added in Europe

Europe's total of new theatres and added seating capacity has shown a marked increase, according to a Berlin survey. The total increase in 1930 was 478 new theatres with 467,568 seats, while the growth in 1939 was 439 theatres seating 383,550.

England retained the lead, with 175 new theatres seating 250,000. Germany dropped from second to fourth, with 60 new houses seating 40,000, while France went into second place with 76 theatres and 54,700 seats. Spain added 48 seating 51,588 and Czechoslovakia 60 with 26,000 seats.

Cannot Decide Local Option; May Resort To Popular Vote

The recently enacted Ohio law making Sunday theatre operation a matter of municipal option, has placed the city council of Wooster, O., in a quandry. If Sunday shows were prohibited, the theatre forces would present petitions, and if they were permitted, the "anti" forces would do likewise.

It was indicated by the city solicitor that the matter would probably be submitted to popular vote at the next election.

Previews Point To Bright Season of New Pictures

If the studios can continue their present high standard of production as indicated by previews, "or even continue fairly to approximate it, the daylight is shining ahead —and brightly," says William A. Johnston in an editorial in *The Hollywood Herald.*

"Last week ushered in 'Huckleberry Finn,' 'Merely Mary Ann' and 'Monkey Business,' Johnston points out. 'These three are surefire. No one need hesitate over that prediction.

"We know how 'Tom Sawyer' has done; 'Huckleberry Finn' is right abreast of its production value and Junior Durkin gives it an advantage. We know the box office power of Gaynor and Farrell. In 'Merely Mary Ann' there's the romance in which they shine. In 'Monkey Business' the Marx Brothers exceed their former successes. That is the general opinion, and a decided one. The rip roaring pace of this picture make a new record in fast and sustained tempo. Gags aplenty and all brightly new. The four famous play boys at their level best.

"Here we have family trade appeal, variety, box office names and other exploitation values."

Metro Split With Stanley Rumored in Philadelphia

Philadelphia rumors, following the Paramount and Stanley-Warner agreement, indicate that M-G-M is ready to withhold its product from the Stanley circuit, unless terms of a new contract are met, said to ask for added percentage. Metro may enter the independent exhibition field if it is not satisfied with the situation.

There are several possible locations in the city for a Metro outlet. The Erlanger, a legitimate house; the Chestnut, a wired Shubert theatre, and a site which is reported to be an independent holding, and large enough for a de luxe house, are the principal situations.

Fire "Not Successful," So Theatre Will Reopen

The Lincoln Square theatre in Broadway, one of the oldest vaudeville houses in New York, reopens August 29 following the completion of remodeling necessitated by a fire which gutted it early this year. "The fire," says Oscar Doob, advertising manager of Loew Theatres, "was not successful."

Although one of the oldest variety theatres, the Lincoln Square reopens with a straight picture policy.

Manager Exchanges Shots With Bandits Who Get $50

Two bandits held up and robbed the cashier of the Maffitt theatre, St. Louis, Mo., of $50 in receipts, and escaped after exchanging shots with the manager, Clarence Groteke.

Covering Nellie Stapleton, cashier, and the ticket taker with revolvers, the two pocketed the contents of the cash drawer, but missed another $50 removed a few minutes before.

Up to the Exhibitor

Exhibitors are to have an opportunity to decide for themselves whether they will show a new comedy starring Roscoe (Fatty) Arbuckle.

The picture, to be made on the Educational lot with the approval of President E. W. Hammons, will be produced in two versions, one of them starring Arbuckle, the other with another comedian. Arbuckle will direct the one in which he is not starred and possibly the other also.

Skouras Company Receivership In St. Louis Court

Harry Koplar, former associate of the Skouras brothers and at one time vice president of the St. Louis Amusement Company, is accused of having instigated receivership suits against Skouras Brothers Enterprises, Inc., and the St. Louis Amusement Company. The formal answers of the defendants filed in court, charge the chief purpose of the suits is to force Warner Brothers to pay an excessive price for minority stock held by the complainants.

The hearing of the suit against the Skouras Brothers Enterprises, which came up July 27 was featured by the introduction of evidence tending to show that the company suffered to the detriment of the minority stockholders since Warners obtained control of the St. Louis theatres.

The minority stockholders are seeking the receivership on the ground that the company is being operated in the interests of Warner Brothers chiefly, and that the Skouras brothers accepted the Warner offer for the "B" stock in preference to a better offer from Paramount-Publix, which would have taken over all of the "A" as well as the "B" stock.

Demand Right To See Firm's Books

James E. McPherson and other stockholders have filed a petition for a writ of mandamus to compel the Consolidated Film Industries, a Delaware corporation, to open its books to examination. The petition was filed at Wilmington, Del.

The bill states that the petitioners own 21,000 shares of common stock, and they desire access to the books to locate names and addresses of other stockholders so they may consult them in regard to the corporation's management and the desirability of a change. They claim permission to examine the books was refused by representatives of the corporation.

ALLIED CONTRIBUTES $100,000 TO "CHEST"

Virtually All Illinois Members to Aid In Inquiry; Expect Cermak to Oust Joe Maloy and 300

Members of The Allied States Association have to date pledged over $100,000 to the Allied "war chest" for the investigation and prosecution of the officials indicted in the inquiry into the Chicago projectionists' union. Only several thousands have been turned in in cash, but virtually the entire membership of the exhibitor organization stands ready to back their pledges of from $1,000 to $2,000. It is understood they feel they will get their money back inside of a month if the prosecution is successful, since that will eliminate the second man in the booth within a very short time.

Indictments of the seven officials and associates were to be returned Friday, prior to the dismissal of the Cook County grand jury.

That phase of the projectionist problem may be even closer of realization, since it is understood at city hall that Mayor Cermak may act within the next few days on the recommendation of the state's attorney's office that Joe Maloy, indicted city examiner of motion picture operators' licenses, be removed from office, and 300 "permit" operators' licenses, be revoked. This will automatically eliminate the second projectionist phase of the situation, and relieve exhibitors of the fundamental cause of the investigation.

Allied States has meanwhile gone ahead with its own inquiry into conditions, with numerous investigators having been retained to run down evidence furthering the continuation of the state's attorney's delving into the union affairs, which have already resulted in the indictment of five officials and two alleged associates.

Allied of Illinois also has three or four young attorneys aiding the state's attorney in the gathering of evidence and assembling of that already in hand, as well as furnishing new leads to the prosecutors. That and other detail work which they are doing, is said by the state's attorney's office to very likely hasten the preparation of criminal cases against the indicted seven, and perhaps bring about an earlier trial than had heretofore been thought possible.

With prediction from the two state's attorneys, Charles Lounsbury and Charles Bellows, that all seven indicted men will be convicted and adding that additional indictments are in immediate prospect, there is now a definite possibility that police and city officials will be drawn into the situation. The prosecutors, in inquiring into the shooting and slugging of Milton Krueger, recalcitrant exhibitor, in the Paramount exchange 18 months ago, have uncovered irregularities in the manner in which the police investigated the attack.

William Canavan, president of the International Alliance of Motion Picture Operators, has been in Chicago for several days, supposedly in connection with the indictments, but his attempts to communicate with the state's attorney's office have been unsuccessful.

Scarface Al Speaks!

Alphonse (Scarface Al) Capone, chatting while clad in black silk pajamas in his Chicago hotel suite, on the eve of sentence for violation of the income tax and prohibition laws, and calling himself "an issue," had this to say about motion pictures: "These gang pictures—that's terrible kid stuff. Why, they ought to take all of them and throw them in the lake." (pictures, not kids). "They're doing nothing but harm to the younger element of the country. I don't blame the censors for trying to bar them. Now, you take all these youngsters who go to the movies. Well, these gang movies are making a lot of kids want to be tough guys, and they don't serve any useful purpose." That, apparently, is that!

Vote Milestone First In Best Directors Poll

Lewis Milestone took first place in *Film Daily's* poll for the 10 best directors of 1930-31, in which approximately 300 motion picture critics participated. Milestone received 252 votes. He directed "All Quiet on the Western Front" and "The Front Page."

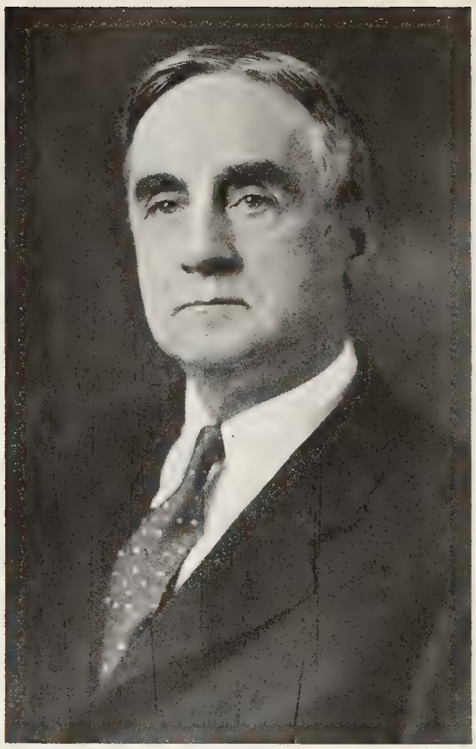
Wesley Ruggles took second with 179 votes, followed by George Hill, 160; Josef von Sternberg, 148; D. W. Griffith, 139; Robert Z. Leonard, 137; John Cromwell, 111; Charles Chaplin, 101; Howard Hawks, 101 and Howard Hughes, 91.

For the first time in the six years of the voting, Ernst Lubitsch was not included among the 10 best, though this is attributed to the fact that he directed only one picture during the year.

F & M to Produce In Four Centers

With the adding of the Publix deluxe theatres to its circuit bookings, Fanchon & Marco has expanded its facilities for the production of stageshows. In addition to Hollywood and New York, where separate units are whipped into shape for the Roxy, "Ideas" are being produced in St. Louis and Detroit.

Gae Foster will supervise certain units in both St. Louis and Detroit, while others will be under the personal direction of Fanchon.



This advertisement is the sixth of a series on success in the picture industry

a victor over adversity

MR. M. E. COMERFORD, *in his career as a motion picture exhibitor, has become a personal exemplification of the quality of success which comes with the defeat of adversities. He began more than twenty-five years ago with a little theatre in the anthracite region of Pennsylvania. It was one of the great battle grounds of the capital and labor strifes which arose in those low wage years. Mr. Comerford was faced with the problems of the then bitterly struggling motion picture industry and the problems of the industrial and social conditions of the strike torn country he served. He had a hand in all these struggles and having that, he won a share in the victories that came out of them. He expanded his interests, built and bought theatres, and he sold entertainment to an entertainment hungry country. Mostly his battle was selling them and keeping them sold, in hard times and good times. He bought pictures, sold his way to success.*

come out of the woods

A long time ago when life in this wide country was simple, when merchandise was scarce and merchandisers few, Mr. Ralph Waldo Emerson, a New England philosopher, wrote something to the general effect that if a man built a better mouse trap than his neighbors, even though his house were in the woods, the world would beat a path to his door. That was very true—in its day.

Sometime later when the industrial era had got well under way another Yankee philosopher, Fra Elbert Hubbard of East Aurora, came forth with the assertion: "He who bloweth not his own horn, the same it shall not be blown." And Elbert Hubbard could sell anything—including a roycroft mouse trap, if he had had one.

Now merit is still a great thing. No permanent success can come without it. But merit in the shady stillness of the tall timber will never be discovered. The busy boy with his mouse trap displayed on the main road will get the business.

Once upon a time in the motion picture industry selling consisted in telling the clamoring exhibitor when and what film the exchange would let him have. And exhibition selling consisted of a phonograph in the lobby and a one sheet on the side of the house.

The exhibitor clamors no longer and the public shops before it buys at the box office.

Also the show business is a business of vociferation. From the beginning it has had its barker, its ballyhoo, its calliope. They say "silence is golden"—but not in the show business.

The business of today and tomorrow will be done by those who do the selling. The pages of Quigley publications talk to more customers every week than all the traveling salesmen of the industry can in a month.

COLVIN BROWN
General Manager
Quigley Publications

MOTION PICTURE DAILY
MOTION PICTURE HERALD
THE HOLLYWOOD HERALD

"Grown Up" Golf Course in Chicago May Give Theatre Owners Some Competition

Chicago is about to be the center of a new "grown up" miniature golf game, which, if successful, may give theatre managers some little of the competition they experienced from the original vest pocket editions.

The promotors of the venture, R. D. Cunningham and Joe Roseman, call it "Night Golf," and it offers nine holes, distances from 75 to 165 yards, on an 18 acre tract on the northwest city limits. Wooden clubs are out, but all the irons may be used, say the promoters. Nine steel towers, each 75 feet high, light the course, with a total of 125 watts. Total cost of the course, including $32,000 for the lighting system, is put at $43,000.

Admissions are 75 cents during the day and $1 at night, with a 50 cent charge for additional rounds after the first. Similar attempts in other cities are said to have failed because of inadequate lighting, a difficulty which is understood to have been overcome in Chicago. It remains to be seen whether or not theatres will be disturbed.

Plan to Produce French, English Films in Canada

Talkies, in both French and English, under Canadian auspices, will soon be realized if plans now in hand up Ottawa way meet with no serious obstacle.

The newly-formed St. Lawrence Moving Picture Corporation has applied for authorization from the Canadian government to erect a studio for the production of talkies at Ironside, Que. According to published announcements the proposed studio will be erected at once and will have a floor space of 150 by 100 feet.

It is said that the Provincial Government of Quebec has agreed to furnish support "should the venture prove to be a success."

The vice-president of the company planning this new enterprise is the French-Canadian comedian, Pierre Desrosiers of Montreal. M. Desrosiers is likewise the official spokesman for the new company and he says:

"We want to start in a modest way. We don't want to fool the public into thinking that we have something grand and glorious. But we believe that in starting in a small way we may achieve something."

Associated with Desrosiers are Rene Fandrich, Canadian correspondent of the Educational Cinema committee of the League of Nations, and Henri Robichaud, of Montreal, who is the "business agent."

United Artists Goes Ahead On Building

United Artists is going ahead with its building plans in the Far West while a deal is being negotiated under which Fox West Coast would take over operation of the theatres. One house is now in operation in San Francisco, another is under way at Richmond, Cal., and plans have been completed for a theatre at Vallejo. The dispute last year between the two circuits was settled when Al Lichtman closed with the circuit for the new United Artists product.

Advertisers Will Stand Television Bill, Says Writer

Advertisers will be the showmen paying for the nationwide usage of television predicted for 1932 in "Radio and Advertising," the book of Orrin E. Dunlap, Jr., just published by Harper & Brothers. He warns that the television pictures must be supported by newspaper, magazine, billboard and other forms of advertising, with print continuing as the backbone of advertising.

The practical angle of television also is pointed out by the New York City YMCA in announcing that a West Side YMCA radio-television institute to train television technicians is to be started in the new educational building of the organization in September.

"Television, at present, compares favorably with the earphone stage of the early days of radio reception," says Louis L. Credner, principal of the West Side YMCA trade and technical schools." It offers unlimited opportunities for further experimentation."

Chief instructor of the course will be Harry Higginbotham, chief engineer of Jenkins Television Transmitter, New York.

From Cincinnati comes the news that Crosley Radio Corporation, operating WLW and WSAI, plans to erect a visual broadcasting station, with application for a waveband already having been filed. It would be used for experimentation for the present.

Demonstrate a New Lighting Control Board In Milwaukee

Cutler-Hammer, Inc., demonstrated recently a new type lighting control system, at the Pabst theatre, Milwaukee. A radical change in stage lighting equipment, the control board occupies less space than ordinary boards and can be placed anywhere in the theatre.

It is semi-automatic, and gives the operator complete control over speed and intensity of light at all times. Proportional dimming and the automatic blending of colors are also possible.

Color of Equal Efficiency With Black and White

Color films were brought to an equal efficiency basis with black and white films today through a series of tests conducted by RKO-Radio Pictures at the Coast plant.

Wedding the improved Technicolor process with the new super-sensitive film, faster lenses, new make-up and a radical innovation in set painting, the following important discoveries were made:

1. That color films can be produced at one-half former costs.
2. That one of the largest items of expense, electric current for lighting, can be reduced from one-half to one-third because of a decreased need for extreme lighting.
3. That color can be reproduced naturally, without flickering fringes or overlapping and without tiring the eyes.
4. That the faster lenses permit a clear color definition in both close-ups and long shots, said to be an impossibility with former color processes which discriminated one way or the other.
5. A reduction by at least one-half of the terrific heat produced on previous color sets. This, of course, is due to the need for less lighting units.
6. That creditable color reproduction is possible with normal outdoor lighting, such as might be used in photographing black and white subjects.
7. That the sensitivity to extreme color opposites is heightened 100 per cent, allowing for a more natural coloring of sets and costumes.
8. That make-up tests disclosed a decreased need for rouge on the faces of stars and permitted a more natural facial coloration.

The experiments at the RKO-Radio studio were conducted in association with Technicolor experts by Max Ree, art supervisor; Ernest Westmore, make-up chief, and Ray Rannahan, cinematographer.

French Studios to Make 150 As Compared With 94 in 1930

French studios will turn out approximately 150 features this season, compared with 94 in 1930, according to advices from Paris.

Production activity is said to be overflowing the capacity of the French studios. nd installations in French houses have already passed the 900 mark.

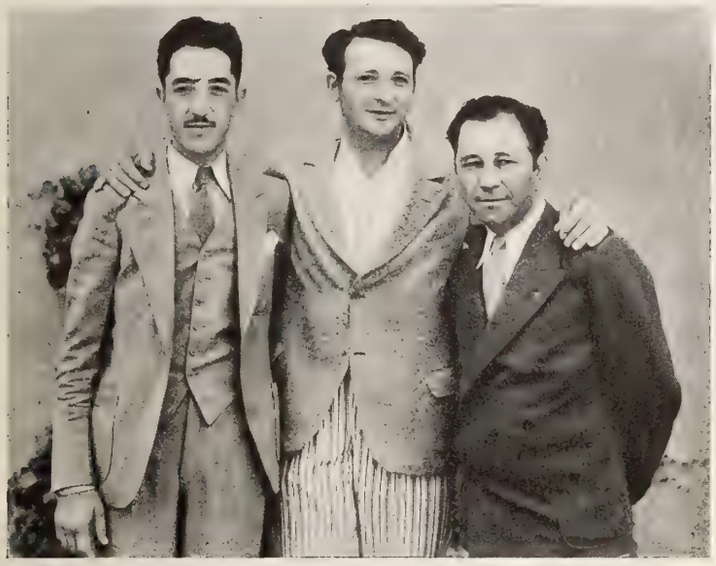
RCA Declares Dividends

Radio Corporation of America board of directors declared dividends of 87½ cents per share on the "A" preferred stock and $1.25 on the "B" preferred stock for the third quarter of 1931. Dividends are payable October 1 to stockholders of record September 1, 1931.

"Private Scandal" Ready

A finished print of "A Private Scandal" has been brought East by Mortimer D. Sikawitt, president of Headline Pictures. Charles Hutchison is producing the series of melodramas.

THE CAMERA REPORTS



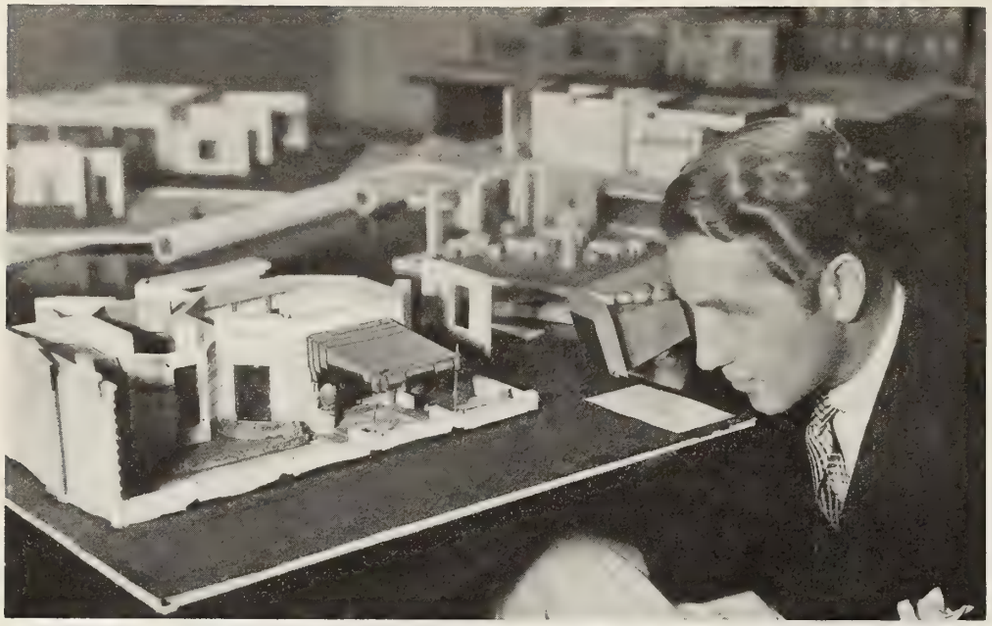
JOINED UP. *Commercially as well as photographically, and in each case, through the medium of Richard Talmadge. They are W. B. Pierce, Talmadge and Al Wolf, pictured on the occasion of Wolf's signing up for the distribution of Richard Talmadge Productions in the Dallas territory.*

[*Int'l News Photo*]

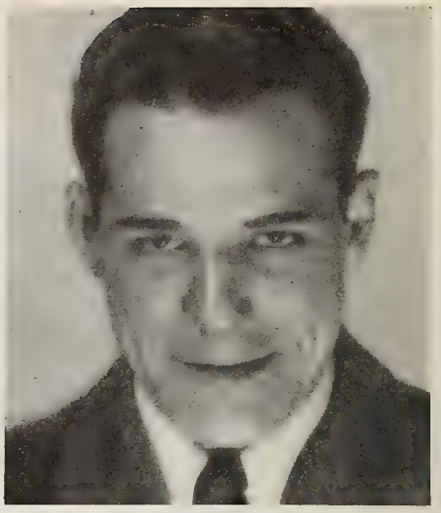
REUNITED. *The Rudolph Siebers—Marlene, Maria and Rudolph himself. In other words, Marlene Dietrich, Paramount star, with her daughter and husband, who have joined her in this country. They are shown as Maria and her dad arrived in Pasadena, where Marlene met them.*

STUDIOLAND'S NEWS HEADQUARTERS. *And incidentally one of Hollywood's handsomest buildings, the seventh floor of which is the home of the Hollywood Herald, Quigley Publication's daily newspaper for the industry's creative community.*

WAITING ON THE SET. *Taking a chance with studio drafts for sake of a pretty picture of a dancer's dainty mood. High above the stage at Warner Brothers she perched, and because the "still" man was even as you and I, we have this new portrait of Marian Marsh.*



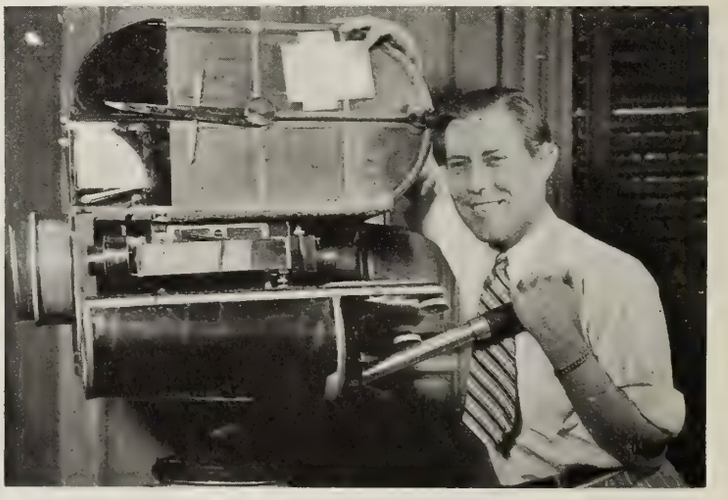
SET DESIGN TO SCALE. *Max Ree, Radio art supervisor, with one of the scale models used in the construction of a set. The models are made in complete detail. Ree is shown examining the set through a cardboard camera which he uses to determine camera angles.*



JUVENILE. *Grant Gordon, who though only 21 years old, is being mentioned as material for a featured juvenile. He is at present playing in summer stock.*

LADIES OF FASHION. *In real life this time, the four featured screen actresses being shown at tea at the swanky Annandale Country Club in Pasadena, where they attended a fashion show. All are First National players—Mae Madison, Lillian Bond, Evalyn Knapp and Polly Walters.*

THREE GENERATIONS. *And the three of 'em equally young. Feel that way, you know, as one gathers from observing them on the screen. In the center is Jackie Cooper, recently signed by M-G-M, who says the others—Marie Dressler and Dorothy Jordan, also of M-G-M—are his best girls.*



CAMERAMAN. *Here is a bit of recognition for one of that all-important group of men-behind-the-picture, Ernie Haller, cinematographer at the First National studio. Incidentally, here is a good shot of the kind of camera being used today in the shooting of talking pictures.*

GANGSTER. *But the kind we love. A member of Hal Roach's Our Gang, and it's newest. He is Sherwood Bailey, Jr.—but he will be known as Spud.*

WOTTA LIFE! *Manuscripts everywhere and—but James R. Quirk, editor of Photoplay Magazine, says that there really are some ideas in them. The manuscripts were submitted in the Photoplay Magazine—Warner Brothers' contest seeking a good film story to fit the title, "Beauty and the Boss."*

IN CONFERENCE. *A Hollywood habit that even Charles C. Pettijohn, conference veteran of the Hays Organization, had to succumb to during his visit to the production capital. Here he has words with Wallace Beery, about—maybe that stock issue: Angustora Bitters versus Pale Orange!*

CAN I COME IN? *Anyway, that about expresses it, since Helen Hayes of stage fame is so anxious to join the ranks of successful screen stars. In fact, her first picture, M-G-M's "Lullaby," is being remade because the first effort, she felt, didn't promise her a career on the screen.*

CAFETERIA. *Illustrating the well known saying that he who helps himself gets rich or jailed. Reading from the sublime to the ridiculous, we have Robert Woolsey and Bert Wheeler, those funny screen fellows, shown exactly as they arrived in London the other day.*

KEEP MANAGERS IN ONE CITY; WOBBER

Wanted!

Missouri is taking steps to put behind bars Ray Renard, former St. Louis gangster, who has been lately employed in Hollywood as an assistant director, because of his knowledge of crime from the inside. He was convicted in 1923 for carrying concealed weapons, and sentenced to two years. Later he was given executive clemency by President Coolidge after turning state's evidence in the United States Government prosecution of men involved in a mail truck holdup. There was an understanding at the time that Renard would not be molested if he stayed out of Missouri, but apparently that has been forgotten.

Coast Golf Tilt Set for August 20

The golf tournament sponsored by the Pacific Coast Exhibitor-Bulletin has been set for August 20, probably at the Fox Hills Country Club, near Culver City.

Besides valuable prizes to be awarded the various winners, there will be a perpetual trophy for the winner of the exhibitor-exchangeman match, and another rotating perpetual tropy offered by Quigley Publications.

Few Unions Seek Increased Wages

Three hundred of the 695 projectionists' locals in the United States will meet exhibitors on new contracts when the current agreements expire on the last day of August, but only in a few localities is it expected that higher scales will be demanded.

Resolution of Trade Board Praises Secretary's Service

The full membership of the Charlotte N. C. Film Board of Trade in final session before the discontinuance of the Charlotte board on June 29, passed a resolution in testimony to the valuable services rendered by the retiring secretary, Mrs. Marion G. Wrenn.

Speaking very highly of Mrs. Wrenn's services, the resolution requests the home office of the Film Board of Trade to re-employ her on the re-opening of the Charlotte Board, and if possible provide her with another secretaryship until that time.

Tobis Loses Patent Case

Tobis-Klangfilm, Berlin interest, has been defeated in litigation involving certain patents against Eugene Bauer, Inc., manufacturers of sound film projectors.

Circuits Would Show Poor Showmanship If They Dropped Theatres, Declares Paramount Executive

For circuits to drop key houses would be poor showmanship, says Herman Wobber, general manager of distribution for Paramount Publix from Denver westward, in an exclusive interview with the Hollywood *Herald*. In fact, declares Wobber, there is no good reason for turning back theatres to individual owners in wholesale lots or even a slight percentage of the circuit holdings. At the same time, in his opinion, circuit owners must show interest in community problems. Making resident management permanent will be a vital factor in future circuit policy, he believes.

Cites Buying Advantage

When the reported plans of Paramount, Warner Brothers and Fox to relinquish important groups of circuit-operated houses to independent owners were mentioned to Wobber, he said:

"I can see no reason why there should be even a slight reversion of theatres to former owners—let alone wholesale reversion—unless the financial structure of some of the circuit operators is such that temporary losses in some situations may be too great to carry. Most of the circuits with which I am familiar are making money as a whole.

"I do not believe it advisable, from a showman's point of view, for circuits to have their key houses revert to individual owners. Advantages in buying and booking of talent are entirely too much in favor of circuit operation.

"Circuit management is learning that it must show all the interest in community problems that independent exhibitors do, and making permanent residents of house managers will certainly help to build goodwill for theatres.

Unit Production Factor

Of other current problems of the industry, Wobber said:

Unit productions, made by independents, will get a market based on quality.

The slump in theatre patronage is less than in other lines and due almost entirely to the financial depression.

Good pictures will bring prosperity to the theatre before other business groups can get back to normal.

Zoning changes will be governed by local conditions, such as shifting population and new theatres, and percentage deals on an equitable basis for buyer and seller will continue.

Musicals, properly treated and not released too freely, as in the early days of talking pictures, will be an important factor in future.

A mixed menu of comedy, sophisticated, sentimental and musical productions will bring the public back to the theatres.

"The motion picture business is all right," Wobber holds.

Billposters' Revenge!

Four billposters, formerly employed by the Fourth Avenue Amusement Company, Louisville, Ky., are under arrest, charged by J. Hohnson Musselman, manager of the Rialto, with defacing posters for the Rialto and Strand. One of them, when arrested in the act, implicated three others. They claimed they were members of the Bill Posters' Union and had been defacing signs in retaliation after being discharged by the theatre organization. They are being held for the grand jury under bond of $2,000 each.

Tillotson Forms Publicity Bureau

Harold E. Tillotson, formerly of Paramount Publix and Theatre Service Corporation, has organized, with associates, the Associated Public Relations Guild, Inc., with offices in New York and London.

The company will handle the publicity and exploitation of radio, screen and stage stars, as well as corporations.

In charge of all newspaper relations will be Howard Lichey. The Associated staff will be composed of publicity men, writers, artists and photographers.

West Pennsylvania Convention Oct. 4

The Motion Picture Theatre Owners of Western Pennsylvania will have their eleventh annual convention on Sunday, Monday and Tuesday, October 4, 5 and 6.

The board of directors decided upon Pittsburgh as the meeting place for the three-day gathering.

Pollak on Tour of Keys; Jones, Peerless Ad Chief

Adolph Pollak, general manager of the newly organized Peerless Productions, which has announced 24 features for the 1931-1932 season, left New York on Wednesday for a tour of the country. Pollak's route will take him through every key city for the organization of territorial distributors of Peerless product. On completion of his trip, he will visit Hollywood for a conference with the production executives of the three Peerless producing units.

Charles Reed Jones, publicist and author of mystery novels, has joined Peerless as director of advertising and publicity. Jones is the author of "The Mystery of Judge La Garde," second release of the Peerless "Perfection" group.

Stage, Screen Writer Dead

H. Grattan Donnelly, 81, stage and screen writer, died at his home in Plymouth, Mass., recently. He is survived by his widow, Jeannette Ellen Stoddard.

Double Value Seen In Unit Production

(Continued from page 9)

at a time," he said. "We will have no studio. Our plan is to rent stages as the occasion demands."

That the individually produced picture of high caliber is looked upon favorably by the major companies is indicated in the fact that Paramount Publix has just taken over for distribution "The Mad Parade," which was produced by Herman M. Gumbin and supervised by M. H. Hoffman. This picture will be released October 3.

"The Mad Parade" is an all-women feature with Evelyn Brent, Irene Rich, Louise Fazenda and Lilyan Tashman in the principal roles.

Commenting upon pictures of this type, Herman Wobber, Paramount sales manager for the division West of Denver, said this week: "Unit productions made by independents will get a market based upon the quality of the product."

Selznick, at his headquarters at the Hotel Pierre, declined to name the distribution companies with which he has been negotiating for the release of his product, which will be handled on a percentage basis.

"There are other companies with whom I am to discuss my plans, and I don't think it would be wise to give out names until negotiations have been successfully concluded," he explained.

In his estimation, "the motion picture industry is the only one in which quantity production is more expensive than individual production."

"Studio executives," he said, "are confronted with the task of doing too much. It is a human impossibility—and I know, for I have been in the studio—for one man to have a hand in the writing of the story, the script and the dialogue, and also in the casting and editing of from 50 to 70 pictures a year. Under that plan he cannot do those pictures justice.

The present method of production, in the opinion of Selznick, is the result of the fact that in past years any and every picture might be expected to be a success at the box office.

"Now, however," he added, "the public is shopping for its motion picture entertainment, and as a consequence the companies are glad to let down the bars to independents providing their product is comparable with the best.

"Milestone and I are working on a co-operative basis. He also sacrificed a big salary for his opinions regarding individual production, paralleling mine."

Selznick believes that in the not distant future all studios will turn to the unit plan of production for, he said, "they cannot continue the making of pictures on a factory basis."

It is possible that other prominent directors may join the Selznick-Milestone association, such names as King Vidor and Cecil B. DeMille having been mentioned.

As to talent, Selznick is of the opinion that they will encounter no difficulty in borrowing players from other companies.

That a unit production organization was in its formative stages was first announced to the trade by Motion Picture Herald in its issue of June 27.

OLD MAN ECONOMY CAN'T BE HELD OUT

(Continued from page 9)

payrolls that have rolled so easily up into eight figures; and of whether or not the public will pay the admission prices that will foot the heavy picture costs.

In other words, how many directors and feature leads are worth upwards of $50,000 a picture? And how can they be paid?

There are too many people shoving up these Hollywood salaries.

Take the case of a certain star.

Two years ago she stepped from the footlights to the incandescents.

She was a most talented stage actress, earning perhaps $500 a week. She was overjoyed to get $2,000 down payment against a possible studio contract, and she was hysterically happy later on over a contract that started at $1,000 a week and ran up to $3,000 a week for the fifth year.

Only two years have gone by, but what with the machinations of others and mad studio competition, she is now drawing $8,000 a week for some 42 weeks a year, and at that she probably feels that she is a sacrifice on the altar of movie greed and aggrandizement.

Does she know or care whether her pictures pay or not—that a half million gross which might take care of her salary has now slipped to $300,000? No! Why should she?

If this were an exceptional case, outrageous as it seems, the situation would not be alarming. But these swollen salaries exist so generally within the charmed circles of Hollywood's money mad aristocracy that studio payrolls become a financial nightmare.

And right here originates the broad curse of it all.

Because big overhead tends to smother the quality of pictures.

Divide the huge weekly expense of a studio into days, and the day into hours, and each hour lost is a young fortune. Hours must be saved. If not, the picture rolls up a disastrous cost before ever it begins.

"Are you ready?" yells the chief executive to the supervisor.

"Great Heavens! No! I haven't got a story."

"Get it!" is the order. "And hurry!"

So—the pressure is heartless, crushing, inescapable—pictures are rushed into preparation and out of the cutting room; and shooting schedules, with their allocated cost of thousands of dollars per hour, are shortened, shortened right up and then beyond the danger point.

Executives it would seem, must be supermen to face daily this financial nightmare and still keep their heads cool enough and their wits facile enough to turn out pictures that jell.

The few pictures that emerge successful from this production melee ring the box office bell and then the wise ones remark that good pictures make money and that is all there is to the picture business, anyway. Yes, but they succeed spectacularly—these few ones, because the majority fail.

Another thing—and, also, a basic one; you cannot have creative folk money-mad and money-fat and still keep them genuinely creative. The lightness, smartness, flippancy—in short, the artificiality of the flock of pictures which we dub "sophisticated" is probably a reflection of the philosophy of the people who make them. Exhibitors exclaim that there's no "heart" in pictures these days. Well, there's no heart in eight thousand a week, still less in the thirty thousand given another star; there's plenty of sophistication, undoubtedly.

So, Old Man Economy is knocking. But the right people won't hear him. It looks like the situation calls for a giant with a sledge hammer, to break the iron ring of the charmed circle, to smash to smithereens a lot of practices that just can't be tolerated in any stable business.

Money-Mad

"Another thing—and, also, a basic one; you cannot have creative folk money-mad and money-fat and still keep them genuinely creative. The lightness, smartness, flippancy—in short, the artificiality of the flock of pictures which we dub 'sophisticated' is probably a reflection of the philosophy of the people who make them. Exhibitors exclaim that there's no 'heart' in pictures these days. Well, there's no heart in eight thousand a week, still less in the thirty thousand given another star; there's plenty of sophistication, undoubtedly."

F. B. Rogers Joins General Talking

Frank B. Rogers, former sales executive for ERPI, has been appointed vice president in charge of distribution and public relations of General Talking Pictures, by M. A. Schlesinger, president.

Rogers announced on joining General Talking that sales expansion policies are being planned, with important developments to be announced shortly.

RITA C. McGOLDRICK'S SELECTIONS

Family Suitability

ALIAS—THE BAD MAN — *VERY GOOD*
Tiffany

Acted with more than usual verve, and clean and wholesome in its presentation, this picture has all the ingredients that combine to make a good Western—a beautiful horse, excellent riding, the story book fascination of two old ranchers who have been losing cattle and who each suspect the other of rustling. (Star: Ken Maynard. Sound.)

BLACK CAMEL, THE — *EXCELLENT*
Fox

Mystery—A finely developed and cleverly worked out play in which Warner Oland, as Charlie Chan, the shrewd and lovable Chinese detective, pieces together the intricacies of the plot and finds the solution in the finished pattern. The background of Hawaii gives interest and distinction to the photography, and the problem of the plot itself holds all the suspense that anyone might require in his motion picture entertainment. (Stars: Warner Oland, Bela Lugosi and Dorothy Revier. Sound.)

CHILDREN OF DREAMS — *GOOD*
First National

Sigmund Romberg has written the music of this tuneful musical romance with its charming lilting airs. The story is that of a girl who sacrifices love for her career as a singer, only to find it is not enough. The background is that of the "auto gypsies" who follow the fruit crops on the Western Coast, gaily working in the hot sunlight and gaily dancing and singing at night; a novel departure and a relief from the mythical kingdoms of the Balkans. (Stars: Paul Gregory, Marion Schilling and Tom Patricola. Sound.)

EVERYTHING'S ROSIE — *GOOD*
RKO Radio

A comedy, featuring Robert Woolsey, that is notable for its simplicity. A carnival faker, told by the sheriff to "move along," comes upon a little child who has been badly treated by the old woman who is its foster parent. The child, sensing a sympathetic relationship, follows him on his way, and the companionship of the two, the delightful bond of cameraderie that develops from their mutual woes, makes for fine human interest and heart appeal. (Stars: Robert Woolsey, Anita Louise and John Darrow. Sound.)

HOLY TERROR, THE — *GOOD*
Fox

Western drama of juvenile as well as adult interest, the Holy Terror tells the story of a boy who was adopted under a false name and who grows to young manhood and to a realization of his loss with a determination to clarify the unhappy tangle. The plot gives the hero a chance to ride a handsome horse on open plains, and a pretty girl in the offing to help him to success. His daring courage on a broncho wins for him the title "the Holy Terror." This is clean, fine entertainment which has merited endorsement by all national groups. (Stars: George O'Brien, James Kirkwood, Sally Eilers. Sound.)

(Continued on next page, column 1)

With this issue "Motion Picture Herald" begins the presentation of Mrs. Rita C. McGoldrick's selection of specially approved motion pictures classified according to her opinion of their merit and the special fitness for the two principal audience classifications: the family audience including grown-ups and children, and, the strictly adult audience. She also gives her evaluation of the more desirable short product, with an eye to its various merits and special appeals. A considerable array of "selected lists" of motion pictures is now being presented by no less than seven, and perhaps more, selection committees representing various socially minded organizations. In view of the fact that these selections are obviously and of necessity made from the angle of view of the special cause of the organizations concerned, it is deemed a service for Mrs. McGoldrick to present a series of selections made with the same high standards of requirement, but free from the necessity of service to any special interest or organization, and in essence a selection of selections.

Mrs. McGoldrick is widely experienced in this labor of selection with some years of activity in viewing product with and for selection committees of several organizations. She has also a vivid, living contact with the motion picture, from the viewpoint of the American home, as the mother of a large and decidedly active family, with which she divides her attentions to the screen. She is a resident of Brooklyn and summers with her family at picturesque Sayville, the village of the wireless towers, down east on Long Island. Her writings and her radio talks concerning motion pictures reach a wide circulation in the United States and Canada.

TERRY RAMSAYE

Adult Suitability

ALEXANDER HAMILTON — *EXCELLENT*
Warner

Drama. In this picture we have a perfect example of the screen's capacity to reproduce an historical period. It is the revivifying of the hero and statesman who, notwithstanding his human frailties, rose to superb heights for the honor of his country. Meriting the award of the highest term of endorsement that the various review groups of the country can give, it will go on every list of fine pictures for the

(Continued on next page, column 2)

Short Subjects

Particularly good for school children unless otherwise indicated.

ADVENTURES IN AFRICA — *EXCELLENT*
Vitaphone

"Into the Unknown," "The Lion Hunt," "Spears of Death," "Witch Doctor's Magic," "The Buffalo Hunt," "Dangerous Trails," "Flaming Jungles" are some of the two-reel episodes which have been produced under the supervision of Wynant D. Hubbard, the well-known authority on African wild life, author and explorer, who spent two years in Portuguese East Africa and northern Rhodesia filming the animal life of the Dark Continent. These are interesting and instructive and effectively photographed. (Accompanying lecture.)

ANIMALS OF THE AMA — *VERY GOOD*
1 reel
Vitaphone

A Newman travel talk on a two thousand mile trip up the Amazon.

VERY GOOD

ARCTIC ANTICS
Columbia

A "Silly Symphony" cartoon in which the polar bears, seals and other inhabitants of the Arctic dance on the ice to the musical synchronization.

BLUE GRASS KINGS — *VERY GOOD*
RKO Pathe

A Grantland Rice Sportlight showing the workout of the string of thoroughbreds at the Whitney stables in Kentucky and New York. (Synchronized.)

BELIEVE IT OR NOT RIPLEY — *EXCELLENT*
1 reel
Warner

Sight seeing by airplane at historical spots. Particularly well done.

BETTY CO-ED — *VERY GOOD*
1 reel
Paramount

This is an animated cartoon introducing Rudy Vallee and his Connecticut Yankee orchestra.

CLIMATE CHASERS — *EXCELLENT*
Paramount

A Bruce scenic, one of those exquisite short features that leave one a little breathless with the quality of their beauty and poetry. It takes you from the gem-like Lake Louise in its setting of snow-capped mountains to Havana with its old-world beauty. These travelogues seem to cast a spell over an audience. They invariably win applause at their ending and are listed everywhere by reviewing groups as excellent entertainment. (Synchronized.)

CURIOSITIES No. 222 AND No. 223 — *VERY GOOD*
Columbia

Interesting and educational hodgepodge of curious facts and happenings—shots of the

(Continued on next page, column 3)

A SELECTION OF PICTURE SELECTIONS

Family Suitability

(*Continued from page 24, column 1*)

HONEYMOON LANE *VERY GOOD*
Paramount

Eddie Dowling has brought to the screen a delightful family audience picture based on the musical comedy of the same name which was an outstanding stage hit during its Broadway run. The picture, however, is not a musical comedy, but a drama of more than average human interest. It has a few musical numbers. "Honeymoon Lane" is clean, high type entertainment and may be booked for discriminating audiences everywhere. All national groups have given the picture high rating. (Stars: Eddie Dowling, June Collyer and Ray Dooley. Sound.)

MISBEHAVING LADIES *VERY GOOD*
Vitaphone

Society comedy—This picture tells, sometimes with loud hilarity, the story of the small town of Milldale which turns itself out to welcome a Princess. A meek little housewife and her incompetent Joe find themselves the aunt and uncle of Helen the Princess of Bulgaria. The Princess, arriving on an earlier train than expected, is mistaken for a dressmaker and becomes a charming and amusing figure in an uproarious situation.

All reviewing groups have objected to the title of this picture which is a false label on a good product. It has averaged the rating of "very good" from all national groups. (Sound.)

NEWLY RICH *VERY GOOD*
Paramount

Comedy—A comedy satire that pokes a little fun at the precocious children of Hollywood who are never free to be just the simple children they would like to be. The cast, which includes Mitzie Green, Jackie Searl, Bruce Line, as the important children, is strengthened by the remarkably good performance of the delightful character artist, Edna May Oliver, whose work in this picture as well as in those others she has contributed to the screen in the past few years is brilliant and distinguished. Children will love this picture. Its satire is not above their heads, while the children in the cast are delicious. (Sound.)

NOMADIE *GOOD*
RKO Radio

A travelogue with accompanying lecture, a trip through Scandinavia, and Northern Germany. There are beautiful scenic effects; shots of amazing beauty of the fjords of Norway, of the Gotha Canal, glimpses into the primitive lives of the Laplanders, of folk dances and customs of the peasants and the lovely northern cities. (Synchronized.)

SHERLOCK HOLMES' FATAL HOUR *EXCELLENT*
Talking Picture Epics

An admirable screen portrayal of the whimsical and clever sleuth created by Conan Doyle. The story is based on the plots of the final problem and the empty house. This effortless and fluent detective narrative is one of the best of its kind to have come to the screen and probably the best and the most subtle directing that has come to us in an English production.

SWEEPSTAKES *GOOD*
RKO Radio

A story of the race track with the usual plot of this type of picture—the misfortunes and final reinstatement of a dethroned jockey. It is saved from mediocrity by the easy performance of James Gleason, who played the part of a trainer, and by the boyishness of the star. (Stars: Eddie Quillan, James Gleason and Marion Nixon. Sound.)

Adult Suitability

(*Continued from page 24, column 2*)

coming season, although regrettably it may be excluded from juvenile lists because of the blemishes on the honor of Hamilton which would be disillusioning to the school boy or girl whose larger vision is not yet developed. This picture is another brave mark to the credit of Warner Brothers. (Star: George Arliss. Sound.)

I TAKE THIS WOMAN *GOOD*
Paramount

Drama. A screen version of Mary Roberts Rinehart's story of the spoiled society girl who falls in love with a cowboy, and the resentments and bitterness of their mutual attempts at adjustment to his environment. (Stars: Gary Cooper, Carol Lombard. Sound.)

LIEBENEXPRESS (LOVE EXPRESS) ALL GERMAN *EXCELLENT*
Forenfilm Co.

Musical drama, which tells the tale of a gay little German girl who wins the prize as the country's fastest typist. There is romance and a quality of plot that holds interest. Its musical interpolations are frequent and tuneful. It has merited the rating of excellent entertainment.

THE SECRET CALL *GOOD*
Paramount

This is a drama of political life with a plot involved with present-day graft, scandals, political bosses and the doings of the vice squad. Richard Arlen, always likeable, and the new star, Peggy Shannon, bring interest to what would ordinarily be a mediocre production. Because of its plot this picture is for adult audiences.

SQUAW MAN, THE *GOOD*
M-G-M

Drama. This adaptation of the old play that William Faversham made famous has been done with fine feeling and delicacy. It is interesting to note that Cecil B. de Mille, who directed the silent version in the early days of the industry, is again director. (Stars: Warner Baxter, Paul Cavanaugh and Eleanor Boardman. Sound.)

VIKING, THE *EXCELLENT*
J. D. Williams

One of the most interesting and thrilling pictures that has come to the screen in a long time is this epic of the sea. It is the filmed story of the vessel "The Viking," which went to its grave on the bottom of the Northern Seas after the explosion off Newfoundland on March 16th, causing the death of Varick Frissell, the producer, his cameraman, A. E. Penrod and a score of others. Suitable for entire family. (Sound.)

Short Subjects

(*Continued from page 24, column 3*)

statue of Benedict Arnold; of the forgotten art of gold beating; a replica of the Cologne Cathedral made entirely of matches. (Synchronized.)

DELIVERY BOY, THE *GOOD*
Columbia

A Mickey Mouse cartoon in which Mickey delivers a wagonload of musical instruments. (Synchronized.)

DOWN THE BLUE DANUBE *VERY GOOD*
Vitaphone

The first number of a new series, produced by E. W. Newman, who gives the accompanying talk. It is an especially good picture of a trip down the Danube, with shots of the natives of Budapest and other cities along the route.

FALLING EMPIRE *GOOD*
1 reel
Pathe

This is one of the Vagabond Series which have been deservedly popular. It features the beauties of Haiti. Particularly good for juvenile matinees and schools.

HARRY LAUDER SONGS *VERY GOOD*
1 reel each
M-G-M

These are the first of a series of songs by Harry Lauder in his usual inimitable style. They are "Nanny," "I Love a Lassie," "She's My Daisy."

HERRING MURDER *GOOD*
Paramount

A "Terry Talkartoon." Ruby, the herring, is shot, and Bimbo, a detective, successfully solves the mystery of his murder. (Synchronized.)

HOW I PLAY GOLF THE DRIVER *EXCELLENT*
Warner

This is No. 9 of Bobby Jones series of golf pictures which have won wide popularity everywhere.

HOW I PLAY GOLF TROUBLE SHOTS *EXCELLENT*
Warner

This is No. 10 of the series and introduces Joe Brown and Edward Robinson betting on the outcome of the game.

HOW I PLAY GOLF PRACTICE SHOTS *EXCELLENT*
Warner

Number 11 shows that even professionals have to practice constantly.

(*Continued on next page, column 1*)

SELECTED SHORTS

(Continued from page 25, column 3)

ISLAND PARADISE OF BALI — *VERY GOOD*
2 reels
M-G-M
This is a FitzPatrick Travel Talk and Bali is an island in the Dutch East Indies inhabited by a strange race. (Adult.)

LAND OF THE MAHARAJAH — *VERY GOOD*
2 reels
M-G-M
A FitzPatrick Travel Talk showing the beauties of Baroda, India.

MAKE 'EM MOVE — *VERY GOOD*
Pathe
A cartoon in which the animated animals see Little Nell.

MERRY MELODIES — *GOOD*
Warner
A tuneful bit of entertainment dramatizing the song "Lady Play Your Mandolin."

MICKEY'S REBELLION — *GOOD*
RKO Radio
Mickey and his gang—caddies at a golf club, decide to give a benefit show to buy their chief a new wheel chair. Mickey gives a clever impersonation of Maurice Chevalier. (Sound.)

MONSTERS OF THE DEEP — *EXCELLENT*
Talking Picture Epics
These adventure pictures of the deep seas are made in series and are exceptional entertainment. They are particularly suitable for junior matinees and special holiday programs. Number 1 of the series has been rated "very good," but Number 2 has been unanimously awarded the rating "excellent."

THE NORWORTHS AT THE RINGSIDE — *GOOD*
1 reel
Warner
Another of the Nagger comedies, this one more amusing than most.

THE NORWORTHS GO SHOPPING — *GOOD*
1 reel
Warner
The Norworths celebrate bargain day. This picture for adult audiences.

PARAMOUNT PICTORIAL No. 11 — *VERY GOOD*
Paramount
Lowell Thomas takes his audience to Lapland in this journey; there is also a golf chat by George Von Elm and a talk by Ziegfeld, who tells how he picks the beauties for his shows. (Sound.)

PALE FACE PUP — *GOOD*
RKO Pathe
An Aesop Fable animated cartoon in which the pup elopes with an Indian princess. (Synchronized.)

POISE — *EXCELLENT*
Pathe
An athletic feature showing archery and disc throwing at some of the colleges.

SCREEN SNAPSHOTS — *GOOD*
Columbia
Activities of screen stars in Hollywood—boating, bathing, tennis, polo, etc. (Sound.)

SEEING AUSTRALIA IN FIFTEEN MINUTES — *VERY GOOD*
Talking Picture Epics
An English scenic that is a comprehensive study of this interesting continent. (Synchronized.)

SILVER KINGS — *EXCELLENT*
Pathe
A Grantland Rice Sports picture of tarpon fishing.

SPORT SLANTS — *VERY GOOD*
Warner
This shows various sporting events tied together—such as a Brooklyn basketball team; gymnastic exhibitions; ice hockey games, and wrestling, all explained by Ted Husing, sport announcer. (Synchronized.)

SPORTLAND — *EXCELLENT*
Warner
An exceptional picture for boys featuring hockey, racing, gymnastics and basket ball as played by a championship team of boys at St. John's College in Brooklyn.

TWENTY LEGS UNDER THE SEA — *GOOD*
Paramount
Cartoon. On a fishing trip Bimbo is pulled into the sea by an enormous fish, and he is made king of the fishes. (Synchronized.)

UNIVERSAL NEWS — *EXCELLENT*
Universal
Interestingly photographed, timely newsreels showing different summer sport events: celebration of the 500th anniversary of the death of Jean d'Arc; Colonel Lindbergh trying out his plane with pontoons and the graduation at West Point. (Synchronized.)

WILD LIFE — *VERY GOOD*
1 reel
Vitaphone
One of a series of game pictures showing the scientific pursuit of birds; heron, storks and flamingos; wild baboons, water buffalo ,etc. A silent picture with a synchronized lecture explaining the picture.

WINGS OF TOMORROW — *EXCELLENT*
Visugraphic
The autogyro fully explained and demonstrated with part of the reel in slow motion. (Synchronized.)

YOUNGER YEARS — *EXCELLENT*
RKO Pathe
A Grantland Rice Sportlight that deals entirely with youngsters engaged in the sports of boyhood. It is charmingly done and will delight all boys. (Synchronized.)

Shooing Unwanted Light Is Problem of Studio Expert

Eliminating unwanted light from a motion picture set is as great a problem as getting light where it is needed, they've found in Hollywood.

More than twenty kinds of incandescent lamps and lights are used to supply the illumination while there are twice as many ways of "steering" the rays, according to Louis Gasnier, Paramount director.

When several players are working in front of the camera, five or more lights play on each one and many more on the set behind them, the number depending upon the depth of the set.

The reflectors behind the globes are concave mirrors. Some of them are smooth, others broken into thousands of small triangles or rectangles which spread the light smoothly. The rays can be concentrated or sprayed out by moving the globe.

Light shields are used on an elaborate scale to keep the "spill" rays from reaching the set or striking the camera lens. Black cloth is stretched across the set, above and in front of the camera to keep the overheads from reaching the lens. Black panels are placed on either side of the camera several feet in front of it and just out of the picture to cut off the floor lights. These shields are made in many shapes for difficult lighting problems or for special effects.

See More British, Is One Mr. Bell's Song and Dance

That Canada should see more British films and fewer of those from the United States is the burden of the song of one T. H. Bell, Toronto legislator and active in Ontario political circles. Bell seems to have taken unto himself the task of promoting the British product to the elimination of all pictures made in the U. S. A.

Bell makes a practice of warbling his carol at meetings of Orange Lodges in Ontario. He has a group of stock phrases like "American monopoly," "British supremacy," "Film quotas," etc., etc., *ad nauseam.*

According to this eloquent pleader, were it not for the film censors in Canada, that country would be over-run with movies featuring gangsters, crime, sex and nudity "as is the case in a great part of the United States." He wants the nations of the British Empire to stick together in this motion picture business and he asserts that his beloved fatherland is being exploited by the foreigner because his country is not organized.

Exact details of this organizing, so devoutly to be wished, are not made public, but it has been suggested that Bell would like to do the organizing.

New Dutch Company

A new Dutch company, N. V. Electrafilm Maatschappij, has erected a studio for the production of sound films.

When Lions Crow!

The audience recently at the Tudor in New Orleans, came very close to hysterics, rubbed its collective eyes, and wondered if its ears had gone back on it. Here's the reason: The projectionist, that evening, was feeling gay, or angry, or something. Anyway, he had just completed the running of an RKO Pathe comedy and went into the feature. As the MGM lion appeared on the screen, he cut off the sound on his machine, connected the horn with the machine on which the comedy had run, and allowed the sound track to run through with the RKO Pathe rooster's crow. And when Leo proudly raised his head, and started to act like a chicken, the audience was just the least bit surprised.

Papers Prepare Copy On "Tabu"

When Paramount's "Tabu" played the Venetian in Racine, Wis., recently, the advertising copy on the film was prepared at the request of the manager by the theatre editor of the *Journal-News* and an editorial writer of the *Times-Call,* two local dailies.

Noticeable in the copy prepared by the reporters was a decided use of superlatives, the *Journal-News* editor adding a note to her ad, which stated, "Although a reporter and not a copywriter, I submit with all sincerity the copy below." A note on each ad indicated that the management requested Racine newspapermen to prepare their own copy on the film following a preview showing, "because of the different type of picture represented by 'Tabu'."

Freuler Plans 12 '31-32 Westerns

On his return to New York from Hollywood, John R. Freuler, president of Big 4, has announced that his company will produce at least 12 Westerns for the 1931-32 season. In addition there may be some specials, he says.

Bob Custer will make a series of six Westerns, as will Buzz Barton. There also will be six melodramas.

"The public is literally rejecting slow-moving talkies," said Freuler, "On the other hand, no producer who maintains action in his pictures need have fear for the future.

"Talking moving pictures have come to stay, but talking pictures that are little more than audible tableaux are headed full-speed for the discard."

Two Houses Sold

The Rialto and Princess theatres in Frankfort, Ind., have been sold to T. Valos and J. Gregory, who are building another house. Albert Goldman of Chicago handled the transaction.

SUPREME TEST FOR NATION'S SHOWMEN

Leaders Sound Keynote That Extra Effort Will Bolster Low Summer Grosses

Theatre management is facing its greatest challenge and must fight the good fight or lose.

This season, like its predecessors, has brought with it the usual dozen or more widely different "sure-fire" plans, policies and methods of operation for overcoming what industry pessimists would have one believe is a summer "curse" on the box-office. And though they all differ in detail, the majority do agree on one point: "expect lower grosses and you most certainly will get them!"

While it is believed by important operators that mediocre product will do more damage to receipts in hot summer months than during other seasonal periods, extra effort spent in merchandising will bring to the till during June, July and August a corresponding increase in theatre admissions.

It is vitally important—even essential—to dispel all thoughts of pessimism, circuit and other exhibition leaders agree.

Sam Katz of Publix, Harold B. Franklin of Hughes-Franklin, and others governing the destinies of important theatre properties all sound the same keynote: half of the summer battle is mental, and its defeat depends upon the individual.

Franklin told his group of managers this week that "it is easy to take the line of least resistance when we are under pressure—to drift along with the tide, but those who make up their minds that results must be had because conditions are bad, from weather or other influences, naturally get what they expect."

"Too many managers," he said, "find a summer slump inevitable and such a state of mind broadcasts itself, virtually informing all and sundry that only bad business is expected. It follows that they might just as well close up shop. That management which lets down during warm spells confesses its surrender—and will be defeated!"

Franklin believes that "the outstanding showman is the one who under the stress of obstacles grits his teeth, pulls his belt in another notch and makes a more determined effort than when the going is good. There is no room for pessimism in this show business. The industry never needed hard hitting more than now. Present conditions are a challenge to progressive management, a clarion call for good men.

"We need spirit more than anything else. It is worth more than dollars; more than knowledge. 'Courage is the master trait from which all other virtues rise.' Routine methods may seem good enough during peak business periods but not in a period like this.

"What we require is individuality. To meet present day conditions management must rely on new resources, indomitable courage, limitless initiative. Results will be determined by the ability of management to adjust itself to changed conditions, to adopt new and more attractive methods of operation.

The Last Laugh!

Norman Krasna wrote a play. But, according to Luella Parsons, Norman, formerly with First National on the Coast, was so anxious to tell everybody about it, that even his best friends used to cross the street when they saw him coming. But now Norman has the laugh on them. He sent his brainchild to New York, and lo, it was accepted. Another company heard the story and offered him $400 per week, but Norman, says Miss Parsons, snapped his fingers, and laughed. And furthermore, Norman is going to New York when the play is ready for production, and the New York people sent him an advance. Young Krasna left the Exhibitors Herald World to go with First National. A genius, maybe!

Pacent Pleased At The Buffalo Patent Decision

Louis Gerard Pacent, president of the Pacent Reproducer Corporation, commenting on the decision of Judge Galston in the suit against Sol Wallerstein, Buffalo exhibitor who had installed Pacent equipment, by American Telephone and Telegraph, Western Electric and ERPI, expressed himself as extremely gratified.

He was particularly pleased that the claims of infringement originally involved in the suit which related to eight patents, had been abandoned on three patents and the aggregate number of claims had been reduced from 54 to 18.

Of the patents remaining in litigation, by far the most important, according to Pacent, are the Lowenstein, covering negative grid bias, which was declared invalid and the Colpitts, or push-pull patent, which expires next February.

Columbia Will Buy Independents

Worthwhile independent productions will be distributed by Columbia, Harry Cohn, Western studio chief, told Quigley Publications at Hollywood this week. "Columbia is interested in purchasing independent productions," Cohn stated. "If anyone has any pictures, send them along, we want to see them," he said.

USES BIGGER SCREEN FOR SOUND CLOSEUP

And This Exhibitor Finds Good Reproduction More Important Than Ever—Makes Constant Checkup

By AN OBSERVER

How's business? I asked him.

"Business is great," he replied, and he meant it. He's an exhibitor in a small town, dependent upon residential patronage. His community is just the same as that of the average town. His success is not an accident or a fluke. In two years he has taken a theatre whose financial reports had been written in crimson and put it on a record written in the black ink of good profits.

How, I asked him, do you account for a business that's great when nearly every exhibitor says, "Business, what business?" His reply extended into an hour's sermon on showmanship. It was good to find an exhibitor who still believes in and practices showmanship.

"Too many exhibitors are looking for alibis instead of business," he began. "People still want amusement and they are going to find it; it's up to the showman to help them and give them what they want. Don't let anyone tell you that people are tired of good pictures; that's bunk. But you've got to coax the public; just like we had to coax them three years ago or twenty years ago. It takes showmanship.

Makes Screen Larger

"One thing I did when I began showing talking pictures was to increase the size of my screen. Talking pictures are more dependent upon facial expressions of the actors than were the old silent pictures which depended to such a great extent on action. For people really to enjoy and get the most out of a talking picture they must be able to see clearly every changing expression on the faces of the actors on the screen. I increased the size of my screen so that the person in the back row could do this as easily as the one in the front row.

"Good sound is more important than ever. You can't give your public poor sound and get away with it, for your public knows the difference. Pick out any theatre that's making money and you'll find it has good sound. You'll also find that the people who patronize that theatre pass right by other theatres showing the same pictures but with inferior sound.

"I know, because I see the results of good sound in my own house. My town is in about the center of at least nine other towns in a radius of fifteen miles from my theatre. I draw from every one of the theatres in these towns. I have regular customers who come as far as forty miles each week to my house. The answer is good sound, for they can go within a few blocks of their homes to larger theatres showing the same pictures several weeks in advance. I have the best sound equipment money can buy, but if better equipment were built, I'd buy it, no matter what it costs."

"Why do you have better sound than some of the other theatres that have the same type of equipment," I asked him.

"Because I supervise my shows constantly," he answered. "Watch your sound volume or watch your audience walk out. In my 1,200 seat house I have four signal stations where I can signal the operators in the booth the moment the volume is too low or too high. I have at least one person on the floor every moment of every show whose one job is to listen and keep the sound right. I have found that the person listening gets sound and volume deaf if he concentrates for too long a time. I mean by this that he loses good judgment after listening continuously too long; to avoid this I have him get out of the theatre for a half hour or so after he has been on duty several hours, so that he may regain his sound judgment.

Correct Volume Needed

"Correct volume is absolutely essential. If people have to strain to hear because of low volume level, they are uncomfortable and people do not pay good money at the box office to be uncomfortable. Excessive volume is annoying and even painful, and again, people don't patronize theatres to be annoyed. So watch your volume.

"Keep your equipment in best possible condition. I will not tolerate having my equipment neglected. I require my operators to be in the projection room an half hour before show time. In that half hour, they must go over the equipment, oil and test it. This is a daily procedure and is adhered to every day. No projectionist working for me can come dashing into the projection room two or three minutes before show time and put on the show trusting to luck that everything is all right.

"I rehearse every picture before I play it and set my own volume cues. I watch the volume, the equipment and everything else that affects the quality of sound.

"The picture business has not changed; don't let anyone tell you that. There are still good pictures; and there are still bad ones. To get the good ones I buy the entire feature product of four of the best producers, but that doesn't mean I play them all. I shelve lots of them.

"The same is true of shorts. When I have a sure-fire picture which I know will bring in the business, I am more careful than ever in selecting my short subject to accompany the feature. People as a rule remember the worst part of the program, not the best. I want them to remember the entire show as being good. A poor short is not a filler; it's a chaser."

While we were talking, this showman had been taking me through his house. It was clean and fresh from the men's room in the basement to the projection room.

"The theatre is and always will be a place of magic and illusion for the public; I don't intend to destroy this natural attraction with an unattractive front.

"I change organists quite often so that they never have a chance to go stale in their playing.

"I cooperate in every way with all civic and other organizations. I have the fullest cooperation and support of the public schools because they in turn have mine. Right now I am putting in deaf sets."

From Experience

1. Sound pictures are dependent upon facial expressions; increase the size of your screen so every changing expression of every actor can be seen by the person in the last row.
2. Watch your sound volume every moment of your show or watch your audience walk out.
3. A theatre program is no better than the short that accompanies the feature.
4. The theatre is and always will be a place of magic and illusion for the public; don't destroy this natural attraction with an unattractive front.
5. A poor short is not a filler but a chaser.
6. The exhibitor who complains of miniature golf courses is looking for an alibi for poor showmanship.
7. Your audience expects something to happen every moment he is in your theatre; don't disappoint it.
8. One crying baby disturbs a whole audience.
9. The greatest asset of any theatre is community good-will; cultivate it.
10. If better sound equipment were built, I'd buy it, no matter what it cost.
11. I buy the entire product of four producers; but I don't play them all. The best way to use a poor picture is to leave it on the shelf.
12. A bad picture advertises a theatre just as much as a good one, but it's the worst possible advertising.

Publix Twin-Billing in Its Twin City Houses After RKO

Paramount-Publix has adopted a policy during the past few weeks of duplicating the bills at the Tower in St. Paul with those at the Aster in Minneapolis. The experiment is said to result from RKO's method of doubling in the two RKO Orpheum theatres.

The system, it is said, enables RKO to use street car, bus and radio advertising without emphasizing the name of the city where particular attractions are showing. RKO plans to continue and Publix may extend it to other Twin City houses.

E. J. Lipow, Paramount Foreign Representative, Dead Abroad

E. J. Lipow, for many years representative of the Paramount foreign department, and lately district manager in Austria, Poland and other countries, died on July 24 in Jugoslavia, the home office is informed.

His headquarters were in Berlin, where burial will take place. Lipow was an American citizen, and was engaged in business here before going to Europe.

PRODUCTIONS IN WORK

TITLE	WRITERS AND DIRECTORS	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Then Hell Broke Loose"	Norman E. Springer. Director: George Seitz.	Richard Cromwell, Sally Blane, Noah Beery.	Completed
FOX			
"Riders of the Purple Sage"	Story by Zane Grey. Director: Hamilton McFadden.	George O'Brien, Marguerite Churchill.	Shooting
"She Wanted a Millionaire"	Story by Wm. A. McGuire. Director: John Blystone.	Spencer Tracy, Joan Bennett.	Shooting
"Heartbreak"	Story by Llewellyn Hughes. Director: Alfred Werker.	Charles Farrell, Hardie Albright, John Arledge.	Shooting
METRO-GOLDWYN-MAYER			
"West of Broadway"	Director: Harry Beaumont.	John Gilbert, Lois Moran.	Shooting
"Hell Divers"	Frank Wead. Director: Geo. Hill.	Wallace Beery, Marjorie Rambeau, Clark Gable.	Shooting
"The New Adventures of Get Rich Quick Wallingford"	Original, George R. Chester. Director: Sam Wood.	Wm. Haines, Ernest Torrence, Leila Hyams.	Shooting
"Boarding School"	Original by Helen Meinardi. Director: Harry Pollard.	Madge Evans, Anita Page, Dorothy Jordan.	Starting
MONOGRAM PICTURES			
"Partners of the Trail"	Will Beale. Director: Wally Fox.	Tom Taylor, Betty Mack.	Completed
PARAMOUNT			
"Twenty-Four Hours"	Story by Louis Bromfield. Director: Marion Gering.	Clive Brook, Kay Francis, Miriam Hopkins.	Shooting
"The Road to Reno"	Virginia Kellogg, original. Director: Richard Wallace.	Charles Rogers, Carman Barnes, Lilyan Tashman.	Completed
"Rich Man's Folly"	Grover Jones and Ed. E. Paramore, Jr. Director: John Cromwell.	George Bancroft, Juliette Compton.	Shooting
RKO-PATHE			
"Eddie Cuts In"	George K. Turner. Director: Al Rogell.	Eddie Quillan, Robert Armstrong, Ginger Rogers.	Completed
"Alias Mrs. Halifax"	Pamela Wynne, novel. Director: Robert Milton.	Ann Harding, Leslie Howard, O. P. Heggie.	Shooting
"Sundown Trail"	Story and direction by Robt. H. Hill.	Tom Keene, Marion Schilling.	Completed
RKO-RADIO			
"Consolation Marriage"	Original by William Cunningham. Director: Paul Sloane.	Pat O'Brien, Irene Dunne.	Shooting
"Are These Our Children"	Orginial by Wesley Ruggles. Director: Wesley Ruggles.	Rochelle Hudson, Roberta Gale, Arline Judge.	Shooting
TIFFANY			
"Morals for Women"	Story by A. P. Younger.	Bessie Love, Conway Tearle, John Holland.	Completed
"Range Law"	Story by Earl Snell. Director: Phil Rosen.	Ken Maynard, Frances Dade, Frank Mayo.	Completed
TEC-ART			
"The Hard Hombre"	Scenarist: Jack Natteford. Director: Otto Brower.	Hoot Gibson, Lina Basquette.	Shooting
"Torchy"	Director: C. C. Burr.	Ray Cooke, Joan Peers.	Shooting
UNITED ARTISTS			
"Age For Love"	Ernest Pascal. Director: Frank Lloyd.	Billy Dove, Charles Starrett, Lois Wilson.	Shooting
"Scarface"	Story by Armitage Trail. Director: Howard Hawks.	Paul Muni, Karen Morley, Osgood Perkins.	Shooting
"Corsair"	Story by Walton Green.	Chester Morris, Gay Seabrooke, Mayo Methot.	Shooting
UNIVERSAL			
"Heaven on Earth"	Ben Lucien Berman, Ray Doyle. Director: Russell Mack.	Lew Ayres.	Shooting
"Battling With Buffalo Bill"	Henry MacRae. Director: Rex Taylor.	John Mack Brown, John Wayne, Jim Thorpe.	Shooting
"Strictly Dishonorable"	Preston Sturges, Gladys Lehman. Director: John M. Stahl.	John Boles, Sidney Fox, Lewis E. Stone.	Shooting
"Twenty Grand"	Tom Reed. Director: Cyril Gardner.	Mae Clarke, Norman Foster, Ricardo Cortez.	Starting
WARNER BROS.			
"Larceny Lane"	Kubec Glasmon, John Bright. Director: Roy Del Ruth.	James Cagney, Joan Blondell, Louis Cathorn, Edward Nugent, Noel Francis.	Completed
FIRST NATIONAL			
"Local Boy Makes Good"	Walter DeLeon. Director: Mervyn LeRoy.	Joe E. Brown, Dorothy Lee.	Completed

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

Merely Mary Ann

(Fox)

Comedy-Drama

Another of Fox's promising fall line-up is "Merely Mary Ann," co-starring Janet Gaynor and Charles Farrell with the former in the Cinderella type of role which audiences love. There is plenty of humor in the situations and the dialogue and excellent direction by Henry King.

Beryl Mercer gives another of her priceless characterizations which contributes largely to the picture's success. With Farrell in the role of a young composer, opportunity is afforded for the introduction of music which a preview audience seemed thoroughly to enjoy.

Produced and distributed by Fox. Story by Israel Zangwill. Scenario by Jules Furthman. Directed by Henry King. Assistant director, Charles Woolstenhulme. Cameraman, John Feitz. Sound engineer E. Clayton Ward. Setting by Wm. Darling. Release date, September 6, 1931.

CAST

Mary Ann ..... Janet Gaynor
John Lonsdale ..... Charles Farrell
Mrs. Learbatter ..... Baryl Mercer
Peter Brooks ..... G. P. Huntley, Jr.
Draymen ..... J. M. Kerrigan and Tom Whitely
Rosie Leadbatter ..... Lorna Balfour
Bicar Smedge ..... Arnold Lucy

Leo Meehan

Huckleberry Finn

(Paramount)

Mark Twain's Story

Equally as good as "Tom Sawyer," right up to the mark in story and dialogue and marked by better acting, "Huckleberry Finn" bears out the cheerful advance reports of the picture.

Junior Durkin carries off the honors, but also credit goes to Jackie Coogan, Mitzi Green, Jackie Searl, Clarence Muse, Eugene Pallette, and Oscar Apfel. Generous action, fun, adventure and kid love interest stamp this as ideal family fare.

The direction of Norman Taurog is excellent; so is the screen treatment by William Slavens McNutt and Grover Jones.

Produced and distributed by Paramount. From the Mark Twain story. Directed by Norman Taurog. Adaptation and dialogue by Grover Jones and William Slavens McNutt. Photography by David Abel. Release date, August 15, 1931.

CAST

Tom Sawyer ..... Jackie Coogan
Huckleberry Finn ..... Junior Durkin
Becky Thatcher ..... Mitzi Green
Sidney Sawyer ..... Jackie Searl
Junior ..... Eugene Pallette
Jim ..... Clarence Muse
Aunt Polly ..... Clara Blandick
Widow Douglas ..... Jane Darwell
Finn ..... Warner Richmond
Senior ..... Oscar Apfel

W. A. Johnston

Monkey Business

(Paramount)

Comedy

Paramount's "Monkey Business" is a smash laugh comedy equally as good, or better, than previous Marx Brothers pictures. A Glendale preview audience howled gleefully at the antics of the Marxes whose rapid-fire gags never let down. Norman McLeod's direction is excellent, keeping the piece moving in fast tempo continuously.

Groucho, Harpo and Chico supplied most of the gags, while Zeppo carried the romantic interest with Ruth Hall. Both are very good, too. Rockliffe Fellows, Thelma Todd, Tom Kennedy and Harry Woods do capable work.

The picture has a slight story thread which helps hold interest at all times. The story by Sam Perelman and Will B. Johnstone is very good and the dialogue by Arthur Sheekman filled with laughs.

The entertainment qualities of the picture are unlimited. This is a potential box-office success as were the Marx predecessors.

Produced and distributed by Paramount. Directed by Norman McLeod. Cameraman Arthur Todd. Screen story by S. J. Perelman and Will B. Johnstone. Additional dialogue by Arthur Sheekman. Release date Sept. 26, 1931.

CAST

Groucho Marx — Thelma Todd
Harpo Marx — Ruth Hall
Chico Marx — Tom Kennedy
Zeppo Marx — Ben Taggart
Rockliffe Fellows — Otto Fries
Harry Woods — Evelyn Pierce
Maxine Castle

W. A. Johnston

A Jew at War

(Ukrainfilm)

Soviet Propaganda

This is another of the Soviet Russia propaganda pictures which have been playing Broadway with regularity.

In this instance, the world war, the Red revolution, and the five-year plan are used to put before the American public the thought of communism.

Although a silent picture, there is a synchronized score.

Especially outstanding in the picture is the cast, with Venimin Zuskin of the State Moscow Jewish theatre, carrying away the honors. While the photography is good, there are spots when trick shots become confusing.

"A Jew at War" is the story of the experiences of a youth through the world war, during the revolution, and as a commissar under the rule of communism.

In the last phases of the picture, there are shots of the huge factories which have been built under the present regime, and of the training of children to become adherents of U. S. S. R.

Produced by Ukranifilm. Distributed in America by Amkino. World release by Souzkino. Scenario by V. Stroyevoy and S. Roshal. Directed by Gregory Roshal. Photography by Michael Belsky. American titles by Michael Gold. Running time, 71 minutes.

CAST

David Gorelick ..... Venimin Zuskin
Brandt ..... S. Petrov
Rivele ..... E. Pinikova
Her Father ..... N. Lyanov
The Tailor ..... A. Nademsky

Woman Pursued

(RKO-Radio)

Comedy-Drama

And when the suave, romantic Russian, Ivan Lebedeff, is the pursuer—well, that's sumpin!

Here is a story of Balkan intrigue—St. Petersburg, Bucharest—women spies, adventuresses, court beauties, uniforms, gardenias, mysterious perfumes (except that Lebedeff tells us the spyesses don't use perfume, to keep pursuers off the scent!). It opens with an amazing succession of trick camera shots, lapped over one another like a layer cake and then settles down to just what this power is that M. Lebedeff has over women. Being Ivan's first author-star picture, he was perhaps slightly nervous in spots, but on the whole he proved he had the power to get himself in and out of a series of affairs which highly entertained a preview audience in spite of the uncut length of the picture.

Lebedeff received superb support from three of the "women pursued," Genevieve Tobin, who is very rapidly getting to be our favorite actress, Betty Compson, an old favorite, and Ilka Chase, who does her own pursuing in a thoroughly amusing fashion. One of the most captivating sequences in the picture is that in which Lebedeff as the romantic Russian captain on a mission to seek spies in Rumania, meets Genevieve Tobin on the train. As a comedienne this Tobin girl is pushing right out ahead of all of them. Author Lebedeff, Benn W. Levy, who wrote the screen play, and Doris Anderson, who did the adaptation and dialogue, have given her the best opportunity she has had to show her genius for light comedy.

It will be interesting to watch the career of Lebedeff. He has undeniable charm of manner, an unusual personality and a flare for the "little touches" which the ladies are supposed to like, and probably do. While there is nothing startlingly new in this story, yet the treatment accorded it by his co-writers and the director, Richard Boleslavsky, make it very satisfactory entertainment. Max Ree, too, deserves generous credit for giving the whole fanciful tale a feeling of lavish authenticity and realism.

Arthur Edmund Carew strolls through, a Dracula-like specter, adding mystery and suspense to the piece. Purnell Pratt, Colin Campbell, Rita LeRoy and Edward Martindel also contribute valuable support.

Good pictures are coming through in numbers from the studios of Hollywood, as we have been saying in these columns frequently of late, and this is one of them.

Produced and distributed by Radio Pictures. Supervisor, Pandro Berman. Screen play by Benn W. Levy, Adaptation and dialogue by Doris Anderson. Directed by Richard Boleslavsky. Photographed by Leo Tover. Art Director, Max Ree. Sound by Bailey Fesler. Release date, September 12, 1931.

CAST

Diana Dorchy ..... Genevieve Tobin
Baroness Corri ..... Betty Compson
Captain Orloff ..... Ivan Lebedeff
Blinis ..... Ilka Chase
Colonel Gorin ..... Purnell Pratt
Natalie ..... Rita La Roy
Gamble ..... Colin Campbell
Ambassador ..... Edward Martindel
The Suave Man ..... Arthur Edmund Carew

Leo Meehan

Son of India

(MGM)

Drama

With Ramon Novarro in the lead, supported by Madge Evans, Conrad Nagel and Marjorie Rambeau chiefly, this film, seen at New York's Capitol, recounts the story of the son of a desert merchant, who escapes from raiding bandits on the desert, becomes a wealthy jewel merchant, and renounces his love for an American girl, at the request of her brother, to whom the merchant owes a debt of gratitude.

Noticeable reaction did not seem to indicate that the audience was strikingly impressed with the screen offering, though the work of Novarro, Nagel, in a minor role; Marjorie Rambeau,

(Continued on page 34)

FOX GETS 3 OUT OF BEST 10

More Than Any Other Company

Indianapolis Star, one of country's leading papers, compiled list of "10 best pictures shown during the first six months of 1931."

3 were Fox pictures—"A Connecticut Yankee," "Daddy Long Legs" and "Annabelle's Affairs."

One other company had two. Five other companies one each.

Fox pictures *lead*.

And the new season pictures are the best ever produced at the Fox studios.

If you want to know how good pictures can be, see . . **WILL ROGERS** *in* **YOUNG AS YOU FEEL** • **TRANSATLANTIC** *with* **EDMUND LOWE, LOIS MORAN** • **JAMES DUNN, SALLY EILERS** *in* **BAD GIRL** • **JANET GAYNOR, CHARLES FARRELL** *in* **MERELY MARY ANN**

'GREATEST HUMAN INTE

That's strong language, MR. BALABAN, but you're absolutely right

about Vina Delmar's great story, produced by Frank Borzage

"EILERS and DUNN

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=JUST SCREENED BAD GIRL AND CONSIDER THIS GREATEST HUMAN INTEREST PICTURE EVER MADE STOP EILERS AND DUNN COMBINATION KNOCKOUT STOP WINNIE SHEEHAN CERTAINLY WAS A BIT TOO MODEST IN PRAISING THIS PICTURE

=MAX BALABAN=

=558P

BAD GIRL

Another FOX smash

ombination knockout"

(Continued from page 30)

also inconspicuous as the girl's aunt and Miss Evans as Janice, drew favorable comment.

John Miljan, as the old wise man of the East, who, clad in rags and supporting himself on a stick, is beside the young man at every moment of danger, pointing the right course for him to follow, was accorded praise for the dramatic manner in which he spoke his epigramatic lines of wisdom.

Novarro's father is a jewel merchant who, with his followers, is attacked at night by a band of robbers on the desert. The father is killed, but the son, to whom the father had given a great diamond, is saved by the old man, who buries him in the sand, with a reed to permit of breathing.

In Bombay, Novarro is arrested by an unscrupulous merchant to whom he had tried to sell his diamond, and is saved from jail by Nagel who had been a witness. Novarro promises unending gratitude. Accidentally, after Novarro had amassed wealth as a jewel merchant, he meets Madge Evans, unaware that she is Nagel's sister.

Their mutual attraction reaches the point where the girl is prepared to give up family, friends and race for Novarro, and he in turn is ready for an equal sacrifice. The brother, hearing of the affair, goes to Novarro, and after pleading gratitude, exacts a promise that Novarro will give up the girl.

The closing sequence shows Novarro telling the girl that their affair must end, after the old man has given him necessary advice and comfort.

Produced and distributed by MGM. Directed by Jacques Feyder. Adapted by Ernest Vajda from novel, "Mr. Isaacs," by F. Marion Crawford. Dialogue by Ernest Vajda, John Meehan and Claudine West. Editor, Conrad A. Nervig. Photography, Harold Rosson. Release date, August 1, 1931. Running time, 73 minutes.

CAST

Karim ..... Ramon Novarro
William Darsay ..... Conrad Nagel
Mrs. Darsay ..... Marjorie Rambeau
Janice ..... Madge Evans
Dr. Wallace ..... C. Aubrey Smith
Hamid ..... Mitchell Lewis
Juggat ..... John Miljan
Rao Rama ..... Nigel de Brulier

Road to Singapore

(Warner)

Drama

Here is William Powell's first effort under the banner of Warner Brothers, and, if audience comment at a Coast theatre is any criterion, it is one of his best pieces of work in some time.

The story, spotted with humorous lines, which seemed particularly to be appreciated by the audience as a result of the manner in which Powell renders them, concerns the star on the way to the tropics, when he meets Doris Kenyon.

Finally, and after resort to trickery, he succeeds in getting her to his island home, but she manages to escape and make her way to her husband, a doctor. But, despite, or because of, her marriage, since her husband has little time to give her much attention, she goes to Powell.

They prepare for an elopement, but Powell warns her to be very certain of the step she is taking, and indicates that the island gossip concerning his habits and reputation were all decidedly wrong.

The concluding sequence shows Powell rushing for the boat which is carrying Miss Kenyon away from the island.

Produced and distributed by Warners. From play by Roland Pertwee. Directed by Alfred E. Green. Edited by Bill Holmes. Dialogue, J. Grubb Alexander. Photography by Bob Kurrle. Art director, Anton Grot. Release date, September 26, 1931.

CAST

Dawltry ..... William Powell
Rene ..... Marian Marsh
Phillipa ..... Doris Kenyon
Dr. Muir ..... A. E. Anson
Mrs. Wey-Smith ..... Alison Skipworth
Wey-Smith ..... Lumsden Hare
Mrs. Everard ..... Ethel Griffies
Mr. Everard ..... Arthur Clayton
Dr. George March ..... Louis Calhern
Simpson ..... Douglas Gerrard
Duckworth ..... Harrington Reynolds
Reginald ..... Colin Campbell
Khan ..... Amar N. Sharma

Smart Woman

(Radio)

Comedy

This film, adapted from the stage success of Myron Fagan, "Nancy's Private Affair," seemed to register well with an audience at the Boulevard theatre on the Coast. The patrons apparently derived a great deal of enjoyment from the light effort, with laughter breaking out again and again, given rise to by both situations and the clever dialogue.

Robert Ames tires of Mary Astor, as his wife, and takes Noel Francis as the object of an intensive flirtation. But Mary apparently, is not in the least disturbed. She even entertains Miss Francis and her mother, and tells them lots of things about husband Robert.

John Halliday, as a wealthy bachelor, calls and renders what assistance is necessary in the story of Robert as his wife knows him, which incidentally, serves to arouse Ames' jealousy to a point where it might mean something. Edward Everett Horton, playing the brother-in-law of Ames, steps into the picture and tells Miss Francis that Ames, financially, is nothing to get wildly excited over. Thereupon the girl, seeing a better bet, drops Ames and goes after Halliday, and thereby loses both men, since Robert decided to write finis to the affair.

Mary, bent upon teaching her straying husband what it is all about, checks out with Halliday, but, of course, returns in time for the expected conclusion.

On the whole, the audience seemed to extract entertainment from the lines and the work of the players, while the direction of Gregory La Cava received favorable comment.

Produced and distributed by Radio Pictures. Associate producer, Bertram Millhauser. Original play by Myron C. Fagan. Screen adaptation by Salisbury Field. Directed by Gregory La Cava. Photographed by Nick Musuraca. Art director, Max Ree. Sound recording by Clem Portman.

CAST

Mary Astor	Robert Ames
Edward Everett Horton	Noel Francis
Ruth Weston	John Halliday
Gladys Gale	Alfred Cross
Pearl Varvelle	Lillian Harmer

Dolly Macht Karriere (Dolly Gets Ahead)

(Ufa)

Semi-Musical Comedy

A story of the theatre, "Dolly Macht Karriere," abounds in music, particularly duets, and several of them drew applause from the New York audience at the Cosmopolitan, "das Deutsche sprechfilm theatre." Several of these duets were inserted in the manner of the earlier synchronized musical comedies of American production. This is a Bloch-Rabinowitsch production.

Dolly Haas, vivacious German star, and Oskar Karlweis as the young composer won particular favor and the comedy lines spoken and sung by Kurt Gerron, as Silbermann, theatrical producer, drew laughter.

Dolly, sales girl in a hat shop, has ambitions to become a famous actress and Fred Halton, her sweetheart, hopes to become a leading song writer. When the Panama Cabaret is deserted by its leading woman, Dolly gets her opportunity. Silbermann, deciding that for publicity purposes she must be "sponsored" by a noted personality, finds a picture of the Duke of Schwarzenburg in the society columns. The Duke, says the story, is shooting lions in Africa.

Dolly's premiere is almost wrecked by stagefright, but a kindly elderly gentleman in the audience helps her to success. It is the Duke; the clipping was from an old issue. He invites her to dinner that night. Silbermann promises to protect her, but leaves her. She manages to get the Duke intoxicated and thus escapes.

Freddy, her sweetheart, is advised by a friend that success will be his if he can get the new star of the Panama Cabaret to introduce his song. (He does not know that his Dolly is the star.) He goes to her dressing room. Separated by a screen, he tries the strategy of making love to her. She drives him out of the theatre. Freddy drowns his sorrow at a bar and tells his story to the Duke without knowing him. The Duke, realizing that youth must be served, reunites the sweethearts and the song has its innings from the Cabaret stage.

Director, Anatol Litwak. Arthur, Alfred Halm. Dialogue, Peter Heimann. Settings, Jack Rotmil and Heinz Fenschel. Costumes, Professor Ernst Stern. Musical director: Schmidt-Gentner. Musical composition, Rudolf Nelson, Willy Schmidt-Gentner, Alfred Strasser. Supervisor of production, Noe Bloch. Scenario, I. von Cube, Peter Heimann. Cameramen, Fritz Arno Wagner and Robert Baberske. Sound engineer, Dr. Erich Leistner. Lyrics, Arthur Rebner and I. von Cube. Ballet, Ernst Matray. Running time, 94 minutes. Release date, July 17, 1931.

CAST

Dolly Klaren ..... Dolly Haas
Orelly ..... Vicky Werckmeister
Silberman ..... Kurt Gerron
Jack, a musician ..... Paul Kemp
Conny Coon, jazz composer ..... Theo Lingen
Mariette ..... Grete Natzler
O. W. Pietch ..... Hermann Blass
Fred Halton, a young composer ..... Oskar Karlweis
Count Eberhard v. Schwarzenburg ..... Alfred Abel
Boy ..... Gustl Stark-Gstettenbaur

The Homicide Squad

(Universal)

Drama

A San Bernardino audience indicated its approval of this film from Universal, despite it being another gangster offering.

The leading role work of Leo Carrillo as the Italian candy maker and beer baron, was accorded high praise, not only for the serious effort, but also for the laughs and thrills he provided. Also accepted with approbation was the performances of Mary Brian, as the feminine lead, Noah Beery and Russell Gleason. Miss Brian's work, particularly, was rewarded with applause.

There is nothing unusual in the story itself, following more or less the general formula for this type of film, that of the gang mob engaged in the eternal battle with the police.

However, a surprise conclusion, was noted as adding considerably to the entertainment value of the picture as a whole.

Produced and distributed by Universal. Story by Henry La Crossitt. Adaptation by Charles Logue. Dialogue and continuity by John Thomas Neville. Directed by George Melford. Photography by George Robinson. Film Editor, Arthur Tavares. Editorial supervision, Maurice Prvar. Sound supervisor, C. Roy Hunter.

CAST

Louie ..... Leo Carrillo
Capt. Buckley ..... Noah Beery
Millie ..... Mary Brian
Joe Riley ..... Russell Gleason
Jimmy ..... George Brent
Proctor ..... Walter C. Percival
Hugo ..... J. Carrol Naish

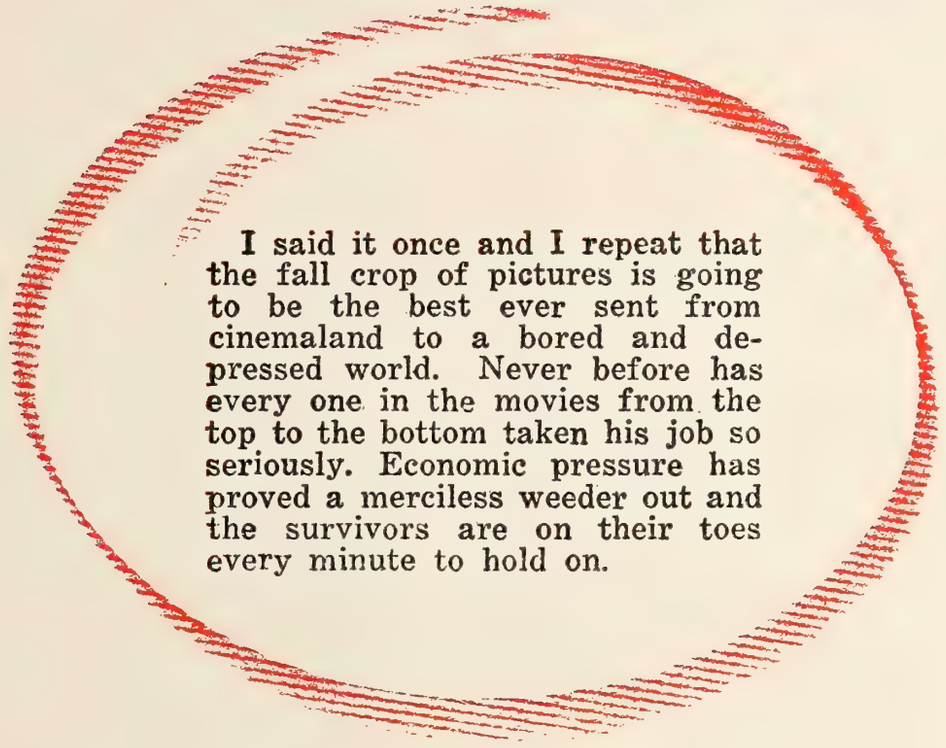
SHORTS

Danger Island

(Universal)

Action

Here are the first three episodes of the new Universal serial, which features Kenneth Harlan and Lucille Brown. There is plenty of action, thrills and villainy in the story of buried treasure in the shape of a great quantity of radium discovered by an old scientist. He is attacked by savages and makes his escape from the island. Meanwhile, his daughter, the brother of the scientist and a wealthy yacht owner plan a rescue expedition in the yacht captained by Harlan. Nearing the island, they discover the dying scientist in an open boat, who gives the chart to his daughter before he dies. The owner has been conniving with the mate of the ship to secure for himself the treasure, but is meeting with opposition from Harlan, who suspects the treachery. A fight at sea, a hurricane which drowns the uncle, and a fight in a port cafe, in which the owner and mate attempt



I said it once and I repeat that the fall crop of pictures is going to be the best ever sent from cinemaland to a bored and depressed world. Never before has every one in the movies from the top to the bottom taken his job so seriously. Economic pressure has proved a merciless weeder out and the survivors are on their toes every minute to hold on.

from
FLORABEL MUIR'S
column in the
DAILY NEWS
of New York

and you are doing about it—what?

MOTION PICTURE HERALD MOTION PICTURE DAILY THE HOLLYWOOD HERALD

to put Harlan out of the way, by having him tossed into a pit of crocodiles, which is successful as the closing sequence of the third episode, highlight the serial from the action standpoint. The appeal to youngsters is undeniably here, with more than a little action entertainment for the older generation. Harlan handles his role capably and actively, while Lucille Brown makes an attractive and able heroine. The balance of the players are uniformly satisfactory. Running times of the three initial episodes are 20 minutes, 17 minutes and 19 minutes, respectively.

Baerenjagd in den Karpathen (Hunting the Carpathian Bear)

(Ufa)

Good Photography

If the purpose of this picture was to produce thrills it has missed fire, but the photography, the beautiful mountain scenery, make up for any loss in the other regard. The picture was done on a Ufa expedition into Rumania and it concerns the killing of a bear which had carried off a sheep. There was no particular thrill in the spectacle of 15 or more men hunting the animal, nor in the shooting of it, but the camera's work in trailing the bear on his search for food and the pictures of the mountain side were engaging. Running time, 12 minutes.

Geheimnisse des Pflanzenlebens (Secrets of Plant Life)

(Ufa)

Fairly Interesting

Eccentricities and beauties of growing plant life are shown in this Ufa "Kulturfilm" and should win the interest of anyone interested in gardening. The theme in general has been done often, but the life stories of several plants unfamiliar to American gardens are unwoven, from the bursting forth through the ground to the unfolding of the flowers. Running time, 10 minutes.

Sax Appeal

(Vitaphone)

Amusing

Joe Penner, the Warner stuttering comedy star, as an amateur operator of the saxophone, plays very, very badly, but does succeed in having a great many things of all descriptions thrown at him. That works out very well, because Joe's father happens to be a junk dealer, and the gratuitous contributions come in very handy. An audience in a Broadway house, got many a laugh out of the really amusing Penner.—Running time, 8 minutes.

The Gigolo Racket

(Vitaphone)

Fair

Helen Morgan, Broadway stage singer of the "crooning" variety, is the featured name in this short. Helen, as the star in a musical show, is induced to choose a gigolo in an effort to put over a publicity stunt. But she falls in love with the "gigolo" and it develops, as expected, that he is not, as it is expressed, "in the business." She is given an opportunity to sing two numbers, with fairly good effect.

The Gland Parade

(Radio)

Funny

Amusing situations and the humorous dialogue rendered by Roscoe Ates as the stuttering window washer, provide enough to make this a highly laughable short comedy. His amusement-provoking cracks are well spaced in the number. Direction was by Louis Brock.—Running time, 18 minutes.

ON THE DOTTED LINE

Columbia

Buck Jones, John Wayne, Susan Fleming in "Range War"; Ross Lederman, direction. . . . Noah Beery, Richard Cromwell, Willard Robertson, Sally Blane in "Then Hell Broke Loose"; George B. Seitz, direction. . . . George Landy, as writer. . . . Tim McCoy, Harry Todd, Frank Rice, Virginia Lee Corbin, Monte Vandergrift, Joe Marbra in "Shot Gun Pass"; J. P. McGowan, direction. . . .

Fox

Janet Gaynor, Charles Farrell, El Brendel, Lawrence O'Sullivan in "Delicious"; David Butler, direction; Guy Bolton, story; George and Ira Gershwin, music and lyrics. . . . Ralph Morgan in "The Lone Wolf's Son"; Hamilton MacFadden, direction. . . . Donald Dillaway in "Over the Hill." . . . Elissa Landi, Rita La Roy, Walter Byron, Arnold Korff, Sarah Padden in "The Yellow Ticket"; Raoul Walsh, direction. . . . James Dunn, Linda Watkins, Helen Jerome Eddy, Lucien Littlefield, Donald Dillaway in "Sob Sister." . . . Linda Watkins in "Cheating"; Seymour Felix, direction. . . . Joan Bennett, Edward Crandall in "Surrender"; William K. Howard, direction. . . . John Peter Leister, as writer. . . . Lawrence O'Sullivan, contract. . . . Edmund Lowe, Warner Baxter, Conchita Montenegro, Nora Lane in "Silver City"; Irving Cummings, direction. . . . Douglas Cosgrove, Joan Bennett, Spencer Tracy, William Collier, Sr., Una Merkel, James Kirkwood, Donald Dillaway, Rosalie Roy, Elda Vokel in "She Wanted a Millionaire"; John Blystone, direction; William Anthony McGuire, dialogue. . . .

MGM

Joan Crawford, Pauline Frederick, Neil Hamilton, Monroe Owsley, Sandra Ravel, Hobart Bosworth, Albert Conti, Arman Kaliz, Marcelle Corday in "This Modern Age." . . . Maude Eburne, Alfred Lunt, Lynn Fontanne, Roland Young, Zazu Pitts, Herman Bing in "The Guardsman"; Sidney Franklin, direction; Ernest Vajda, adaptation. . . . Wallace Beery, Reed Howes, Landers, Stevens, Jack Pennick, Clark Gable, Marjorie Rambeau, Conrad Nagel, John Miljan, Cliff Edwards in "Hell Divers"; George Hill, direction; Frank Wead, U. S. N., story; Harvey Gates, Malcolm Stuart, Boylan, adaptation. . . . Astrid Allwyn, contract. . . .

Monogram

Benjamin Christensen, direction, "In Line of Duty." . . .

Paramount

Fredric March, Miriam Hopkins in "Dr. Jekyll and Mr. Hyde"; Rouben Mamoulian, direction. . . . George Bancroft, Robert Ames, David Durand, Guy Oliver, Jackie Searl in "Rich Man's Folly"; John Cromwell, direction. . . . Clive Brook, Kay Francis, Miriam Hopkins, Regis Toomey, George Barbier, Charles D. Brown, Ben Taggart, Minor Watson, Wade Boteler, Charlotte Granville, Adrinne Ames in "24 Hours." . . . Lilyan Tashman, Charles "Buddy" Rogers, Peggy Shannon, William Boyd, Irving Pichel, Emil Chautard, Anderson Lawler, Caryl Lincoln in "The Road to Reno." . . . Tallulah Bankhead, Fredric March, Berton Churchill in "My Sin." . . . Nancy Carroll, Charles "Buddy" Rogers in "Mary Makes a Call." . . . New contracts: Judith Wood, Marjorie Gateson, players; Sam Mintz, Sidney Buchman, S. H. Lauren, writers. . . . Slavko Vorkapich, new contract and directing "The Man With Red Hair" with Irving Pichel. . . . George Barbier, William Boyd, Juliette Compton, Vivienne Osborne, Skeets Gallagher in "Through the Window"; Martin Flavin, Joe Sherman, original story. . . . Phillips Holmes in "The Man I Killed"; Ernst Lubitsch, direction. . . . Claudette Colbert in "Sal of Singapore." . . . Claudette Colbert, Fredric March in "The Marriage Bed"; Ernest Pascal, adaptation. . . .

Radio

Phillips Lord, Anita Louise, Dorothy Peterson, Stanley Fields in "Other People's Business"; (temp.) William Seiter, direction; Jane Murfin, story. . . . Irene Dunne, Pat O'Brien, John Halliday, Myrna Loy, Matt Moore in "Consolation Marriage"; Myles Connolly, supervision. . . . Richard Dix, John Darrow, William Post in "Secret Service"; Garrett J. Lloyd, adaptation. . . . Hugh Herbert, Hope Williams, Joel McCrea, John Halliday in "Penthouse." . . . Robert McKenzie, Beryl Mercer, Allen Rivkin, Edward Churchill, William Orlamond, Arline Judge, Roberta Gale, Ben Alexander, Robert Quick, Eric Linden, Mary Kornman in "Are These Our Children"; Wesley Ruggles, direction. . . .

United Artists

Gloria Swanson in "Tonight or Never"; Ernest Vadja, adaptation. . . . Paul Muni, Osgood Perkins, Karen Morley, Ann Dorvak, C. Henry Gordon, Vincent Barnett, George Raft, Harry J. Vejar, Inez Palange in "Scarface"; Howard Hawks, direction; Seton I. Miller, Fred Pasley, adaptation; Ben Hecht, dialogue. . . . Joan Bennett, Goldwyn, contract for term of years. . . .

Universal

Pauline Moore, player contract. . . . Pat O'Brien, Mae Clark, Slim Summerville in "Twenty Grand"; Cyril Gardner, direction. . . .

Warner-First National

Barbara Stanwyck, David Manners, Richard Bennett, Nina Mae McKinney in "Safe in Hell"; Maude Fulton, adaptation and dialogue. . . . Dorothy Mackaill, James Cagney in "Blind Spot"; Roy Del Ruth, direction; Kubec Glasmon, John Bright, adaptation. . . .

Bell Marketing Portable Device

Bell Equipment Corporation of New York has designed a portable sound film projector for 35 mm. film, which, it is claimed, may be used as an ordinary professional equipment, and gives equally satisfactory results.

The company points out the desirability of this portable equipment in the event of necessary change of location. The equipment is offered in two types of unit, the single unit, designed as an economically priced projector and the tandem unit, with right and left projector, built for continuous-show projection.

Columbia Broadcasting Opens Television Station

Mayor J. J. Walker of New York raised the curtain from the photoelectric cells and introduced Natalie Towers, artist, to launch the first television program of the Columbia Broadcasting System this week. One hundred guests viewed the program in the Columbia studio. Daily seven-hour broadcasts now are being given.

Hungarian Industry Cleans House for Government Aid

Hungarian industrial film unions have commenced negotiations in view of the issue of an important government loan, to aid in reorganization of the national film industry. The sum is estimated at approximately $175,000.

"$40,000 at RKO MAYFAIR"

—VARIETY

JANUARY BUSINESS IN JULY!

"$32,000 at B'KLYN ALBEE"

—VARIETY

JANUARY BUSINESS IN JULY!

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The Old Fightin' Cock crows every Friday night 10:30 N. Y. time, RKO THEATRE OF THE AIR—NBC hook-up of 44 coast-to-coast stations!

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RKO PATHE presents

CONSTANCE BENNETT

The Common Law

with JOEL McCREA, Lew Cody, Robert Williams, Hedda Hopper, Marion Shilling. Directed by PAUL L. STEIN. From the novel by Robert W. Chambers. Screen play by John Farrow.

A CHARLES R. ROGERS PRODUCTION

THE
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SIX BIG WESTERNS
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OLD FIGHTIN' COCK'S WESTERN STAR★★!!

Youth demands youth. The new generation of fans demands a new generation of stars!

Tom Keene, Charles R. Rogers' sensational box-office discovery, is the kind of Western star the kids stamp their feet for!

Two-fisted, hard-ridin', straight-shootin', rope-throwin', a real he-man!

First release THE SUNDOWN TRAIL, August 28th.

With Marion Shilling, Nick Stuart, Stanley Blystone, Murdock MacQuarrie and other well-known players. Story and direction by Robert F. Hill.

TOM KEENE

Young and Full of Pep!

The Old Fightin' Cock crows every Friday night 10:30 N. Y. time, RKO THEATRE OF THE AIR—NBC hook-up of 44 coast-to-coast stations!

FROM RKO PATHE

RKO PATHE

KIDS AND THE GROWN-UPS!

THEATRE RECEIPTS

Theatres in the major centers of the country staged a comeback during the week ending July 23 and 24, according to MOTION PICTURE HERALD'S weekly compilation of box office grosses.

Receipts from 164 theatres in 29 cities showed a 7 per cent increase over the week ending July 16 and 17. This is the first noticeable upward trend in business noted in some months.

Also, there were only four new grosses registered for the current week as against a score during each of the previous weeks. One new high was reported.

During the week ending July 23 and 24, total gross receipts from the 164 theatres was $2,024,443, as against $1,882,279 for the previous week, or an increase of $142,144.

The most noticeable increase in business was in New York, where 11 houses reported grosses of $315,603.

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Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross (Tabulation covers period from March, 1930, to July, 1931)	
Albany								
Harm-Bleecker..	2,300	35c-50c	"Doctor's Wives" (Fox) (6 days)	7,800	"Unfaithful" (Para.) (6 days)	8,000	High 1-24-30 "Reducing"	$ 18,500
							Low 4-4-31 "Passion Flower"	6,100
Leland	1,350	20c-25c	"It's A Wise Child" (MGM) (6 days)	5,050	"Daybreak" (MGM) (6 days)	3,200	High 5-2-31 "Strangers May Kiss"	8,100
							Low 7-11-31 "Daddy Long Legs"	2,900
Proctor's RKO..	1,500	20c-60c	"Miracle Woman" (Col.) (40c-60c—3 days)	2,500	"Night Angel" (Para.) (3 days)	2,500	High 3-14-31 "Millie"	8,600
			"Three Who Loved" (Radio) (40c-60c—3 days)	2,350	"Everything's Rosie" (Radio) (3 days)	2,300	Low 7-11-31 "Sweepstakes"	2,400
Ritz	1,146	25c-35c	"Broadminded" (F. N.) and "Captain Applejack" (W. B.) (3 days)	1,900	"God's Gift to Women" (W. B.) and "Ubangi" (3 days)	1,640	High 12-13-30 "The Cat Creeps"	4,750
							Low 6-6-31 "Party Husbands"	3,190
			"Sky Raiders" (Col.) and "Lawless Woman" (Chesterfield) (3 days)	1,760	"Children of Dreams" (F. N.) and "Alias the Bad Man" (Tiff.) (3 days)	1,640		
Baltimore								
Keith's	2,500	25c-50c	"Forbidden Adventure" (Para.) (6 days and Sun. midnite show)	6,640	"Big Business Girl" (F. N.) (6 days & Sun. midnite show)	5,440	High 5-9-31 "Bachelor Apartment"	16,080
							Low 5-17-30 "King of Jazz"	3,000
Loew's Century.	3,076	25c-60c	"The Great Lover" (MGM) (6 days)	18,000	"Confessions of a Co-Ed" (Para.) (6 days)	17,500	High 4-11-31 "A Tailor Made Man"	36,000
							Low 11-1-30 "Her Wedding Night"	14,000
Loew's Parkway	987	15c-35c	"Man In Possession" (MGM) (6 days)	4,100	"A Free Soul" (MGM) (6 days)	4,600	High 1-3-31 "Follow the Leader"	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
Loew Stanley....	3,522	25c-60c	"Son of India" (MGM) (6 days)	19,500	"Women Love Once" (Para.) (6 days)	15,500	High 4-11-31 "Strangers May Kiss"	33,500
							Low 5-3-30 "Honey"	12,500
Loew's Valencia.	1,487	25c-35c	"Man In Possession" (MGM) (6 days)	3,850	"A Free Soul" (MGM) (6 days)	3,800	High 7-26-30 "Sins of the Children"	7,300
							Low 11-29-30 "Only Saps Work"	1,800
New	1,600	25c-50c	"The Black Camel" (Fox) (6 days)	7,500			High 8-30-30 "Common Clay"	18,500
							Low 12-17-30 "Princess and Plumber"	2,800
W. B. Metropol.	1,300	15c-50c	"Six Cylinder Love" (Fox) (6 days)	3,600	"Smart Money" (W. B.) (6 days)	6,000	High 3-16-30 "Green Goddess"	9,000
							Low 7-26-30 "Sweet Kitty Bellairs"	2,100
Boston								
Keith's	2,800	30c-65c	"The Miracle Woman" (Col.) (25c-65c)	18,000	"A Woman of Experience" (Pathe) (25c60c)	17,500	High 10-11-30 "Half Shot at Sunrise"	34,500
							Low 12-6-30 "Sin Takes a Holiday"	16,500
Keith-Boston	2,500	25c-60c	"Public Defender" (Radio)	19,500	"Up For Murder" (U.) (25c-50c)	17,000	High 1-10-31 "Danger Lights"	22,000
							Low 7-18-31 "Up For Murder"	17,000
Loew's Orpheum	3,100	25c-50c	"A Free Soul" (MGM)	18,500	"Never the Twain Shall Meet" (MGM)	19,500	High 1-17-31 "Hell's Angels"	31,500
							Low 6-28-30 "Lady of Scandal"	17,500
Loew's State.....	3,700	25c-50c	"Five and Ten" (MGM)	22,000	"The Man in Possession" (MGM)	19,000	High 10-18-30 "Three French Girls"	30,000
							Low 6-28-30 "Bad One"	18,000
Metropolitan	4,350	25c-60c	"Forbidden Adventure" (Para.)	31,000	"Women Love Once" (Para.)	31,000	High 10-11-30 "Sea God"	49,000
							Low 6-7-30 "True to the Navy"	26,000
Olympia	2,500	25c-50c	"Night Nurse" (W. B.) (2nd week)	14,000	"Night Nurse" (W. B.) (1st week)	14,000	High 7-5-30 "With Byrd at South Pole"	28,000
							Low 2-21-31 "Sit Tight"	12,000
Scollay Square..	1,800	25c-50c	"The Black Camel" (Fox)	15,000	"Smart Money" (W. B.)	15,000	High 10-11-30 "Numbered Men"	20,000
							Low 7-5-30 "Shadows of the Law"	11,000
Uptown	2,000	25c-60c	"Night Nurse" (W. B.) (2nd week)	11,500	"Night Nurse" (W. B.) (1st week)	11,000		
Buffalo								
Buffalo	3,300	30c-65c	"The Public Defender" (Radio)	23,800	"Night Angel" (Para.)	22,400	High 3-28-31 "My Past"	39,500
							Low 7-4-31 "I Take This Woman"	19,000
Century	3,000	25c-35c	"Forbidden Adventure" (Para.)	10,000	"Confessions of a Co-Ed" (Para.)	9,800	High 2-14-31 "Cimmaron"	25,600
							Low 7-4-31 "Always Goodbye"	4,100
Great Lakes	3,000	25c-60c	"Hush Money" (Fox)	21,200	"The Man In Possession" (MGM)	22,000	High 4-18-31 "Strangers May Kiss"	30,000
							Low 12-27-30 "Remote Control"	13,400
Hippodrome	2,100	25c-50c	"The Secret Call" (Para.)	15,700	"Women Love Once" (Para.)	17,600	High 2-14-31 "Free Love"	26,300
							Low 7-4-31 "Six Cylinder Love"	14,800
Lafayette	3,300	25c-35c	"Meet The Wife" (Col.)	8,900	"Salvation Nell" (Tiff.)	10,000	High 4-11-31 "Ten Cents a Dance"	24,100
							Low 7-4-31 "Lover Come Back"	7,800
Charlotte								
Broadway	1,167	25c-50c	"Children of Dreams" (W. B.) (3 days)	2,500	"The Good Bad Girl" (Col.) (3 days)	2,000		
			"Up For Murder" (U.) (3 days)	3,000	"Men of the Sky" (F. N.) (3 days)	3,200		
Carolina	1,441	40c-50c	"Young Donovan's Kid" (Radio) (3 days)	6,500	"Women Love Once" (Para.) (3 days)	4,700		
			"Politics" (MGM) (3 days)	6,000	"Son of India" (MGM) (3 days)	5,000		

HERE'S YOUR INVITATION TO PARAMOUNT NATIONAL SCREENING WEEK

August 10-15

A Great Opportunity! Read the Details!

You're familiar with PARAMOUNT'S mighty 1931-2 program of pictures and stars. It marks the climax of 20 years of PARAMOUNT quality leadership.

It's convincing. It's the one line-up essential to theatre success today. The trade agrees, judging from the continual flood of 1931-2 signed PARAMOUNT contracts.

15 Paramount 1931-2 Pictures Are Finished and Ready. Special Screenings of 5 of Them, Picked for Variety of Subject Matter, Will Be Held at Your Paramount Exchange Week of August 10th!

●

1. THE SMILING LIEUTENANT

Maurice Chevalier in the brilliant Ernst Lubitsch production with Claudette Colbert, Charlie Ruggles and Miriam Hopkins. Find out why it's played three months at S. R. O. in N. Y., broken records in Los Angeles and Chicago!

2. AN AMERICAN TRAGEDY

Based on Theodore Dreiser's sensational novel. Von Sternberg's masterpiece with Phillips Holmes, Sylvia Sidney and Frances Dee. The nation's talking.

3. HUCKLEBERRY FINN

Successor to TOM SAWYER and hailed in previews as twice as good. Jackie Coogan, Junior Durkin, Mitzi Green, Jackie Searl, Eugene Pallette. Directed by Norman Taurog, who made SKIPPY.

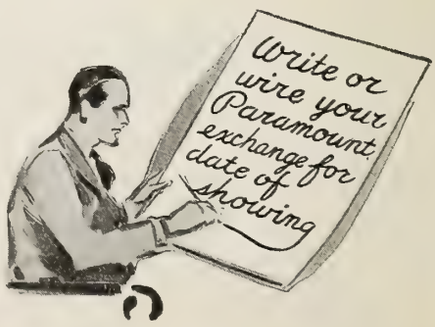
4. SECRETS OF A SECRETARY

Claudette Colbert, Herbert Marshall, Georges Metaxa. Directed by Geo. Abbott.

5. SILENCE

With Clive Brook, Marjorie Rambeau, Peggy Shannon and Charles Starrett. Directed by Louis Gasnier and Max Marcin.

Added Attraction: **THE HOUSE THAT SHADOWS BUILT. A flash-back of 20 years of motion picture progress, starring the screen's greatest personalities. No man interested in his business should miss it!**



PARAMOUNT

Let's Go, Show Business!

THEATRE RECEIPTS--CONT'D

Chicago

Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross (Tabulation covers period from March, 1930, to July, 1931)	
Castle	299	40c-60c	"Quick Millions" (Fox)	4,070			High 4-27-30 "White Cargo"	10,600
							Low 4-13-30 "High Treason"	2,650
Chicago	4,000	35c-85c	"Politics" (MGM) (8 days)	48,600	"Women Love Once" (Para.) (6 days)	26,250	High 9-6-30 "Anybody's Woman"	64,800
							Low 7-18-31 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"A Free Soul" (MGM) (4th week)	11,250	"A Free Soul" (MGM) (3rd week)	18,780	High 7-12-30 "Big House"	50,800
							Low 4-13-30 "Son of the Gods"	17,500
Oriental	3,940	35c-85c	"The Secret Call" (Para.)	21,625	"Chances" (F. N.)	23,900	High 7-19-30 "Our Blushing Brides"	60,600
							Low 6-27-31 "Party Husband"	19,450
Palace	2,509	35c-85c	"Arizona" (Col.)	24,750	"Hell Bound" (Tiff.)	23,100	High 6-7-30 "On the Level"	31,200
							Low 7-19-30 "Shooting Straight"	16,200
Roosevelt	1,591	35c-85c	"The Viking" (Independent) (8 days—2nd week)	11,800	"The Viking" (Independent) (1st week)	16,550	High 7-5-30 "With Byrd at South Pole"	32,800
							Low 6-6-31 "Tabu"	10,100
State Lake	2,776	35c-85c	"The Miracle Woman" (Col.)	23,470	"A Woman of Experience" (Pathe)	17,890	High 10-18-30 "Half Shot at Sunrise"	45,300
							Low 6-27-31 "Transgression"	13,200
United Artists	1,700	35c-85c	"The Smiling Lieutenant" (Para.) (3rd week)	14,975	"The Smiling Lieutenant" (Para.) (2nd week)	20,670	High 3-21-31 "City Lights"	46,562
							Low 9-6-30 "Eyes of the World"	13,200

Cincinnati

Keith's	1,600	30c-50c	"Many A Slip" (U.)	4,000	"The Viking" (Independent)	4,850	High 11-20-30 "Africa Speaks"	13,000
							Low 7-25-31 "Many A Slip"	4,000
RKO Albee	3,300	35c-75c	"Kiki" (U. A.)	24,232	"The Black Camel" (Fox)	24,923	High 1-3-31 "Remote Control"	33,321
							Low 12-20-30 "Silver Horde"	20,150
RKO Capitol	2,000	30c-50c	"Maltese Falcon" (W. B.)	11,867	"I Take This Woman" (Para.)	10,730	High 9-20-30 "Common Clay"	22,000
							Low 3-14-31 "Fighting Caravans"	9,200
RKO Family	1,140	20c-35c	"A Free Soul" (MGM) (4 days)	2,656	"Mothers Cry" (F. N.) (4 days)	2,572	High 11-1-30 "Men Without Law" and "Undertow"	5,600
			"I Take This Woman" (Para.) (3 days)	1,430	"Vice Squad" (Para.) (3 days)	1,385	Low 3-7-31 "Captain Applejack" and "The Lion and the Lamb"	2,500
RKO Lyric	1,400	30c-50c	"Annabelle's Affairs" (Fox) (7 days and Sat. midnite show)	10,595	"The Night Angel" (Para.) (7 days & Sat. midnite show)	11,167	High 10-25-30 "The Big House"	23,900
							Low 2-7-31 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Smart Money" (W. B.) (7 days and Sat. midnite show)	12,665	"Confessions of a Co-Ed" (Para.) (7 days and Sat. midnite show)	12,091	High 11-1-30 "Check and Double Check"	28,100
							Low 7-11-31 "Chances"	11,517
RKO Strand	1,350	25c-40c	"Never The Twain Shall Meet" (MGM)	4,455	"Daddy Long Legs" (Fox)	5,508	High 10-11-30 "Common Clay"	6,940
							Low 2-21-31 "A Lady's Morals"	3,001

Cleveland

Alhambra	1,400	25c-50c	"Love in the Ring" (Standard)	6,000				
Allen	3,300	30c-60c	"The Night Angel" (Para.)	15,000	"The Man in Possession" (MGM).	12,000	High 7-19-30 "Let Us Be Gay"	31,900
							Low 5-9-31 "Ladies Man"	12,000
Cameo	1,200	25c-50c	"A Holy Terror" (Fox)	4,000				
RKO Hippodrome	3,800	25c-75c	"The Miracle Woman" (Col.)	14,000	"Sweepstakes" (Pathe)	11,000	High 4-27-30 "High Society Blues"	46,000
							Low 4-25-31 "Cracked Nuts"	10,000
RKO Palace	3,100	25c-75c	"Lover Come Back" (Col.)	21,000	"Arizona" (Col.)	18,000	High 3-23-30 "Harmony at Home"	47,000
							Low 7-18-31 "Arizona"	18,000
State	3,400	30c-60c	"Confessions of a Co-Ed" (Para.) (40c-60c)	16,000	"Annabelle's Affairs" (Fox)	15,000	High 1-3-31 "Princess and the Plumber"	25,000
							Low 6-20-3 "The Vice Squad"	14,000
Warner's Lake	800	40c-60c	"Children of Dreams" (W. B.) (4 days)	1,500	"Broadminded" (F. N.) (9 days—2nd week)	9,000		

Denver

Denver	2,300	25c-65c	"The Secret Call" (Para.) (8 days)	15,500	"The Night Angel" (Para.)	14,000	High 3-7-31 "The Easiest Way"	20,000
							Low 7-4-31 "I Take This Woman"	13,000
Huff'n's Aladdin	1,500	35c-75c	"Smart Money" (W. B.)	5,500	"Arizona" (Col.)	6,000	High 4-11-31 "Connecticut Yankee"	12,000
							Low 5-9-31 "God's Gift To Women"	4,500
Huffman's Tabor	1,900	25c-50c	"Maltese Falcon" (W. B.)	8,500	"Gold Dust Gertie" (W. B.)	9,000	High 3-21-31 "City Lights"	14,000
							Low 7-4-31 "Annabelle's Affairs	7,000
Paramount	2,000	25c-50c	"The Smiling Lieutenant" (Para.).	16,000	"Confessions of a Co-Ed" (Para.).	9,000	High 1-10-31 "Hell's Angels"	22,000
							Low 6-27-31 "Just a Gigolo"	7,500
Rialto	1,040	25c-50c	"White Shoulders" (Radio)	3,500	"The Girl Habit" (Para.)	3,000	High 3-28-31 "Trader Horn"	8,000
							Low 7-4-31 "Big Business Girl"	2,250

Des Moines

Des Moines	1,600	25c-60c	"Confessions Of A Co-Ed" (Para.)	9,000	"The Man in Possession" (MGM)	8,000	High 2-14-31 "Cimarron"	18,000
							Low 4-27-30 "Rogue Song"	5,000
Paramount	1,700	25c-60c	"Hush Money" (Fox) (3 days)	6,000	"Too Young to Marry" (F. N.) (3 days)	5,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"	22,000
			"Maltese Falcon" (W. B.) (4 days)	7,000	"Forbidden Adventure" (Para.) (4 days)	5,500	Low 12-6-30 "Three French Girls" and "Derelict"	8,000
Strand	1,100	20c-35c	"The Black Camel" (Fox) (4 days)	2,300	"Girl Habit" (Para.) (20c-30c—4 days)	2,300	High 3-23-30 "Evidence" and "Roadhouse Nights"	9,007
			"The Great Lover" (MGM) (3 days)	900	"Their Mad Moment" (Fox) (20c-30c—3 days)	1,100	Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	1,540

Hollywood

Chinese	2,030	25c-75c	"A Free Soul" (MGM) (4th week)	7,000	"A Free Soul" (MGM) (3rd week)	8,300	High 6-7-30 "Hell's Angels"	40,500
							Low 6-20-31 "Trader Horn"	4,900
Pan Hollywood	3,000	35c-65c	"Never The Twain Shall Meet" (MGM)	11,100	"The Tarnished Lady" (Para.)	12,800	High 6-14-30 "The Floradora Girl"	30,000
							Low 7-19-30 "True to the Navy"	8,800
W. B. Hollywood	3,000	35c-50c	"Broadminded" (F. N.)	13,500	"Chances" (F. N.)	13,000	High 2-7-31 "Little Caesar"	30,000
							Low 7-11-31 "Big Business Girl"	9,500

25 MILES TO NEW YO
HOT
ALL ABOARD!
CHICAGO
DET
HOTEL
T. PAUL...
ADDRE
...BUFFALO...
RKO-RADIO WILL PAY FOR THIS 1,100 LINE AD IN 300 DAILY PAPERS TO HERALD THE DAY AND DATE EXHIBITION OF "TRAVELING HUSBANDS"
SMASH CO-OP CAMPAIGN ALSO AVAILABLE . . . .
TRAVELING HUSBANDS
YORK
RKO Radio PICTURES
Reg. U. S. Pat. Off.

BIG NATIONAL AD DRIVE FOR RKO-RADIO DAY AND DATE SMASH

"TRAVELING HUSBANDS"

is being readied for a nation-wide day and date smash August 15th. . .

Start planning your campaign NOW. . .

Big campaign books available. . .

This attraction hits a current theme flush on the button. Fast, shrewd entertainment that starts with a wallop and never stops throwing in the punches.

See campaign book for tie-ups, hooked up with the title, which in itself is full of draw values.

SPECIAL NATIONAL ADVERTISING

RKO-Radio will run 1100 line ads in more than 300 newspapers to back up "Traveling Husbands" . . . These ads will run in the display columns where the flash will get over with a bang; not in the theatrical pages . . . All the lively incident of the show . . . the low-down on the lives of traveling men . . . will be pictured in vivid art and selling copy.

RKO-RADIO will PAY for these ads which should guarantee a smash opening. On the other hand, don't bank on these ads to do the job alone.

Hard-hitting pre-advance work will shoot this one across in grand style. After which the show will stand up like a Jack Dempsey just starting to sock.

TUNE IN! "RKO THEATRE OF THE AIR" N.B.C. Coast to Coast Network

EVERY FRIDAY NIGHT, 10:30 P. M. NEW YORK TIME

EVELYN BRENT

HUGH HERBERT
FRANK ALBERTSON
CONSTANCE CUMMINGS
DOROTHY PETERSON

DIRECTED BY
PAUL SLOANE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to July, 1931)
Houston							
Kirby	1,654	25c-50c	"Confessions Of A Co-Ed" (Para.)	6,000	"Chances" (F. N.) (2nd week)	5,000	High 11-29-30 "Hell's Angels" 16,000 Low 6-20-31 "Always Goodbye" and.. 3,500 "Blue Angel"
Loew's State	2,700	25c-50c	"The Miracle Woman" (Col.)	6,000	"Son of India" (MGM)	7,700	High 5-2-31 "Trader Horn" 19,800 Low 6-27-31 "Five and Ten" 5,000
Metropolitan	2,512	25c-50c	"The Secret Call" (Para.)	6,500	"Night Angel" (Para.)	6,500	High 1-24-30 "Love Parade" 18,000 Low 7-25-31 "The Secret Call" 6,500
RKO Majestic	2,250	25c-50c	"A Woman of Experience" (Pathe)	7,000	"Transgression" (Radio)	8,500	High 10-24-30 "Check and Double Check" 20,000 Low 7-4-31 "The Vice Squad" 6,500
Indianapolis							
Apollo	1,100	25c-50c	"Hush Money" (Fox)	3,750	"Their Mad Moment" (Fox)	4,000	High 6-13-31 "Daddy Long Legs" 10,000 Low 7-4-31 "Annabelle's Affairs" 3,500
Circle	2,600	25c-50c	"Three Who Loved" (Radio)	4,000	"Party Husband" (F. N.)	5,000	High 11-1-30 "Check and Double Check" 22,000 Low 5-23-31 "Reno" 2,500
Indiana	3,300	25c-65c	"Night Angel" (Para.)	14,500	"I Take This Woman" (Para.)	13,000	High 6-6-31 "Kick In" 21,000 Low 7-18-31 "I Take This Woman" 13,000
Lyric	2,000	25c-50c	"A Holy Terror" (Fox)	7,500	"Lover Come Back" (Col.)	7,000	High 5-2-31 "Quick Millions" 11,000 Low 7-18-31 "Lover Come Back" 7,000
Palace	2,800	25c-50c	"Son of India" (MGM)	8,400	"The Man in Possession" (MGM)	9,500	High 5-2-31 "Trader Horn" 22,000 Low 2-14-31 "Passion Flower" 8,000
Kansas City							
Liberty	1,200	35c-50c	"Forbidden Adventure" (Para.) (25c-50c)	5,500	"Confessions of a Co-Ed" (Para.)	6,000	
Mainstreet	3,067	35c-60c	"The Good Bad Girl" (Col.) (25c-60c)	17,000	"Sweepstakes" (Pathe)	15,000	High 2-14-31 "Cimmaron" 24,750 Low 4-13-30 "Framed" 11,000
Midland	4,000	25c-50c	"Man In Possession" (MGM)	16,500	"Indiscreet" (U. A.)	19,000	High 11-29-30 "Hell's Angels" 29,000 Low 5-9-31 "Quick Millions" 7,500
Newman	2,000	35c-50c	"The Secret Call" (Para.) (25c-50c)	10,000	"Night Nurse" (W. B.)	12,500	High 9-13-30 "Animal Crackers" 23,500 Low 4-13-30 "Light of Western Stars" 7,000
Uptown	2,200	25c-50c	"Up For Murder" (U.)	5,500	"Stepping Out" (MGM)	6,900	High 9-27-30 "King of Jazz" 10,200 Low 11-1-30 "Last of Lone Wolf" 4,000
Los Angeles							
Carthay Circle	1,650	75c-$1.50	"Smiling Lieutenant" (Para.) (2nd week)	14,800	"The Smiling Lieutenant" (Para.) ($5.00 premiere—1st week)	18,500	High 3-21-31 "Strangers May Kiss" 28,000 Low 6-6-31 "Daddy Long Legs" ($5 Premier) 10,000
Fox Criterion	1,652	35c-65c	"A Free Soul" (MGM) (4th week)	8,300	"A Free Soul" (MGM) (3rd week)	9,500	High 5-24-30 "The Divorcee" 29,700 Low 1-31-31 "Royal Family of B'way" 7,000
International	2,000	25c-50c	"Su Ultima Noche" (Ind.)	4,900	"El Principe Gondolero" (Para.)	4,800	
Loew's State	2,418	35c-65c	"The Black Camel" (Fox)	19,200	"Annabelle's Affairs" (Fox)	16,200	High 5-10-30 "Caught Short" 48,000 Low 10-18-30 "Three French Girls" 15,000
Los Angeles	2,100	25c-65c	"Salvation Nell" (Tiff.)	9,000	"The Lady Who Dared" (F. N.)	8,100	
Orpheum	2,750	35c-65c	"The Miracle Woman" (Col.)	9,200	"Seed" (U.) (5th week)	6,200	High 2-14-31 "Cimarron" (5 days) 32,000 Low 12-27-30 "Ex-Flame" 6,000
Paramount	3,596	35c-65c	"The Secret Call" (Para.)	12,000	"Women Love Once" (Para.)	11,500	High 9-6-30 "Animal Crackers" 40,000 Low 7-11-31 "The Girl Habit" 10,000
RKO	2,700	35c-65c	"Lawless Woman" (Chesterfield)	17,500	"Ex-Bad Boy" (U.)	13,200	High 7-25-31 "Lawless Woman" 17,500 Low 9-27-30 "For the Love of Lil" 10,500
United Artists	2,100	35c-65c	"Night Angel" (Para.) (2nd week)	6,000	"Night Angel" (Para.) (1st week)	7,200	High 9-20-30 "What a Widow" 30,000 Low 6-13-31 "Tarnished Lady" 6,500
W. B. Downtown	2,400	35c-50c	"Broadminded" (F. N.)	12,000	"Chances" (F. N.)	12,600	High 9-27-30 "Office Wife" 30,000 Low 3-14-31 "Captain Applejack" 8,000
Milwaukee							
Alhambra	2,660	25c-60c	"Doctor's Wives" (Fox)	8,500	"Seed" (U.) (3rd week)	10,000	
Garden	1,150	25c-60c	"A Holy Terror" (Fox)	8,000	"Their Mad Moment" (Fox)	9,500	
Riverside	2,180	25c-60c	"The Miracle Woman" (Col.)	13,000	"Sweepstakes" (Pathe)	14,000	
Strand	1,406	25c-60c	"A Free Soul" (MGM) (2nd week)	6,500	"A Free Soul" (MGM) (1st week)	8,000	
Warner	2,500	25c-60c	"Broadminded" (F. N.)	9,000	"Night Nurse" (W. B.)	11,000	
Wisconsin	3,275	25c-65c	"Annabelle's Affairs" (Fox)	13,000	"I Take This Woman" (Para.)	13,500	
Minneapolis							
Aster	812	20c-25c	"Big Business Girl" (F. N.)	1,400	"Men of the Sky" (F. N.)	1,500	High 3-30-30 "The Aviator" 500 Low 4-18-31 "Men Call It Love" 900
Lyric	1,238	20c-40c	"Son of India" (MGM)	2,500	"The Maltese Falcon" (W. B.)	2,000	High 3-23-30 "They Learned About Women" 5000 Low 1-24-31 "Men On Call" 1,00
Minnesota	4,000	30c-75c	"A Free Soul" (MGM)	24,000	"The Man in Possession" (MGM). (6 days)	21,000	High 7-5-30 "So This Is London" 45,00 Low 2-28-31 "Dance, Fools, Dance" 18,00
RKO Orpheum	2,900	25c-50c	"The Good Bad Girl" (Col.)	14,000	"Sweepstakes" (Pathe)	14,000	High 2-14-31 "Cimarron" 30,00 Low 5-2-31 "Bachelor Apartment" 12,00
State	2,300	25c-50c	"Confessions Of A Co-Ed" (Para.)	8,500	"Smart Money" (W. B.)	9,000	High 4-20-30 "Benson Murder Case" 26,60 Low 12-20-30 "River's End" 5,000
Montreal							
Capitol	2,547	25c-60c	"Sweepstakes" (Pathe) and "Speckled Band" (British)	9,500	"I Take This Woman" (Para.) and "Forbidden Adventure" (Para.)	9,800	High 5-2-31 "A Connecticut Yankee" and "Don't Bet On Women" 15,750 Low 5-9-31 "Man of the World" and "June Moon" 9,000
Imperial	1,914	15c-40c	"My Past" (W. B.) and "Desert Vengeance" (Col.)	3,400	"Men of the Sky" (F. N.) and "The Lady Refuses" (Radio)	3,700	High 1-17-31 "The Office Wife" and "Oh, Sailor, Behave" 7,000 Low 6-20-31 "Single Sin" and "Dawn Trail" 3,000
Loew's	3,115	25c-75c	"Just A Gigolo" (MGM)	13,800	"Stepping Out" (MGM)	9,000	High 1-31-31 "Derelict" 16,000 Low 7-18-31 "Stepping Out" 9,000
Palace	2,600	25c-99c	"The Night Angel" (Para.)	11,500	"Women of All Nations" (Fox)	11,000	High 2-21-31 "Man Who Came Back" 19,000 Low 7-18-31 "Women of All Nations" 11,000

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to July, 1931)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Princess	2,272	25c-65c	"Kiki" (U. A.)	8,400	"Colonel's Lady" (Col.)	7,200	High 4-11-31 "City Lights"	22,500
							Low 7-18-31 "Colonel's Lady"	7,200
Strand	750	15c-50c	"50 Million Frenchmen" (W. B.) and "The Flood" (Col.)	3,200	"Kick In" (Para.) and "Conquering Horde" (Para.)	3,500	High 1-31-31 "Captain Thunder"	5,300
							Low 6-27-31 "East Lynne" and "Can Love Decide"?	3,000
New York								
Astor	1,120	50c-$2.00	"A Free Soul" (MGM) (8th week)	13,641	"A Free Soul" (MGM) (7th week)	14,495	High 7-5-30 "Big House"	24
							Low 6-13-31 "Free Soul"	20,131
Capitol	4,700	35c-$1.50	"Man In Possession" (MGM)	60,609	"Five and Ten" (MGM)	55,078	High 8-30-30 "Romance"	98,322
							Low 3-21-31 "Great Meadow"	49,789
Embassy	598	25c	All Newsreel	7,899	All Newsreel	7,089	High 11-29-30 Newsreels	9,995
							Low 8-16-30 Newsreels	6,625
Mayfair	2,300	40c-$1.00	"The Common Law" (Pathe)	35,000	"A Woman of Experience" (Pathe)	20,000	High 11-8-30 "Check and Double Check"	51,000
							Low 7-4-31 "Sweepstakes"	12,500
Paramount	3,700	40c-$1.00	"Murder By The Clock" (Para.)	52,100	"The Secret Call" (Para.)	41,000	High 8-23-30 "Anybody's Woman"	91,300
							Low 7-18-31 "The Secret Call"	41,000
Rialto	1,904	40c-$1.00	"The Letter" (Para.) and "Tom Sawyer" (Para.)	5,100	"The Green Murder Case" (Para.) and "The Virginian" (Para.) and "Alibi" (U. A.)	5,600	High 9-6-30 "Animal Crackers"	62,500
							Low 6-27-31 "Hell's Angels" and "Dracula"	4,500
Rivoli	2,103	40c-$1.00	"Smiling Lieutenant" (Para.)	38,200	"Newly Rich" (Para.) (2nd week)	9,800	High 12-27-30 "Royal Family"	57,000
							Low 3-14-31 "River's End"	9,519
Roxy	6,200	50c-$1.50	"A Holy Terror" (Fox)	62,000	"Hush Money" (Fox)	69,500	High 1-10-31 "Man Who Came Back"	130,430
							Low 7-4-31 "Annabelle's Affairs"	56,000
Strand	3,000	35c-$1.00	"Night Nurse" (W. B.)	28,480	"Enemies of the Law" (Capital)	12,934	High 11-8-30 "Doorway to Hell"	46,445
							Low 6-6-31 "Gold Dust Gertie"	11,348
Warners	1,490	35c-75c	"Fatal Hour" (First Division) (2nd week)	4,227	"The Fatal Hour" (First Division) (1st week)	6,900	High 8-30-30 "Old English"	22,203
							Low 7-4-31 "Maciste in Hell"	1,971
Winter Garden	1,493	35c-$1.00	"Smart Money" (W. B.) (5th week)	18,347	"Smart Money" (W. B.) (4th week)	22,347	High 7-19-30 "Dawn Patrol"	51,128
							Low 11-8-30 "Life of the Party"	10,750
Oklahoma City								
Capitol	1,200	10c-50c	"Secret Call" (Para.)	5,500	"Transgression" (Radio)	4,500	High 11-8-30 "Check and Double Check"	17,000
							Low 4-6-30 "Party Girl"	3,800
Criterion	1,800	10c-50c	"Night Nurse" (W. B.)	7,500	"Night Angel" (Para.)	6,500	High 2-21-31 "Cimarron"	15,500
							Low 4-6-30 "Locked Door"	4,400
Liberty	1,500	10c-35c	"Ex-Bad Boy" (U.)	6,200	"Up For Murder" (U.) (10c-50c)	7,000	High 11-29-30 "Truth About Youth"	8,500
							Low 6-20-31 "Big Fight" and Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Black Camel" (Fox)	6,000	"Their Mad Moment" (Fox)	5,000	High 8-9-30 "Dawn Patrol"	15,000
							Low 11-8-30 "Last of the Duanes"	3,800
Omaha								
Orpheum	3,000	25c-60c	"The Miracle Woman" (Col.)	13,000	"Three Who Loved" (Radio)	13,500	High 11-1-30 "Check and Double Check"	26,400
							Low 6-20-31 "White Shoulders"	11,500
Paramount	2,900	25c-60c	"The Night Angel" (Para.)	6,250	"Confessions Of A Co-Ed" (Para.)	6,500	High 12-13-30 "Hell's Angels"	12,750
							Low 9-27-30 "Song of My Heart"	5,950
State	1,200	25c	"A Holy Terror" (Fox) (4 days)	1,000	"Young Sinners" (Fox) (4 days)	1,000	High 3-14-31 "Trader Horn" (at 50c-$1.50)	10,000
			"Just a Gigolo" (MGM) (3 days)	1,500	"Their Mad Moment" (Fox) (3 days)	1,000	Low 6-20-31 "Big Fight" and "Drums of Jeopardy"	900
World	2,500	25c-40c	"Smart Money" (W. B.)	7,200	"Broadminded" (F. N.)	7,000	High 4-11-31 "Men Call It Love"	16,000
							Low (7-4-31 "The Finger Points" and "The Black Camel"	5,200
Ottawa								
Avalon	990	15c-35c	"Woman Hungry" (F. N.) (3 days)	1,050	"Reaching For the Moon" (U. A.) (3 days)	950	High 3-23-30 "Disraeli" and "Cockeyed World"	3,555
			"Always Goodbye" (Fox) (3 days)	900	"Six Cylinder Love" (Fox) (3 days)	1,050	Low 5-3-30 "Oh Yeah" and "Navy Blues"	1,810
Centre	1,142	15c-60c	"Tailor Made Man" (MGM) (6 days)	4,100	"Kiki" (U. A.) (6 days)	3,600	High 1-24-31 "Madam Satin" and "Du Barry, Woman of Passion"	8,800
Imperial	1,091	10c-50c	"Annabelle's Affairs" (Fox) (6 days)	2,600	"Gold Dust Gertie" (W. B.) (6 days)	2,800	Low 12-13-30 "Remote Control"	2,400
Regent	1,225	15c-75c	"Young Donovan's Kid" (Radio) (6 days)	4,600	"Laughing Sinners" (MGM) (6 days)	5,200	High 5-9-31 "Trader Horn"	7,000
							Low 12-20-30 "East Is West"	2,050
							High 5-24-30 "High Society Blues"	6,600
							Low 12-20-30 "Scotland Yard"	3,200
Philadelphia								
Arcadia	600	50c	"Gun Smoke" (Para.) (3 days)	1,000	"Up Pops the Devil" (Para.) (6 days)	3,000	High 11-22-30 "Anybody's Woman"	5,500
							Low 7-11-31 "Kick In"	2,500
Earle	2,000	25c-65c	"Sweepstakes" (Pathe) (6 days)	20,000	"Three Who Loved" (Radio) (6 days)	19,000	High 9-6-30 "Sap from Syracuse"	25,000
							Low 2-14-31 "Ex-Flame"	15,500
Fox	3,000	35c-75c	"Hush Money" (Fox) (6 days)	24,000	"The Black Camel" (Fox) (6 days)	24,000	High 2-7-31 "Man Who Came Back"	40,000
							Low 5-30-31 "Young Sinners"	20,000
Karlton	1,000	40c-50c	"Many A Slip" (U.) (6 days)	4,000	"A Free Soul" (MGM) (6 days—2nd week)	6,000	High 10-25-30 "Whoopee"	10,000
							Low 3-21-31 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Women Love Once" (Para.) (6 days)	11,500	"The Girl Habit" (Para.) (6 days)	12,000	High 1-3-31 "Tom Sawyer"	24,000
							Low 3-7-31 "It Pays to Advertise" and "Stolen Heaven"	8,000

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to July, 1931)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Mastbaum	4,800	35c-75c	"Night Nurse" (W. B.) (6 days)	44,500	"The Man in Possession" (MGM) (6 days)	36,500	High 1-3-31 "Going Wild"	58,000
							Low 7-11-31 "The Maltese Falcon"	35,000
Stanley	3,700	35c-75c	"Rebound" (Pathe) (6 days)	8,000	"Woman of Experience" (Pathe) (6 days)	11,000	High 2-14-31 "Cimarron"	26,000
							Low 7-25-31 "Rebound"	8,000
Stanton	1,700	25c-65c	"Tabu" (Para.) (6 days)	8,000	"Transgression" (Radio) (6 days)	7500	High 3-21-31 "The Last Parade"	16,500
							Low 7-11-31 "Arizona"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Night Angel" (Para.) (6 days)	6,900	"A Free Soul" (MGM) (2nd week)	6,300	High 1-10-31 "Min and Bill"	21,000
							Low 4-4-31 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"Black Camel" (Fox)	14,700	"I Take This Woman" (Para.)	15,000	High 1-3-31 "Paid"	26,000
							Low 4-20-30 "Ladies Love Brutes"	9,456
Fox Rialto	1,498	25c-35c	"Their Mad Moment" (Fox) (4 days)	1,700	"Goldie" (Fox) (3 days)	1,600	High 10-18-30 "Road to Paradise"	12,800
							Low 7-11-31 "Men of the Sky" and "Hush Money"	3,000
			"Five and Ten" (MGM) (3 days)	1,400	"Gentlemen's Fate" (MGM) (4 days)	1,500		
Hamrick's Music Box	1,800	25c	"Night Nurse" (W. B.)	4,500	"Smart Money" (W. B.)	3,800		
RKO Orpheum	1,700	25c-50c	"Sweepstakes" (Pathe)	13,000	"The Good Bad Girl" (Col.)	11,700	High 2-14-31 "Cimarron"	20,000
							Low 5-23-31 "Iron Man"	8,500
Providence								
Loew's State	3,830	20c-75c	"Son of India" (MGM)	16,000	"A Free Soul" (MGM)	18,000	High 12-13-30 "Hell's Angels"	28,000
							Low 6-27-31 "Five and Ten"	9,500
Majestic	2,300	10c-50c	"Smart Money" (W. B.) and "Big Business Girl" (F. N.)	13,500	"Daddy Long Legs" (Fox)	11,000	High 3-7-1 "Little Caesar"	18,000
							Low 4-4-31 "Love of Aloha" and "Costello Case"	8,000
Paramount	2,300	10c-50c	"Confessions Of A Co-Ed" (Para.)	7,000	"Night Angel" (Para.)	6,000	High 7-19-30 "Son of the Gods"	18,000
							Low 7-18-31 "Night Angel"	6,000
RKO Albee	2,500	10c-50c	"Miracle Woman" (Col.)	10,000	"Woman of Experience" (Pathe)	4,200	High 8-2-30 "All Quiet on Western Front"	20,000
							Low 7-4-31 "Sweepstakes"	3,200
RKO Victory	1,600	10c-50c	"Arizona" (Col.)	2,700	"Many a Slip" (U.)	2,100	High 4-6-30 "Golden Calf"	13,500
							Low 7-18-31 "Many a Slip"	2,100
St. Paul								
Paramount	2,300	25c-50c	"Man In Possession" (MGM)	8,500	"The Night Angel" (Para.)	8,500		
Riviera	1,600	25c-50c	"Confessions Of A Co-Ed" (Para.)	7,500	"Public Enemy" (W. B.)	8,000		
RKO Orpheum	2,600	25c-50c	"The Good Bad Girl" (Col.)	13,500	"Sweepstakes" (Pathe)	12,000		
Tower	1,000	15c-25c	"Son of India" (MGM)	2,000	"Chances" (F. N.)	2,700		
San Francisco								
Columbia	1,700	35c-75c	"Private Secretary" (German)	9,000	"Die Foerster-Christl" (German) (2nd week)	10,500		
El Capitan	3,100	25c-60c	"Stepping Out" (MGM)	14,000	"Young Sinners" (Fox)	13,250	High 12-6-30 "Up the River"	17,000
							Low 3-14-31 "Part Time Wife"	12,000
Fox	4,600	35c-60c	"Son of India" (MGM)	35,000	"I Take This Woman" (Para.) (35c-50c)	38,000	High 1-3-31 "Lightnin'"	70,000
							Low 5-3-30 "Children of Pleasure"	18,000
Golden Gate	2,800	35c-65c	"Ex-Bad Boy" (U.)	15,500	"Three Who Loved" (Radio)	15,000	High 5-30-31 "Subway Express"	19,000
							Low 7-4-31 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Miracle Woman" (Col.)	10,000	"Confessions of a Co-Ed" (Para.)	10,000	High 2-14-31 "Cimarron"	30,000
							Low 9-6-30 "Outside the Law"	7,000
Paramount	2,740	25c-50c	"The Magnificent Lie" (Para.)	20,000	"Women Love Once" (Para.)	10,000	High 2-7-31 "Morocco"	35,000
United Artists	1,200	25c-60c	"The Devil to Pay" (U. A.)	15,000	"Reaching For the Moon" (U. A.) (2nd week)	8,000		
Warfield	2,700	25c-50c	"Hush Money" (Fox)	21,000	"Annabelle's Affairs" (Fox)	21,000	High 5-24-30 "All Quiet on Western Front"	41,000
							Low 4-5-30 "Bishop Murder Case"	9,500
Warners	1,385	35c-50c	"Night Nurse" (W. B.)	10,500	"Children of Dreams" (W. B.) (5 days)	4,500	High 1-21-31 "Illicit"	14,500
Seattle								
Fifth Avenue	2,750	25c-75c	"Five and Ten" (MGM)	11,000	"The Man in Possession" (MGM). (2nd week)	13,000	High 4-18-31 "Trader Horn"	17,000
							Low 3-14-31 "Inspiration" (10 days)	10,000
Fox Coliseum	2,000	25c-50c	"A Holy Terror" (Fox) (4 days)	3,500	"Stepping Out" (MGM) (25c-75c)	6,500		
			"Annabelle's Affairs" (Fox) (3 days)	2,500				
Liberty	2,000	15c-30c	"Hell Bent For Frisco" (Sono-Art)	6,000	"The Other Woman"	7,000	High 1-10-31 "The Lash"	11,500
							Low 6-13-31 "Sweet Kitty Bellairs" and "Oklahoma Cyclone"	5,500
Music Box	950	25c-75c	"Smart Money" (W. B.)	6,500	"The Maltese Falcon" (W. B.)	6,000	High 2-28-31 "City Lights"	14,000
							Low 4-4-31 "Drums of Jeopardy"	5,500
RKO Orpheum	2,650	25c-75c	"Up For Murder" (U.)	12,000	"Transgression" (Radio)	12,500		
Toronto								
Imperial	3,444	15c-75c	"Women Love Once" (Para.) (6 days)	15,000	"Sweepsteakes" (Pathe) (6 days)	14,500	High 9-27-30 "The Spoilers"	22,000
							Low 6-20-31 "Always Goodbye"	13,000
Loew's	2,088	25c-75c	"Five and Ten" (MGM) (6 days)	12,500	"Never the Twain Shall Meet" (MGM) (6 days)	11,800	High 4-18-31 "City Lights"	22,000
							Low 10-4-30 "Love in the Rough"	10,500
Shea's	2,600	30c-75c	"Annabelle's Affairs" (Fox) (6 days)	11,800	"Big Business Girl" (F. N.) (6 days)	11,500	High 3-7-31 "Those Three French Girls"	16,500
							Low 6-27-31 "The Painted Desert"	10,000
Tivoli	1,600	15c-75c	"The Night Angel" (Para.) (6 days)	11,400	"Chances" (F. N.) (6 days)	10,500	High 2-28-31 "Cimarron"	19,500
							Low 12-20-30 "Alf's Button"	9,000
Uptown	3,000	15c-60c	"Up For Murder" (U.) (6 days)	8,700	"White Shoulders" (Radio) (6 days)	9,800	High 8-16-30 "For the Defense"	17,500
							Low 7-25-31 "Up For Murder"	8,700

J. C. Jenkins—His Colyum

Little Falls, Minn.

DEAR HERALD:

You will likely expect us to say that this is the home town of Colonel Charles A. Lindbergh, but since you already know that, it will be no use to mention the fact. Every time we think of the Colonel we think of "Darius Green and His Flying Machine," a poem we used to recite at the literary societies sixty years ago, and the difference between the Colonel and Darius is that the Colonel flew from New York and landed in Paris, while Darius flew from the top of a cow barn and landed on a manure pile.

But Darius was not such a big goof as his neighbors thought he was. His theory was "The birds can fly, so why can't I," and that idea has been largely responsible for bringing about aviation, so while we are building monuments for the Colonel let's not forget Darius. Jules Verne wrote "Twenty Thousand Leagues Under the Sea," and yet we will venture that there are a number of submarine commanders who never heard of Jules Verne.

"Great Oaks From Little Acorns Grow," and if it weren't for the acorns we wouldn't have any oaks, so let's not forget the acorns.

Little Falls is where the Colonel received his early education. We can't understand how he could, for he had to walk two miles into town right on the banks of the Mississippi river when the muskies and walleyed pike were just suffering for some one to show 'em a frog or minnow, and any kid who could acquire an education under such conditions is entitled to a front seat in the hall of fame.

This town made the same mistake that Wisconsin Rapids did: they built part of the town on each side of the river and then had to build a bridge, and bridges cost money. Not only that, but now the west side has to come clear over on the east side every night to see N. B. Smoot's shows in the Lowell theatre, and that's asking a lot of 'em, but it's worth it.

There is going to be a ball game here tomorrow between the Little Falls team and the hazelbrush boys of the House of David at Benton Harbor, Mich., and we are going to stay over to see it. We are not overly crazy about baseball—black bass and golf is our weakness—but we want to see this game because we know those be-whiskered ginks from the House of David like a Boston Bull mama knows her pups, for they are right from "Our old home town," as Ralph and Eddie say over the radio. And besides that, Grover Cleveland Alexander is going to pitch for the alfalfa boys and we want to see if there was any sense in several million fans yelling themselves hoarse every time he went into the box.

We look for this game to be a whiz bang, for the Little Falls boys have defeated the disciples of old Benjamin six times in succession, and they are the only team, we are told, that has been able to defeat them in this state, and this is a pretty big state. There will be a big time in Little Falls tomorrow.

The Minneapolis papers recently carried an announcement that the Federal Government had indicted Al Capone and 68 of his gang on 5,000 counts for violation of the prohibition law and a failure to pay income tax on an estimated income of $200,000,000 received from the sale of beer and alcohol. The Government's chief concern seems to be in getting part of the swag. If the Federal Government is as slow in prosecuting those 5,000 cases against Al as it usually is in such cases, Al's great grandchildren will all be dead before they get them all off the docket.

According to the Chicago press, Al is responsible for the St. Valentine's Day murder of six men, and innumerable other murders, and if this is true a Chicago grand jury ought to at least indict Al for playing solitaire on Sunday or fishing without a license, he ought to be prosecuted for something.

We wonder if you can figure out what word it is that has four esses and four i's in it. If you had seen this word on the end of as many bridges as we have from Lake Itasca to Hannibal, Mo., you would know what word it is. We will give you three weeks to figure it out, and that ought to be time enough. No, you are all wrong; it isn't "Ippississim"; that would probably be the name of some new picture or a new kind of limberger cheese. Try it again.

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Some one has said that if the Government will manufacture 4 per cent beer and put a revenue tax on it they could wipe out the treasury deficit and have revenue to run the Government. All right, but whose pockets is this tax coming out of? We are in favor of the Government making and dispensing beer at *actual cost* and keeping the revenue tax OFF OF IT. When this is done it will put the kibosh on the bootlegger and racketeer overnight. Let's try a little common horse sense in this liquor business for a while; we haven't used any for some considerable time now.

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A Reason for Kicking

Yesterday we called on E. A. Reynolds of the Strand theatre at Princeton, and we have been kicking ourself ever since for not calling in him before, for he's an all-right guy. We don't intend to miss him again. We also called on our two good friends of the Cosy theatre at Cambridge and they treated us just like we were their oldest son, and that made us feel pretty good.

Charley Parriso of Cass Lake has bought the theatre at Sauk Center from C. G. Mullens and C. G. has bought the Home theatre at Portage, Wis.

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Isn't it astonishing what imagination some of these chefs over the country have when they take a day-before-yesterday's biscuit and put five or six strawberries on it and imagine it is a strawberry shortcake? The man who first thought of taking a hard, dry biscuit and putting a few strawberries on it and calling it a shortcake ought to be shot with his boots on and buried in the Boothill Cemetery at Tombstone, Ariz. And if somebody would do this, the next time we went to Tombstone we'd go out and plant Russian thistles on his grave, just to prove to him that we had tried to eat some of his shortcake.

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Speaking of Flags

Did you know that 154 years ago on June 14 the Continental Congress adopted the Stars and Stripes as the national flag? Well, it did, and we'd like for you to remember it so it will not be necessary for us to call your attention to it again.

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Sunday

We have just seen that game of ball between the Little Falls team and the hazelbrush boys from the peach belt, and Little Falls won the game four to nothing, which makes the seventh consecutive game they have won from this team.

We met Grover Cleveland Alexander and talked with him about shooting ducks in the marshes in western Nebraska. We both took a shot at the same mallard once and that old drake is still going as far as either of us knows. We were anxious to see Alex because he comes from our old home town. Well, not exactly from our town, but he comes from St. Paul, Neb., and that's virtually a suburb of Neligh.

They didn't put Alex in to pitch until the last half of the eighth and then only because the crowd made such a squawk for him that they had to do it. The Little Falls boys hit the first two balls he pitched and they got three men on bases with nobody out and that was as far as they got. That old corn-fed Nebraskan can still slough 'em over the plate like nobody's business when he wants to.

Mr. Smoots drove us out to camp Ripley today to see 2,000 rookies belonging to the state militia come into camp. After these boys have been under instructions from those hardboiled sergeants for a couple of weeks, they will march in better formation and will know more about war and less about religion.

J. C. JENKINS
The HERALD Man

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

ANSWER TO QUESTION NO. 87

The question was: "(A) Is all sound film interchangeable in the sense that all may be reproduced and projected with the same equipment? (B) Explain, in full detail, just why it is especially important that sound reproduction and projection equipment be handled intelligently, adjusted with fine correctness and kept in a perfect state of repair?"

Here are the ones who got in under the wire: Herman B. Billings, G. E. Gage, C. Rau and S. Evans, Lester Borst, Alonzo Zerach, Philip H. Hadding, James Devoy, James Pendone, Leroy Bates, Dan Arlington, Wm. Borert, John Morgan, Mac Miller, T. Van Vaulkenburg, R. D. James, Pat O'Brien and Sam Henderson, "Chicago," P. L. Toeping, Ran Keddley, N. D. Garling, Robert Lester, G. E. Doe, Peter Danielson, S. Matterley, A. F. Boe, Robert L. Banning, Tom Jameson, D. T. Wyley, Harry Lidding, Frank Thomas, Richard Singleton, Dave T. Cass, Alex Tipping, John Williams, Robert Rose, James McGuire, Wm. Gibson, N. D. Garling, P. L. Toeping, Tom Turk, Charles Kane, D. L. Graves, James G. Petersen, L. D. Lansaw, D. Johnson, P. R. Rand, T. T. Tittling, James Adley, B. G. Anden, Seymour Carroll, H. Henry Drail, R. B. Whitnath, L. R. Sanders, D. Fausett, B. D. Grimes, L. L. Tanger, Alexander Tilson, H. R. Roth and B. Bates.

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I have selected the answer of Messrs. Rau and Evans as perhaps best suited for publication. These gentlemen say:

"(A) Thirty-five mm. sound film, either of variable area or variable density, may all be projected with the same equipment. Although the sound tracks of the two varieties of recording have very different appearance, the amount of light passing through them and in general the effect is approximately equal. The location and width of both sound tracks is identical, hence the equipment suitable for the reproduction and projection of one is equally efficient for the other.

"(B) It is very important, indeed, that sound reproduction and projection equipment be handled intelligently, adjusted with fine correctness and kept in a perfect state of repair, for the reason that if this be not done then results as heard by the audience cannot and will not be perfect. Two senses, namely, sight and hearing, must be employed in the enjoyment of a showing of sound pictures, and the sense of hearing is even more sensitive to any fault in reproduction than is the sense of sight.

"For example, if the film be dirty or scratched, both senses will not receive satisfactory results. Sight will see the dirt-filled scratches in the picture and the sense of hearing will receive them in the form of ground noise. Both effects therefore will be marred, hence it is important that the projectionist keep the film as free from dust, oil and scratches as possible while it is in his care.

"Splices in film must be mechanically well made, with the sound track joint properly blocked out, so that when the splice passes the sound aperture there will be no objectionable click.

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"The sound pick-up system, consisting of the exciting lamp, slit assembly and photo-electric cell must be in perfect alignment and adjustment and otherwise in good condition, which means that the exciting lamp must have a perfectly straight filament and a perfectly clean globe, and that its filament be in correct adjustment with relation to the condenser and slit. The outer surface of the condenser and slit assembly must be kept perfectly clean and well polished. The slit assembly objective lens must be so adjusted that the slit image is correctly focused upon the film sound track and sound gate aperture. The sound gate aperture must be kept perfectly clean, so that the passage of the light beam will be unobstructed and the sound track will not be scratched. The window of the P. E. cell must be kept clean.

"Should any or all the foregoing be neglected, the results will be made evident in loss of volume or (and) distortion, which latter means poor sound quality.

"The fader contacts and all electrical contacts throughout the entire system, from exciting lamp to horns, must be kept clean and tight. If they are not, then there may and probably will be "frying" and crackling noises from the horns, plus probable loss of volume.

"The vacuum tubes must be checked and tested regularly and any tubes which may be defective replaced, except that tubes producing microphonic noises may often be made perfect again by suitable treatment.

"Meter readings must be maintained exactly at the readings directed by the manufacturers of the equipment. Storage batteries must be kept clean, since otherwise we may expect the horns to advise us of the fault by projecting noises they should not. Storage batteries must be correctly charged and the proper electrolyte maintained by the addition of distilled water when required. Dry batteries (plate voltage, grid bias and photo electric cell polarizing voltage) must be renewed when necessary, otherwise there will be loss of volume and poor sound quality. Horns must be checked daily and kept in exactly their proper locations.

"Where disc reproduction apparatus is employed, the turntables must be kept perfectly level, the reproducers swinging correctly and the damping devices, if any, correctly adjusted. Otherwise there may and probably will be trouble with the needle jumping grooves, or injury to sound caused by wows and flutters.

"The projection equipment itself must be well looked after, the projectors kept clean, sufficiently but not excessively oiled and in good running condition. The working parts of the projectors, for excellence in results, must always be kept in as nearly a perfect state of adjustment as possible, with necessary renewals of worn parts made before the efficiency of the projector is lessened to a point where the damage becomes apparent to the audience. If the projectors be not well cared for (which term we believe is what is meant by 'intelligently cared for') there may be damage to the film, stops in the performance, unsteady picture, travel ghost, flicker, damage to screen definition and other faults resulting.

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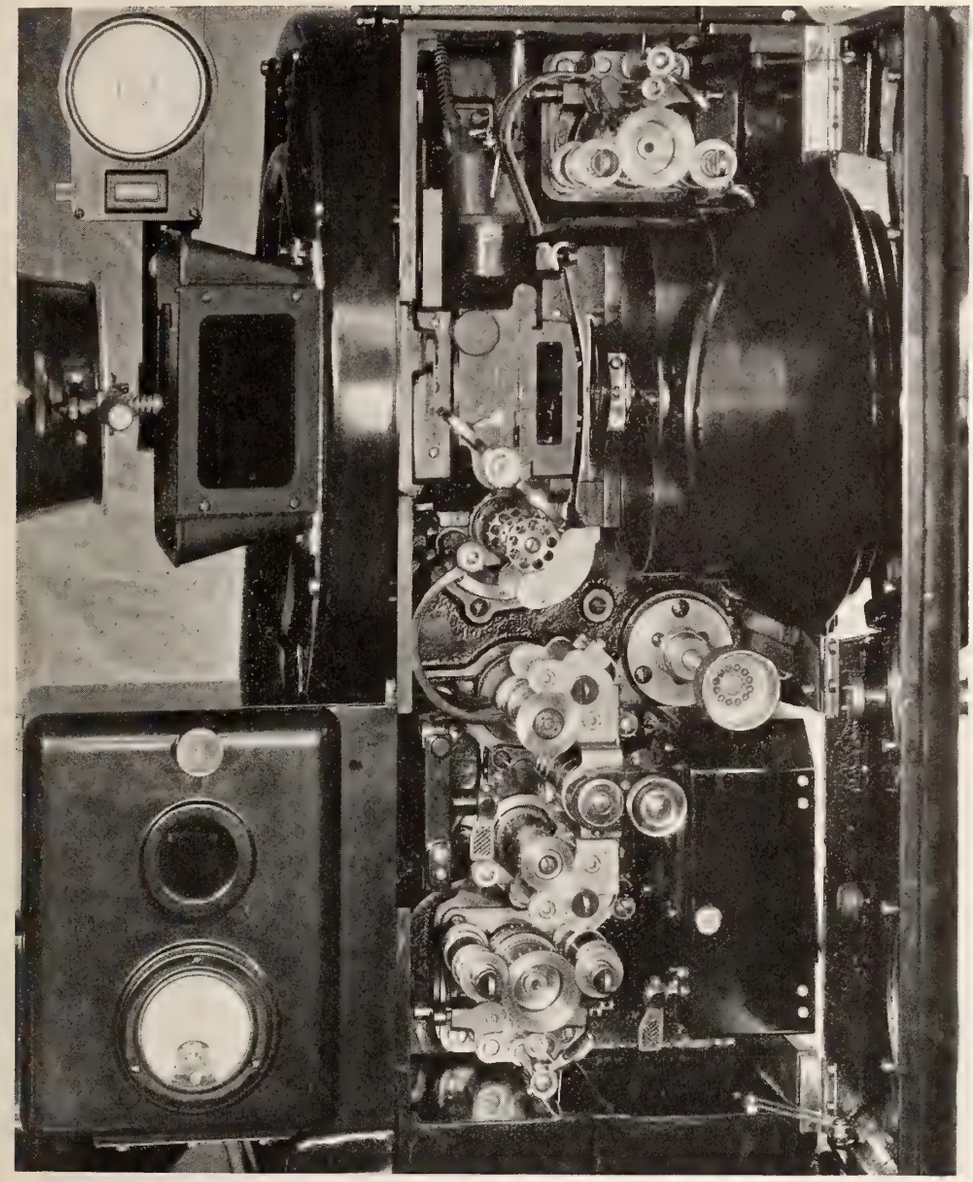
"The projector motors used for sound projection must have a constant speed of exactly 90 feet of film per minute, which necessitates the motors being kept in good condition and that the speed regulating devices be given careful attention. If this be neglected the result may and probably will be off-pitch in sound, flutters and wows.

"In conjunction with projector soundheads there are, in some installations, damping devices used in connection with the driving of constant speed or sound sprockets. They are for the purpose of removing any and all unevenness of drive imparted by the motor, or set up by back-lash in gearing. They must be kept in perfect adjustment or flutters and wows will result. Sound sprockets must be kept perfectly clean.

"The source of current supplying the projector light source, and so on, usually a motor generator set, must be kept clean and in good condition, which latter includes adjustment. It of course must receive adequate lubrication. In order to get the highest possible efficiency in screen illumination the motor generator must operate efficiently and the projector optical trains must be properly selected, correctly adjusted and kept scrupulously clean and well polished.

"In practical projection the projectionist must be always on the alert."



Head of new Simplex wide film projector.

A GLIMPSE AT FUTURE THINGS

By F. H. RICHARDSON

As many of you will remember, when I visited you last summer I described to you the 70 mm. projector then being built by the International Projector Corporation. I told you this projector would be in the hands of many of you within one year from the time at which I spoke.

That is what we all then thought, including the Powers That Be in filmdom. However, man proposes and sometimes powers even greater than himself dispose. Had not that interesting old sinner, Mr. Hard Times, grown to such outrageous proportions, what I told you would have become true, but the aforesaid Mr. Hard Times became a very great power. He put on the screws and tried to withhold the introduction of wide film.

Don't for a minute get the idea into your heads that wide film is out. It is still a very much alive proposition. Some big producers are now working hard upon it, though I believe the 70 mm. idea has been pretty well abandoned. At the present time, so far as I can find out, a compromise of 50 mm. is what we may look for. I know that one of the most enthusiastic proponents of the 70 mm. is now working hard on the perfection of 50 mm. film. In fact, one of the best engineers formerly engaged in the perfection of 70 mm. films told me that he had come to the conclusion that just as good results could be procured from the 50 mm.—an idea that I received, but sprinkled liberally with salt before taking. However, I believe that 50 mm. would be a very large improvement over 35 mm., and that it would sidestep most of the objections advanced as against the 70 mm. film. Nor would it have the excessive weight or be so hard to handle.

And now I am going to give you a look-see at the projector I told you about, but don't get the idea that this projector is available at the present time. It is not, and it won't do you one bit of good to write the company concerning it. It is ready for production all right, but it is not in production, so you could not purchase one, even did you wish to.

As a matter of fact, I had quite a battle with the International officials before permission was finally obtained to publish the accompanying pictures, or in fact to say anything at all about the projector. They feared it might lead to a lot of useless correspondence. The projector will be put into production only when wide film is finally ready for the market, and that won't be, in all human probability, until Mr. Hard Times has been captured, bound hard and fast and anchored to a solid steel mast with substantial handcuffs.

This is true for the reason that the introduction of wide film will cost so many millions of dollars that even the motion picture industry pauses. In fact, it has just plain balked, but as soon as things improve I believe we may safely assume that wide film will be with us, though of course just what the set-up will be in the matter of width no one yet is able to say.

And now take a look at the mechanism. Observe that the projector mechanism and the soundhead are both in one casing. Looking closely, with the aid of a magnifying glass, you may possibly see that each sprocket is really two sprockets in one. The inner, smaller diameter one is for 35 mm. film and the outer one for wide film. The mechanism certainly is a beauty, all right.

But again I warn you that it will be wasted effort to write International Projector Corporation concerning this projector. I again repeat the statement that it is not in production and cannot be had. I am merely giving you a glimpse of one of the things Mrs. Future holds in her lap, and will hand to you in due time.

Tiffany Finishes 3 Specials On New Production Schedule

Three specials on the Tiffany program have already been completed at the Coast studio. They include "Women Go on Forever," James Cruze production; "The Monster Kills," mystery thriller directed by Frank Strayer, and "Morals for Women," with Bessie Love and Conway Tearle.

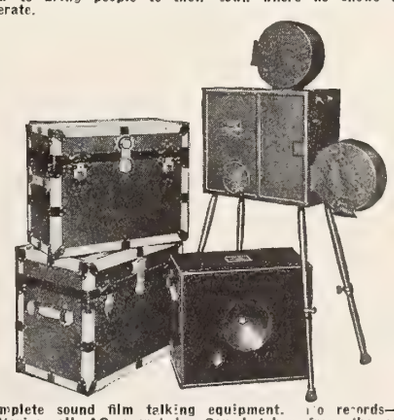
King Buys RCA Equipment

King Pradjahipok of Siam has purchased three units of RCA sound projection equipment, two for installation in a new Bankok theatre being sponsored by the king and the third for the royal palace.

Road Show Talking Pictures

For Indoor and Outdoor Showings

For one night stands—clubs—churches. Get a circuit one night a week towns or tie up with merchants in small towns for one night a week shows. Show the merchants how to bring people to their town where no shows now operate.



Complete sound film talking equipment. No records—no batteries—all AC operated. Sound taken from the edge of the film. Comes complete with projection machines. For use with 35 mm film.

Carried in a pleasure car; set up in 15 minutes time. Built for years of service. Reproduction of the very best. Suitable for audiences of 2,000.

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OF AMERICA
309 N. Illinois Street Indianapolis, Ind.

VOICE OF THE INDUSTRY

FIRST I WANT TO COMPLIMENT YOU on this "Voice of the Industry" department. I think it is much better than "What the Picture Did for Me." In this department, you can not only include comments on pictures, but send in ideas and comments on the business in general. There is nothing that can beat an exchange of ideas, and if the exhibitors over the country would send in their ideas and comments, this would be the most valuable page in your very valuable paper.

That is a swell article on the small town theatre in a recent issue written by Mr. Ainsworth, and there is one statement in it that is very interesting and valuable to all exhibitors, if true. He says that he can pick the pictures that he wants from all programs. I have tried to do this for several years and have not been able to do so, yet. Will Mr. Ainsworth please explain in these columns just how he gets about doing this? The managers and salesmen of the Texas exchanges insist upon my buying the entire year's block of pictures or none at all, and swear that it is a positive rule of the company, and is enforced everywhere. If Mr. Ainsworth has a plan whereby he can pick out the pictures he wants from the different companies, then he has a plan that would have kept many small town shows open that are now closed, and he owes it to the industry, especially the small town boys, to publish his plan.

In the past two weeks I have had to run two pictures that I knew I would lose on before I played them, Grace Moore in "A Lady's Morals" and "The New Moon," but I had to buy them and pictures like "Three French Girls," to get the Norman Shearer, Gilbert, Crawford pictures. Pictures that do not please, not only lose the theatre money on play dates, but many days afterwards, and therefore make them unable to pay higher rentals on the pictures, hurting the exchanges, too. Maybe the big boys will see it some day. Anyway, it doesn't hurt to keep hitting at it.—L. L. LEVY, Iris Theatre, Kerens, Texas.

Almanac An Asset

PLEASE ACCEPT MY THANKS FOR the 1931 Motion Picture Almanac. All those who partook in getting this Almanac up should be congratulated, as it is truly an asset to any motion picture office.—HERMAN STARR, Vice-President Warner Bros. Pictures, Inc., New York City.

"Watered Vitriol"

FOR THE ATTENTION OF JAMES CUNningham. Hey, Coldfeet, stop rattling your fleshless members in the face of the British film industry.

The eight lines of watered vitriol, "BRITAIN'S TRIUMPH——?" in your issue of July 4th (note the date) are no credit to the British name you're carrying. Britain for a long time has given a big hand to your industry, and still does. If we copy your methods and try and keep a small part of our market for our native product we are paying a compliment to your methods.

If I read your excellent paper right, some good British product like "Sherlock Holmes' Fatal Hour" would be a godsend to some of your exhibitors. At present our trade papers are carrying full page ads for Quigley Publications. Get me?

If your paper is seeking international circulation, it seems to me they are looking ahead, and its writers will have to do the same by cultivating an international outlook.

Criticism—shoot it across, but don't play laughing up your sleeve.

In closing let me tell you I enjoy your "Asides and Interludes."—JACK PRENDERGAST, General Manager, Rialto Cinema, Ballroom Cafe, York, England.

Most Complete Volume

SINCERE CONGRATULATIONS ON THE new edition of the Motion Picture Almanac which came to hand today. It is certainly the most complete volume of its kind that I have ever seen, and has caused a great deal of favorable comment around the studio.—DON EDDY, Director of Publicity, RKO Studios, Inc., Los Angeles, Calif.

On Exhibitor Reports

I NOTE THAT SOME OF YOUR readers are lamenting the passing of the old department, "What the Picture Did for Me." Personally, I could never see why you ran the department as long as you did.

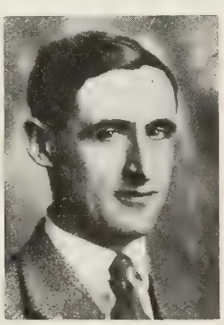
Just how could an exhibitor be guided by these reports? For example, I remember where three or four different exhibitors submitted reports on the same picture, and each one was totally different from the other. One would say, "marvelous, did wonderful business"; another would say "a lemon, boys. Take my advice and lay off"; and still another would say, "a fair picture, if you buy it right." Considering the fact that you don't know the exact business done, how could you come to a decision after reading conflicting reports like that?

I think the statistical records showing the grosses of the pictures in different cities should help most exhibitors, as it is a criterion for practically the whole United States.—RALPH COKAIN, Indiana Theatre, Marion, Ind.

Frayne, ERPI Engineer, Given Physical Society Fellowship

Dr. John G. Frayne, consulting engineer in the West Coast recording department of ERPI, has been awarded the grade of Fellow by the American Physical Society, a scientific distinction.

The author of a large number of scientific papers, Frayne joined ERPI in 1929, following connection with various universities, and with the General Motors Research Corporation as consultant.



Dr. John G. Frayne

Preparing For Sales Drive

Gradwell L. Sears, Western general sales manager; Claude C. Ezell, Eastern general sales manager, and A. W. Smith, Eastern sales manager, have left the Warner home office for key points in anticipation of the new product drive.

To Film In Multicolor

Westone Productions will begin productions on the Coast next week of the first of a series of feature films in Multicolor, the Howard Hughes color process. The first is "Ride 'Em Tenderfoot."

Never Mind Roles But Get Plenty of 'Em Players Told

There has been a very definite change in the formula of creating stars in Hollywood, within the past few years.

Once the slogan was, "Get one good picture and you're set."

Protagonists of this idea pointed, as examples, to the meteoric, overnight rise of such stars as Gloria Swanson ("Old Wives for New"); Wallace Reid ("Carmen"); Richard Barthelmess ("Broken Blossoms").

But it soon became evident that waiting for "the one big part" was taking pretty much of a long chance. Maybe that big part might be delayed in coming. In the meantime, what should be done?

Out of this dilemma arose the new slogan of young actors, "For your first year in pictures, don't worry about the importance of your roles—only be sure you get plenty of them!"

Studios today, seeking to establish personalities, strive to do so by putting new players on the screen as often in their first twelve months as is humanly possible, the theory being that familiar faces get a better "break" from the public when "The big part" comes along.

Protect 30 Cent House, Jack Harwood Proposes

Neighborhood theatres playing a 30 or 40 cent admission policy should have protection over the 10 and 15 cent theatres, says J. J. Harwood, president of the Cleveland Motion Picture Exhibitors Association, agreeing with the views of M. B. Horwitz, general manager of the Washington circuit there. Present plans call for availability to all subsequent runs after 42 days. Exhibitors there also feel that theatres playing only single features should have protection over double-feature houses.

Patrician Pictures Formed; Camp Reported Backer

Patrician Pictures, Inc., has been organized by Walter Camp, Emil Jensen, Alfred Mannon and Fred Stokes, to make six pictures in its first year for independent release, at the Tec Art studio on the Coast.

Jensen is already in Hollywood, to prepare for the first. Camp is understood to be backing Patrician, partly, at least. Camp is president of Inspiration Pictures, inactive independent. Jensen, Inspiration general manager, will retain that position.

Ban on Studio Visitors Expected to End August 1

The ban on visitors at the Coast studios is expected to be lifted by studio executives, effective August 1. Originally intended to rid the plants of agents and solicitors, it was spread to include newspaper men which caused much resentment, resulting in the lifting of the ban.

Passes are to be issued under the system, revokable on violation of rules or confidence. Several Eastern newspapers are reported sending men to the Coast plants.

WABASH AVE.

Chicago

Polly Moran, who is sojourning at the Sherman for a couple of weeks, will get a stage booking during August at either the Chicago or Oriental. Press agent talk has it that Polly's contract resulted from the storm of approval which greeted her when she made two free appearances on the Chicago's stage during the showing of "Politics."

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Duke Ellington, now at the Lincoln Tavern, comes into town in about two weeks for Oriental stage shows—his fourth engagement at the Randolph Street theatre.

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Jack Baker, former aide to Jack Hess in the Marks Bros. days, is back in town and may land with RKO, according to chatter.

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Bill Weinshenker may have to appeal to Cardinal Mundelein before "Hell Bound" can play the Granada. Religious and women's club objections in Rogers Park to the picture are regarded as sufficient to keep it out of the community unless Cardinal Mundelein puts in a word in its favor.

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Suburban censor boards are objecting to "Front Page" on the grounds that it might encourage youths to grow up to be reporters.

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Fifi D'Orsay "lost" her voice on her first night on the Palace stage and had to ask to be excused after delivering only one song for the Saturday night audience.

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Aaron Saperstein and Al Steffes, unofficial sleuths on the trail of the Operators' union, are as mysterious as a novel in Chinese. Seldom seen in public, the team is equally difficult to reach in private. Maybe they've found a clue.

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George Giroux and Gordon Tevis, former United Artists salesmen, are out, which shags Maurie Hellman back into the country.

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A. H. McLaughlin, former district representative for Talking Picture Epics, is now on Bill Brumberg's Radio sales staff.

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Closing of the Universal projection room made it tough on those distributors whose exchanges are not equipped with sound equipped screening rooms. Henry Eigle said he was forced to make the move because summer screenings weren't numerous enough to pay off the two operators.

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Willis Kent, independent producer, was one of those who missed the projection room. Kent arrived with a print of his new picture, "The Reckless Rider," and couldn't find a place to screen it. Not serious, however, as Irving Mandell bought the picture sight unseen, and then left on a month's vacation.

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Aaron Jones, Jr., takes the fatal step this week. The new "Mrs." is Mary Ryan, a Chicago show girl.

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Gene Couer, who edits the Cameramen's union monthly publication, will become publication manager with the moving of headquarters from New York to here. Gene was former midwestern manager of Pathe News.

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Louis Machat will become mid-western distributor of Ufa films by the terms of a deal about to be closed. Deal gives him all of Illinois, Wisconsin, Missouri, Ohio, Michigan and Indiana. Machat also closes an exhibition deal with Ufa for its entire product to be shown exclusively in Chicago at the Cinema Theatre.

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Adolph Pollak, new general manager of Peerless Pictures, Inc., was here lining up independent distributors for the company's 24 productions. Similar deals will be sought throughout the country before Pollak returns to New York.

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Carl Lesserman was around the Warner-F. N. exchange, his old territory, for a few days during the week.

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The sound version of "Birth of a Nation" will open at the Cinema soon. Si Greiver has the distribution rights.

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John Clarke, former Pathe branch manager, has been named branch manager of Talking Picture Epics by Tom North, district representative. Fred Mindlin, former manager of the American Theatre, has been named Milwaukee branch manager by North.

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Robert J. Casey, feature writer for the Chicago *Daily News,* is editing several thousand feet of film taken during his recent trip to Easter Island. It will be shown at a local theatre in the near future.

KANE

Three Signed For Tarkington Vitaphone Shorts Series

Vitaphone has signed Billy Hayes for one of the two juvenile leads in the Booth Tarkington shorts series to be produced at the Brooklyn plant. Lucille Seara will portray the mother and Ray Collins has also been signed.

Other contracts include Edgar Bergen, ventriloquist, and Douglas Stanbury, former Roxy chorus tenor.

Pathe Releasing Three New Short Film Series

"That's News to Me," first of the new Frank McHugh two-reel series; "That's My Line," first of the Traveling Man series; and "June First," the initial Gay Girls comedies, are being released currently by RKO Pathe.

Laurel and Hardy in Comedy

Laurel and Hardy have started work on "Beau Hunks" at the Hal Roach Coast studios for Metro; James Horne directing. "Mama Love Papa," Boy Friends' comedy, is in work. Sherwood Bailey, Jr., 7, has been signed by Roach to a long term contract, being considered a "find" for "Our Gang" roles.

Vitaphone Signs Baker

Phil Baker, accordian player in a New York musical, has been signed for a Vitaphone "Big Star Comedy" number, "The Bad Boy," to be made at the Eastern studio. Dr. Rockwell, vaudeville player, has been signed for the same series.

Hiatt Back with Sennett

Ruth Hiatt has returned to the Mack Sennett lot to appear as leading woman in forthcoming comedies for Educational.

FOR SALE

The entire Motion Picture, Photographic and Show Printing plant of the late CLARENCE E. RUNEY,—an established and going business of twenty-five years. Address Mrs. Clara E. Runey, 1434-1436 Vine Street, Cincinnati, Ohio.

SHORT FEATURE

100% Distribution Reported On Four New Mascot Serials

Nat Levine, president of Mascot Pictures, reports 100 per cent distribution on his four serials for 1931-32, with the closing of three franchises. The first, "The Vanishing Legion," with Harry Carey and Edwina Booth, has already been released.

The second of the four, "The Galloping Ghost," featuring Red Grange, goes into production shortly at the Tec-Art Studios on the Coast.

Educational Releases Keep Three Coast Studios Busy

The Educational, Sennett and Metropolitan Coast plants are busy on Educational releases, with an Ideal comedy finished, and "Torchy" the first of that series, starring Ray Cooke and Dorothy Dix, now being edited.

The first of the Vanity series is in work at the Metropolitan studios, while Sennett has just completed "Too Many Husbands" and "Poker Widows," both scheduled for early release.

To Direct Mystery Series

Arthur Hurley has been assigned direction of the S. S. Van Dine detective story series of shorts, with John Hamilton signed for a principal role. Vitaphone will shortly release "The Silent Partner" from a Rupert Hughes short story, featuring William Gaxton.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 87—Australian navy keeps in trim—Uncle Sam helps Santa Claus by herding reindeer—Mexican workers drill to keep fit—British statesmen unite in pleading for disarmament—Stimson confers with Mussolini.

FOX MOVIETONE NEWS—No. 88—How Great Britain guards her coast—Army planes fly over the Rockies—Swedish youths get rough in odd folk dance—European leaders discuss crisis—Peggy Rawls, 3 years old, stages a little water act at her home—Alaska's seals pictured on the rocky shores—Japanese farmers get musical.

HEARST METROTONE NEWS—No. 286—Zeppelin prepares for Arctic flight—Hunt meet thrills Long Island elite—Mexican prisoners get a treat—Fly across the United States with Metrotone—Spaniards hail—their new flag—Alaska seal surf fans open summer season—British warships drop some depth bombs.

HEARST METROTONE NEWS—No. 287—Siam's rulers taken for air ride—Girl track stars set new records at meet—Eiffel Tower gets a summer coat—Giant Texas oil well goes on rampage—Lindy and wife hop on new adventure—Al Smith host to kiddies—Cowboys ride 'em at frontier fete.

PARAMOUNT SOUND NEWS—No. 103—German fatherland hails Max Schmeling—Pilot trys daring flight under bridge arch in midget plane—France celebrates Bastile Day—England's leaders unite in peace plea—Balloons in American derby—Miniature band entertains California veterans.

PARAMOUNT SOUND NEWS—No. 104—Thousands of physical culturists drill before President Doumer—Army flying squadron makes test flight over Yosemite Valley—Atlanta boy claims world title as largest scout—Wilkins off to Pole—34 die in Pittsburgh fire—American swimming stars ready for Olympics.

UNIVERSAL NEWSPAPER NEWSREEL—No. 60—Weeping kin escort Fall to prison for term—New baby branding plan eliminates possibility of mix-up—Cops solve mystery of "miracle" in Chicago which attracts thousands—News paragraphs—Military splendor marks France's Bastile Day—Machine gunners drop from sky with their weapons.

UNIVERSAL NEWSPAPER NEWSREEL—No. 61—Texas girl sets world mark at national meet—President Rubio sees Mexican industrial unity attempt—News paragraphs—Crowd sees Indiana ancient auto rodeo—Los Angeles takes royalty aloft.

MUSIC AND TALENT

NEW POLICY FAVORS LOCAL TALENT

Saenger Tries Out Own Unit Production

Plan Results When New Orleans Theatre Is Dropped From the Publix Wheel

By ED DAWSON

To meet the demand for stageshows as a part of the regular motion picture program, the Saenger in New Orleans is now producing locally.

In the past this house had been on the Publix wheel. Withdrawal of the latter units however, left the theatre management in a quandary. Its problem was solved with the introduction of locally built programs.

That this policy may be adopted in many other spots no longer getting circuit bookings, is the confident belief of observers. Artists willing to migrate, as well as local talent, are placed in a fortunate position if this plan should spread nationally, according to those having their fingers upon the pulse of things theatrical.

This is but one of the several important changes currently in the stageshow field. Of prime importance, of course, was the abandoning of Publix production in favor of the Fanchon & Marco units. Also worthy of note has been the booking of individual, or barnstorming, units by theatres unable to stand the cost of local production or the overhead necessitated if circuit units are booked.

To give an idea of a Saenger produced unit, Lee Barton Evans, baritone, star of the act; 16 Helen Strakova dancing girls; Babette Lamont, acrobatic dancer, and Lou Forbes wielding the baton. The act is built around the song, "Chloe."

Fanchon Wolff, F & M Head, in St. Louis, Arranges New Units

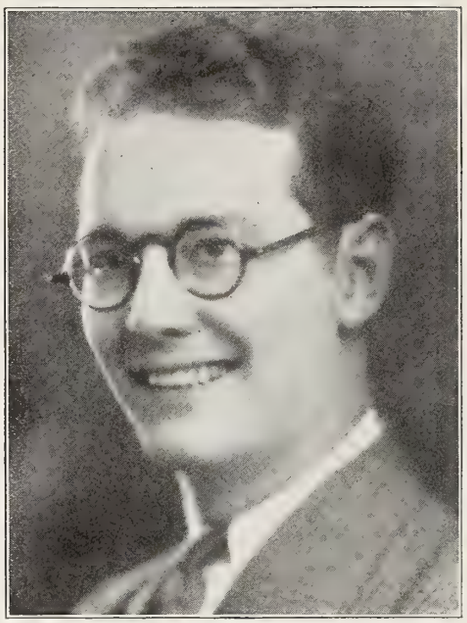
Fanchon Wolff, feminine member of the Fanchon and Marco organization, is in St. Louis personally assembling several new units made necessary by the recent Paramount-Publix deal. Gay Forster, assistant producer, accompanied her.

The first new talent audition was at the Fox on July 24. Seven shows will be produced there during the next seven weeks, making their first appearance as F & M units, following which they will go on tour.

Forms Publicity Department

Music Corporation of America, Chicago, has established a publicity department, with Frank Burke, formerly with RKO, handling the department.

Bob West



This is the "cheerleader" organist of the Fox theatre, Brooklyn, N. Y. Just by looking at that happy, congenial smile on his face, one would know that he is plenty popular. Bob, who is billed as "The One You Love to Sing With" has in the past year, since he has been at this house, proved himself a box-office attraction and worthy of his title. We have all heard organ solos in which the audience's singing is supposed to be broadcast, but it was up to West to actually do it. For the past six weeks, every Saturday night the singing of the patrons is broadcast over station WFOX. You should listen in and hear how Bob controls the audience and really has them trying to make their voices louder than their neighbors'.

Radio Group on Stage

Captain Dobbsie and his Shell Happy Time Crew, radio entertainers, are appearing at the Paramount, San Francisco.

Joe E. Brown on Stage

Joe E. Brown, First National comedian, has been signed for a series of personal appearances in various Warner houses over the country, prior to his next production in September.

Polly Moran on Loew Stages

Polly Moran has been booked to make personal appearances in the Loew theatres before beginning her next screen assignment. One of her first bookings is the Capitol, New York, the week of August 14.

Musician Dispute Ends Stage Shows In Indianapolis

Because of the failure of the managements of the Indiana theatre in Indianapolis, and the Lyric in Louisville, Ky., and the musicians to arbitrate their wage differences, stageshows, vaudeville and orchestras will be abandoned in these houses beginning August 1.

Including both musicians and stage hands, this will mean unemployment for between 30 and 35 men.

The Indiana, which has been playing Publix units, has announced, with the end of stageshows, a reduction in admission of from 65 cents top to 50 cents. The Lyric has been using RKO vaudeville.

Music Publishers Add 10% To "Send Direct" Orders

The Music Publishers' Protective Association has made public a letter sent to the trade, noting that a 10 per cent charge for handling will be added to all dealers' bills when they request the publisher to mail merchandise direct to the customer.

The ruling was made following a survey, which indicated that the publishers were incurring considerable extra expense in filling these orders, and sometimes taking an actual loss on the transaction.

Berlin Rewrites Song For Roxy Stage Show

Irving Berlin has rewritten one of his own songs at the request of Clark Robinson, production director at the Roxy theatre, in order to adapt it to the big spectacle, "Fifty Million Years Ago," on the Roxy stage. The song is "Wild Cats."

Cuban Orchestra At New York and Brooklyn Paramount

Don Azpiazu and his Havana Casino Orchestra, introducers of "The Peanut Vendor" in America, are featured in the new stage production, "Habenera," currently at the Brooklyn Paramount theatre, after completing a week at the New York Paramount. The band which made New York rhumba-conscious heads Frank Cambria presentation depicting Cuban songs and dances.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

STAGE SHOWS

Baltimore Century

Week ending July 25

"Exit Smiling," with Bert Frohman as master of ceremonies, opened with full stage, Century band upstage on platform with railing, practicable stairs left and right, and back drop and sides representing fountain and modernistic lines. Herbert Bangs was directing the band. Chester Hale girls came on in song and routine steps in white derbies and vests with short red skirts and trunks, flesh tights, white slippers. Finished and off with Frohman on in single with band. Chatters about forgetting trouble and sings "Get Your Share of Happiness Today." Finishing with applause, he introduced the Novello Brothers, one from either side. Dressed in wide black trousers, and pea-jackets, with white shirts, wide collars and green ties, white spats, black shoes, red tans with pompoms. They go into routine acrobatic work and tumbling, playing violins at the same time. Laughs and good applause. Frohman next introduces June Worth, who goes into routine acrobatic work, dressed in short green velvet trunks, light green chiffon shirt waist with bishop sleeves, green slippers, all with silver figures and silver cloth waist band, hair fluffed. Applause. Then came Kay and Sayre, introduced by Frohman as a "Strange Interlude." They did routine tap work and solo steps in dark blue suits, white shirts and collars, black ties with thin white stripes, black shoes. Big applause and encore.

Then on came the 12 Chester Hale girls in a tap dancing specialty with solo steps by various girls at end. Dressed in wide black trousers, double-breasted velvet vests, with silver buttons and silver facing, low cut; green chiffon shirt waists with wide collars, narrow four-in-hand ties, bishop sleeves, green spats, black slippers, silver cloth berets. Applause and encore. Next Frohman sang "Roll on, Mississippi," with his own accompanist at the piano, on from the wings. Big applause, then sang for encore "Hike, Hike, Hiking Down the Highway." Big applause, calling for encore, he sang "My Baby Just Cares for Me." Though applause was still great, he finally got the Novello Brothers on again in their famous "Love Bird" act wherein they do all the conversing by whistling. Applause and laughs and then Frohman sang "On a Choo Choo Heading for Better Times." This was followed by the chorus in routine steps. Entire company on for the finale.

New Orleans Saenger

Week ending July 25

The Saenger patrons are enjoying stage productions even if Publix has cut this city from their visiting list, and be it said to the credit of the producers that these local programs, to a certain extent, measure up to many of the units that visited New Orleans the past season, both in point of stage settings and personnel of the performers.

This week Lee Barton Evans, baritone, brings something very interesting to the stage production. The orchestra plays "Chloe," and as the curtain rises on a scene of green swamps and purple shadows, the 16 Helena Strakova girls are seen as fireflys, whose dancing is quite effective. It appeared that they enjoyed it, and felt the rhythm of that throb-throb music. Babette Lamont, as Chloe, does a sensational acrobatic dance. The chorus is lined up back stage, and as they beat on small drums, a moving picture of Evans is shown, a worn traveler singing "Chloe" as he roams. The screen Evans fades away, and Evans in person rises from the ground at the back of the chorus.

Lou Forbes, as usual, presents a fine program with the orchestra, but it would be much more enjoyable if the gentlemanly director omitted many of his contortions during the presentation.

Herbie this week has a new stunt with the organ. Hats of every description are described, from the one Little Willie wore and smeared up with his sticky fingers to the "Hat Me Father Wore." From the array of styles it looked for a time as if the patrons were to be treated to a millinery display and were waiting the name of the dealer and the price.

The film this week is Peggy Shannon in "The Secret Call."

Milwaukee Wisconsin

Week ending July 22

"A Concert in Miniature" is offered by the Wisconsin theatre orchestra under the direction of Glen Welty as a prelude to Fanchon & Marco's "Broken Dolls" Idea. Magda Schmidt, violinist, is featured in connection with this offering.

The opening episode features Franklin Record in the role of a singing toymaker. The chorus of 12 are attired in doll-like costumes and go through their paces. A feminine as well as a male dancer augment the first episode with some neat stepping.

Mowatt & Hardy juggle straw hats about with no mean ability and wind up their offering by tossing Indian clubs at each other. The skypiece juggling was good for plenty of laughs from the audience.

For the next episode a novelty dance number is offered by the chorus attired in red soldier costumes and making their way with crutches. Some high kicking is done by Charles Bennington, performing with a peg leg.

Charles Bennington and His New York Newsboys harmonica band adds an unusual atmosphere to the program. The boys play "The Rhapsody in Blue," "The Man I Love" and "Way Down Upon the Swanee River." Bennington tap dances with his peg leg to the tunes of his band as well as to the melodies of the orchestra.

Before the finale an adagio team of three whirls about in grand fashion. The finale finds the feminine members of the chorus attired in Dutch costumes with wooden shoes, while the male members appear with peg legs. Scenes appear very much like pictures from books of fairy tales and are in keeping with the Idea.

San Francisco Fox

Week ending July 29

This week's stage offering is prefaced in an impressive manner with the Fox Concert Orchestra, directed by Walt Roesner, presenting "Metropolitan Echoes" made up of grand opera hits. Poaquin Guarav is back from his vacation and sings "Let's Kiss and Make Up." This is first presented in regulation manner and then as it would be sung by an Englishman and an Italian. The audience would have had Joaquin run through the entire list of nationalities, but time did not permit.

The stage offering is Fanchon & Marco's "Hot Java Idea" and opens with the Sunkist Beauties appearing before a huge idol, attired as Ritzy waiters. They dance to the music of "A Cup of Coffee," handling their trays and napkins in a dextrous manner. Their leader wins applause for his high-kicking ability.

The Three Samuel Brothers, precision tap dancers, prove exceptionally well trained and conclude their act with a military number that gets a great hand. They dance to the music of "The American Patrol" and go off to the stirring strains of "Over There." It's good hurrah stuff.

A temple scene follows, with the girls in Javanase costumes drifting into the market place and presenting Oriental specialties. A man talks in the language of Java and translates it into English, saying that he will offer an imitation of Harold Lloyd, who is so popular in the Orient. Harold is shown running from a policeman and the imitation quickly catches the fancy of the house. Armanda Chirot, of the lovely soprano voice, appears in a ginrickshaw and sings an opera selection.

Comedy is provided by Weston and Lyons, who put on the broadcasting act for which they are famous, and which is kept right up to date. Correct time is given through the courtesy of the Helluva Watch Company and the program is sponsored by the Jewish Branch of the Knights of Columbus. Songs, purported to have been written by "What-a-Man" Hudson, are presented, with jokes too new to have whiskers. Miss Lyone demonstrates that she really has a good voice, singing "Beautiful, Wonderful You" and ends by presenting a rhythm dance.

The final scene has a great Buddha for a background and dancers are presented in gorgeous costumes. Noree, Arabian dancer, comes from her seat on the hands of the Buddha and does an emotional dance, clad largely in glittering beads. The pedestal of the statue opens and girls are revealed dancing, with others above them suspended by the feet, going through the same motions, an unusual mirror effect being produced. The act ends with all on the stage.

Denver Denver

Week ending July 29

The Denver orchestra, with Fred Schmitt conducting, gave the patrons an overture that was thoroughly enjoyable and well presented. The numbers were selections from different grand operas, such as "Tannhauser," "Faust," "Rigoletto" and "Evening Star." This house is the Mecca for music lovers of Denver, as this is the only theatre here maintaining an orchestra, and one is usually assured of splendid music from this group.

Milton Franklyn, new master of ceremonies, conducted the stage band and ran the show. As a novelty number the band played seven different melodies at the same time without hurting the tune of any of them and without discord. They were "Annie Laurie," "Way Down Upon the Swanee River," "Horses," "Humoresque," "Dixie" and "Varsity Drag."

Bernie, Veronica and Walker, a couple of comics and a girl, were featured, and their act went over in fine shape, it being the type liked by Denver audiences. Chatter and dancing. Mary Miles, with her silk pajamas, entertained with her novelty acrobatic act, her turning, twisting and hand walking going over very well. Anderson & Allen put on a good strong man balancing act and Fern Dale impersonated Marie Dressler and Will Rogers in true-to-life fashion. Wanda Allen was on her toes most of her time. Harry Stockwell sang a few songs and Chiyo Kadomatsu added a Japanese touch to the show with her dance and Jap chatter. Dorothy Welch entertained with her impressions of Galli Curci. Buddy & Gretel took ballroom dancing and put some life into it, speeding it up with fast steps and whirling numbers. Helen Ireland played the sax and Theal Nelson did a few tumbles.

The final flash was one of the best Fanchon & Marco has had locally. It featured a huge shell-like background made up of dozens of mirrors, with the stage band and entire company in front. Three attractive girls were holding up a miniature globe in the manner of Atlas.

ORGAN SOLOS

JOE STOVES (Jamaica Valencia) offered, for his introductory solo, an appropriate and entertaining solo which somehow conveyed the idea of coolness and romance and one which this audience reacted to very favorably. The title was "Moonlight Madness," and Stoves, with a chorus of "Get Under the Moon" for his opening song, got them underway for the singing of the following songs: "When the Moon Comes Over the Mountain," "Hikin' Down the Highway," a special to "Wabash Moon," "For You," "I'm Through With Love," two specials to "Moonlight Saving Time," and a final chorus, regular, to the last named number. Stoves made a nice appearance and got a good hand.

BOB WEST (Brooklyn Fox) entitled his solo this week "On the Beach," and started his community-singfest with the song by that name. West, with his smart chatter, happy smile and peppy personality, had no difficulty in getting the audience to sing, though the house was but half full. The community sing was comprised of "Wristling in the Dark," "When the Moon Comes Over the Mountain," "Love Is Like That," "Please Don't Talk About Me," an incorporation of three songs made into one, and "Roll on Mississippi." West is still the fair-haired boy of this theatre.

RUSS HENDERSON (Worcester Mass. Plymouth) presented a timely and most entertaining solo this week entitled "Sunburnt and Broke." The audience apparently enjoyed it immensely. Opening with gag lines about going to the seashore to the tune of "Just a Gigolo," next came the song, "What am I Gonna Do for Lovin'?" Then a special to the tune "Walkin' My Baby Back Home," a regular chorus of "Come to Me," special lyrics to "Bonnie Lies Over the Ocean," and into "One More Time" (No song ever was presented better in this house than this number). "Let Me Sing a Hymn," eight bars of "Broken Hearted," and closing with "Nevertheless." Before going into his solo this week, Henderson offered his own arrangement of "Bambillina" from "Wildflower," which also was very well received.

ADA RIVES (New Orleans State) offers "The Ball Game," an ingenious organ solo which is presented with her usual showmanship, but which evidently found the audience not in a singing mood, for it did noticeably little singing along with the slides. Miss Rives opens with some slides about attending a ball game to the tune of "Just a Gigolo," then the pitcher is razzed with "Oh, Donna Clara," and "Walkin' My Baby Back Home." When Babe Ruth takes the bat, the players inquire, "Would You Like to Take a Walk," and then the crowd for no good reason at all sings "Were You Sincere," closing with a parody on "Smile, Darn Ya, Smile."

MARTIN PFLUG (Milwaukee Warner) offers "A Trip Around Milwaukee." The introductory matter with words flashed upon the screen is played to the tune of "Dew Dew Dewey Day." Selections include "The Waltz You Saved for Me," "Moonlight Saving Time," "Dream a Little Dream of Me," "Million Dollar Baby," and "Smile, Darn Ya, Smile." Familiar scenes of Milwaukee are flashed on the screen in connection with the words to these tunes and the audience comes through in fine style. Martin has been playing in Milwaukee theatres for a number of years, including the Venetian, National and Milwaukee.

DESSA BIRD (Indianapolis Indiana) uses the sound equipment and gives the public a chance to sing through a "mike" this week. Dessa's husband, Ed Resener, leader of the pit orchestra, carries the "mike" out in the audience and picks out the singers. The numbers used are "I Wanna Sing About You"; "Wabash Moon," and "Please Don't Talk About Me When I'm Gone." Then Loren Griffith, soloist in the pit orchestra, sings "Now You're In My Arms." After that the audience sings "There Ought to Be a Moonlight Saving Time." The audience seemed to appreciate the opportunity to sing through a "mike" and Dessa's work was applauded vigorously.

GEORGE LATCH (New York City State) entertained the audience here this week with an organ solo entitled "Moonlight Madness," a nicely constructed "summer" presentation, incorporating songs in which the moon was featured. Continuity was carried on throughout the solo with special lyrics written to the tune "Moonlight Saving Time." The solo is a singable one and opens with "Get Under the Moon" and is followed by "When the Moon Comes Over the Mountain," "Hikin' Down the Highway," "Wabash Moon" (special), "For You," "Through With Love," a special to "Ro-Ro-Rolling Along," and a final chorus of "Moonlight Saving Time." The solo was well played (considering the old box they have for an organ) and Latch received good applause at the show caught.

AL HORNIG (Baltimore Century) offered a novelty organlogue, called "An Auction Sale" of songs. Amber spot was thrown on Hornig as the console rose and after introductory with title flashed on screen and a few sentences about the sale beginning, he swung into the strains of "There Are Smiles" with words on screen; then the message was flashed that his next would be a newer song, for all to start bidding and he played "There Ought to Be a Moonlight Saving Time" and this was followed with words about an old church and a new church to the words of "Long, Long Ago," followed with "Little Old Church in the Valley." Next one, he announced via screen would be a treasure and played "Now You're in My Arms." After that the message was flashed saying that last, but not least, all should start bidding as the loudest voice would win and words were flashed as he played "It Looks Like Love."

ARLO HULTS

ORGANIST
RKO 86th Street Theatre
NEW YORK CITY

UP AND DOWN THE ALLEY

Hello Everybody

The **Remick Music Corporation** and **M. Witmark & Sons, Warner** music publishing subsidiaries, will soon be under the same roof, as a result of the removal of the **Remick** offices to space formerly partially occupied by **Witmark's** in the **Hollywood Theatre Building** at 1657 Broadway. . . . The offices have been complete redecorated and rebuilt to permit each company to occupy compact individual offices, easily accessible to the professional world. . . . It is claimed that the new arrangement will offer the most pleasant and convenient professional offices in the business. . . . Personnel remains the same, with **Ira Shuster** and **Charlie Warren** as professional managers of **Witmark's** and **Remick's**, respectively. Band and orchestra department heads also remain the same, **Bob Miller** at **Witmark's** and **Abe Holzmann** at **Remick's**. . . . **Cliff Hess, Remick's,** and **Jimmy Clark, Witmark's,** special service managers, remain in charge of their own departments. . . .

▲ ▲ ▲

Louis Sherwin, The Roving Reporter for the **New York Evening Post,** gave **Jerry (J E double R Y) Vogel,** of **Plaza Music,** quite a send off in a recent edition of his paper. . . . And, believe me, every word of it was deserved. . . .

▲ ▲ ▲

Irving Mills' "Mills Blue Rhythm Band," who opened at the **Cotton Club** in **Harlem** a few weeks ago, have proved so entertaining that they have been held over for an indefinite engagement. . . . They have commenced broadcasting over the **NBC** network, which involves a hookup of ten stations. . . . Their signature is the well known modern classic, **"Stardust."**

▲ ▲ ▲

Indication of what has happened to values during the depression is shown in the **Remick** hit entitled "I Found a Million Dollar Baby (In a Five and Ten Cent Store)." That's money's worth for you! . . .

▲ ▲ ▲

Don't go over to **Astoria, Long Island,** after this Saturday, if you want to go to the **Publix Music** or **Production** departments. . . . Both of these departments will be in their new offices on the sixth floor at 525 West 43rd St., New York City, on August 3rd. . . . **Marion Zack,** secretary to **Maurice Workstel,** has gone and gotten herself married to a nice young chap by the name of **Howard Sack.** . . . This is the first time that I have ever heard of a person changing but one letter of her name when she was married. . . . Get it—from **Zack** to **Sack.** . . .

▲ ▲ ▲

For the first time in 18 years, the entire bill at the **RKO Palace, New York,** has been held over. . . . **Ethel Merman** has the distinction of not only headlining on that bill, but is being held over again, headlining this week's bill, too. . . .

▲ ▲ ▲

After having been featured at the **Loew's Paradise, Bronx,** and doing very well, for past six weeks, **Con Maffie,** solo organist is finishing up this week. . . . Unfortunately, for Maffie, the New York musician's union will not permit him to join their local, so he will undoubtedly head back west. . . .

▲ ▲ ▲

It looks like the King of **"Harlem Singing," Cab Calloway** and his orchestra will be booked in the **New York Paramount** shortly. . . .

▲ ▲ ▲

S'long. . . .

ED. DAWSON.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"Lend Me Your Ears!"

APPARENTLY we are not alone in our theory that a manager should be an active member of his local clubs. The Western edition of Fox's "Last Word" devoted the entire front page to the many valuable angles to this part of a real showman's community life.

Only a short time ago we took exception to a certain circuit's opinion that it was not advisable for their managers to become too interested in such organizations. We honestly felt that much good could result from this kind of activity and naturally we are now firmly convinced that our slant was right.

"The Last Word" suggests that its managers keep themselves informed on these local clubs; take an active interest in all of its doings; discuss whatever comes along that affects the theatre; points out the tremendous value of membership in local bodies and the resultant publicity therefrom.

The theatre is generally the pivot for recreation in any community and the manager is the contact man between the house and everything going on in the town. But there is only one way to accomplish successful co-operation between the two; that is, via an interested and active membership in all worth-while clubs.

* * *

The story goes something like this: B was handling a huge house in a pretty tough spot and handling it to perfection. BUT, here's the rub, he was getting over two hundred smackers a week. And he was worth it too. The home office told him he could stay with a sixty-six percent cut in salary. He walked out without a word.

Hurrah. The circuit saved money???? (Maybe.)

* * *

"Costless exploitation" is the latest phrase to be coined, but it should be remembered that good exploitation was always best when it cost the house little or nothing at all.

We can recall the "exploiteer" of a local circuit whose activities were being talked about as being so effective. Investigation revealed that his exploitation was costing each house about fifty dollars a day. Maybe it paid in the long run, but we doubt it.

* * *

The manager worked out a feature campaign suitable to his community. . . . His immediate superior turned it down cold. . . . Made him substitute something entirely different. . . . The picture went flat. . . . Home office put the house manager on the spot. . . . As a result he was fired. . . . The man responsible for the whole mess took a back seat and left the manager holding the bag. . . and never lifted a finger on his behalf.

A supervisor who is afraid to admit his own faults is hardly big enough to hold down a supervisory job. This man in particular is about ten times smaller than a flea. Hanging would be too good for him.

* * *

When several of the large national organizations declared a "back to the manager" movement in the operation of their theatres, it was hailed as a great forward step in circuit operation.

In order to live up to the letter of that declaration extreme care must be exercised, otherwise, by a slow and gradual process the house manager will once again become burdened with a terrific amount of home office detail.

As a suggestion to those who would really remove all those entanglements from the local house manager, they should erect a large chart in the home office where each and every detail requested of the manager must be posted. In this way they would soon know when they are piling it on.

* * *

Oh well, as this is being written our thoughts are concentrated on a muchly anticipated vacation. So, by the time you read this I ought to be many miles away from hot New York heading somewhere-or-other into Canada . . . and golf . . . !

"Chick"

"LOBBY LAFFS"

By
Joe Elicker
(Pinch-hitting for Dick Kirschbaum)

HOT AND BOTHERED!

Martin Finger Gets Good Results With No Cost To Theatre

An example of "Costless Activity" is sent your Club by Martin Finger, acting-manager of the Paramount Theatre, Needham, Mass.

We have before us a copy of a flyer this house sent out 5,000 strong in connection with a campaign on "Front Page." It carries the title of the picture for masthead copy and a two-column head and picture theme follow. The balance of the page consists of three boxed stories written in newspaper style, calling attention to articles offered by three merchants. The entire cost was absorbed by the advertisers.

The above was in addition to "Front Page" contests with two newspapers, offering guest tickets and a newsboys' party, all without a cent of cost to the house.

We referred to this member as an acting-manager for the reason that he's filling in while manager McSweeney is in the hospital. Martin was formerly assistant-manager at the Colonial Theatre, Natick, Mass., but now that he's been on regular duty we'll hope that he will soon have a house all his own. And in the meantime, our well wishes to his boss for a speedy recovery.

14 Merchants Take Space In Co-Op Ad Put Over By Adams

A cooperative ad contest was one of a number of features employed in a Campaign on "Smart Money" by William Adams, manager of the Colonial Theatre, Brockton, Mass.

Fourteen merchants took part in the page display, each being apportioned 160 lines in an artistic layout. In each ad was part of a photograph of one of the principal players in the cast of the picture, the gag being to identify the part-photos. For the first twenty readers of the paper to correctly name the various players the theatre offered prizes.

As in similar contests the response to the above was such that the several merchants were more than satisfied with the expenditure they made for advertising space. And inasmuch as determining who's who is not an easy task the subsequent raid on guest tickets, etc., is light in comparison with the amount of publicity received.

McCuan Is Using Varied Methods To Boost Summer Trade

There's plenty of evidence in a recent communication from L. W. McCuan, manager of the Cameo Theatre, Mountain Grove, Mo., that this enterprising showman is keeping on his toes to boost business during the summer slump; in fact, he doesn't mention that there is any slump—just states that this period keeps a fellow digging but that conditions could be a WHOLE LOT worse.

In a summary of recent activities samples of everything from tin-can mats to a variety of tie-ups are presented. As far as tin-cans are concerned, he admits he used the gag 15 years ago but observes, "just imagine 400 kids, each dragging 10 tied-up cans from all sections of the town, a packed house and everybody happy."

There there's a hook-up with a local bakery for insertion of programs wrapped in each loaf of bread. A movie-gram contest (sentences made up of titles of pictures booked at theatre) is being run in conjunction with this tie-up, the baker paying entire cost of printing a weekly program bill.

Other stunts include the crashing of a baseball park with made-up employee bearing sandwich ad (all hand-bill ads being forbidden); a canvass of town to get birthdays of all school children, some 2,500, for purpose of mailing congratulations and pass and a free ticket stunt based on someone's name in house organ each week, tied in with name on card in merchant's window for which space is given gratis by merchant.

Enough to keep anyone busy for a while, we'd say, and here's hoping the good work is keep up right through the season, with more to follow. Glad to hear that you think the Club is getting better all the time—and it's you fellows that make this possible. More about your work next time you write.

A Juvenile Style Show Highlight Of Rideout's Campaign

A juvenile style show was the highlight of a campaign made on "Girls Demand Excitement" by Leo Rideout, manager of the Rialto Theatre, Denison, Texas.

Rideout promoted the Juvenile Style Show in celebration of National Baby Week through a local department store; they standing all extra expenses such as stage hands, mailing out 2,000 special heralds and running boxes in their regular newspaper ads advertising the special attraction.

Two forms of mimeographed heralds announcing the Juvenile Style Show were used. 2M of one form was mailed out by the store and 2M of the other form was passed out on the streets by children on the Saturday afternoon prior to the Monday's show.

The special heralds helped immeasurably in announcing the style show—and the style show, incidentally, also induced lots of people to come to the theatre that probably would not have come under ordinary circumstances. Twenty small models promenaded on the stage in new children's styles.

This is the first opportunity we have had to present an example of Rideout's work and we hope that this new member will find time to make many future contributions to these pages. Whatsay, Leo?

NEXT DOOR TO THE FIRE HOUSE!

Obliging fire laddie neighbors came to the assistance of Frank C. Goldquist when he played "Third Alarm" at the Web Theatre, Savanna, Ill., and donated the use of city department apparatus for a ballyhoo in an on-the-spot demonstration of modern fire-fighting equipment. The stunt proved an effective means of publicizing the picture.

Sol Krim Makes Up An Attractive Ad On 'Finger Points'

We are reproducing here one of the newspaper advertisements recently used by Sol Krim, manager of the Macomb Theatre, Mount Clemens, Mich., when he played "The Finger Points," and it seems to us it is an excellent example of how one mat can be brought up to a degree that it hits the reader square in the eye. This, with the use of varied type, border rules and a box, combine to construct an ad that is certainly bound to attract attention. Note also that despite the fact that it is his intention to let the feature picture have almost complete domination, he did not forget that he had an added draw in a Laurel and Hardy comedy, calling attention to it with a box in the lower left hand corner.

THE ACTUAL LIFE STORY
OF A NEWSPAPER REPORTER
Who Was Recently Put on the Spot for Knowing Too Much!
See why the known killer was never brought to trial!
Barthelmess in a role you'll treasure forever — grim, gripping, great! playing a part with a fire and genius you've never seen on the talking screen before.
ADDED ATTRACTION
Laurel and Hardy
in their Latest and Funniest Comedy
RICHARD BARTHELMESS
in
THE FINGER POINTS
MACOMB Now!
(Matinee Wednesday)

We also notice that he employs the use of the reversed negative occasionally in order to change the tone of his display ads. Most of you, of course know, that this means the use of a black background instead of white, the copy appearing in white letters instead of black. These are, of course, prepared originally by the advertising departments of the film companies and the effect is quite striking when sufficiently large sized type is used for copy. If small, it has a tendency to blur to an extent that the message is not forcibly put across.

This particular picture has lent itself to many forms of advertising that was singularly effective on account of the title. Not long ago we published the reproduction of a double truck, featured by the insertion of a finger-pointing hand in each ad, that carried a strong appeal to both merchant and reader. If any other Club member has additional ideas to submit concerning the advertising and exploitation of this type of picture we'll be glad to give them the once-over.

Carlos Frias Ties With Largest Store To Sell "Indiscreet"

An excellent window display in the largest downtown department store was an effective publicity medium when Carlos Frias, manager of the Plaza Theatre El Paso, Texas, played "Indiscreet."

The window display consisted of silk negligee and other ladies' wearing apparel. In the center of display was cut-out of Gloria Swanson with another card advertising Gloria's "Indiscreet" at the Plaza. Also 8 x 10 black and white photos were used all over the window. This window display was most attractive and it helped immeasurably in putting over the picture.

We agree with Manager Carlos that displays of fine feminine wearing apparel can be nicely tied-in with this Gloria Swanson picture inasmuch as the star displays a wealth of fashionable garments in her picture. Frias' exploitation efforts are familiar to most Club readers and we will look forward to his next contribution to these pages.

Jacobs Style Show Has Strong Appeal For Jackson Patrons

A style show that carried a strong appeal to everyone in town was put over in rousing style by A. M. Jacob, manager of the Majestic Theatre, Jackson, Miss., in conjunction with "Hot Heiress."

A special herald announced, "Jackson Charming Debutantes and Members of the Younger Set, with 50 People in the Cast, including Singers, Beautiful Models and Dancers." It also stated that the event was a complete musical revue elaborately staged and lighted—and gave credit to the business firms cooperating, and the newspaper that sponsored it.

Business was exceptionally brisk during the entire run of the show, Jacob advises, and that we can well believe, for it appears that a show of this nature nearly always makes a good showing in any community where it hasn't been worked to death. At any rate, he's passing along this tip as a reminder to fellow members.

"The Showman's Calendar"

AUGUST

10th	Missouri Admitted to Union—(1821) Herbert Hoover's Birthday (1874)
11th	Fulton's First Voyage in America—(1807)
15th	Panama Canal Opened—(1914)
16th	Bennington Battle Day (Vermont)
18th	Virginia Dare's Birthday—(1587)
20th	Benjamin Harrison—23rd President Born—(1833)
23rd	First steamer to cross Atlantic launched (1818)

SEPTEMBER

3rd	Treaty of Peace ending Revolutionary War signed at Paris (1783)
4th	Hendrick Hudson Sailed Up Hudson (1609)
6th	Pres. McKinley Assassinated (1901)
7th	Labor Day
9th	California admitted to Union (1850)
10th	Perry's Victory on Lake Erie (1813)
11th	Washington defeated by Howe in Battle of Brandywine (1777)
12th	Pershing begins successful drive on St. Mihiel salient (1918) Rosh Hashonah (Jewish New Year's)

Title Of Picture Suggests a Lobby Display For McKoy

A reproduction of the real articles suggested by the title was effectively used for a lobby display when "Parlor, Bedroom and Bath" was played by James H. McKoy, manager of the Olympia Theatre, Miami, Fla.

Just inside the entrance doors, through the co-operation of a local store, there was arranged three rooms—a parlor, bedroom and bath. Each room was made up complete as a display in a store with connecting doors. Small beaverboard partitions were made up to separate the rooms. Each room contained a card stating the name of the room and they were in sequence like the title of the picture. A large panel sold the cast in connection with the picture title.

A similar display was in the windows of the store as the one in the lobby together with special theatre cards playing up the title of picture, cast, theatre and playdates. Three of the cut-outs from the 24-sheets were placed in the store after the picture opened with special copy on each cut-out, selling the attraction at the theatre.

The above would appear to a natural tie-up to make with any leading department or supply store if any one is looking for something novel in the way of lobby displays, for this picture and McKoy is to be commended for carrying out such completeness of detail. How are the mid-summer campaigns coming along down your way, Mack? Let's know.

BENDER COMPILES EXPLOITATION MANUAL

ROBERT BENDER, manager of the Northwest Division, has compiled a "Manual of Successful Exploitation," now about to be published, which is remarkably complete and excellently arranged.

The Manual is a managers' suggestion book. In his foreword, Division Manager Bender says:

"Few, if any, of the ideas herein are original. However, all of them have been used and were compiled over a period of years. The application of these ideas is entirely up to the judgment of the manager in a particular situation.

"In reading through undoubtedly many other ideas, more or less original with yourself, will be stimulated."

COUNTRY STORE—PRIZE NIGHTS

Country store and prize nights. Use these on the weaker pictures or in your second-class houses. If it is not against the law, hold a turkey night several days before Thanksgiving.

Try to get the merchants to donate prizes in exchange for advertising. Man on the stage should be able to put over some comedy remarks as the program continues.

Some managers use a large blackboard showing the seating plan of the theatre. Put a boy on the stage with a long pointer and the person occupying the seat the boy picks out wins the prize, the boy being blindfolded.

Other managers have used the lucky numbers on admission tickets. However, some comedy can be created by the boy with the pointer. If successful, this idea could be worked for several weeks.

FARMERS' SHOPPING DAY

Organize the merchants for a Farmers' Shopping day special splash. The merchants could either buy out your house for a matinee at a profit to you or could purchase blocks of tickets, the tickets to be given away by them with goods purchased, say, in quantities of $2.00 or more.

The newspaper should get busy on such a stunt and sell a double-truck tie-up with the merchants on which you should have a free ad.

Of course, the advertising by each merchant would have to say something about the theatre. The bus lines should be willing to cooperate for the extra business they would get. Try to make this a weekly event.

Make special effort to stir up the town with newspaper publicity. Possibly your newspaper has not been in the habit of giving you extra publicity. Explain to them you want to put your city on top in this great contest.

Try to put some civic pride in your arguments in an effort to plant some worthwhile contests. These contests, of course, will be prompted by the different pictures you have booked.

BUS COMPANIES

To spread your advertising better throughout the country, get after the bus companies who are working in and out of your city. Interest them in running special trips to your theatre. One bus company is running a special trip from several outlying towns for the first evening show, the return trip leaving the theatre shortly after nine o'clock in the evening. This is a well worthwhile stunt and word received in the home office is to the effect that the bus company is benefiting splendidly by the cooperation.

This is a good Friday night stunt.

You can also get the bus companies to carry advertising cards on each of your pictures. Do not let him make you buy the bus. The driver can be of great value to you. He, as a rule on a regular country run, knows personally many of the passengers he carries. Sell him the idea

By Robert Bender

Division Manager, Fox West Coast Theatres in the Northwest

to announce your attractions to these people and to drive his bus past the front of the theatre, if the laws of the city will permit this.

DANCE HALLS

Hundreds of young people attend dance halls continually and although the halls are opposition they are going to do business no matter what you do, so get in with the proprietors and orchestra leaders for cooperative stunts.

Tell the manager you will give several prizes, either for the best dancers or for door prizes, and he, in turn, announces your show and allows you to put up neat cards in his hall. Watch for opportunities to plant the theme songs of your pictures and to have prize dances with them.

Robert Bender

Robert Bender, division manager for Fox West Coast in the Northwest division, is one of those men who "Just keep plugging along." Minding his own business, (and how he can mind it!) has carried him to the top and if it's possible to climb higher, Bob will make the grade.

In his own quiet and unassuming way he has been carefully compiling this Manual of Exploitation and, not unlike the Club material, you will note that he tells his readers that originality is not nearly as important as revamping one or more of these tried and successful stunts.

We are very grateful to Mr. Bender for his enthusiastic permission to reprint this story as well as to the editorial staff of "The Last Word" for their approval.

KID'S SATURDAY MATINEE

Play strong for the kids at your Saturday matinee. Organize a Saturday matinee club. This was done at the Babcock Theatre, Bath, with splendid results. A sample of the card issued for this club is given below:

1 2 3 4 5 6 7 8 9 10

BABCOCK THEATRE

Kiddies Saturay Matinee Club

KEEP THIS CARD

And Have Doorman Punch It as You Go In Each Saturday

Special Prices Given to Kiddies for Regular Attendance

When This Card Is Fully Punched After Matinee October 10, Present It to the Manager and Receive Free Passes

Name _____

Give the kids something extra each Saturday matinee. Give them some fun-producing contest on the stage with some small prizes. You'll find the kids will enjoy this immensely and your box office will show the results. Such contests could include:

Peanut rolling across the stage.

Eating soda biscuits and whistling.

Biting wieners dangled on strings from a stick (when the stick is properly manipulated for a half a dozen kids at a time, a lot of laughs can result).

Blowing up balloons.

The old favorite pie-eating contest.

Have dog shows on your stage. If you could get a dozen or so kids on your stage with their muts, the audience ought to get a howl. Try to get the kids to have their dogs do tricks, etc., as they lead them across the stage. Applause could decide the prizes. This stunt should be a howl for an evening stunt.

Some of our theatres give away candy as a regular stunt at the Saturday matinees and find it pays. Possibly these candy matinees could be alternated with stunt or contest matinees to the advantage of the theatre.

For a series of Saturday matinees you could give away something the children would consider worth while, such as a pair of rabbits.

You could make this a lucky-number contest or could use it as the prize for the kids' club as noted above. Possibly you could promote a pup from some kennel or owner. In this the men and women would be interested. Other pets could be offered such as pigeons, guinea pigs, canaries, dolls, etc.

FOREIGN COLONIES

Watch your press books and the publicity department's campaign suggestions on your pictures. Where the picture offers a tie-up with your foreign element go after them in a real earnest manner. Such efforts have brought results.

SERIALS FOR KIDS

If you have a serial starting during the contest, go after it in a big way. Remember the kids are not the only ones who enjoy a serial, although many of the grown-ups may not like to admit it. A good serial, with a real start, can mean a steady increase in your box office statements.

ORGAN CLUBS

In several of our theatres organ clubs are working with distinct advantage to the box office. Mr. R. W. Thayer instituted a very successful one in the Eckel in Syracuse. He used newspaper advertising, lobby cards and his screen to tell the people about it, asking them to send in requests for the numbers they wished played on the Eckel organ. A very large following has resulted. Each night a list of names of people requesting the number to be played that evening is run on the screen. This pleases.

You should place a pad of paper in your lobby or foyer where people will write their requests and be sure to notify people when their request number is going to be featured. This is done by mailing them a post card. The Eckel, Syracuse, and the Avon, Utica, send out hundreds of these. Whenever possible secure slides for these numbers and encourage community singing. Try to secure the slides gratis through your organist or orchestra leader. If you find this impossible, communicate with the publicity department.

The organ club gives you an opportunity to popularize your organist and makes another personal contact touch between your theatre and the patrons of your theatre. It is well worth going after with a determination to put it over.

TIE IN WITH LOCAL NEWS

Keep alert to any local news breaking or campaigns you can tie up with to advantage

MANY VALUABLE AND TIMELY SUGGESTIONS

WATCH YOUR "SHORTS"

Analyze your complete show for tie-up possibilities. Often you will find something in your news and comedy that will offer an opportunity to get windows and other stunts, in addition to the opportunities your feature opens to you.

NEWSPAPER CONTESTS

Many different kinds of contests are possible on pictures. John Gilbert is good for a moustache contest, the girls saying whether or not they like that hirsute adornment. Essays of twenty-five to fifty words for passes.

LOVERS' CONTEST

Pictures with heavy loving can be promoted with two lovers' contests. The newspaper and theatre search for the oldest two lovers who have resided for many years in the city and county. These old couples are guests of the theatre.

Promote some jeweler or the newspaper to donate a suitable prize, such as a small cup, appropriately engraved. This can be worked on pictures other than the one mentioned and should be good for publicity.

FAVORITE COP CONTEST

Many crook pictures are on the market. Try the Favorite Cop contest on one of these. The newspaper, in cooperation with the theatre, conducts a voting contest to find out who is the public's favorite on the police force.

The newspaper publishes an explanation and a coupon every day, the coupons being returnable to the theatre or the newspaper or both. In smaller communities where the officers are well known this should work to your advantage and cause a lot of favorable comment.

Have a medal for the prize and try to get the mayor to present it, making a short address, this being done on your stage, of course, during the showing of your particular crook picture.

AUTO ACCIDENT CONTEST

In a crook picture where automobiles are used, particularly where one or more get smashed, your newspaper could conduct a short essay contest on "How to Reduce the Loss of Life by Automobile Accidents."

This is a question that is worrying many legislators, newspaper editors and others. Watch carefully for opportunities to conduct essay contests in connection with your features.

This is one good way to get right into your schools. Where a picture has a historical background, essay contests are often very acceptable and easy to promote.

Of course, it is better to have the cooperation of your newspaper, but if you can't get it, have the school principals and teachers forward the essays to the theatre and have judges the pupils have confidence in.

TREASURE HUNT CONTEST

The treasure hunt is a stunt that could interest both the children and many fun-loving adults. This could be worked on crook and detective stories, as well as others. This stunt can be made a real big affair, embodying many merchants, or it can be worked with the theatre alone. Try the big one first.

The merchants should be interested in getting people into their stores and that is the angle to sell them from. With a number of merchants interested, the newspaper should come along.

The theatre, the merchants and the newspaper should be willing to donate prizes for this event.

The following card explains itself:

Strand-Pocatello Merchants' Treasure Hunt

Copy
About Hunt

Clue No. 1 — Keep All Clues Complete Set Necessary

_____ Signature

Present this to.....store

and receive Clue No. 2.
Give prize particulars.

If the merchants go along with you, you can have, say, twenty different sets of clues printed like the above.

The placing of prizes in a field, several good ones, and having people dig for them on a specified afternoon would make a real good flash. Make sure you give one clue at your box office.

IDENTIFICATION CONTEST

Many newspapers have cooperated with theatres throughout the country in such events.

Mats of a star from several of his or her successful pictures are run in the newspaper from day to day, and the person identifying the star and the pictures the mats depict receives prizes.

To make this of additional interest to the newspaper a section of the want ad page should be cut out by the contestant and mailed with the answer.

Newspapers are always trying to boost their want ad pages and anything you can do to help exploit that particular section should bring results to you.

MISCELLANEOUS CONTESTS

Popularity contests for girls, boys, mothers, actors, actresses.

Contest to find people who resemble stars.

Star contest. Cut up mats of stars of pictures and run them in cooperative page advertising spreads with passes for those piecing them together neatly, etc.

Dance contests in dance halls and on stage, also dance marathon for several blocks on street, weather conditions permitting.

Mysterious person on street. Contest to identify party. Tie-up merchants for a cooperative page ad, having party in the different stores at specified times.

Ad writing contests. This can be worked on almost any picture. Give passes for the best ideas for ads for a coming attraction, supplying materials for them to work on.

Boy Scout contests. Could run this for several nights, using the different Scout classifications for contests, such as the fire by friction, rope tying, first aid, etc. Get in touch with your scoutmasters. If this could be included in the regular Court of Honor, it would have an official aspect that would help. If you use the fire by friction, have a couple of fire extinguishers on the stage in view of the audience.

MAILING LISTS

Keep your mailing lists alive and interesting. Post cards can be put out on the rural routes announcing your week's program. These cards need not be addressed, but can be put into the post office in packages with the required number for each specified route. Use the box numbers. Be sure your rural clients get a letter from you occasionally besides the post cards. This will give added emphasis to whatever picture you are boosting. Make your letters snappy and to the point.

SCHOOL TIE-UPS

Get after your manual training teacher and see what you can do to help the interest in his class. Possibly the students would like to display their material in your mezzanine, or would like to enter a model airplane building contest for some of the airplane pictures you have coming. Such a display as referred to would help your box office.

WINDOW DISPLAYS

The large majority of pictures offer many opportunities for window tie-ups. Ofter managers go after these only on the real big ones, but if you can show the merchant where people will be interested in the display, you can sell him often.

Mr. Francis Gere, of the Glove, Gloversville, had difficulty selling the idea of window displays to a chain store until "The Singing Fool" came along. The merchant sold several hundred records as a result of the window and now he is staying sold on the idea, although three years have passed since then.

MUSIC STORES

Often merchants are willing to cooperate if you can show them something of an educational nature for their window. This section also includes the music stores. With the advent of the radio the theme songs of many pictures are getting quite a play over the air.

This creates a demand for the records and sheet music and you can well help the merchant to cash in on them. Let him know several weeks in advance what you have coming that will be of interest to him.

BOY SCOUTS MARATHON

Use troops from two nearby towns. Space boys half a mile or quarter of a mile apart and have a number of troops participate.

Race from one town to another.

Object: Goodwill and publicity for some particular picture. Finish will be in front of your theatre. Have the police and state troopers clear the roads and streets and give the prizes away on the stage.

This should stimulate friendly competition and you should be sure to make distances to be run by each boy short enough so they will not receive an injury from exertion.

The use of a doctor to examine all contestants before the start should be good for more publicity. The possibilities of this stunt are immense, with the spirit of rivalry growing in each community.

BASKETBALL ON STAGE

If your high school has a good basketball team have them stage a demonstration under their instructor on your stage. This should not be a real game. Rig up the baskets right and left.

Of course this depends to a great extent on sufficient stage room for action.

HIGH SCHOOL TALENT

Go after the high school talent for special nights, singers, musicians, etc. You'll be surprised at the real talent you'll discover.

RED HEAD MATINEE

This can also apply to blondes and brunettes, according to your picture. Use it on a matinee with the two admissions for the price of one.

(Continued in Next Week's Issue)

SANTA CLAUS IN JULY? ? ? ? ? ?

Johnny Ely of the New Lillian Theatre in Clarksville, Tenn., cops the world's prize for this month's most unusual gag.

He secured a batch of Christmas trees for his lobby, dressed up a Santa Claus and erected a sign for the holiday display which read:

"Santa Claus is taking his summer vacation and is spending a few days with us."

As Johnny tells it, "Did this cause talk? You can bet your last shirt it did. Santa gave the kiddies ice cream, furnished by a local plant, and also accepted letters from the kiddies telling him what they wanted next Christmas."

Now we ask you, can you trump this one? If you can, come on and shoot us the details and we'll pass 'em along.

(Listen, Ely; we haven't overlooked your Joy Month at all; we've just been a little rushed, what with summer, vacations, golf and general laziness. You know how it is, we'll get around to it for one of our special stories soon. Oke?)

Selette Ties With A Circulating Book Store for Cover Ad

Certainly the logical course to follow when a man seeks circulation is to tie-up with some medium that circulates. And that's just what Edgar Selette, manager of the Arcadia Theatre, Portsmouth, N. H., did to publicize the name and policy of his theatre. He went in to see the boss of a circulating library and arranged to supply him with brown manilla book covers, the front of the jacket bearing the name of the theatre and outlining its policy and the back giving credit to the book store. We are reproducing the front portion so you can get an idea what it looks like. The above seems to us to be a corking method of getting a message extensively circulated. Think of the number of hands a book goes through when issued from a circulating library! A reader will read most anything that's set up in readable type and it's not so much to state that there's ninety-nine chances out of a hundred that this front cover message was fully digested by many a member of the library. Most any library man ought to be receptive to an idea of this kind, if only for the fact that a good manilla cover will considerably help to preserve book bindings.

CONTINUOUS 1 to 10—DOORS OPEN 12.30

ARCADIA

The Patron's Theatre

Under the Management Which Operates a Chain of Theatres Throughout N. E.

Telephone 234 EDWARD SELETTE, Mgr.

A Theatre for Portsmouth and Portsmouth's Interests
Cool, Clean, Cozy, Comfortable, Courteous

OUR POLICY

To give to the people of Portsmouth the biggest show in town for the smallest amount of money, presenting double features always, with a change of program every Monday, Wednesday and Friday. We will present all the season's biggest hits at our low prices.

Among the many innovations that we have introduced to Portsmouth are the presentation of beautiful electric radio lamps given away free every Tuesday night. On Thursday nights we give away numerous gifts and premiums which are donated by leading Portsmouth merchants. On Saturday afternoon members of our Booster club are given twenty-five free admissions.

Our theatre is always cool and comfortable due to our system of ventilation; our windows are open all day assuring our patrons of real fresh air and comfort.

We are endeavoring to improve our theatre at all times, and always welcome suggestions and criticisms. Among the latest improvements we have made are the installation of new reflecting arc moving picture machines which gives the screen a clearer light, we could not improve the sound (which is the best in town) so we improved the light. New carpets, new lighting effects, have also been installed.

For the convenience of the Mothers who cannot attend our theatre without bringing the baby we have arranged ample parking space for baby carriages; just tell the cashier you have a carriage and she will have an usher park it for you.

BIG SHOWS

The First Theatre That Brought Low Prices to Portsmouth

MATINEE ANY SEAT 10c ANY BODY

EVE. 15c Children 10c Anytime

THE BIGGEST Show in Town for the SMALLEST Amount of Money

SHOWS GREAT

Selette's been right busy since returning to Portsmouth. You will recall that this Club member was in Palmer, Mass., not so long ago, in charge of the Palmer and Strand Theatre. On the day he was recalled to Portsmouth he was confronted with a showing of "Ten Nights in a Barroom," combined with a personal appearance of the star, with no work done in advance. In one day he introduced the star to the Mayor, had a picture of the meeting taken, arranged for him to speak at a W. C. T. U. dinner and extracted promises from ministers that he might air his views on prohibition in local churches. Next time we hear from Selette he may be in some other city, straightening out some wayward conditions, but for the present we'll call Portsmouth his home and the above is a sample of the work he's turning out.

All for One and One for All!

Kiddie Club Idea Doubled Matinee Attendance — Hough

Attendance at Saturday morning matinees has been more than doubled owing to the organization of a "Young Timers' Club," writes Edwin Hough, assistant manager of the Rex Theatre, Sumter, S. C. Ed admits his inspiration came from reading a Club account of Assistant Manager "Pop" Weaver's idea along these same lines and has worked out his scheme, adhering as closely as possible to Weaver's formula.

A reader from the local paper states that the "Young Timers" is designed to be a permanent organization, built with the idea of not only providing amusement but as a means of educating the youngsters and the notice particularly drew attention to the fact that there was nothing in the way of a stunt or exploitation connected with it.

Application blanks were printed with space for name, address, date of birth, school and grade and teacher's name. Underneath this is a section for approval of parent, another section for approval of school teacher and at the bottom a space for additional information concerning receipt of the local paper and as to how many of family attending the Rex theatre. All children between the ages of seven and fifteen years are eligible to join, providing they meet the conditions. Those above the age of twelve can attend any performance for an admission of 10 cents. On birthdays an additional free pass is given members in order that they may bring along a member of the family or a friend.

There are already 150 active members in the above club and we're sure that "Pop" Weaver will be gratified to learn that this off-shoot of his organization is bearing fruit so nicely. With a steadily increasing movement among managers to promote kiddie attendance we believe that all efforts along these lines will prove interesting and we're therefore passing them along.

Shoe Tie-Up One Of Feature Stunts Put Over By Morris

Several feature stunts on "Gold Dust Gertie" were recently put over to excellent box office results by Walter Morris, manager of the Metropolitan Theatre, Baltimore, Md.

The highlight of the campaign was undoubtedly a tie-up with six department stores for the promotion of the sales of "Keds" (U. S. Rubber Co.) for a special Saturday morning matinee. Free tickets were distributed at the stores and in return the theatre received mention in each store's ads, calling attention to matinee and the regular current attraction. The wholesale Ked dealer was tied-in for a quarter page ad and the kiddies were also given an interesting little booklet, published by the shoe concern, containing a description of many games for the kids to play during vacation time. The photo on this page will give you an idea of the number of youngsters who turned out for the performance.

For distribution at prominent street corners, etc., 10,000 novelty envelopes, containing a small amount of gold dust, created considerable interest and for a counter card, one was made in the shape of a bag of gold, with a small block of wood attached at base for a stand. These were placed in drug and grocery stores, instead of window cards.

We almost forgot to mention that Morris also had one of his famous banners strung across a principal street in Baltimore. We have mentioned these banners before and we'll have to again state that it isn't every one who can get away with a regular display such as this unless they stand in pretty well among the powers-that-be in their community. Keep us posted on what's doing down your way during the summer months, Walter, and here's hoping you keep up the good work.

Civic Activity Is Great Help to Chas. Holtz at Del Paso

The importance of establishing oneself as a part leader in civic activities is evidenced about as strongly in the case of Charles J. Holtz, manager of the Del Paso Theatre, North Sacramento, Calif., as in any we can call to mind at the present time. That he is a successful manager goes without saying, as anyone at all acquainted with this genial showman of the West Coast knows, and not a little of his achievement can be attributed to his untiring efforts to become a recognized factor in public affairs.

SATURDAY Matinee & Evening, JULY 11
JACK OAKIE
IN
JUNE MOON
a Paramount Picture
— ALSO —
FOX MOVIETONE NEWS
COMEDY — CARTOON — "INDIANS"
LADIES
A PIECE OF BEAUTIFUL GLASS LUNCHEON WARE — FREE — EVERY SATURDAY
RELAX
Brush the cobwebs from your mind . . . Erase the cares of home, workshop, office . . . Drift down the stream of someone else's life. Right near you and at a moderate admission price is the
Del Paso Theatre
Where a ticket changes the scene. You step into adventure . . . romance . . . to a far away land perhaps, with unknown people . . . to glorious peace and relaxation.

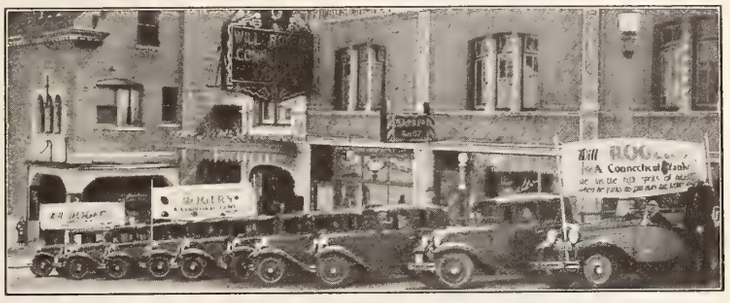
True, it takes a goodly portion of the limited spare time managers have to become actively affiliated with local organizations or assume leadership of some club, yet Holtz holds office in the local Rotary Club and is Scoutmaster of a troop of Boy Scouts. The Rotary Club is a most important organization in a host of communities and we have had occasion to note that whenever a story is published relating to doings of the North Sacramento unit, Holtz's name gets mentioned several times. And, where is there a section where the Boy Scouts do not come in for their share of concern from the public? Being a Scoutmaster naturally entails a few duties but then there is considerable publicity derived from holding such a post, plus the good will carried by the boys to their families.

In a future issue of this department, boxed because we think a yarn of this sort deserves display, will appear an account of the brand of courtesy served out to patrons by employees of the De Paso Theatre. It would seem that the Holtz spirit prevails throughout the house—from the manager down to the humblest employee. It also means that this manager is on the friendliest kind of terms with his newspaper editor and that any time a reasonable opportunity occurs for the paper to extend a break in the way of publicity, he gets it.

We're including one of the Del Paso programs along with this article to show how the back page is utilized. Note the space devoted to advertising a current attraction, the reminder that there is a give-away each Saturday and that a plug for the house itself is not overlooked.

We're not picking this member out as an isolated case of activity in civic affairs for there are many Round Tablers who literally shine when it comes to taking on their share of work in various organizations. This case is cited particularly to show that this manager's interest along these lines has won him an enviable reputation in and around his community and with his own circuit organization. For reports do get back to the home office—and how! The foregoing is merely passed along for the benefit of those who haven't yet reaped the rewards of taking an active part in local neighborhood affairs.

A VEST-POCKET AUTO BALLYHOO!



When "Connecticut Yankee" played the Broadway Theatre, Tacoma, Wash., C. R. Roediger, publicity manager, arranged for a two-hour parade of every Austin that boasted a home in this city. There were really thirteen but only twelve appeared owing to the fact that a mechanic let a monkey wrench drop on one the night before. The stunt proved a corking means of publicizing the attraction.

Pfeiffer Ties With Haberdasher For A Necktie Give-Away

It didn't take Jack E. Pfeiffer, present manager of the Orpheum Theatre, Hammond, Ind., long to start the ball rolling in his new berth for within a few days he contacted a local haberdasher for a tie-up on "Father's Son."

He issued a special coated stock herald on the occasion of Fathers Day and tied with the haberdasher for the give-away of 25 neckties to the first twenty-five Fathers entering the theatre accompanied by Son or Daughter. At the bottom of the herald credit was given to the storekeeper for his part of the stunt. Much interest was shown through distribution of the heralds and receipts at the box office were materially increased.

Many will remember Jack Pfeiffer's good work in connection with putting shows over at the Parthenon Theatre in Hammond and we know he's going to keep up to the mark in his new post.

Club Index for Month of July

Herewith we list the many items of exploitation, etc., which appeared on the Club pages during the month of July. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.

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BEST FORMS OF THEATRE ADVERTISING!

Theatre advertising fields ranging all the way from the Pacific Coast to New England and Canada are covered in this week's articles.

Harold Kopplin, despite the fact that newspaper advertising is considered by his company far more advantageous than any other form, thinks the theatre's own screen surpasses any other method.

Over in Bristol, Conn., Alfred Weiss also believes that the theatre's own show windows, such as lobby, foyer and screen, can be made to yield greater returns than any other form of advertising effort.

Up in the Canadian region Pete Egan stresses the value of street advertising, pointing out that if concentrated in certain sections at certain hours of the day, a good snappy line of advertising reaches the public, including the kids, at all times.

Harold Kopplin Likes Theatre Screen Best Of All; Papers Next

About a year ago, I think, Fox West Coast Theatres decreed that their new advertising budget would be used to concentrate on newspaper space; that they were planning on eliminating the billboard campaigns as soon as their present contracts expired. I do not think this was done entirely; probably for various reasons. The billboard (or as we call it, the 24-sheet) has seen its best days as far as the theatre is concerned. Many cities have passed ordinances against their use in the best parts of town and many towns do not allow them at all. Then, too, in days gone by, the theatres were the only advertisers using this method of display (except an occasional circus) and even a few boards in town loomed out like a double-page ad does at the present time. And so, as time went on, other advertisers found the advantage of the 24-sheet until we were all but swamped into insignificance with our measly 10 or 20 locations. To buck this kind of advertising competition needs a campaign of more or less gigantic proportions necessitating an expenditure of more money than a four-day or a week's run picture can stand. There are exceptions, however, for a billboard campaign, but there are not enough "Sunny Side Ups," "Show Boats," "All Quiets" or "Cimarrons' to make it a steady diet.

Costless Advertising

I agree with Fox Westco that newspapers are far more advantageous to the theatre than 24-sheets. But I must disagree with their powers that be when they say that newspapers are the best medium of all. To my mind they are second in line and your own screen, WHICH COSTS YOU NOTHING AT ALL TO USE, is by far the most important factor in your advertising. True enough, a number of people will say that whats the use of telling your regular customers a lot of superlative bunk about the gala hits, etc., that you have in store for them—they'll come anyway . . . and that's true as far as it goes, but there are very few theatres (except neighborhood houses) that have this great list of regular patrons "that come anyway." Why would any national advertiser gladly cut a chunk off of his newspaper money to be sure of using the theatre screens to sell his wares? He sees the great advantage the screen has over other mediums . . . that the theatre patron has nothing else to look at but the screen and that if he can read at all, a little of his sales talk will sink in. A lot of us are blind to this medium because it's too close to us.

Other Selling Points

Most houses are using some sort of trailer service at this time, but this alone is not my point. Every theatre has something to sell except just pictures. You might have an anniversary coming in a month's time . . . it's too far away to start spending hard-earned money in the newspapers, but it's never too early to start selling it on the screen . . . you might want to impress the superiority of your refrigeration plant or your cooling system . . . you might have any number of things in the near future coming to our theatre—tell the folks about it with your cheapest and most effective medium.

To tie in with your screen advertising at the theatre itself make your lobby attractive with displays selling the same sort of messages . . . don't let it be said that one patron has missed a thing that you have for sale; and after you've sold him on the idea he knows that your theatre is playing this or that and he's sure he's coming. This sort of advertising, too, has another advantage over newspapers—it sells the attraction "at the point of purchase."

After this comes the newspapers, and don't think that they should be slighted even a little bit. Many of you readers will say that I'm plenty wrong when I put them second in line. And I admit that I am (if everybody who reads the paper saw your ad), but they don't and you know it, unless you are one of the lucky individuals who have a big allotment and can use a lot of space every day; and even then everybody won't see it, but it's better than my argument (that is, if you can write a damn good ad every day, and a lot of us need plenty of training in that direction, too).

The third in line is truck ballying. Naturally this can't be used for all types of pictures and shouldn't just be used with just a few six-sheets, but if you have an idea and a few helpers you can make an effective splash about once a month or even more often.

And then come the 24-sheets. If you have a few very good locations, use them, by all means—or if you can afford a big campaign on something you stand a chance of making some money use them, too. But don't snipe them at random; it would be better not to buy them at all and save the billposter cost and send that extra money to me. You'd benefit just as much all the way around. Thassall.

HAROLD A. KOPPLIN.

Theatre's Own Show Windows Considered Foremost By Weiss

There are various methods and ways of advertising a theatre and its attractions. Naturally different towns in various sections of the country do things in different manners and the size of the town or community has much to do with the methods used. Yet, with that thought in view there is one way, in my opinion, for theatre advertising that stands head and shoulders above all others. Our own show window, lobby and screen.

We all know that there are a certain number of people in every city that are consistent theatre patrons and these are the people that we must appeal to every day. The others, which come only to a theatre for some outstanding attraction or a favorite star can be reached in other ways which I shall try to explain later.

Keep Patron Sold

To appeal to the class which are more or less regular customers, I believe the way to keep these patrons coming to every change of program is to properly exploit your attractions in the theatre. I believe that any theatre should always have a new and attractive looking entrance, a freshness in its posters, and an appeal with catchy copy on its front banners, outside lobby and display frames. The same thing in the foyer and theatre, always bright and attractive (not gaudy), advertising and I think that the most trouble with a large percentage of us managers is that we don't pay the proper thought to that and to the use of our screen, silent, locally made and sound. Trailers should be watched by all means and given the proper consideration on a program as well as any short or feature and it is not a hard task to dress up a trailer a little with lights, masks, etc. In other words, I believe that a theatre is the most valuable form and place to sell its own attractions, "Lobby and Screen."

Other managers may have other methods, yet those are the ones I stick by and believe in. Other forms are necessary and valuable to create attendance, such as newspaper, posting and novelty heralds or stunts.

But, above all things, we must never forget our show-window, our Lobby and Screen.

ALFRED F. WEISS, JR.

Street Advertising Properly Timed Very Effective, Says Egan

I consider the most valuable form of theatre advertising, street and front advertising. Possibly in the big cities, you may say this is all "hooey" due to the fact that newspaper advertising is the nucleus of all advertising. I am not in any way trying to make out that newspaper advertising should not be used, but in cities in Canada, of say populations from 25,000 to 75,000, I have found that good street advertising is one of our best bets, due to the fact that in most of these cities, about two or three blocks are our main drag, and by good snappy street advetrising you are reaching the public at all times, if you work this advertising certain hours at noon and in the evening, you are bound to get the office staffs, and so forth, and on their way to dinner, or on their way home.

School Ballyhoos

Another thing in its favor, is that street advertising can be used in this city around the schools, and if you were to see the crowds of youngsters in our city who follow a street ballyhoo when it hits the school district, and certain inducements are given them for matinees and so forth, I know you would agree with me. And my contention is, that if you can get the children interested, you are certainly going to get the grown-ups.

Being a family man with three boys of theatre age, I can tell you that if they see something in the show line, that they like you can rest assured that the wife and myself are certainly dragged to see it by the family.

The kids are another form of advertising that never should be lost sight of; for if they like a show, the advertising they give out from mouth-to-mouth, and to their homes is invaluable.

Working in with street advertising is the front advertising, in these cities; and a good scenic artist can do as much as a manager in drawing the public, making the theatre front so inviting that the public will come in.

Don't lose sight of good street advertising, and front advertising! With proper looking after it can't help but be a winner.

PETE D. EGAN.

Newspaper Advertising that may suggest an idea or two for others to follow!

BUTTE MONT

RIALTO

TODAY

She Brought Home the Check. He Washed the Dishes.

Up Pops the Devil

and the Girl Next Door.

A surprise comedy drama With

SKEETS GALLAGHER
STUART IRWIN
CAROLE LOMBARD
LILYAN TASHMAN
NORMAN FOSTER

JOHNNY BURKE In His Latest "HIS PRICE"

ALSO

GEO. DEWEY WASHINGTON "OLE KING COLE"

FOX MOVIETONE TALKING NEWS

JOHNSTOWN PA.

STATE HOUSE OF HITS Now Showing

Never before an glorious a Joan Crawford as dramatic a role as magnificent a performance!

Joan Crawford in Laughing Sinners

With Neil Hamilton Clark Gable Marjorie Rambeau Guy Kibbee

also LAUREL and HARDY in "OUR WIFE"

SYRACUSE N.Y.

Strand

Cool-Cool Comfort! Attend the Matinee! 25c to 5:30

LAST TIMES TODAY

JOE E. BROWN in BROAD MINDED

EXTRA! BOBBY JONES—OUR GANG COMEDY—ADVENTURES IN AFRICA

STARTS TOMORROW

Even if you are a modern married woman—You ought to know the truth!

DOROTHY MACKAILL in "PARTY HUSBAND"

1st Nat. & Vita Prod

Her best since "Office Wife"

—EXTRA— BOBBY JONES PRIMO CARNERA in "BIGGER THEY ARE"

JACKSON MICH

"Cool as a Mountain Top"

MICHIGAN

Last Two Days—1:00 — 3:00 — 5:00 — 7:00 — 9:00

STAR OF "SHIPMATES" SCORES AGAIN IN SPARKLING ROMANTIC COMEDY!

Bob's Sure To Be Nice To A Pretty Widow —And How He Does Make Good

ROBERT MONTGOMERY in Man in Possession

With

Charlotte Greenwood
Irene Purcell
C Aubrey Smith

—STAGE— MISS GENE BLACK "Singing Comedienne" —With— Jack Zimmerman —At the Piano—

STARTING THURSDAY

"FATHER'S SON"

with

LEWIS STONE
LEON JANNEY
INRNE RICH
JOHN HALLIDAY
MICKEY BENNETT

a dozen of Hollywood's brightest kids BOOTH TARKINGTON'S Story of Young Humanity

YOUNGSTOWN OHIO

Starting Today

Youngstown's Summer Resort

Paramount

"COOLNESS WITH COMFORT"

YOU made him a star!

Remember

'Her Wedding Night'

when Charlie got into trouble sleeping. In the wrong bed?

'The Lady Lies'

and, as a gentleman, Charlie told the truth—even when it hurt!

and remember

'HONOR AMONG LOVERS'

All his life he's run away from matrimony—and when he finally begs for it, THE girl won't take him seriously! Something must be done—are Charlie do it!

CHARLIE RUGGLES in "The Girl Habit"

It's a Paramount Pleasure

DOGVILLE COMEDY — EDDIE BUZZELL TALKARTOON

CAPITOL

HOW CROWDS ARE LOVING THIS PICTURE!

DADDY LONG LEGS with JANET GAYNOR

Adorable "Dream Girl" of the Screen

WARNER BAXTER

Una Merkel

From the play by Jean Webster

TONIGHT AND ONE DAY EXTRA WEDNESDAY

NEWS REEL — NOVELTIES — MUSIC EXTRAS

ST. JOHN N.B.

WARNER'S VENETIAN

OWEN MERRETT — MANAGING DIRECTOR

LAST TWO DAYS TODAY and WEDNESDAY

IT'S THE TALK OF THE TOWN

JOE E. BROWN in BROAD MINDED

AND

BOBBY JONES in "How I Play Golf" 'The Mashie Niblick'

GRAHAM McNAMEE BROADCASTING LATEST NEWS EVENTS

STEVE BONSCLAIR AT THE ORGAN in "SOUTHLAND" With Songs

Mat 1 P.M. to 2 P.M. Adults 15c

STARTS THURSDAY—"TABU"—It's Different

RACINE WIS.

MYSTERY!

25c till 2 P.M.

BEBE DANIELS in "THE MALTESE FALCON" with RICARDO CORTEZ

BURLEY DIGGES UNA MERKEL

JOSEPH SCHENCK presents

BLUE MOUSE

NOW! YOU'LL SEE THE TEMPTATION... DESIRE... DECEIT... SCHEMING... LOVE... PASSION... FEAR... TRAGEDY... HATE... ACTION... and the story of a woman who was willing to pay the price for love... and all!

TACOMA WASH.

JOIN THE MERRY THRONGS WHO DAILY FIND THEIR GREATEST ENTERTAINMENT IN THESE PUBLIX THEATRES

PARAMOUNT

NOW SHOWING Cont. Shows 11 A.M. to 11:30 P.M.

ROBERT MONTGOMERY in "THE MAN IN POSSESSION"

30c In the Balcony After 1 P.M.

SH-H-H-H! IT'S HERE THURSDAY!

"CONFESSIONS OF A CO-ED"

Love Tangles and Courtships and Romances The actual diary of a college girl revealed

CHAMBER OF COMMERCE TRADE AREA

PHILLIPS HOLMES SYLVIA SYDNEY NORMA FOSTER

OMAHA NEB.

COLISEUM

MONDAY AND TUESDAY

Matinee 2 to 5 Evening, 7 to 11

A Brilliant Comedy Romance With a Five-Star Cast

Modern marriage—with a husband in the kitchen on an allowance of love! This sparkling, up-to-date young wife tries it—and learns the truth about the sweeter sex! You'll laugh—but you'll cry, too!

UP POPS the DEVIL

A Paramount Picture

With

SKEETS GALLAGHER
STUART ERWIN
CAROLE LOMBARD

The brilliant, intimate modern marriage expose Broadway playgoers roared at and loved last season!

From the Popular Play by ALBERT HACKETT and FRANCES GOODRICH

FOX NEWS

A Lively Metrotone Novelty

"SNAPPY CABALLERO"

Charlie Chase in "Looser Than Loose"

COMING WEDNESDAY, THURSDAY AND FRIDAY

Leon Errol, Mitzi Green, Jackie Searl, Zasu Pitts in "Finn and Hattie"

VICTORIA B.C.

WATCH YOUR BOOKINGS CLOSELY!

Make it a rule this season to pay strict attention to the booking of your theatre. All too often, after a show is projected on the screen, managers find that it lacks certain necessary entertainment values.

Working from the feature, newsreel, etc., you should be able to select your surrounding bill from the many fine short subjects now available.

By all means play those worthwhile shorts up in every possible way. In your newspaper ads, lobby displays, marquee lights, etc. You will find, as did many other showmen in the past, that these grand program builders save many a poor feature from ruining the entire show.

Whether you book your own house direct or through a booker in a home office, your opinions will always be well received. Passing the buck to some one else is hardly an excuse for a poor show.

Beehler And Cohen 'Hang' A Magician And Draw Big Crowd

The Earle Theatre, Philadelphia, Pa., is fast becoming one of the centres of attraction in the Quaker City, due to a series of rapid-fire exploitation stunts being pulled by Manager Dave Beehler and Publicity Garnerer Artie Cohen, both press and public being kept on the *qui vive* for what's next!

One of the most recent thrillers that these two livewires put across was the "hanging" of Huber, the magician (who was billed on the vaude end of the program), by his feet from the top of the Earle Theatre building, from which point he escaped from a straight-jacket. Approximately 5,000 people jammed the streets and office buildings to witness the spectacle. The "escape" was made in exactly two minutes and seven seconds (record time) and resulted in plenty of publicity and excellent business.

No doubt at all that Dave and Artie are partly responsihble for keeping Philly awake these days with "hangings", etc., and this pair have a reputation for taking advantage of the presence of any personality which will circulate the name of the Earle Theatre about the town. Next time we wonder what they'll pull! Of course, stunts of this nature are only applicable for use in cities of a size which permit the booking of added attractions such as Huber the Magician and others of his ilk, or in cities that support a vaudeville house or a combination of big time vaudeville and pictures. However, it would seem that any time a personality such as the above can be persuaded to stage an advertising stunt in the vicinity of a theatre it is bound to reflect greater returns at the box office.

Gas Stations Help Kennebec Put Over "The Millionaire"

A free ticket and herald tie-up was recently effected with a chain of gasoline filling stations by Frank Kennebec, manager of the Le Claire Theatre, Moline, Ill., without a cent of cost to the house. The stunt was worked in connection with "The Millionaire," and resulted in a lot of valuable advertising.

He contacted the head of the company and sold the idea of giving one free theatre ticket with each greasing or oil change and further convinced him that the gas company should pay box office prices for the tickets. To advertise the distribution of the guest tickets, the service stations published a 15-inch ad in the local daily and paid for the distribution of 2,000 heralds carrying the same copy as published in the paper.

The above is certainly an example of costless advertising. Not only did Kennebec sell a block of tickets at regular rates but in addition received a lot of valuable free publicity, and the stunt can be pulled in connection with showings of any picture.

The stunt can also be adapted to the use of any picture. We're glad to hear from you again, Ken, and next time don't wait so long to send along your contribution.

Guy Kenimer Sold "Trader" With Plug On Romance Angles

Romance and adventure were stressed in the campaign made on "Trader Horn" by Guy Kenimer, manager of the Florida Theatre, Jacksonville, Fla., rather than making a strong play on the animal angle. The reason for this, he states in his report, was that other animal pictures had not done so well at Jacksonville box offices. With this in mind, all advertising was prepared with animal and jungle features in the background and the soundness of Kenimer's judgment was reflected by the best business the house had seen in some time.

Both local newspapers generously responded to an advance call from the theatre and gave a strong plug to criticisms from nationally recognized writers. This was followed up with reviews from well known local celebrities, such as Ben Burbridge who filmed "The Gorilla Hunt" a few years ago.

Burbridge also contributed many trophies for use with an atmospheric front and lobby, a photo of which we are reproducing on this page. Palms, bamboo and native moss were all used with striking effect.

Other effort included tie-ups with schools for special morning matinees and permission from the Parent-Teachers' Association to make announcements in schools; street ballyhoos of truck with cut-out and strips for front bumpers of autos; radio announcements each day; bookmarks for library; window tie-ups; placing of cards on popular highways; 100 special three-sheets, and trailers on screens of all affiliated theatres in city.

The effectiveness of all the above stunts is attested to by Jack Hodges, who batted in this particular instance for Kenimer by sending along campaign material. Many thanks to him for remembering his obligations and much credit to his manager and associates for the way they put this one over.

Stonebrook Effects Ad Schedule Change To Sell Rogers Film

In order to establish "Connecticut Yankee" as an out of the ordinary attraction, Rollin K. Stonebrook, manager of the Paramount Theatre, Asbury Park, re-arranged his advertising schedule, using larger ads in advance of playdate and opening day and cutting down on current space, his expense appropriation remaining the same.

Other features of his campaign consisted of the distribution of 1,000 book marks, along with a display of Mark Twain's books in the public library; distribution of 2,000 envelopes, each containing a match and carrying the copy, "Can You Do Will Roger's Match Trick?" (Copy tied-in with picture incident); Window displays with book stores through cooperation from publishers; Display from manufacturers of the Camelot Game; distribution among children of 1,000 "Connecticut Yankee" buttons and several other minor merchandising activities along regular publicity lines.

When selling "Shipmates" prizes were offered for the best model boats and these were displayed in the lobby a week prior to opening. Life savers and signal flags were promoted and used in front of boardwalk entrance to theatre during the run.

Both of the above campaigns went over particularly well, the former resulting in hanging up one of the biggest grosses for this theatre in several months and the latter proving a most appropriate method of attracting attention in a shore resort city. Now that the season is in full swing down along the Atlantic coast we surmise that Stonebrook will be shooting along further evidence of his show-selling abilities down in Asbury and we'll be looking forward to a letter from him soon.

Ted Toddy Active Through South With 'Dirigible' Campaign

A whirlwind campaign on "Dirigible" through Florida and a section of Georgia was recently completed by Ted Toddy, exploiteer with a Columbia readshowing of this picture. Many effective tie-ups were made in the cities of Miami, Tampa and Atlanta, that of St. Petersburg being particularly noteworthy.

At least two precedents in the history of St. Petersburg picture exploitation history were established, according to claims set forth in his report from this city. One was the running of the first double truck, in the town's strongest paper, in which many prominent merchants participated with quarter page ads. This same paper also broke another long standing rule, it is claimed, by giving a complete art layout in which 5 stills were used and accompanied some with a one-column full story.

Other efforts included a special midnight show; a tie-up with the naval base; special windows from all co-op ad users, with 350 additional windows in town; distribution of 10,000 tabs; imprinted paper bags for grocery concern; puzzle tie-up with several concerns, using 10,000 "Dirigible" puzzles; 10,000 blotters for schools and libraries; tie-ups with Goodyear and Coco-Cola; Radio and Boy Scouts and an expensive use of paper, ranging from tack cards up to 24-sheets.

Inasmuch as the double truck figured in a history making effort we are reproducing a photo of same on this page and at the same time offer congratulations to Toddy for putting on such a thorough and result-getting campaign. He states that at all points the managers of every theatre gave him the finest kind of cooperation and they are entitled to a great share of the credit for the many highly successful engagements.

Schosberg Secures Plenty Free Space With Guessing Gag

One of the scene mats in "Up Pops the Devil" suggested the promotion of a guessing contest to Milton Schosberg, manager of the Hippodrome Theatre, Pottsville, Pa., that netted him a large share of free newspaper space through his tie-up; the paper liking the idea so well that they donated 38 inches to the contest, theatre, star, picture and playdates.

Milt suggests the passing along of the guessing contest idea to other members of this Club and we believe he will be glad to contribute further information regarding the scene mat if any other Round Tabler will but take time to drop him a line. We'd gladly supply this information if we had it.

Halmi Is Clicking In New Mexico!

T. Z. Halmi, whose fine art work has been featured on these pages many times, has severed his connections with the RKO houses in Fort Wayne, Indiana, and is now looking after the art work for America's foremost Indian Theatre in Albuquerque, N. M., the "Kimo."

"Kimo," in case you don't know it, means Mountain Lion in the Navajo Indian language, according to Halmi. The theatre is designed according to Pueblo Indian style and is certainly unusual.

Interesting pictures of the house and the art work being turned out by this fine theatre artist will be reproduced in future issues. Send them along as fast as possible, T. Z. We'll be on the lookout for them.

THINGS TO BE DONE NOW!

This is a good time of the year to make sure that your heating plant is in good condition for next winter. Has it been carefully cleaned out, not only the grates and ash box, but the sections of piping on the inside? Are you certain that the boiler is full of water? An expert on furnaces tells us that the boiler should be filled to the top during the summer months. Then, in the fall, prior to starting the fire, it should be flushed with a washing soda mixture and drained before being filled to the operation level.

Another detail best handled at this time is the close inspection of all exit-panic bolts and other hardware to insure proper working at all times. Door-checks, hinges, door-pulls, etc., all come under this heading.

Neglect is responsible for 90 per cent of expensive repairs and replacements. You can materially reduce your overhead by making sure that each detail of your theatre's equipment is in good, workable condition at all times.

Additional Names Secured By Boucher With A Lobby Stunt

Publicity for his house and current attraction and many additional names for the mailing list were recently secured by Frank Boucher, manager of the Maryland Theatre, Hagerstown, Md., in a tie-up engineered with a local shoe shop by assistant manager, Frank Schaeffer.

With "Svengali" playing, these two showmen arranged a "ladies' corner" in the theatre lobby, furnished with a desk, writing material, chair, lamp and a large autographed photo of Marian Marsh. A ballot box with cards was placed by the desk, a card reading, "Place Marian Marsh Applause Card Here." The cards asked that the writer express her appreciation of the work done by Miss Marsh and requested a signed photograph. Cost of cards and printing was absorbed by the shoe man, who also gave over a window for advertising received on the reverse side of card.

In connection with the every other week's showing of Bobby Jones' golf shorts, he promoted from a local sporting goods dealer a quantity of tees for free distribution in an envelope bearing ad of dealer on one side and name of theatre and playdate on the other. Arrangements have also been made with golf clubs to carry ads on score boards as to when Jones plays his theatre.

Thanks, Schaeffer, for keeping the Club informed as to what you and Frank Boucher are doing these days at the Maryland and don't forget to pass along some of those good hot weather stunts you're putting over these days.

ROUND TABLE CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 *per pin.*

Name of Member .....

Theatre .....

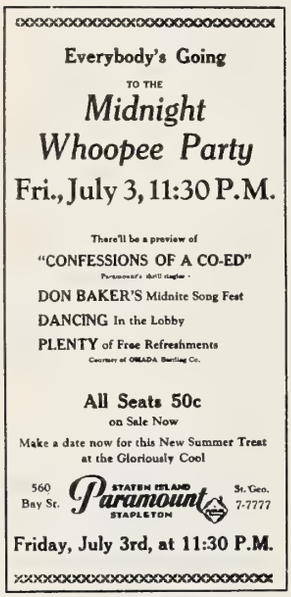
Address .....

City .... *State* .....

Coppock's Whoopee Parties Are Going Over In a Big Way

Something different in the way of Midnight Matinees has been tried out by E. S. C. Coppock, manager of the Paramount Theatre, Staten Island, N. Y., different in that this idea has gone over like wildfire and has been the means of increasing weekly receipts several hundred dollars at a comparatively small expenditure. It's called a Midnight Whoopee Party and now we're going to tell you all we know about it:

On Saturday nights he merely runs another complete performance, just a continuation of what has been running all day with perhaps a change in the organ solo to suit the occasion and the addition of a few novelty songs. If there is an act on the bill, that also does an extra performance.



Now here's where the real kick of the program comes in—the entire lobby is cleared of easels and set pieces so that it can be left free for dancing. A local orchestra is promoted for the publicity they get from the occasion and a ginger ale company also donates about 50 gallons of beverages for the same reason. This is served in paper cups at a large table in the lower floor foyer. About $5 is spent for balloons and serpentine.

After the feature picture is over, approximately 1:15 A. M., the audience stops by the refreshment table and then proceeds to jam up the lobby where hot music is turned out by the orchestra for about an hour. Coppock tells us that he received the surprise of his life when watching for reactions the first time the stunt was pulled off. Says it was a sight for sore eyes to see that lobby jammed with dancers and all really relaxing to a point of being themselves for a change. Of course, the members of the gang who did not dance picked out spots on the grand staircase or sat around the foyers, amusing themselves as they saw fit.

Naturally, the idea behind the stunt is to snap the audience out of a formal atmosphere which appears to exist in all playhouses of the larger type and let the patrons run the show themselves after the regular program is over.

In terms of dollars and cents the cost of these performances, including all advertising, overtime, etc., never exceeds $75 and when the box office takes in amounts such as $400 to $500, it leaves a mighty comfortable margin of profit.

Underlines are carried in all newspaper ads, a one-frame trailer is used on the screen and 200 one-sheets are sniped, plus the distribution of about 5,000 dodgers in autos and to people. Occasionally a few thousand paper napkins are printed, carrying Whoopee copy, for distribution in the little "drop-in" eating places along the boulevards.

In past references to the activities of this manager we have mentioned that he's a strong advocate of institutional selling but when taking into consideration the fact that the gross of this house has practically been doubled since he took charge, there must be something to it. One of his stunts along this line was the issuing of 4,000 free tickets for distribution among the music classes of the public schools for a Music Appreciation Concert during the period between afternoon and evening performances. The music advisor of the schools acted as master of ceremonies for the occasion. There was competitive singing between choruses of 100 voices each, group singing and a memory contest. The house organist played selections for the latter stunt. The entire performance lasted about an hour and one-half.

Other activities included a Saturday morning benefit performance for the United Parents' Association, whereby tickets were sold in schools for a show obtained at minimum rental on account of the occasion. The appreciation of this move was reflected later on through a theatre party given by this group that brought 2,000 people to the playhouse.

Another stunt which he claims has never failed to produce results is the filming of local events, such as the first ball game and other local news shots for presentation at the theatre. As a follow-up, organizations now come to him to make shots of local activities, perfectly willing to pay all expense involved for the pleasure of seeing themselves on the screen.

In the foregoing you have a few of the secrets which reveal why Coppock has proven such a popular and efficient manager of the Staten Island Paramount and why this house is now enjoying a business it never experienced prior to his taking over of the helm. It looks as though he's hit the nail on the head with a Whoopee party as a substitute for the old time midnight matinee. True, it takes a house of sufficient size to stage a stunt of this kind but there are many of them in all parts of this country large enough to try out the idea. Smaller houses might try the stunt on a smaller scale. Of the value of his institutional activities, we do not think we need go into any detail. Most every manager is fully aware that seeds sown in this soil yield bumper returns.

Poag And Kessler Turn Out A Fine "Front Page" Sign

It's always a great pleasure to get a line on what P. J. Poag and his able assistant manager J. W. Kessler are doing at the Princess and Casino Theatres in Del Rio, Texas. The pleasure is in the fact that these two fellows are in the habit of pulling worthwhile stunts which we feel sure will prove of interest to their many brother managers in this Club.

For example, take their front on "Front Page." At least, until credit is claimed from some other source, we will have to pin a medal on this pair of managers for producing something different or perhaps, original. Note by the accompanying photo that they tied with their local paper for the masthead display of this very well worked out front. This seems to us a corking good slant and one which could be profitably employed by anyone who has not yet played this picture. It not only captures local interest but gains the good will and cooperation from your local paper. Also note that in addition to copy in connection with the current picture space is devoted to "late news flashes" relating to change in price of admission, the showing of a special comedy and theatre news in general.

Poag and Kessler are going in heavy for the display of large cutout letters spelling the title of the current picture and from what we can glean by an enclosed photo these displays are put across with telling effect. Where the length of title permits the letters are generally strung the entire length of the lobby entrance. We also note that when playing a Keaton picture they painted a picture of the star in oil and had it frozen in a cake of ice for a lobby display. For a stunt of this kind oil is generally used for the reason that it will not run when put in contact with ice water. Additional publicity on a stunt of this kind can be gained through a tie-up with a local ice dealer to whom anyone must go in order to effect the freezing process. We are aware of several instances, recorded in past issues of this department, where a tie-up of this kind resulted in town-wide publicity for theatre and current picture.

Del Rio is not a great big city, having a population of something around 10,000 but we'll go on record in stating that there's a couple of big time showmen down there, judging from the calibre of their work. This is not the first time we've presented samples of their work and we hope it will not be the last.

Bair Active With Jones Series; His Ads Are Distinctive

We knew that E. E. Bair, manager of the State and American theatres, East Liverpool, Ohio, was still on the job out his way and a recent letter from him proves our contention and explains his delinquencies as far as contributions are concerned. In view of the fact that he's sent along an interesting collection of material we'll accept his apologies and proceed to let his brother members know what kind of work he's been turning out.

Taking advantage of the selling angles presented by the Bobby Jones series of shorts he worked up a couple of corking ads in cooperation with a local golf supply dealer and we are presenting one of them on this page for your inspection. Note the general attractiveness of the display and that the tie-up with the theatre is neatly gotten over to the reader. Both ads indicate forethought and ingenuity of layout.

Regarding his regular run of theatre advertising we'll venture the opinion that the utmost in display values are extracted by the methods followed in the placing of mats. Note the big display which is obtained without the sacrifice of white space. The ad is not at all crowded but at the same time really carries considerable copy. And whether you can see it in the reproduction or not there's a little piece of copy in the top border that takes the eye; all it says is, "It's the Pictures."

Not so long ago Bair states he "copped" the "Min and Bill" calling card idea from this department, using it with "Millie." Readers will recall that these cards were inscribed, "Recognized Your Car on Way to Blank Theatre—Hope to See You There—Millie," and were distributed in parked autos. In this case a rural actually came to the box office and asked for "Millie," leaving his telephone number. This was an actual happening and ought to prove a real inspiration for one of Dick Kirschbaum's popular "Lobby Laffs."

To illustrate the loyal spirit this theatre's service staff recently displayed, let us state that three of the six ushers in this season's graduating class at school acted as a unit when sending out invitations by signing all three names to a card with a line reading, "State Theatre Ushers."

Continue the good work, Bair, and remember to keep your Club informed more regularly on your work for we are sure that the samples you have submitted have proved beneficial to your brother members.

Clark Crashes The Famous "Rose Bowl" With Auto Ballyhoo

A most especially constructed brown derby must be placed upon the crown of Lester J. Clark, manager of the Fox-Colorado Theatre, Pasadena, Calif., for crashing the famous Rose Bowl—an unprecedented event—with a ballyhoo on "Seed" during the recent circus and fireworks show, an annual attraction of much importance in Pasadena and environs.

Fire crackers are not allowed in this city so about 30,000 southern Californians turned out on Fourth of July evening to witness the event. Just before the festivities got under way four autos, each bearing in front of the radiators a huge compo board letter of the title, paraded from the theatre into the bowl, around the track several times and back through the crowd. The machines were decorated with red, white and blue bunting and a strip along the front bumper carried the name of the theatre. The only cost necessary to put over the stunt was the outlay for the letters and the tissue paper.

No originality is claimed for the above with the single exception of winning permission to circulate a message among 30,000 patrons in a heretofore uncrashable public stadium. Clark is passing it along with the idea that some other Round Tabler may be able to adapt the idea to local conditions in connection with other important local events to be held in a stadium. Or, it might be an idea for some manager to spring on the City Fathers in a city where the promiscuous shooting of fireworks is prohibited. At any rate, it got the Colorado business—as did the additional use of a throw-away in the form of a page from the book "Seed," bearing the imprint of theatre, cast and playdates.

Bathing Suit And Pajama Revue Big Draw For C. J. Rose

Bathing suits and the prodigious popularity of those funny looking pajamas currently being displayed around beach resorts by the ladies, formed the background for a bathing revue staged by Manager C. J. Rose and assistant manager Wess Metzinger, of the Fox Colonial Theatre, Norwich, Conn., that resulted in capacity business on the night of presentation. And all at a cost of but $35 to the house.

The stunt was presented through cooperation of the local branch of a big mail order house and a jeweler. The stage setting, promoted from mail order house stock, consisted of beach tables, chairs, sun umbrellas, canoes, etc. The girls were carefully chosen by Rose himself and he drilled them so that the event came through with clock-like precision. The swimming suits worn by the girls were given them with the compliments of the mail order house and the jewelry store awarded a diamond ring in the senior and junior divisions who received the most applause from patrons. A local orchestra furnished appropriate music for advertising received.

In advertising the event Rose covered the city and surrounding communities with special heralds, window cards, theatre programs, three sheets and a special window display in the local mail order branch store. The stunt was worked in conjunction with the showing of "Gold Dust Gertie" but it will be apparent to all that it can be tied in with most any seasonable picture and we're passing along the suggestion in order that some other manager may wish to approach his Montgomery-Ward or some other store which would be receptive to the idea.

A THOUGHT FOR TODAY!

The best executive is the one who has sense enough to pick good men to do what he wants done, and self-restraint enough to keep from meddling with them while they do it.

—Theodore Roosevelt

More Boosters For The Round Table!

DENNIS SCALING is in charge of the Criterion Theatre, Enid, Okla., and he's another Publix man to enroll in this organization for the purpose of swapping show-selling ideas with his brother members. Shoot them in, Dennis, and give the rest of the boys an idea of your brand of showmanship. And what about that photo of yourself?

———*Wear Your Club Pin! ! !*———

RAY BEALL is the advertising supervisor of Publix theatres in Dallas, Texas, with headquarters at the Melba Theatre, and undoubtedly has had a hand in promoting a lot of the stunts we've printed in the past that originated from his town. Certainly Beall is in a position to give us the lowdown on all that's going over down his way and we take pleasure in including his name among the members of this organization.

———*Wear Your Club Pin! ! !*———

RICHARD ASH has the job of managing the Academy Theatre in Waukegan, Ill., and we take this occasion to welcome him to the ranks of this great organization. Ash is a Publix man and we don't think we are making a rash statement when we say that he's going to prove just as good a contributor to this Club as a lot of other P. P. men.

———*Wear Your Club Pin! ! !*———

HENRY PRECIADO manages the Nogales Theatre, Nogales, Arizona, and while we note that Henry starts a continuous show at 2 P.M. and runs straight through 'till 11 P.M., we have a hunch that he takes off enough time to get out to tell Nogales all about his wares. How he does it we'll hope to unfold in a future issue.

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

JACOB C. FRIESEN manages the Foam Lake Theatre, Foam Lake, Sask., Canada. He's over in Cincinnati right now spending a several weeks vacation before resuming his theatre duties and while there he caught the Club spirit and sent in his membership application. Said he ought to have done it before on account of having been a consistent user of Club material and felt it was about time he rendered an account of himself. Better late than never, Jake, and we'll be awaiting your return to Foam Lake.

———*Wear Your Club Pin! ! !*———

ROBERT MARTIN WEITMAN is the managing director of the Brooklyn Paramount Theatre, the big 4,000 seat house across the East River in New York City. It takes a sharp man to garner trade in that highly competitive downtown section of Brooklyn and we are going to expect to hear some lively accounts of how this new Club member is doing his stuff. We've got your photo, Bob, and the first time we get a line on some activity of yours we will give your brother members an idea of what the photographer turned out. In the meantime, lots of luck.

———*Wear Your Club Pin! ! !*———

W. K. MITCHELL manages the Fox U. C. Theatre in Berkeley, Calif., and we've already had an opportunity to take note of the kind of work this new Club member is turning out in the way of boosting shows for his outfit. The U. C. is a first run house and we will look forward to hearing what Mitchell is doing to establish pictures in his zone. Send along a photo, W. K., next time you get in touch with us.

———*Wear Your Club Pin! ! !*———

J. E. HUGHES is at the helm of the Fox and Fox Temple Theatres in McCook, Nebraska, links in the Rocky Mountain Circuit, and we are glad to welcome this new Round Tabler to our ranks. Although in charge of two houses, and that means that this member has plenty to do, we hope that he will be able to find the time to tell the Club about his work.

———*Wear Your Club Pin! ! !*———

WALLACE C. HARDING is the manager of the Reid Hall Theatre 'way down in Hamilton, Bermuda Islands. We'd like to take a pleasant sea trip down to his town and personally extend him a welcome to this organization but this little paragraph will have to suffice for the present. Wallace, what's the dope on show-selling down your way, and what are you doing about it? Let's know next time we hear from you. We can also use one of your photos if you have one handy.

———*Wear Your Club Pin! ! !*———

GAY S. PINNELL has the job of managing the Orpheum Theatre in Marion, Ill., one of the Fox West Coast houses, and we take this opportunity to extend this new member a most cordial welcome to this organization of showmen. He's been reading about other member's activities for some time and now means to help his brothers out by passing along some of his own ideas. Shoot them along Gay and we'll do the rest. And by the way, we note that the Orpheum's exchequer will be expanding due to the fact that Sunday shows are now permitted there. Congratulations, Gay!

PAUL T. STONUM is in charge of the Capitol Theatre in Taylorville, Ill. He has just become one of the new members of this fast growing organization and we will welcome the opportunity to tell you more concerning his show-selling activities. His house plays both pictures and vaudeville and is one of the top-notchers in his section of the country.

———*Wear Your Club Pin! ! !*———

FRED BEZOLD manages the Lotus and Orpheum Theatres in Sheridan, Wyoming, a total of about 1,400 seats which, we take it, keeps him plenty busy thinking up ideas on how to keep them all filled. In doing all of this we know he's got some good live selling stunts up his sleeve and his brother members may expect to hear about them in the near future. And how about one of your photographs, Fred?

———*Wear Your Club Pin! ! !*———

BARNEY JOFFEE is in charge of the Fox-Uptown Theatre in Kansas City, Mo., a 2,250 seater in the first run class and from what we know of conditions out his way his fellow members may expect to hear some interesting accounts of show selling from this new Club member just as soon as he swings into action. And why not include a photo, Barney, next time you sit down to that typewriter?

———*Wear Your Club Pin! ! !*———

J. D. L'ESPERANCE is the manager of the Orpheum Theatre, a vaudeville and picture house on the Fox West Coast Circuit in the City of San Diego, Calif. He's an old subscriber to the Herald and has been following Round Table department pages for some time, recently "seeing the light" and the net result is an application for membership in this great organization of world-wide showmen. You will hear more about L'Esperance in future issues.

———*Wear Your Club Pin! ! !*———

F. P. LARSON, when last heard from, was at the helm of the Fox Theatre in Boise, Idaho, and from all accounts he's still there and very much on the job. We are in receipt of his application for Club membership and take pleasure in extending him a cordial welcome among his many fellow members. What was that last live-wire stunt you put over, Larson? Tell the rest of the boys all about it next time you write. And why not include a photo of yourself?

———*Wear Your Club Pin! ! !*———

GEORGE C. LEWIS is the manager of the Wilday Theatre, Edwardsville, Ill., a Publix house in the middle West division. George is hereby welcomed to the ranks of this organization, among which is a large number of his brother managers on the same circuit. Soon he'll be exchanging show selling yarns with them through the medium of these pages and we will be looking forward to his first contribution.

———*Wear Your Club Pin! ! !*———

LESTER CLARK is the manager of the Colorado Theatre in Pasadena, Calif., and an example of this new Club member's work will soon make its appearance in this department. It is always a pleasure to extend welcome to a live-wire manager and now that Lester has started the good work we feel certain that he intends to keep it up for all time.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breed of the West	Wally Wales	Nov. 12	60	
Flying Lariats	Wally Wales	Aug. 18,'31		
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Riders of the Cactus	Wally Wales	July 7,'31	60	July 25,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Big City Shadows	6 reels
Devils' Decoy	6 reels
Diamond Mystery	6 reels
Masters of Steel	6 reels
Midnight Prowlers	6 reels
Railroad Mail Limited	6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona	John Wayne-L. La Plante	June 27,'31	67	
Atlantic		Jan. 17,'31	63	Oct. 11
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Brothers	Lytell-Sebastian	Oct. 25	76	Nov. 1
Charley's Aunt	Ruggles-Collyer	Dec. 28	88	Dec. 6
Criminal Code, The	Holmes-Huston-Doran	Jan. 15,'31	88	Dec. 13
Dawn Trail, The	Buck Jones-Miriam Seegar	Nov. 28	66	Dec. 27
Desert Vengeance	Buck Jones-Barbara Bedford	Jan. 25,'31	65	Feb. 28,'31
Dirigible	Holt-Graves-Wray	Apr. 4,'31	93	Mar. 14,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31	61	
Flood, The	Boardman-Blue	Feb. 28,'31	75	
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	64	Apr. 11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	80	Feb. 14,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Madonna of the Streets	Grent-Ames	Dec. 1	70	Dec. 6
Man from Chicago	Bernard Nedell	Mar. 17,'31	65	
Men Without Law	Buck Jones	Oct. 15	70	Nov. 29
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Middle Watch, The		Mar. 3,'31	65	
Miracle Woman, The	Barbara Stanwyck		97	
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15,'31	67	
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Sweethearts on Parade	White-Hughes	Aug. 16	67	Sept. 6
Ten Cents a Dance	Barbara-Stanwyck-Cortez	Mar. 6,'31	79	Mar. 14,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31	61	Apr. 25,'31
Tol'able David	Cromwell-Beery-Peers	Nov. 15	70	Nov. 15

Coming Feature Attractions

Blonde Baby	Jean Harlow			
Border Law	Buck Jones-L. Tovar			
Branded	Buck Jones	June	61	
Fifty Fathoms Deep	Richard Cromwell - Jack Holt-Loretta Sayers			
For the Defense	Evelyn Brent			
In the Secret Service	Jack Holt			
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel			
Shopworn	Barbara Stanwyck			
Shot Gun Pass	Tim McCoy			
Then Hell Broke Loose (Tent.)	Richard Cromwell			
Virtue's Bed				

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31		May 23,'31
Fourth Alarm, The	Nick Stuart-Ann Christy	Oct. 25	61	Oct. 18
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31		
Sea Devils	Molly O'Day-Edmund Burns	Jan. 15,'31	58	

Coming Feature Attractions

Air Eagles	6 reels
Hellion's Last Cruise, The	6 reels
Rose of Chinatown	6 reels
Streets of Shadows	6 reels

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars Opera, The	Rudolph Forster	June '31	114	
Big Business Girl	Loretta Young-Ricardo Cortez	July 4, '31	80	Mar.14,'31
Broadminded	Joe E. Brown	Aug. 1, '31	72	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18, '31		May 9, '31
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Going Wild	Joe E. Brown	Dec. 21	72	Aug. 23
Gorilla, The	Joe Frisco	Nov. 2	63	Oct. 4
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
Kismet	Otis Skinner	Jan. 18,'31	92	Nov. 8
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lady Who Dared	Billy Dove	May 29,'31	56	
Lash, The (Reviewed under title "Adios," Issue of Oct. 4)	Richard Barthelmess	Dec. 28	80	
Little Caesar	Edw. G. Robinson	Jan. 25,'31	81	Jan. 17,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	Jan. 20,'31	86	
Mothers Cry	Peterson-Manners	Jan. 4,'31	75	Dec. 13
Naughty Flirt	Alice White	Jan. 11,'31	76	
Party Husband	Dorothy Mackaill	June 6, '31	66	Apr.18, '31
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31	72	May 2, '31
Right of Way, The	Nagel-Young	Feb. 7, '31	68	
Sunny	Marilyn Miller	Nov. 23	81	Oct. 11
Too Young to Marry	Young-Withers	May 8, '31		
Truth About Youth	Young-Tearle	Nov. 30	69	Nov. 29
Widow From Chicago	Neil Hamilton	Nov. 9	65	Oct. 25
Women Hungry	Lee-Kohler-Blackmar	Apr. 4, '31	68	Mar. 28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good As New	All Star			
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon			Apr. 18,'31
Blue Moon Murder	Huston-Young			
Five Star Final	Edward G. Robinson			June 27,'31
Honor of the Family	Bebe Daniels			
I Like Your Nerve	D. Fairbanks, Jr.-L. Young			
Last Flight	Richard Barthelmess			
Local Boy Makes Good	Joe E. Brown			
Merry Wives of Reno	Chas. Butterworth-L. Young			
Our Social Whirl	Marilyn Miller			
Penrod and Sam	Leon Janney			
Ruling Voice, The	Huston-Young-Kenyon			
We Three	Ben Lyon-Rose Hobart			
World Changes, The	Edw. G. Robinson			

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24, '31	60	Apr.25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14, '31	75	May 30,'31
Are You There?	Lillie-Garrick	May 3, '31	60	Nov. 29
Bad Girl	Sally Eilers-James Dunn	Sept. 13, '31		July 18,'31
Black Camel	Warner Oland-Eilers	June 21, '31	71	May 15,'31
Body and Soul	Farrell-Landi	Feb. 22, '31	82	Mar. 7, '31
Charlie Chan Carries On	Oland-Churchill	Apr. 12, '31	69	Mar.28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5, '31	96	Mar.21,'31
Daddy Long Legs	Gaynor-Baxter	June 7, '31	80	May 23,'31
Dancers, The	Moran-Holmes-Byron	Nov. 9	83	Oct. 4
Doctors' Wives	Baxter-Bennett	Mar. 15, '31	82	Apr. 4, '31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15, '31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1, '31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1, '31	62	
Girls Demand Excitement	Wayne-Cherrill	Feb. 8, '31	68	Feb. 14,'31
Goldie	Harlow-S. Tracy-W. Hymer	June 28, '31	68	July 11,'31
Holy Terror, A	George O'Brien-S. Eilers	July 19, '31	53	July 25,'31
Hush Money	J. Bennett-J. Kirkwood-Hardie Allbright	July 5, '31	69	June 13,'31
Just Imagine	Brendel-O'Sullivan	Nov. 23	111	Oct. 18
Lightnin'	Will Rogers-Dresser	Dec. 7	94	Oct. 25
Liliom	Farell-Taylor	Oct. 5	94	Sept. 13
Man Who Came Back	Gaynor-Farrell	Jan. 11, '31	81	Jan. 3, '31
Men on Call	Edmund Lowe-Clarke	Jan. 18, '31	70	Mar. 7, '31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22, '31	67	Mar. 7, '31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8, '31	61	Apr. 11,'31
Oh, For A Man!	MacDonald-Denny-White	Dec. 14	86	Nov. 6
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25, '31	70	Jan. 24,'31
Part Time Wife	Lowe-Hyams	Dec. 28	72	Dec. 6
Princess and the Plumber, The	Farrell-O'Sullivan	Dec. 21	72	Oct. 18
Quick Millions	Tracy-Churchill-Eilers	May 3, '31	70	Apr. 4, '31
Renegades	Baxter-Beery-Ley	Oct. 26	93	Oct. 4
Scotland Yard	Lowe-Bennett	Oct. 19	75	Oct. 4
Seas Beneath	O'Brien-Lessing-Marls	Mar. 29, '31	91	Feb. 7, '31
6 Cylinder Love (Reviewed under title "The Minute Man")	Spencer Tracey-Merkel	May 10, '31	70	Apr.18,'31
Spy, The	Hamilton-Johnson	Apr. 26, '31	58	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31	57	
3 Girls Lost	Wayne-Young	Apr. 19, '31	71	Apr. 18,'31
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30, '31		July 18,'31
Under Suspicion	Murray-Moran	Jan. 4, 31	64	Nov. 22
Up the River	Luce-Bogart-Tracy	Oct. 12	92	Oct. 11
Women of All Nations	McLaglen-Lowe-Nissen	May 31, '31	72	May 30,'31
Young As You Feel	Will Rogers-Dorsay	Aug. 23, '31	78	Apr.18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17, '31	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brat, The	Sally O'Neil-F. Albertson	Oct. 18, '31		July 25,'31
Heartbreak	Charles Farrell-H. Albright			
Merely Mary Ann	Gaynor-Farrell	Sept. 6, '31		
Over the Hill	Lane-Dillaway-Marsh, Kirkwood			
Plutocrat, The (Tent.)	Will Rogers-Jetta Goulal			
Riders of the Purple Sage	G. O'Brien-M. Churchill			
She Wanted a Millionaire	J. Bennett-S. Tracy	Oct. 11, '31		
Skyline	T. Meighan - H. Albright - Maureen O'Sullivan	Sept. 27, '31		
Sob Sister	Linda Watkins - James Dunn	Oct. 25, '31		
Spider, The	Edmund-Lowe-Lois Moran	Oct. 4, '31		
Wicked	V. McLaglen-Elissa Landi	Sept. 20, '31		
Yellow Ticket, The	Elissi Landi-L. Barrymore			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Father, The	Davies-Forbes	Jan. 10, '31	91	Dec. 13
Billy the Kid	John Mack Brown	Oct. 18	82	Sept. 13
Complete Surrender	Joan Crawford	May 9, '31	81	
Dance, Fools, Dance	Joan Crawford	Feb. 21, '31	81	Jan. 3,'31
Daybreak	Ramon Novarro	May 2, '31	76	Apr.18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7, '31	73	
Five and Ten	Marion Davies	June 13, '31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20, '31	92	Apr. 25,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gentleman's Fate	Gilbert-Wolheim	Mar. 7, '31	93	Jan. 31,'31
Great Lover, The	A. Menjou	July 18, '31	71	July 4, '31
Great Meadow, The	Brown-Boardman	Jan. 24, '31	80	Nov. 29
Inspiration	Greta Garbo	Jan. 31, '31	76	Dec. 27
It's a Wise Child	Marion Davies	Mar. 21, '31	75	Feb. 28, '31
Just a Gigolo	William Haines	June 6, '31	67	Apr. 25,'31
	(Reviewed under title "Dancing Partner")			
Laughing Sinners	J. Crawford-N. Hamilton	May 30, '31	72	June 6, '31
Man in Possession, The	Robert Montgomery	July 4, '31	84	June 13, '31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14, '31	71	Feb. 28, '31
New Moon	Tibbett-Moore	Jan. 17, '31	78	Oct. 25
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16, '31	80	May 30, '31
Paid	Crawford-Armstrong	Dec. 20	87	Nov. 15
	(Reviewed under title "Within the Law")			
Parlor, Bedroom and Bath	Keaton-Eilers-Denny	Feb. 28, '31	72	Jan. 31, '31
Passion Flower	Francis-Johnson-Bickford	Dec. 6	80	Oct. 25
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 19, '31	74	
Politics	Dressler-Moran	July 25, '31	73	July 4, '31
Prodigal, The	Lawrence Tibbett	Feb. 21, '31	83	Jan. 17, '31
	(Reviewed under title "The Southerner")			
Reducing	Dressler-Moran	Jan. 3, '31	77	Dec. 13
Remote Control	Haines-Doran	Nov. 15	66	Oct. 11
Secret Six, The	Beery-Harlow	Apr. 18, '31	83	Apr. 25, '31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25, '31	72	Mar. 28, '31
Sidewalks of New York	Buster Keaton	Oct. 10, '31		June 13,'31
Stepping Out	Denny-Greenwood-Hyams	Apr. 11, '31	73	Mar. 21, '31
Strangers May Kiss	Norma Shearer	Apr. 4, '31	77	Feb. 28, '31
Tailor Made Man, A	William Haines	Mar. 28, '31	80	Mar. 7, '31
This Modern Age	Joan Crawford	Aug. 29, '31		June 13,'31
These Three French Girls	Reginald Denny	Oct. 11	76	Oct. 18
Trader Horn	Harry Carey-Reinaldo-Booth		120	Jan. 24, '31
War Nurse	Walker-Page-Montgomery	Nov. 22	82	Sept. 20
Way for a Sailor	John Gilbert	Nov. 1	89	Sept. 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School	Madge Evans-Jordan-Page			
Emma	Marie Dressler			
Flying High	Bert Lohr			
Guardsman, The	Lunt-Fontanne-Z. Pitts	Oct. 3, '31		
Guilty Hands	L. Barrymore-M. Evans	Aug. 22, '31		July 18,'31
Hell Divers	Beery-Rambeau			
Lullaby, The	Helen Hayes-Lewis Stone			
New Adventures of				
Get Rich Quick Wallingford, The	Wm. Haines	Sept. 26, '31		
Mirage, The	Joan Crawford			
Pardon Us	Laurel-Hardy	Aug. 15, '31		
Squaw Man, The	Roland Young-Valez-Baxter	Sept. 5, '31	106	
Son of India	Ramon Novarro	Aug. 1, '31	73	
Sporting Blood	Clark Gable-M. Evans	Aug. 8, '31	84	July 18,'31
Susan Lenox, Her Fall and Rise	Greta Garbo	Sept. 12, '31		July 18,'31
West of Broadway	J. Gilbert-Brendel-L. Moran			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27,'31	60	
Montana Kid, The	Bill Cody	Aug. 10,'31	60	
Mother and Son	Clara K. Young	Aug. 1,'31	60	
Partners of the Trail	Tom Tyler	July 11,'31		
Ships of Hate	L. Hughes-D. Sebastian	June 20,'31	65	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
In Line of Duty			7 reels	
Man from Death Valley, The	Tom Tyler		6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillip Holmes-Slyvia Sidney-Frances Dee	Aug. 22, '31	95	June 6, '31
Blue Angel, The	Jannings-Dietrich	Jan. 3, '31	109	Nov. 22
Caught	Richard Arlen-L. Dresser	Aug. 8, '31	68	July 4, 31
City Streets	Slyvia Sidney-Gary Cooper	Apr. 18, '31	80	Apr. 11, '31
Confessions of a Co-Ed	Phil Holmes-Sylvia Sidney	July 11, '31	75	
Conquering Horde, The	Arlen-Wray	Mar. 7, '31	72	Feb. 21, '31
Derelict	Bancroft-Francis	Nov. 22	75	Oct. 18
Dishonored	Marlene Dietrich-McLaglen	Apr. 4, '31	91	Mar. 7, '31
Dude Ranch, The	Jack Oakie	May 16, '31	67	Apr. 18, '31
Fast and Loose	Hopkins-Starrett-Lombard-Morgan	Nov. 8	71	Nov. 29
Feet First	Harold Lloyd	Nov. 8	93	Jan. 17, '31
Fighting Caravans	Cooper-Damita	Feb. 14, '31	91	Feb. 7, '31
Finn and Hattie	Errol-Green	Feb. 28, '31	76	Oct. 11
Follow the Leader	Ed Wynn	Dec. 13	65	Dec. 13
Gang Buster, The	Oakie-Arthur	Jan. 17, '31	68	Dec. 13
Girl Habit, The	Charles Ruggles	June 27, '31	77	July 11,'31
Gun Smoke	Arlen-Brian	Apr. 11, '31	64	Mar. 14, '31
Honeymoon Lane	Eddie Dowling	July 25, '31	71	July 11,'31
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21, '31	75	Mar. 7, '31
I Take This Woman	Gary Cooper-Carole Lombard	June 27, '31	74	
It Pays to Advertise	Foster-Gallagher-Lombard	Feb. 28, '31	64	Feb. 14, '31
June Moon	Jack Oakie-Francis Dee	Mar. 21, '31	70	Feb. 28, '31
Kick In	Clara Bow	May 23, '31	74	Apr. 25, '31
Ladies' Man	Wm. Powell-Kay Francis	May 9, '31	75	Apr. 4, '31
Lawyers, Secret, The	Clive Brook	June 6, '31	63	May 23, '31
L'Enimatique Mr. Parkes (Slightly Scarlet)	A. Menjou-C. Colbert		71	Sept. 6
Magnificent Lie	Ruth Chatterton	July 25,'31	79	July 25, '31
Man of the World	Wm. Powell-Lombard	Mar. 28, '31	70	Mar. 7, '31
Monte Carlo	Buchanan-MacDonald	Oct. 4	85	Aug. 8
Morocco	Cooper-Dietrich	Dec. 6	92	Oct. 11
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8,'31	74	July 4, '31
Newly Rich	Mitzi Green-Jackie Searl	June 20, '31	77	June 6,'31
Night Angel	Nancy Carroll-Fred. March	July 18,'31	71	July 11,'31
No Limit	Clara Bow	Jan. 24, '31	72	
Only Saps Work	Errol-Arlen-Brian	Dec. 6	74	Nov. 29
Rango		Mar 7, '31	64	Jan. 24, '31
Right to Love, The	Ruth Chatterton	Dec. 27	79	Dec. 6
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31, '31	81	Jan. 3, '31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7, '31	73	Dec. 20
Sea Legs	Jack Oakie	Nov. 29	63	Nov. 15
Secret Call, The	Peggy Shannon-Richard Arlen	July 25,'31	73	
Silence	Clive Brook-Mary Brian	Aug. 29,'31		July 25, '31
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25, '31	88	Mar. 21, '31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1, '31	89	July 11,'31
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb. 21, '31	76	Feb. 21, '31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1, '31	81	Mar. 21, '31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2, '31	80	May 9, '31
Tom Sawyer	Jackie Coogan	Nov. 15	88	Oct. 18
Unfaithful	Chatterton-Lukas	Mar. 14, '31	85	Feb. 28, '31
Up Pops the Devil	N. Foster-Carole Lombard	May 30, '31	75	
Virtuous Sin, The	Huston-Francis	Nov. 22	81	Oct. 4
Vice Squad	Lukas-Francis	June 13, '31	70	May 9, '31
Women Love Once	Lucas-Boardman-Tashman	July 4,'31	73	July 4, '31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come On, Marines				
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5, '31		
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15, '31		
Mad Parade	E. Brent-L. Tashman	Oct. 3,'31		
Marines Have Landed (Tent)	Wm. Boyd-C. Rogers	Oct. 24,'31		
Monkey Business	Four Marx Bros.	Sept. 19,'31		
My Sin	Tallulah Bankhead-March	Oct. 3,'31		
Notriety (Tent)	Ruth Chatterton	Oct. 31,'31		
No One Man	P. Holmes-C. Lombard	Oct. 10,'31		
Personal Maid	Nancy Carroll	Sept. 12,'31		
Rich Man's Folly	G. Bancroft-Kay Francis	Oct. 17,'31		
Road to Reno	Charles Rogers	Sept. 26,'31		
Secrets of a Secretary	C. Colbert	Sept. 5,'31		
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10,'31		
Wound Stripes (Tent.)	Paul Lucas-E. Boardman	Oct. 24,'31		

RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr. 15,'31	77	Feb. 28,'31
Beau Ideal	Vail-Forbes-Stengel-Rich-Young	Jan. 25,'31	79	Dec. 13
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82	
Check and Double Check	Amos 'n' Andy-Carol-Rich	Oct. 25	75	Oct. 24
Cimarron	Richard Dix-Irene Dunn	Feb. 9,'31	124	Jan. 3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	64	Feb. 14,'31
Donovan's Kid	R. Dix-Shilling-Sheridan-Jackie Cooper	June 6,'31	77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76	May 9,'31
Half Shot at Sunrise	Wheeler-Woolsey	Oct. 4	79	Sept. 27
High Stakes	Lowell Sherman-Mae Murray	Aug. 18, '31	69	May 9,'31
Hook, Line and Sinker	Wheeler-Woolsey	Dec. 27	75	Dec. 6
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76	Jan. 24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72	Mar. 7,'31
Millie	Helen Twelvetrees	Feb. 8,'31	85	Jan. 17,'31
Pay Off, The	Lowell Sherman	Oct. 15	70	Sept. 13
Perfect Alibi	All Star	Apr. 1,'31	70	
Public Defender, The	Richard Dix	Aug. 1, '31	70	
Royal Bed, The	Sherman-Astor	Jan. 15,'31	76	Dec. 13
Runaround, The	Kerr, Prevost, Brian, Hines	Aug. 22,'31		May 9,'31
	(Reviewed under the title "Waiting at the Church")			
Silver Horde	Brent-Wolheim	Oct. 25	75	Sept. 27
Sin Ship, The	Wolheim - Mary Astor - Ian Keith	Apr. 18,'31	65	
Three Who Loved	B. Compson - R. Ames - C. Nagel	July 3,'31	78	June 13, '31
Transgression	Kay Francis-Ricardo Cortez	June 27,'31	69	
Traveling Husbands	Evelyn Brent	Aug. 15,'31	74	May 2,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	81	May 30,'31
W. Plan, The	All Star	Mar. 15,'31	98	Apr. 4,'31
Woman Between, The	Lily Damita-Lester Vail	Aug. 8,'31	73	Apr. 25,'31

Coming Feature Attractions

Are These Our Children?	All Star			
Caught Plastered	Wheeler-Woolsey-D. Lee	Sept. 5,'31		June 27,'31
	(Reviewed under the title "Full of Notions")			
Consolation Marriage	Irene Dunn-Pat O'Brien	Nov. 21,'31		
Fanny Foley Herself	Edna May Oliver	Oct. 17,'31		
Frontier	Dix-Dunne			
Marchita	Dix-Dunne	Sept. 12,'31		
Other People's Business	Phillips "Seth Parker" Lord			
Secret Service	Dix			
Should Wives Work	Mary Astor-Rob't Ames			
Smart Woman	Mary Astor - Robt. Ames	Aug. 8,'31		
Sphinx Has Spoken, The	Lily Damita - Adolph Menjou - Eric Von Stroheim	Nov. 7,'31		
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18,'31	77	
Woman Pursued	G. Tobin-B. Compson			

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73	Apr. 18,'31
Big Money	Quillan-Armstrong-Gleason	Oct. 26	62	
Born to Love	Constance Bennett	Apr. 17,'31	99	
Common Law	Constance Bennett	July 24,'31	77	July 25,'31
Lonely Wives	Horton-Ralston-LaPlante Miller	Feb. 22,'31	92	Jan. 24,'31
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	85	Jan. 17,'31
Rebound	Ina Claire	Sept. 18,'31	91	
Sin Takes a Holiday	Constance Bennett	Nov. 23	81	Nov. 29
Sweepstakes	Eddie Quillan-Marion Nixon	July 10, '31	77	June 13,'31
Woman of Experience	Helen Twelvetrees	Aug. 7,'31	76	Apr. 25,'31

Coming Features

Alias Mrs. Halifax	Ann Harding			
Big Gamble, The	Bill Boyd	Aug. 21,'31		
Eddie Cuts In	Eddie Quillan			
Mad Marriage, The	Helen Twelvetrees			
Suicide Fleet, The	Bill Boyd			
Sundown Trail	Tom Keene-M. Shilling			

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60	Mar. 21,'31
Costello Case	Tom Moore-Lola Lane	Oct. 15	78	Oct. 18
Damaged Love	Collyer	Dec. 15	68	Jan. 24,'31
First Aid	Gr. Withers-Marjorie Beebe	July 25,'31	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10,'31	65	July 18,'31
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25,'31	62	June 20, '31
Jaws of Hell	McLaglen-Hume	Dec. 30	100	Jan. 10,'31
Just for a Song	Davis-Carpenter	Dec. 20	72	
Reno	Roland-Thomson-Love	Oct. 1	80	Oct. 11
Rogue of the Rio Grande	Hatton-Loy Bohr	Oct. 15	70	Dec. 6
Symphony in Two Flats	Novello-Logan	Apr. 15,'31	74	
Swanee River	Withers-Todd	Mar. 15,'31	58	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Running Time Rel. Date	Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30,'31
Bali		J. C. Jackson	Nov. 15		
By Rocket to the Moon		Ufa	Feb. 6,'31	97	Feb. 14,'31
Cain and Artem	Emil Gall	Sovkino			
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			
Chess Player, The	Johanne-Blanchard	Unusual Plct.			
Clearing the Range	H. Gibson-S. Eilers	M. H. Hoffman, Jr.			Apr. 25,'31
Comrades of 1918		Forenfilm			Feb. 28,'31
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6,'31
Die Foerster Christl	Irene Eisinger	Trans-Ocean Film		94	July 4,'31
Docks of Hamburg	Jugo-Fritsch	Ufa Film			
Enemies of the Law	Mary Nolan-J. Walker	Capital Films	July 21,'31	69	July 18,'31
Ex-Flame		Liberty Prod.		72	Nov. 29
Figaro		Franco-American		71	Dec. 7
Glamour	Wardour Films	Seymour Hicks		73	July 4, '31
Heart's Melody	Fritsch-Parlo	Ufa Film			
Immortal Vagabond	Hald-Froelich	Ufa Film			
Jade Casket, The	French Cast	Cosmos	Oct. 31	64	
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15,'31	63	July 4,'31
Let's Love and Laugh	Gene Gerrard	Wardour Films		84	May 30,'31
Lotus Lady		Audible		68	Nov. 15

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Lost Patrol		Pro Patria		57	Dec. 21
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Maciste In Hell	Bartolomeo Pagano	Excelsior Pictures Corp.		July	11,'31
Mad Parade, The	M.Day-L. Fazenda	Liberty Prod.		May	2,'31
Manxman, The	Carl Briason	Ufa	Dec. 21	76	Dec. 14
Merry Wives of Vienna	Willy Forst	Super Films	July 9,'31	95	July 18,'31
Midnight Special, The		Chesterfield	Dec. 15	60	Dec. 6
Mysteries of Nature		Ufa		71	
No Lady	Lupino Lane	Gaumont-British		72	May 30,'31
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		60	
Pori	Special Cast	Ufa Films			
Primrose Path, The	Foster-Darrow	Hollywood Films		94	Jan. 24,'31
Pueblo Terror	Buffalo Bill Jr.	West Coast Studios	Apr. 15,'31	60	Apr. 11,'31
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road To Hell		Public Welfare Films			July 4,'31
Rosenmmontag	Mathias Wieman, Lien Dyers	UFA		8 reels	
Sally In Our Alley	Gracie Fields	Asso. Radio Pictures		77	July 25,'31
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18,'31
Slums of Tokio	Japanese Cast	Moviegraphs			
Smoke Bellew	Conway Tearle	First Division		73	
South of Panama	Carmelita Geraghty	Chesterfield		70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31		
Ten Nights in a Barroom		Goetz		8 reels	
Three From Filling Station	Willy Fritsch	Ufa		75	July 4,'31
Thunder God	Cornelius Keefe	Crescent		66	
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16,'31
Today	Nagel-Owen	Majestic	Nov. 1	74	Oct. 25
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	55	Jan. 31,'31
Treasurer, The		Film Arts Guild			Nov. 30
Two Hearts in Waltz Time	Janssen-Theimer	Asso. C. of A.	Oct. 10	98	Oct. 25
Two Worlds	Nora Baring-John Longdon	E. A. Dupont	Nov. 21	82	Nov. 29
Viking, The	C. Starrett	J. D. Williams		72	June 20,'31
White Devil	Mosjukin-Degover	UFA Films			
Wien du Stadt Der Lieder	Max Hansen	Protex		8 reels	
Wild Horse	Hoot Gibson	Allied Pictures			July 11,'31
Wild West Whoopee	Jack Perrin	Allied			Feb. 28,'31
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7,'31
Yankee Don	Richard Talmadge	Richard Talmadge Prod.			
Yiddish Mama, The	Mae Simon	Judea Films		45	

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept.1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Phantom of the West	Tyler-Gulliver	Nov. '30	10 episodes	
Vanishing Legion, The	Harry Carey-Edwina Booth	June10,'31	12 episodes	July25,'31

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battling With Buffalo Bill	Tom Tyler - Rex Bell	Nov23,'31	12 episodes	
Danger Island	Ken. Harlan-Lucille Brown	Aug24,'31	12 episodes	
Fingerprints	Kenneth Harlan	Mar23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Spell of the Circus	F. Bushman,Jr.-A. Vaughn	Jan.12,'31	10 episodes	

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Law	Robert Frazer	Oct. 1	55	Nov. 5
Code of Honor	Mahlen Hamilton	Oct. 1	60	Nov. 15
Code of the West	Bob Custer		51	
Convict's Code, The	Cullen Landis		62	Oct. 4
God's Country and the Man	Tom Tyler	May 1, '31	67	
Law of the Rio Grande	Bob Custer	July 20,'31		
Phantom of the Desert	Jack Perrin	Nov. 1	58	Feb. 14,'31
Riders of the North	Bob Custer	Mar. 1, '31	67	Apr.11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1, '31	61	May 9, '31
Son of the Plains, A	Bob Custer	May 15, '31	60	July 11,'31
Under Texas Skies	Bob Custer	Nov. 15	57	Jan. 17,'31
West of Cheyenne	Tom Tyler	Jan. 15, '31	60	Mar. 7, '31
Westward Bound	Buddy Roosevelt		60	Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frontier Days				
Honor of the Texas Ranger, The				
Last of the Pawnees		Aug. 1, '31		
Red Coats of Canada				

TALKING PICTURE EPICS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Across the World with Mr. and	Mrs. Martin Johnson	Feb. 1, '30	93	
Bottom of the World, The	Robt. Cushman Murphy	Aug. 1	45	
Break Up, The	Capt. Jack Robertson	Aug. 1	60	
Girl from the Reeperbahn	German Import	Mar 6, '31	84	Feb. 14,'31
Hell Below Zero		June 26,'31	42	July 4,'31
*Hunting Tigers in India	Comm. G. M. Dyott	Nov. 15, '29	82	
Lost Gods	Byron De Provok	July 1	55	
Monsters of the Deep	Capt. Jack Austin	July 4, '31	59	May 23,'31
*To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept. 15	60	
Wild Man of Kalihari	Dr. C. Ernest Cadle	Jan. 1, '31	50	

[NOTE—Features marked with asterisks are also released as serials. Exhibitors have the choice of booking either as feature versions or as serials.]

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aloha	Torres-Lyon	Feb. 16, '31	87	
Caught Cheating	Murray-Sidney	Jan. 21, '31	63	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16, 31	79	
Drums of Jeopardy	Roland Collyer-Hughes	Mar. 2, '31	68	Feb. 21,'31
Hell Bound	Carrillo-Lane-Hughes	Mar. 7, '31	70	Feb. 7,'31
Ridin' Fool	Bob Steele	May 25, '31	64	June 20, '31
Salvation Nell	Graves-Chandler		85	July 11,'31
She Got What She Wanted	Glass-Compson	Dec. 18	88	Oct. 18
Single Sin, The	Johnson-Lytell	Feb. 23, '31	73	Feb. 21,'31
Sunrise Trail, The	Bob Steele	Feb. 7, '31	67	
Two Gun Man, The	Ken Maynard	May 15, '31	63	June 13, '31
Under Montana Skies	Kenneth Harlan	Sept. 10	57	Nov. 15
Utah Kid	Rex Lease-Dorothy Sebastian	Oct. 27	49	Nov. 22
Women Go On Forever	Clara Kimball Young			July 18,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone at Last				
Alias the Bad Man	Ken Maynard			
Arizonian, The	Ken Maynard			
Barbarian, The				
Branded Men				
Fighting Mad				
Gangster Girl				
Gossip				
Hijack				
Hotel Continental				
Husband Hunters				
Last Mile, The				
Leftover Ladies				
Luxury Girl, The				
Men of the Night				
Monster Kills, The				
Morals for Women				
Moran of the Lady Letty				
Near the Trail's End	Bob Steele			
Price, The				
Race Track	Leo Carrillo			
Range Law	Ken Maynard			
South of Santa Fe	Bob Steele			
Strangers of the Evening				
Sunset Trail	Bob Steele			
Those We Love				
Thrill Girl				
Unpardonable Sin, The				
Wild Youth				
X Marks the Spot				
Yellow Sheet				

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bat Whispers, The	Chester Morris	Nov. 29	87	Nov. 15
City Lights	Charlie Chaplin	Mar. 7,'31	88	Feb. 14,'31
Devil to Pay	Ronald Colman	Jan. 31, '31	74	Dec. 6
Du Barry, Woman of Passion	Norma Talmadge	Oct. 11	90	Nov. 1
Front Page	Adolphe Menjou	Apr. 4, '31	90	Mar.28,'31
Hell's Angels	Lyon-Hall-Harlow	Nov. 15	116	June 7
Indiscreet	Gloria Swanson	Apr. 25, '31	94	Mar.14,'31
Kiki	Mary Pickford	Mar. 14, '31	89	Feb. 21,'31
Lottery Bride, The	MacDonald-Garrick	Oct. 25	83	Nov. 22
One Heavenly Night	Evelyn Laye-John Boles (Reviewed under title "Queen of Scandal")	Jan. 10, '31	82	Oct. 25
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21, '31	91	Dec. 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Sept. 1, '31		
Arrowsmith	Ronald Colman			
Cock of the Air	Billie Dove	Oct. 7, '31		
Corsair	Chester Morris			
Greeks Had a Word for It				
Palmy Days	Eddie Cantor			
Scarface	Paul Muni	Sept. 8,'31		
Sky Devils	All Star	Oct. 15,'31		
Street Scene	Sylvia Sidney-W. Collier, Jr.			
Struggle, The	Zita Johann-Hal Skelly			
Tonight or Never	Gloria Swanson			
Unholy Garden, The	Ronald Colman			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23, '31	67	Mar.14,'31
Boudoir Diplomat	Compson-Keith-Duncan-Loff	Dec. 25	67	
Cohens and Kellys in Africa	Sidney-Murray	Jan. 19, '31	80	Nov. 8
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15, '31	66	
Dracula	Lugosi-Manners-Chandler	Feb. 14, '31	75	Jan. 3,'31
Free Love	Nagel-Tobin	Jan. 5, '31	72	Dec. 6
Iron Man, The	Lew Ayres	Apr. 30, '31	72	Mar.28,'31
Lasca of the Rio Grande	Leo Carrillo-J. M. Brown	Oct. 13,'31		July 25,'31
Many a Slip	Ayres-Bennett	Mar. 2, '31	74	Feb. 28,'31
Mother's Millions	May Robson	Aug. 15, '31	93	Feb. 28,'31
Mystery of Life	Clarence Darrow	Aug. 3, '31	73	July 11,'31
Resurrection	Boles-Velez	Feb. 2, '31	77	Jan. 10,'31
Seed	John Boles-Genevieve Tobin	May 11, '31	97	Apr. 25,'31
Strictly Dishonorable	Paul Lucas-Sidney Fox			
Up for Murder	Ayres-Tobin	June 15, '31	70	
Virtuous Husband	Compson-Elliot Nugent	Apr. 12, '31	76	Mar.21,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadline	Regis Toomey-Sue Carol			
East of Borneo	Rose Hobart-Charles Bickford			
Fate				
Heaven on Earth	Lew Ayres-Anita Louise			
Homicide Squad	L. Carrillo-M. Brian-N. Beery			
Twenty Grand	Mae Clarke-Norman Foster			
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1,'31		

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bought!	Constance Bennett-Ben Lyon	Aug 22, '31		July 18,'31
Captain Thunder	F. Wray-V. Varconi	Apr. 26, '31	67	May 16,'31
Children of Dreams	Margaret Schilling	July 25, '31	83	July 25,'31
Divorce Among Friends	All Star	Dec. 27	66	Oct. 4
Fifty Million Frenchmen	W. Gaxton-H.-Broderick	Feb. 14, '31	74	Jan. 3, '31
God's Gift to Women	Fay-LaPlante	Apr. 25, '31	75	Mar.14,'31
Gold Dust Gertie	Winnie Lightner	June 27, '31	68	May 9,'31
Illicit	Stanwyck-Rennie	Feb. 14, '31	81	Oct. 25
Life of the Party	Winnie Lightner	Oct. 25	79	Oct. 25
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13, '31	80	Apr. 18,'31
Maybe It's Love	Frown-Bennett	Oct. 4	73	Oct. 25
Man to Man	Holmes-Mitchell (Reviewed under title "Barber John's Boy")	Dec. 8	69	Oct. 4
Millionaire, The	George Arliss	May 1, '31	81	Mar.14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14, '31	74	Dec. 20
Night Nurse	Barbara Stanwyck	Aug. 8, '31	73	July 25,'31
Other Men's Women	Astor-Withers (Reviewed under title "Steel Highway")	Jan. 17, '31	71	Oct. 4
Public Enemy, The	Harlow-Cagney	May 15, '31	96	
Sit Tight	Lightner-Brown	Feb. 28, '31	79	Oct. 4
Sinners Holday	Withers-Knapp	Oct. 11	62	Oct. 4
Smart Money	Edw. G. Robinson	July 11, '31	81	May 16,'31
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov. 1	57	
Svengali	John Barrymore - M. Marsh	May 22, '31	83	May 9,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss		71	June 13, '31
Expensive Women	Dolores Costello			
Larceny Lane	James Cagney-J. Blondell			
Mad Genius, The	John Barrymore			
Mouthpiece, The	All Star			
Road to Singapore, The	Wm. Powell - M. Marsh			
Safe in Hell	All Star			
Side Show	Lightner-Butterworth			July 4, '31
Star Witness, The	Walter Huston			July 25, '31

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Radio Razzberry, A	Jamison-Murdock	Feb. 7, '31	25	
Wages of Gin, The	Jamison-Murdock	Apr. 28, '31	25	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Kid, The	Krazy Kat Kartoon	Oct. 9	1 reel	
Bandmaster, The	Krazy Kat Kartoon	Sept. 8	1 reel	Nov. 8
Birthday Party	Mickey Mouse	Jan. 6,'31	1 reel	Feb. 7,'31
Busy Beavers, The	Silly Symphony		1 reel	
Came the Pawn	Eddie Buzzell	Oct. 1	1 reel	Nov. 29
The Castaways	Mickey Mouse	Apr. 6,'31	1 reel	
Cat's	Silly Symphony		8 min.	
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar. 13,'31	1 reel	
China Plate	Silly Symphony	May 25,'31	8 min.	
Curiosities No. C 212		Aug. 29	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curoisities No. C 216	Novelty by Walter Futter	Jan. 8,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 29,'31	1 reel	
Curiosities No. C 220		Mar. 26,'31	1 reel	
Curiosities No. C 221		May 25.'31	1 reel	
Curiosities No. C 222		June 25,'31	1 reel	
Curiosities No. C 223		June 26,'31	1 reel	
Delivery Boy	Mickey Mouse	June 15,'31	1 reel	
Disarmament Conference	Krazy Kat	Apr. 27,'31	1 reel	
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Egyptian Melodies	Silly Symphonies		1 reel	
Expressman, The	Mickey Mouse		1 reel	
Father Nile	Rambling Reporter	May 11,'31	1 reel	
For Christopher's Sake	Specialties (Eddie Buzzell)		1 reel	
Gorilla Mystery	Mickey Mouse	Oct. 10	1 reel	Dec. 6
Hard Boiled Yeggs	Specialties (Eddie Buzzell)	Oct. 10	1 reel	Nov. 15
Home of the Sheikh	Rambling Reporter	Jan. 29,'31	1 reel	
Hot and Bothered	Specialties (Eddie Buzzell)	Sept. 26	1 reel	Nov. 8
I Can't Find a Name for It	Specialties (Eddie Buzzell)		9 min.	
Jerusalem, City of Peace	Rambling Reporter	May 11,'31	10 min.	
Kings or Better	Specialties (Eddie Buzzell)	May 1,'31	8 min.	May. 30,'31
Lambs Will Gamble	Krazy Kat Kartoon	Nov. 1	1 reel	Nov. 29
Land Nobody Knows	Rambling Reporter	June 27,'31	1 reel	
Last of Moe Higgins	Specialties (Eddie Buzzell)	May 22,'31	1 reel	
Laughing with Medbury in Africa			9 min.	Apr. 25,'31
Little Beezer	Monkey Shines	July 5,'31	8 min.	
Little Trail, The	Krazy Kat Kartoon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug. 10,'31	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse	May 8,'31	1 reel	May 30,'31
Mother Goose Melodies	Silly Symphony	Apr. 17,'31	1 reel	May 9,'31
Natives Along the Nile	Rambling Reporter		1 reel	
Picnic, The	Mickey Mouse	Oct. 1	1 reel	Nov. 29
Pioneer Days	Mickey Mouse	Dec. 10	1 reel	
Playful Pan	Silly Symphony	Dec. 28	1 reel	
Rodeo Dough	Krazy Kat Kartoon	Feb. 13,'31	1 reel	Mar. 7,'31
Soda Poppa	Krazy Kat Kartoon	May 29,'31	7 min.	
Stork Market	Krazy Kat Kartoon		1 reel	
Streets of Cairo	Rambling Reporter	Apr. 14,'31	7 min.	May 30,'31
Subway Jam	Krazy Kat Kartoon		1 reel	
Svengarlic	Krazy Kat		1 reel	
Swiss Movements	Krazy Kat Kartoon		1 reel	
Vagabond Salesman, The	Specialties (Eddie Buzzell)		1 reel	
When Mickey Steps Out	Mickey Mouse		1 reel	
Wild Man's Land	Rambling Reporter	Nov. 19	1 reel	
Wine, Women—But No Song	Specialties (Eddie Buzzell)	Feb. 14,'31	1 reel	

EDUCATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An Anonymous Letter	Wm. J. Burns Detective Mysteries	Jan. 4,'31	10½	Feb. 7,'31
Albany Branch, The	P. Kelton-T. Dugan	Aug. 2,'31	6	July 4,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec. 21	10½	Jan. 24,'31
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	20	Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan. 18,'31	11	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15,'31	11	Mar. 14,'31
Blues	Terry-Toon	June 28,'31	6	July 4,'31
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar. 22,'31	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	13	Jan. 17,'31
By the Sea	Terry-Toon	July 12,'31	6	July 4,'31
Clowning	Terry-Toon	Apr. 5,'31	6	Mar. 28,'31
Club Sandwich	Terry-Toon	Jan. 25,'31	5½	Jan. 24,'31
College Cuties	Tamblyn-Rondell	Dec. 28	19	Dec. 7
College Racket, A	Glenn Tryon	June 14,'31	20	June 6,'31
College Vamp, The	Clyde-D'Avril	Feb. 15,'31	22	Feb. 7,'31
Come to Papa	Ford Sterling	Feb. 22,'31	20	Feb. 21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10,'31	22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5,'31	20	Mar. 21,'31
Cross Roads	Romantic Journeys	May 3,'31	11	Apr. 11,'31
Dance Hall Marge	Gribbon-Beebe	Jan. 18,'31	19	Jan. 3,'31
Day to Live, A	Terry-Toon	May 31,'31	6	
Death House, The	Wm. J. Burns Detective Mysteries	Apr. 12,'31	10	
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 26	21	Jan. 17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar. 15,'31	22	Nov. 1
Don't Bite Your Dentist	Clyde-Pollard	Nov. 9	18	Jan. 17,'31
Don't Give Up	Buster and John West	Oct. 26	22	Sept. 27
Don't Leave Home	Johnny Hines	Dec. 28	19	Oct. 11
Don't Divorce Him	Clyde Cook	May 31,'31	18	May 2,'31
Dream World	Romantic Journey	July 5,'31		
Dutch Treat	Terry-Toon	Sept. 21	6	
Explorer, The	Terry-Toon	Mar. 22,'31	6	Feb. 28,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	21	Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr. 12,'31	19	Mar. 7,'31
Fainting Lover	Clyde, Boteler, Dent	Aug. 16,'31	18	
Fireman's Bride, The	Terry-Toon	May 3,'31	5	
Flying Trip, A	Hodge-Podge	Sept. 7	10	
Foolish Forties	Ford Sterling-June McCloy	June 28,'31	21	June 6,'31
Fowl Affair, A	Gayety Comedy	Apr. 26,'31	6	Mar. 21,'31
Framed	Wm. J. Burns Detective Mysteries	May 10,'31	10	
Ghost Parade	Clyde-Gribbon-Beebe	May 24,'31	22	May 2,'31
Girls Will Be Boys	Charlotte Greenwood	Jan. 25.'31	21	Jan. 24,'31
Go West Big Boy	Terry-Toon	Feb. 22,'31	6	Feb. 21,'31
Happy Little Honeymoon, A	Glenn Tryon	Feb. 15,'31	21	Feb. 7,'31
Her First Egg	Terry Toon	July 26,'31	6	
Hold 'er Sheriff	Beebe-Murray	June 7,'31	21	
Honeymoon Land	Romantic Journeys	Feb. 1,'31	10	Mar. 28,'31
Honeymoon Trio	Cameo Comedy	Aug. 30,'31		
In Conference	Clyde-Gribbon-Wilson	Apr. 26,'31	21	Apr. 11,'31
Jazz Mad	Terry-Toon	Aug. 9,'31		
Jungle Giants	Hodge Podge	June 21,'31	11	
Just a Bear	Clyde-Gribbon-O'Leary	Mar. 29.'31	20	Feb. 21,'31
Love a la Mode	Granville-Drew	Nov. 2	19	
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan. 11,'31	21	Jan. 17,'31
Lure of Hollywood	Brooks-Chandler	July 5,'31	20	June 27,'31
Marriage Rows	Lloyd Hamilton	Jan. 18,'31	20	
Mead Trial, The	Wm. J. Burns Detective Mysteries	June 7,'31	10	
Medley of Rivers, A	Hodge-Podge	Nov. 9	21	Jan. 24,'31
Money Makers of Manhattan	Hodge-Podge	July 19,'31	10	July 11,'31
Monkey Business in Africa	Clyde-Beebe	June 21,'31	22	July 4,'31
Movie Town	Sennette-Beebe	July 5,'31	17	
My Harem	Moran-Bradbury	Nov. 16	19	
No, No Lady	Clyde-Christy	Jan. 4,'31	20	Dec. 6
One Yard to Go	Beebe-Eastman	Feb. 1,'31	21	Jan. 31,'31
Our Nagging Wives	Ford Sterling	Nov. 9	19	Oct. 25
Pete and Repeat	Harrison-Elms	Mar. 1,'31	20	Feb. 21,'31
Philadelphia Lancaster Counterfeiters, The	Wm. J. Burns Detective Mysteries	Feb. 1,'31	9	Feb. 21,'31
Pigskin Capers	Terry-Toon	Dec. 28	6	
Popcorn	Terry-Toon	Jan. 11,'31	6	Jan. 17,'31
Poor Fish, A	Beebe-Stewart-Stone	Jan. 4,'31	12	
Quack, Quack	Terry-Toon	Mar. 8,'31	6	Feb. 21,'31
Razzberries	Terry-Toon	Feb. 8,'31	6	Feb. 7,'31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	11	Apr. 11,'31
Rough Idea of Love	Beebe-Eastman	Dec. 21	21	Jan. 3,'31
Salt Water Taffy	Terry-Toon	Nov. 30	6	
Scotch Highballs	Terry-Toon	Nov. 16	6	
Shotgun Wedding, A	Buster & John West	Apr. 19,'31	20	Mar. 14,'31
Shooting of Dan the Duck, The	Cook-McPhail	Feb. 22,'31	20	Feb. 21,'31
Sing Sing Song	Terry-Toon	Apr. 19,'31	8	Mar. 28,'31
Slide, Speedy, Slide	Daphne Pollard-Tom Dugan	July 19,'31	18	
Speed	A. Clyde-M. Beebe	May 10,'31	22	Apr. 11,'31
Speed Up	Hodge-Podge	Dec. 21	8	
Starbrite Diamond, The	Wm. J. Burns Detective Mystery	May 24,'31		
Strange Bird	Beebe-Eastman-Alberni	Nov. 23	10	Feb. 7,'31
Strangler, The	Wm. J. Burns Detective Mysteries	Mar. 29,'31	12	June 6,'31
Sultan's Cat, The	Terry-Toon	May 17,'31	6	May 2,'31
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov. 23	11	Jan. 3,'31
Their Wives' Vacation	Kelton-Murray	Dec. 14	21	
Three Hollywood Girls	L. Lane-R. Flynn-P. Crane	Jan. 4,'31	21	Jan. 3,'31
Tidbits	Hodge-Podge	May 24,'31	9	
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1,'31	11	Apr. 11,'31
2000 B.C.	Terry-Toon	June 14,'31	6	June 6,'31
Up a Tree	Lloyd Hamilton	Nov. 30	19	
Vagabond Melodies	Hodge Podge	Aug. 16,'31		
What a Head	Duffy-Rondell	July 26,'31	20	
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	21	Apr. 11,'31

FITZPATRICK PICTURES, INC.

Traveltalk Series

No. 1—From Barcelona to Valencia	Sept.	11	
No. 2—From Valencia to Granada	Oct.	11	Oct. 12,'29
No. 3—From Granada to Toledo	Nov.	11	Nov. 10,'29
No. 4—In Old Madrid	Dec.	10	Feb. 8
No. 5—Egypt—The Land of the Pyramids	May	11	June 21
No. 6—Gateway to India, The	June	9½	
No. 7—Temple of Love, The	July	10½	Sept. 6
No. 8—Imperial City, The	Aug.	9	Aug. 23
No. 9—Picturesque Hong Kong	Sept.	10	
No. 10—The Island Empire	Oct.	8	Sept. 6
No. 11—Japan in Cherry Blossom Time	Oct.	9	Nov. 22
No. 12—Java—The Fragrant Isle	Nov.	9	
No. 13—Charming Ceylon	Nov.	9	
No. 14—Honolulu to Havana	Dec.	10	
No. 15—Siam to Korea	Jan. '31	10	Jan. 3,'31

American Holiday Series

Abraham Lincoln	3
Armistice Day	3
Christopher Columbus	3
George Washington	3
Independence Day	3
Labor Day	3
Memorial Day	3
Mother's Day	3
Origin of Christmas	3
Thangsgiving	3

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Running Time Minutes	Reviewed
People Born in August			9	
People Born in September			11	
People Born in October			10½	
People Born in November			8	Nov. 9
People Born in December			8	
People Born in January			10	
People Born in February			10	
People Born in March			10	
People Born in April			8	
People Born in May			8½	
People Born in June			10½	
People Born in July			9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Running Time Minutes	Reviewed
George Bizet		Sept.	11	
Johannes Brahms			11	
Franz Liszt			11	
George Frederick Handel		Oct.	11	
Frederick Chopin		Oct.	10½	
Ludwig Von Beethoven			7½	
Guiseppe Verdi		Nov.	9½	Nov. 29
Felix Mendelssohn		Dec.	9	
Johann Strauss		Nov.	6	Dec. 13

FOX FILMS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Magic Carpet Series			8	May 9,'31
Down to Damascus	Near East		8	May 9,'31
Giants of the Jungle	Elephants		8	May 9,'31
Happy Days in the Tyrol	Bavarian Alps		8	May 9,'31
King's Armada, The	Great Britain's Fleet		9	May 9,'31
Pageant of Siam, The	Bangkok and the Siamese		9	May 9,'31
Wild Life on the Veldt	Govt. of South Africa		8	May 9,'31
Wild West of Today	Wyoming Mountains		8	May 9,'31
World at Prayer	Miracle at Lourdes		8	May 9,'31

METRO-GOLDWYN-MAYER

Air Tight	Boy Friends	May 9,'31	17	May 2,'31
Ambitious People	Colortone Revue	Mar. 21,'31		
Bargain Day	Our Gang	May 2,'31	19	
Be Big	Laurel-Hardy	Feb. 7,'31	24	Mar. 28,'31
Big Dog House, The	Dogville	Mar. 14,'31	16	
Big Ears			21	
Bigger and Better	Boy Friends	Oct. 25	19	
Blood and Thunder	Boy Friends	Jan. 17,'31	20	
Busy Barcelona	Holmes	Apr. 11,'31	8	Mar. 14,'31
Call a Cop			19	
Catch as Catch Can			20	
Chickens Come Home	Laurel-Hardy	Feb. 21,'31	30	Mar. 14,'31
Come Clean			21	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crazy House	Dane-Moran	Feb. 7,'31	16	Mar. 14,'31
Devil's Cabaret	Revue	Mar. 7,'31		Mar. 14,'31
Dublin and Nearby	Holmes	Dec. 27	9	Apr. 4,'31
Fly My Kite	Gang	May 30,'31	21	
Gems of M-G-M	Novelty	Jan. 3,'31	21	
Geography Lesson	Colortone Revue	Mar. 28,'31		
Helping Grandma	Our Gang	Jan. 3,'31		Nov. 1
High C's	Charley Chase	Dec. 27	29	
High Gear	Boy Friends	Feb. 28,'31	25	
I Love a Lassie	Sir Harry Lauder	Dec. 10,'31		
Land of Maharajahs, The	Travelogue	Aug. 22,'31		
Laughing Gas	Flip the Frog Series	Mar. 14,'31		Mar. 14,'31
Laughing Gravy	Laurel-Hardy	Apr. 4,'31	21	
Let's Do Things	The Boy Friends	June 6,'31	27	
Little Daddy	Our Gang	Mar. 28,'31	21	Mar. 14,'31
Love Business	Our Gang	Feb. 14,'31	20	Dec. 13
Love Fever	Boy Friends	Apr. 11,'31		
Love Tails of Morocco	Dogville	Sept. 5,'31		
Nanny	Sir Harry Lauder	Nov. 14,'31		
One of the Smiths	Charley Chase	May 23,'31		
Our Wife	Laurel-Hardy	May 16,'31	22	Apr. 11,'31
Panic Is On			20	
Peeps at Peking	Holmes	Jan. 17,'31	8	May 9,'31
Pip from Pittsburgh, The	Charley Chase	Mar. 21,'31	21	Mar. 14,'31
Ragtime	Flip the Frog Series	May 2,'31	9	May 30,'31
Roamin' In the Gloamin'	Sir Harry Lauder	Sept. 5,'31		
Rough Seas	Charley Chase	Apr. 25,'31	20	June 6,'31
Rounder, The	Novelty	Nov. 22	20	
Roy Evans	Roy Evans		9	Apr. 11,'31
So Quiet on the Canine Front	Dogville	Jan. 31,'31		
Soup Song, The	Flip the Frog Series	Jan. 10,'31	9	
Splash	Novelty	Oct. 3,'31	9	June 20,'31
Sultan's Camp of Victory	Holmes	Feb. 28,'31		
Tale of the Alhambra, A	Holmes	Feb. 7,'31		
That Little Bit of Heaven	Holmes	Mar. 21,'31		
Through the Yangtze Gorges	Holmes	Oct. 25	9	
Thundering Tenors	Charley Chase	Feb. 7,'31	21	
Two Bark Brothers, The	Dogville	Oct. 12,'31		
Village Smithie, The	Flip the Frog Series	Jan. 31,'31	9	
Whippet Racing				July 25,'31

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Spades, The	Talkartoon	Jan. 17, '31	1	
Accordion Joe	Talkartoon	Dec. 13	1 reel	Dec. 13
African Dodger, The	Tom Howard	Apr. 4, '31	10	Mar.14,'31
A Hunting We Did Go	Bruce Novelty	May 16, '31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9, '31	1 reel	
All for the Band	Eddie Younger	Apr. 4, '31	1 reel	Mar.14,'31
And the Green Grass Grew All Around	Screen Song	May 30, '31		
Antique Shop, The	Burns and Allen	Mar. 7, '31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18, '31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28, '31	1 reel	Feb. 28,'31
Anything But Ham	Smith and Dale	Jan. 24, '31	1 reel	Jan. 3,'31
Betty Co-Ed	Rudy Vallee	Aug. 1, '31	7	May 16,'31
Big Splash, The	Weismuller-Kruger	Jan. 17, '31	2 reels	
Bimbo's Initiation	Talkartoon	July 25, '31	1 reel	
Broadway Romeo, A	Jack Benny	Mar. 28, '31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4, '31	1 reel	
By Appointment	Craig-Bond	Nov. 1	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24, '31	1 reel	Dec. 13
Cab Waiting	Jack Benny	June 20, '31	17	May 16,'31
Camera Trails	Bruce Scenic	Oct. 11	1 reel	Dec. 13
Climate Chasers	Bruce Novelty	July 11, '31	9	
Clinching a Sale	Harry Richman	Apr. 18, '31	1 reel	
Confounded Interest	Raymond-Caverly	Oct. 11	1 reel	
Cow's Husband, The	Talkartoon	Mar. 14, '31	8	Mar.28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11, '31	1 reel	
Devil Sea	Ethel Merman & Leslie Stowe	Feb. 28, '31	1 reel	
Discovered	Solly Ward	Jan. 17, '31	1 reel	Jan. 17,'31
Elmer Takes the Air	Stubby Kruger-Assan-Jordanoff	July 18, '31	2 reels	
Excuses	Bruce Novelty	Nov. 29	1 reel	
Fair and Square Ways	Eddie Miller	May 2, '31	1 reel	
Fatal Card, The	W. & E. Howard	Nov. 8	1 reel	
French Line, The	Gina Malo	Jan. 24, '31	1 reel	
Gents of Leisure	Chester Conklin	May 9, '31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3, '31	1 reel	Dec. 13
Grand Uproar	Talkartoon	Oct. 4	1 reel	
Great Pants Mystery	Smith & Dale	Feb. 14, '31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14, '31	1 reel	
Headache, The	Billy House	Mar. 14, '31	2 reels	June 13,'31
He Was Her Man	Gilda Gray	Apr. 25, '31	2 reels	
Helping Hand, The	Solly Ward	June 27, '31	1 reel	
Herring Murder Case, The	Talkartoon	Oct. 4	7	
His Price	Johnny Burke	Dec. 13	1 reel	Mar.21,'31
His Wife's Birthday	Solly Ward	Oct. 26	2 reels	
Hudson and Its Moods	Leslie Stowe & Speed Young	Apr. 11, '31	1 reel	May 2,'31
I'd Climb the Highest Mountain	Screen Song	Mar. 7, '31	1 reel	June13,'31
I'm Telling You	Willie & Eugene Howard	Mar. 7, '31	1 reel	
In My Merry Oldsmobile	Screen Song		6	Mar.21,'31
It Might Be Worse	Georgie Jessel	Jan. 3, '31	2 reels	
It's All Over	Marion Harris	Dec. 20	1 reel	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14, '31	1 reel	
Just a Pal	Minor Watson	Nov. 15	1 reel	
Knock, Knock, Knock (Tent)	Talkartoon	July 25, '31	1 reel	
La Schnapps, Inc	Smith & Dale	Nov. 8	2 reels	
Laugh It Off	June MacCloy	Feb. 14, '31	1 reel	May 9,'31
Let's Stay Single	Frances Williams	Mar. 14, '31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31, '31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10, '31	1 reel	
Male Man, The	Talkartoon	Apr. 25, '31	6	May 23,'31
Marry or Else	Arthur & Morton Havell	Oct. 25	2 reels	
Melodies	Smith Bros. Singing		1 reel	
Miscast	Jas. Kelso-Dolores-DeMonde	Mar. 21, '31	1 reel	
Model Women	All Star	Dec. 6	1 reel	
My Gal Sal	Screen Song	Oct. 18	1 reel	
My Wife's Gone to the Country	Screen Song	May, '31	1 reel	
Moonlight and Romance	Moreno-Martini	Feb. 21, '31	1 reel	
M'Lady	Irene Bordoni	Mar. 28, '31	1 reel	
Movie Memories				
No. 4—Sponsored by Chesterfield Cigarettes			10	May 16,'31
No. 5—Sponsored by Chesterfield Cigarettes			10	May 16,'31
My West	Bruce Novelty	Mar. 7, '31	1 reel	Mar.14,'31
My Wife's Gone to the Country	Screen Song	June 13, '31		
New Rhythm	Azplazer & Band	Oct. 18	1 reel	
Noah's Lark	Talkartoon	Oct. 26	1 reel	
Nothing to Declare	Lulu McConnell	Aug. 8, '31	2 reels	
Office Blues	Ginger Rogers	Nov. 22	1 reel	
Oh Teddy	Billy House	Dec. 20	2 reels	
Ol' King Cotton	George Dewey Washington	Dec. 27	1 reel	
On a Sunday Afternoon	Screen Song	Nov. 29	1 reel	
Once Over, Light	Burns and Allen	May 23, '31	1 reel	May 16,'31
One Big Night	Ben Blue	Feb. 7, '31	1 reel	
One Hundred Percent Service	Burns and Allen	Aug. 1, '31	1 reel	
Paramount Pictorial:				
No. 1—Clara Bow		Sept. 27	1 reel	
No. 2—Fish Faces; Munich Mannikins; Walrus Hunting in Siberia; Stars of To-morrow		Oct. 25	1 reel	
No. 3—In the Gloaming—Lowell Thomas-Jesse Crawford		Nov. 29	1 reel	
No. 4—Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher		Dec. 27	1 reel	
No. 5—Up the River in Mexico—Lowell Thomas-John Phillip Sousa		Jan. 31, '31	1 reel	
No. 6—The Trout Harvest—The Children's Hour—Lowell Thomas		Feb. 28, '31	1 reel	
No. 7—Rudy Vallee—Lowell Thomas Marionette Show		Mar. 28, '31	1 reel	
No. 8—Jesse Crawford-Ruth St. Dennis-Lowell Thomas				Apr. 25
No. 9—Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas		May 2, '31	1 reel	
No.10—Journeys to Far Places—Lowell Thomas				
No.11—Lowell Thomas—Golf Chats—Flo Ziegfeld		June 27, '31	1 reel	
No.12—Michael Fokine—Africa, U.S.A.—Jesse Crawford		July 18, '31	1 reel	
Paramount Sound News	(Two Editions Weekly)		1 reel	
Paris	Lester Allen	Aug. 8,'31	1 reel	
Patient, The	The Three Swifts	Nov. 29	1 reel	
Pent House Blues	Muriel D'Or - Cy Kahn	Feb. 21, '31	1 reel	
Pest, The	Tom Howard	Mar. 14, '31	1 reel	
Plastered	Willie, West & McGinty	Nov. 22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan. 10, '31	1 reel	
Pulling a Bone	Burns & Allen	Jan. 10, '31	1 reel	Nov. 8
Pusher in the Face			28	Mar.28,'31
Putting Party, The	Juliet	Dec. 27	1 reel	
Radio Salutes			10	Mar.28,'31
Real Estators, The	Smith & Dale	May 2, '31	10	May 23,'31
Red, Green & Yellow	Lulu McConnell	Oct. 18	1 reel	
Retire Inn	Billy House	Aug. 15,'31	2 reels	
Row, Row, Row	Screen Song	Dec. 20	1 reel	
Runaway Boys	Bruce Novelty	Jan. 31, '31	9	
Sailor's Luck, A	George Beatty	Sept. 13	1 reel	Nov. 15
Screen Souvenirs	No. 1 Old Time Novelties	Aug. 15,'31	1 reel	
Seeing Helen Home	Helen Lynd	Dec. 6	1 reel	
Seven in One	Juliet	May 21, '31	1 reel	
Silly Scandals	Talkartoon	May 23, '31	1 reel	May 9, '31
Simply Killing	Willie & Eugene Howard	Jan. 31, '31	1 reel	
Sky Scraping	Talkartoon	Nov. 1	1 reel	
Somebody Stole My Gal	Scrsen Song	Mar. 21, '31	1 reel	May 2,'31
Song Service	Lee Morse & Co.	Oct. 25	1 reel	
S. S. Malaria	Smith & Dale	June 6, '31	2 reels	
Stateroom 19	Clute - La Mar	Jan. 17, '31	1 reel	
Studio Sap	Chester Conklin	Feb. 28, '31	2 reels	
Swing, You Sinner	Talkartoon	Sept. 20	1 reel	Oct. 11
Taxi	Chester Conklin	Apr. 11, '31	2 reels	
Teacher's Pest	Talkartoon	Feb. 7, '31	1 reel	
Tex in 1999	Texaco Company		7 min.	May 2, '31
13th Alarm, The	Chester Conklin	July 4, '31	2 reels	
That Old Gang of Mine	Screen Song	July 11, '31	1 reel	
Thou Shalt Not	Billy House	May 23, '31	2 reels	May 2, '31
Tongue Tied	Lulu McConnell	Dec. 13	1 reel	
Tons of Trouble	Rudy Muller and Rosie	Jan. 3, '31	1 reel	
Top Notes	Willy Robyn	Mar. 21, '31	1 reel	Mar 14,'31
Tree Saps	Talkartoon	Feb. 21, '31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr. 25, '31	1 reel	June13,'31
Twenty Legs Under the Sea	Talkartoon	June 6, '31	1 reel	
Two's Company	Marion Harris	Feb. 7, '31	1 reel	Jan. 3,'31
Tune Detective, The	Dr. Sigmund Spaeth	Feb. 14, '31	1 reel	Nov. 22
Two A.M.	Tom Howard	May 2, '31	1 reel	
Up to Mars	Talkartoon	Nov. 22	1 reel	Nov. 22
Via Express	Tom Howard	July 4, '31	1 reel	
Why Continue the Struggle	Casey-McHugh	Nov. 15	1 reel	
You're in the Army Now	Johnny Burke	Oct. 11	2 reels	

RADIO PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aunts in the Pants	W. Catlett	Nov. 22	20	Dec. 13
Blondes Prefer Bonds	Louise Fazenda			
Clean-Up on the Curb, A	Roscoe Ates		20	June 13,'31
County Seat, The	Charles "Chic" Sale	Aug. 15, '31	20	
Cowslips	Charles "Chic" Sale			
Dizzy Dates	Dane-Arthur	Dec. 7	19	
Dumbells in Derbies	Geo. K. Arthur-Karl Dane	Feb. 7, '31	19	Mar. 1,'31
Fall to Arms, A	Louise Fazenda	Oct. 20	20	
False Roomers	Clark and McCullough	Oct. 17,'31		
Gland Parade	Roscoe Ates			
Guppy Twins, The	Rosco Ates			
Hard to Get	Clark & McCullough			
House Dick, The	Jimmy Savo			
Humanette No. 2	Hutchinson-Lorch	Sept. 1	10	
Humanette No. 3	Clyde-Rubin	Oct. 1	8	
Humanette No. 4	B. T. Murray	Nov. 20	9	Nov. 8
Humanette No. 5	All Star	Dec. 27		
Humanette No. 6	Benny Rubin	Jan. 25, '31	9	Jan. 3, '31
Humanette No. 7	Nat Carr	Feb. 25, '31	10	Mar.14,'31
Humanette No. 8	All Star	Mar. 22, '31	9	Mar. 7,'31
Humanette No. 9		Apr. 15, '31		
Humanette No. 11	Eddie Lambert	June 13, '31	10	
Humanette No. 12	"On the Spot"		10	June 20, '31
He Loved Her Not	Nick & Tony	Jan. 25, '31	20	
Itching Hour, The	Louise Fazenda	Feb. 1, '31	22	
Knights Before Xmas	Dane-Arthur	Nov. 15	18	
Lime Juice Knights	Dane-Arthur	Mar. 22, '31	21	Mar. 7,'31
Lone Starved Ranger, The	Rosco Ates	Aug. 8, '31	20	July 25,'31
Melon Drama, A	Clark & McCullough			
Mickey's Bargain	Mickey Yule	Dec. 27	19	Dec. 13
Mickey's Crusaders	Mickey Yule	Apr. 12, '31	19	
Mickey's Dilpocamy	Mickey McGuire			
Mickey's Rebellion	Mickey McGuire		18	
Mickey's Stampede	Mickey Yule	Feb. 7, '31	19	
Moonlight & Monkey Business	Nick & Tony	Nov. 15	21	Nov. 15
Razored in Old Kentucky	Nick & Tony	Oct. 20	18	Nov. 8
Scratch As Catch Can	Clark & McCullough			
Second Hand Kisses	Louise Fazenda	Mar. 29, '31		May 2,'31
She Went for a Tramp	Hugh Herbert - Roseo Ates	Mar. 15, '31		Mar. 7,'31
Strife of the Party, The	Ned Sparks			
Talking Turkey	Benny Rubin	Jan. 25, '31		
Toby Hollowe'en	Toby, the Pup	May 1, '31	6	Dec. 13
Toby in the Bughouse	Toby, the Pup	Dec. 7	6	
Toby in Circus Times	Toby, the Pup	Jan. 25, '31	7	Mar. 7,'31
Toby in the Brown Derby	Toby, the Pup	Mar. 22, '31	7	
Toby Down South	Toby, the Pup	Apr. 15, '31	7	
Toby the Bull Thrower	Toby, the Pup	June 7, '31	7	May 23,'31
Toby the Fiddler	Toby, the Pup	Sept. 1	6	Nov. 15
Toby the Miner	Toby, the Pup	Oct. 1	7	
Toby the Milkman	Toby, the Pup	Feb. 25, '31	7	Nov. 8
Toby the Showman	Toby, the Pup	Nov. 22	21	Dec. 13
Too Hot to Handle	Louise Fazenda	Nov. 15	18	Dec. 13
Trader Ginsburg	Nat Carr	Dec. 27	7	May 23,'31
Trouble from A Broad	Ford Sterling - Lucien Littlefield	Aug 22, '31	20	June 20,'31
Use Your Noodle	Rosco Ates			
Way of All Fish	Ned Sparks		18	June13,'31
Wot a Night	Tom and Jerry Cartoons		9	
Wife O'Reilly	Nick & Tony	Feb. 25, '31	20	Mar. 7,'31

RKO PATHE

NOTE — RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	22 min.
Pathe News	10 "
Pathe Review	11 "
Aesop's Fables	8 "
Grantland Rice Sportlights	10 "

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Rules	Rainbow Comedy	May 31, '31	19	May 23,'31
All Gummed Up	Whoopee Comedy	May 23, '31	2 reels	May 16,'31
Angles on Angling	Sportlight	Dec. 28	1 reel	Jan. 3,'31
Animal Fair, The	Aesop Fable	Feb. 1, '31	1 reel	Jan.31,'31
Backfield Aces	Rockne Football	Oct. 15	1 reel	
Bare Knees	Pollard	Mar. 8, '31	2 reels	Mar. 7,'31
Battling Silver Kings	Sportlight	July 12,'31	11	July 18,'31
Big Cheese, The	Fable	Oct. 26	1 reel	Nov. 8
Blue Grass Kings	Sportlight	June 15, '31	1 reel	July 4,'31
Breakfast in Bed	Pollard-Pangborn	Nov. 16	2 reels	
Call of Mohammed	Vagabond Adventure	Apr. 7, '31	1 reel	Apr. 4,'31
Campus Champs	Nat Carr	Feb. 1, '31	2 reels	Feb.14,'31
Chasing Trouble	Checker Comedy	Apr. 26, '31	2 reels	May 9,'31
Cinderella Blues	Aesop Fable	Apr. 12, '31	8	Apr.11,'31
Cobb Goes Fishing	Sportlight	Oct. 3	1 reel	Oct. 4
College Capers	Fable	Mar. 15, '31	1 reel	Mar. 21,'31
Cowboy Blues	Fable	Feb. 15, '31	1 reel	Feb. 7,'31
Dance With Me	Wanzer-Palmer	Nov. 23	2 reels	
Dangerous Youth	Pollard	Sept. 14	2 reels	Nov. 29
Diamond Experts	Sportlight	May 17, '31	10	May 23,'31
Disappearing Enemies	Dot Farley - Rex Bell	Mar. 1, '31	2 reels	Apr. 4,'31

Title	Star	Rel. Date	Running Time	Reviewed
Days of Solitude	Vagabond Adventure	Feb. 6, '31	1 reel	Feb. 14,'31
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel	Mar. 7,31
Eve's Fall	All Star	Dec. 28	2 reels	
Fallen Empire	Vagabond Adventure	Aug. 17,'31	10	
Fisherman's Luck	Aesop Fable	June 8,'31	10	July 4,'31
Fly Guy, The	Aesop Fable	May 10,'31	7	June 6,'31
Fore!	Farrell Golf	Feb. 15,'31	1 reel	Feb. 14,'31
Frozen Face	Manhattan Comedy	Apr. 19,'31	2 reels	Apr. 18,'31
Gem of Agra	Vagabond Adventure	Oct. 19	1 reel	Sept. 27
Getting on the Green	Farrell Golf	Mar. 22,'31	1 reel	Apr. 11,'31
Gossipy Plumber, The	Folly Comedy	May 17,'31	2 reels	May 2,'31
Gypped in Egypt	Fable	Nov. 9	1 reel	Nov. 15
Half Pint Polly	Capital Comedy	May 3,'31	2 reels	
Help Wanted—Female	Pollard	Jan. 11,'31	2 reels	Jan. 10,'31
Hidden Goal, The	Rockne Football	Oct. 15	1 reel	Aug. 30
High Steppers	Sportlight	Nov. 16	1 reel	Dec. 13
Hold the Baby	Agnew-Crane-McPhail	Nov. 9	2 reels	
Hunting Thrills	Sportlight	Apr. 21,'31	1 reel	Apr. 11,'31
Hurricane Island	Vagabond Adventure	Apr. 21,'31	1 reel	Mar. 28,'31
In the Rough	Farrell Golf	Mar. 8,'31	1 reel	Feb. 28,'31
I'll Take That One	All Star	Oct. 5	2 reels	
June First	June MacCloy - Shilling	July 27,'31	20	July 4,'31
Jungle Terror	Vagabond Adventure	Oct. 5	1 reel	Sept. 20
Kid the Kidder	Owsley-Marsh	Dec. 7	2 reels	Sept. 20
King of Bugs	Fable	Dec. 21	1 reel	Jan. 3,'31
Last Yard, The	Rockne Football	Oct. 12	1 reel	Aug. 30
Lemon Meringue	Edgar Kennedy	Aug. 3,'31	20	June 6,'31
Mad Melody	Fable	Apr. 26,'31	1 reel	May 2,'31
Makin 'Em Move	Aesop Fable	July 5,'31	9	July 25,'31
Messenger Boy	Benny Ruben		22	July 25,'31
Midnight	Fable	Oct. 12	1 reel	Oct. 25
Monarchs of the Field	Sportlight	Dec. 14	1 reel	Dec. 20
Mystic Isles	Vagabond Adventure	Nov. 30	1 reel	Nov. 22
Neat and Tidy	All Star	Nov. 28	2 reels	
Next Door Neighbors	Housman-Deering	Jan. 28,'31	2 reels	Jan. 3,'31
Night Class	Campus Comedy	June 7,'31	2 reels	May 16,'31
Oh, Oh, Cleopatra	Wheeler-Woolsey		2 reels	
Not So Loud	Melody Comedy	May 3,'31	2 reels	May 2,'31
One Nutty Night	Wills-Carney	Nov. 30	2 reels	Nov. 22
Open House	Nick Stuart	Mar. 22,'31	20	Apr. 11,'31
Old Hokum Bucket, The	Aesop Fable	Mar. 29,'31	7	Apr. 4,'31
Olympic Talent	Sportlight	June 29,'31	1 reel	
Outboard Stunting	Sportlight Series	May 3,'31	1 reel	May 31,'31
Over the Radio	Pangborn	Dec. 14	2 reels	Feb. 7,'31
Pale Faee Pup	Aesop Fable	June 22,'31	9	July 4,'31
Parading Pajamas	Johnny Arthur	Dec. 21	2 reels	Jan. 24,'31
Par and Double Par	Sportlight	Nov. 2	1 reel	Nov. 22
Pathe News	Released Twice Weekly		1 reel	
Parents Wanted	Folly Comedy	Mar. 15,'31	2 reels	Apr. 4,'31
Play Ball	Aesop Fable	May 24,'31	10	May 30,'31
Poise	Sportlight	July 27,'31	1 reel	
Racqueteers	Sportlight	Oct. 19	1 reel	Oct. 11
Radio Racket	Fable	Mar. 1,'31	1 reel	Feb. 28,'31
Red Riding Hood	Fable	Jan. 18,'31	1 reel	Jan. 31,'31
Rough and Tumble	Sportlight	Jan. 25,'31	1 reel	Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr. 5,'31	2 reels	Mar. 14,'31
Royal Flush, The	All Star	Dec. 19	2 reels	Aug. 30
Sands of Egypt	Vagabond Adventure	Nov. 2	1 reel	
Seein' Injuns	Pollard	Feb. 15,'31	2 reels	Jan. 3,'31
Self Defense	Sportlight	Sept. 7	1 reel	Sept. 13
Shadow of the Dragon	Vagabond Adventure	Mar. 8,'31	1 reel	Mar. 14,'31
She Snoops to Conquer	Daphne Pollard	June 22,'31	20	June 20,'31
Sink or Swim	Sportlight	Mar. 22,'31	9	Mar. 28,'31
Ski Pilot	Sportlight	Feb. 8	1 reel	Feb. 14,'31
Speed Limit	Sportlight	Mar. 8,'31	1 reel	Mar. 14,'31
Spirit of She-Gun	Vagabond Adventure	Dec. 28	1 reel	Jan. 3,'31
Stage Struck	Walter Catlett	Jan. 18	1 reel	Feb. 28,'31
Stout Hearts and Willing Hands	Frank Fay	June 15,'31	20	May 30,'31
Tale of Tutulla	Vagabond Adventure	Jan. 25,'31	1 reel	Feb. 7,'31
Tennis Top-Notchers	Tilden-Wills	Apr. 4,'31	11	Apr. 4,'31
Thanks Again	Edgar Kennedy		2 reels	
That's My Line	Louis John Bartels	July 13,'31	20	June 6,'31
That's News to Me	Frank McHugh	July 6,'31	20	May 30,'31
Thom the Unknown	Vagabond Adventure	Mar. 22,'31	1 reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr. 12,'31	2 reels	Apr. 18,'31
Touchdown	Rockne Football	Nov. 2	1 reel	
Toytown Tale	Fable	Jan. 4,'31	1 reel	Jan. 3,'31
Twisted Tales	Arthur Housman-Marion Douglas	Mar. 29,'31	22	Apr. 4,'31
Two Minutes to Go	Rockne Football	Oct. 15	1 reel	
Under Cover	Sportlight	Jan. 11,'31	1 reel	Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	9	Mar. 28,'31
Water Bugs	Johnny Weismuller	May 31,'31	10	May 23,'31
Well of Fortaleza, The	Vagabond Adventure	Feb. 28,'31	1 reel	Feb. 21,'31
Winning Putts	Farrell Golf	Mar. 1,'31	1 reel	Apr. 4,'31
Wizard Land	Vagabond Adventure	Dec. 14	1 reel	Dec. 13
Younger Years	Sportlight	June 29,'31	10	July 4,'31

STATE RIGHTS

Title	Star	Distributor	Running Time	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay		Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel	
Birds of a Feather		Ideal	8	Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10	
Bring on the Bride		Elbee	2 reels	Nov. 9
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Coast to Coast	Talker	Visugraphic	2 reels	Aug. 30
Down Hawaii Way	Color Novelty	Castle	1 reel	
Electric Ship	Educational	General Electric	9	Nov. 8
Ell-Ell	Cantor Waldman	Judea Film	10	
Evening in Jewish Camp	Eval Miller	Judea Film	12	
Felix Fernandino		Imperial	9	Nov. 22
Friend Husband		Burr	2 reels	
In the Good Old Summer Time		Ideal	8	Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	21	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
Kids and Pets	Color Novelty	Castle	1 reel	
Knights In Khaki		Falcon Prod.	22	May 23,'31
Kol Nidre No. 1	Cantor Schmilikel	Judea Films	10	
Kol Nidre No. 2	Cantor Waldman	Judea Films	11	
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2 reels	
Legend of the Skies		Ideal	6	Mar. 14,'31
Mal-Ke Mashma-Lou	Harry Feld	Judea Films		
Meet the Family	Harry Delf	Elbee	2 reels	
Monkey Business			8	Apr. 4,'31
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Niagara Falls		Essanay		Dec. 20
Oh Doctor	Special Cast	Judea Films	20	
One Day		Visugraphic		Dec. 6
Peas and Ques		Pro Patria		Dec. 6
Peculiar Pets		Ideal	8	Apr. 4,'31
Poem in Stone, A		Ideal	7	Mar. 14,'31
Pole		Visugraphic	10	Nov. 29
Sacred Elephants of India		Ideal	8	Mar. 21,'31
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
Shoemaker's Romance		Judea Films	21	
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes from Broadway	Color Novelty	Castle	1 reel	
Some Wild Appetites		Ideal	8	Mar. 21,'31
Spanish Rhythm	Orchestra	Imperial	9	Nov. 29
Spring Is Here		Ideal	9	Mar. 21,'31
Style and Class	Marty Barratz	Judea Films	23	
Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
Talk-o-Graphs	Norman Brokenshire	Henry Sonenshine	9	Nov. 29
Tee Time	Felix the Cat	Conley Films	1 reel	Apr. 5
Una-Sana-Takof	Canto Waldman	Judea Films	11	
Wings of Tomorrow		Visuographic	10	May 2,'31
World Unseen, A	Scientific	UFA	12	

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time	Reviewed
Alice Chops the Suey		Feb. 1,'31		
Alice Gets Stage Struck		Jan. 15,'31		
Alice Gets Stung		Oct. 15		
Alice Loses Out		Mar. 1,'31		
Alice on the Farm		Oct. 1		
Alice Picks the Champ		Mar. 15,'31		
Alice Plays Cupid		Apr. 1,'31		
Alice Rattled by Rats		May 1,'31		
Alice Solves the Puzzle		Apr. 15,'31		
Alice the Jailbird		Nov. 1		
Alice Wins the Derby		Nov. 15		
Alice in the Jungle		Jan. 1,'31		
Alice's Balloon Race		Dec. 15		
Alice's Egg Plant		Dec. 1		
Alice's Mysterious Mystery		May 15,'31		
Alice's Orphan		Feb. 15,'31		
Broken Spur, The	Jack Hoxie	Feb. 1,'31	2 reels	
Cyclone Bliss	Jack Hoxie	Oct. 15	2 reels	
Desert Bridgegroom	Jack Hoxie	Jan. 15,'31	2 reels	
Desert's Crucible	Jack Hoxie	Oct. 1	2 reels	
Dead or Alive	Jack Hoxie	Nov. 15	2 reels	
Double O, The	Jack Hoxie	Dec. 1	2 reels	
Rider from Nowhere	Jack Hoxie	Nov. 1	2 reels	
Romantic Sheriff	Jack Hoxie	Jan. 1,'31	2 reels	
Sparks of Flint	Jack Hoxie	Feb. 15,'31	2 reels	
Western Romance	Jack Hoxie	Dec. 15	2 reels	

TALKING PICTURE EPICS

Title	Star	Rel. Date	Running Time	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr., '31	10	May 2,'31
Bird Islands of Peru	Dr. Robt. Cushman Murphy	Feb. 12,'31	10	Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	10	May 30,'31
Freaks of Nature	Dr. Raymond L. Ditmars	June 14,'31	9	
Heart of the Nation	Washington	May 25,'31	9	
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug. 31,'31	10	
Killing the Killer	Dr. Raymond L. Ditmars	June	9	
Land of Evangeline	(No. 2) Wanderlust	Jan. 30,'31	10	Feb. 14,'31
Land That Time Forgot		July 10,'31	9	
Let's Sing	Howard Wade Kinsey	Sept. 1	10	
Like a Beaver	Dr. Raymond L. Ditmars	Feb. 12,'31	10	Feb. 14,'31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec. 25	9	May 30,'31
Naked Man vs. Beast	Martin Johnson	Oct. 15	10	
Seeing Bermuda on a Bicycle	(No. 1) Wanderlust	Oct. 15	10	Dec. 13
Sunny Sweden	(No. 4) Wanderlust	June 15,'31	9	
This Is Australia	Natives	June 15,'31	15	
Today and Yesterday	Hearst News	Nov. 15,'29	30	July 4,'31
Top of the Old World	(No. 6) Wanderlust	June 15,'31	9	
Up and Down New York	(Empire State Bldg.)	May 25,'31	9	

TIFFANY

Title	Star	Rel. Date	Running Time	Reviewed
Color Symphonies Series	6 in Technicolor		10	
Chinese Flower Boat		July 5	10	
Dancing Bear		June 10	10	
Parisian Nights		June 25	10	
Kentucky Jubilee Singers	Series of 6			
Old Black Joe		May 1	18	
Pickin' Cotton			9	
Road Home, The			18	
Slave Days			10	
Welcome Home		Dec. 12	10	
Musical Fantasies	Series of 6		10	
Fire Worshippers		Aug. 10	10	Sept. 27
Memories		Apr. 23	11	
William Tell		Aug. 1	11	
Way Down South			11	Dec. 6
Paul Hurst Comedies	Series of 6		11	
De Wolid's Champion			20	Dec. 6
One Punch O'Toole		Mar. 23	18	Mar. 28,'31
Tale of a Flea, The				
Missing Link, The				
Rolling Stone Series	Series of 6			
In the Mountains		Sept. 25	10	Sept. 6
The Desert		Dec. 18	10	
Tiffany Chimp Series	6 Monkey Comedies		18	
1. Blimp Mystery, The			16	Sept. 27
2. Little Covered Wagon, The		Sept. 5		Aug. 30
3. Little Big House, The		Oct. 15	19	Oct. 4
4. Little Divorcee, The			20	Dec. 6
5. Nine Nights in a Bar Room		Jan. 26,'31	16	Jan. 3,'31
6. Chasing Around		Mar. 23,'31	16	Mar. 28,'31
7. Africa Squawks			18	
8. Apeing Hollywood			21	
9. Cinnamon			11	
Voice of Hollywood Series	Station S-T-A-R	Jan. 26	11	
No. 16	Neil Hamilton	Aug. 10	11	
No. 17	Laura La Plante	Aug. 20	11	
No. 18	Gleason & Armstrong	Sept. 11	11	
No. 19	Johnny Hines		11	
No. 20	James Hall		11	Oct. 11
No. 21	Conklin & Christy		11	
No. 22	Ian Keith		10	
No. 23	Sammy Cohen-Tiffany Talking Chimps		10	Dec. 6
No. 24	Leon E. Janney	Dec. 21	11	
No. 25	Seben 'n' Leben	Jan. 20,'31	11	
No. 26	Kenneth Harlan	Mar. 2,'31	11	Mar. 28,'31
No. 27	John Wayne - Our Gang			

UNIVERSAL

Title	Star	Rel. Date	Running Time	Reviewed
Arabian Knights	Slim Summerville	Apr. 8, '31	2 reels	Mar.28,'31
All Excited	Sidney-Murray	Mar. 25, '31	2 reels	Feb.28,'31
Africa	Oswald Cartoon	Dec. 1		Nov. 29
Alaska	Oswald Cartoon	Dec. 15		Dec. 20
All for a Lady	Leather Pusher Series No. 6	Dec. 31	2 reels	Nov. 29
Band Master, The	Oswald Cartoon	May 18, '31	6	June 20, '31
Butter in Yeggman, The	Sidney-Murray	May 6, '31	2 reels	Apr.11,'31
Campaign Capers	Slim Summerville		20	July 25,'31
Cat's Paw, The	Red Star Comedy	July 8, '31	2 reels	Apr. 4,'31
Champion, The	Leather Pushers	Feb. 25, '31	2 reels	
Champ, The	Oswald Cartoon	July 27, '31		
China	Oswald Cartoon	Jan. 12, '31	1 reel	
College	Oswald Cartoon	Jan. 26, '31		
Comeback, The	Leather Pusher Series No. 4	Dec. 3	2 reels	
Country School, The	Oswald Cartoon	May 5, '31	1 reel	May 16, '31
Dangerous Daze	Red Star Comedy	Mar. 11, '31	2 reels	Mar.14,'31
Detective, The	Oswald Cartoon	Sept. 22	1 reel	Oct. 11
Discontented Cowboys	Sidney-Murray	Nov. 12	2 reels	Oct. 11
Divorce A La Carte	Sidney-Murray	Apr. 15, '31	2 reels	Mar.14,'31
Farmer, The	Oswald Cartoon	Mar. 23, '31	1 reel	Mar.14,'31
Fireman, The	Oswald Cartoon	Apr. 6, '31	1 reel	
First to Fight	Slim Summerville	Sept. 2,'31	4 reels	
Fowl Ball, The	Oswald Cartoon	Oct. 13	1 reel	
Framed	Leather Pusher Series No. 7	Jan. 14, '31	2 reels	Dec. 13
Go to Blazes	Sidney-Murray	Oct. 15	2 reels	Nov. 8
Hammer & Tongs	Leather Pusher Series No. 2	Oct. 8	2 reels	
Hello, Russia	Slim Summerville	Jan. 17, '31	2 reels	Dec. 20
Hello, Napoleon	Red Star Comedy	June 3, '31	17	July 11,'31
Here's Luck	Slim Summerville	May 20, '31	2 reels	May 2,'31
Heroes of the Flames	Tim McCoy	June 2, '31	17	Apr. 4, '31
Hot and Bothered	Sidney-Murray	Mar. 4, '31	2 reels	
Hot Feet	Oswald Cartoon	Aug. 24, '31		
Howdy Mate	Red Star Comedy	July 22, '31	2 reels	
In Old Mazuma	Sidney Murray	Jan. 21, '31	2 reels	Jan. 3,'31
Kane Meets Abel	Leather Pushers	Feb. 11, '31	2 reels	
Kentucky Belle	Oswald Cartoon	Aug. 10, '31	1 reel	
Knockout, The	Leather Pusher Series No. 3	Nov. 5	2 reels	Oct. 11
Lady Killer, A	Leather Pusher Series No. 8	Jan. 28, '31	2 reels	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Laughback, The	Red Star Comedy	Dec. 24	2 reels	Jan. 3,'31
Let's Play	Slim Summerville	Apr. 29, '31	2 reels	
Love Punch, The	Sidney-Murray	Dec. 10	2 reels	Nov. 22
Mardi Gras	Leather Pusher Series No. 5	Dec. 17	2 reels	Nov. 22
Mars	Oswald Cartoon	Dec. 29	1 reel	
Mexico	Oswald Cartoon	Nov. 17	1 reel	Nov. 29
Navy, The	Oswald Cartoon	Nov. 3	1 reel	Nov. 15
No Privacy	Red Star Comedy	Apr. 22, '31	2 reels	
North Woods	Oswald Cartoon	June 29, '31	6	July 11,'31
One Day to Live	Red Star Comedy	Apr. 1, '31	2 reels	Apr.11,'31
Parisian Galeties	Slim Summerville	June 17, '31	2 reel	May 16,'31
Ou La La	Slim Summerville	Nov. 26	2 reels	Nov. 15
Radio Rhythm	Oswald Cartoon	July 27, '31	1 reel	
Rolling Along	Sidney-Murray	Oct. 1	2 reels	
Royal Bluff	Slim Summerville	Feb. 18, '31	2 reels	Feb.28,'31
Sargie's Playmates	Slim Summerville	Mar. 8, '31	2 reels	Feb.21,'31
Scared Stiff	Red Star Comedy	May 13, '31	2 reels	May 2,'31
Stay Out, The	Sidney-Murray	May 24, '31	2 reels	May 16,'31
Shipwreck	Oswald Cartoon	Feb. 9, '31	1 reel	Feb.21,'31
Stay Out, The	Sidney-Murray	May 27, '31	1 reel	
Stone Age, The	Oswald Cartoon	July 13, '31	1 reel	
Strange as It Seems No. 1	Novelty	Sept. 1	1 reel	Sept. 20
Strange as It Seems No. 2	Novelty	Sept. 29	1 reel	Oct. 11
Strange as It Seems No. 3	Novelty	Nov. 3	1 reel	Nov. 22
Strange as It Seems No. 4	Novelty	Dec. 22	1 reel	Dec. 13
Strange as It Seems No. 5	Novelty	Jan. 19, '31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 18, '31	1 reel	Feb. 7,'31
Strange as it Seems No. 7	Novelty	Mar. 16, '31	1 reel	Mar.14,'31
Strange as it Seems No. 8	Novelty	Apr. 13, '31	1 reel	Apr.11,'31
Strange as It Seems No. 9	Novelty	May 11, '31	1 reel	July 4,'31
Strange as It Seems No. 10	Novelty	June 8, '31	10	July 11,'31
Strange as It Seems No. 11	Novelty	July 6, '31	1 reel	
Strange as It Seems No. 12	Novelty	Aug. 3, '31	1 reel	
Strange as It Seems No. 13	Novelty	Aug. 31, '31	1 reel	
Sunny South	Oswald Cartoon	Apr. 20, '31	1 reel	May 2,'31
We We Marie	Slim Summerville	Oct. 29	2 reels	Oct. 11
You Said It, Sailor	Red Star Comedy	Nov. 19	2 reels	Nov. 15

VITAPHONE SHORTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures in Africa	No. 1. Into the Unknown		2 reels	June 6,'31
Adventures in Africa	No. 2. An African Boma		2 reels	
Adventures in Africa	No. 3. The Lion Hunt			
Adventures in Africa	No. 4. Spears of Death			
Adventures in Africa	No. 5. Trails of the Hunted		2 reels	
Adventures in Africa	No. 6. The Buffalo Stampede		2 reels	
Adventures in Africa	No. 7. The Witch Doctor's Magic		2 reels	
Adventures in Africa	No. 8. Flaming Jungles		2 reels	
Adventures in Africa	No. 9. Dangerous Trails		2 reels	
Adventures in Africa	No. 10. Maneaters		2 reels	
Adventures in Africa	No. 11. Beasts of the Wilderness		2 reels	
Adventures in Africa	No. 12 Unconquered Africa		2 reels	
Africa Shrieks	Hugh Cameron		1 reel	
Ain't Nature Grand	Looney Tunes No. 7			Jan. 24,'31
Alaska—Laff Tour	Eddie Lambert		1 reel	
Algiers	Novelty Scenic		1 reel	
Alpine Echoes	Douglas Stanbury		1 reel	Dec. 13
Angel Cake	A. Rasch Girls - C. Landry J. Ray Foursome		2 reels	Feb.21,'31
Animals of the Amazon	E. M. Newman Travel Talk		10	June 6,'31
At the Round Table	Hellinger-Hopper-Runyon-Corbett		1 reel	Oct. 4
Babykins	Pee Wee Singer and Bill Halligan		1 reel	
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel	
Bard of Broadway, The	Walter Winchell		2 reels	Oct. 4
Barefoot Days	Cast of Children		1 reel	
Believe It or Not, No. 2	Robert L. Ripley		1 reel	Dec. 6
Believe It or Not, No. 3	Robert L. Ripley		1 reel	
Believe It or Not, No. 4	Robert L. Ripley		1 reel	Nov. 1
Believe It or Not, No. 6	Robert L. Ripley		7	Mar. 28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel	Feb. 21,'31
Believe It or Not, No. 8	Robert L. Ripley		1 reel	
Believe It or Not, No. 9	Robert L. Ripley		9	May 23,'31
Believe It or Not, No. 10	Robert L. Ripley		1 reel	July 18,'31
Believe It or Not, No. 11	Robert L. Ripley		1 reel	
Big Deal, The	Harry Holman		1 reel	
Bigger They Are	Primo Carnero-Little Billy		2 reels	
Big Man From the North	Looney Tunes No. 6		1 reel	Jan.10,'31
Bitter Half, The	Frank Orth-Ann Codee		1 reel	
Border Patrol, The	Frisco-Knopp-Graham		2 reels	Jan. 24,'31
Booze Hangs High, The	Looney Tunes No. 4		6	Oct. 4
Bosko's Holiday	Looney Tunes No. 11		1 reel	May 9, '31
Box Car Blues	Looney Tunes No. 5		1 reel	
Cave Club, The	Leach-Merman-Pierlot		9	
Cold Turkey	H. Broderick - L. Crawford		7	July 25,'31
College Capers			1 reel	Nov. 8
Compliments of the Season	Dressler-Lane-O'Brien		2 reels	
Court Plastered	Helen Broderick		1 reel	Jan.24, '31
Crime Square	Pat O'Brien-Mary-Duncan		1 reel	
Cry Baby	Vernon-Treen		1 reel	
Curses	Moore-Clement-Blackwood		2 reels	Feb.21,'31
Dandy and the Belle, The	Frank McGlynn, Jr. - Mary Murray		9	
Dining Out	Kent-Lake		1 reel	
Donkey Business	Edgar Bergen - C. Graver		1 reel	
Down the Blue Danube	E. M. Newman Travel Talk		1 reel	Apr.25,'31
Dumb Luck	Frank Orth - Ann Codie		1 reel	
Dumb Patrol	Looney Tunes No. 9		7	Mar. 28,'31
Duel, The	Fields-Teasdale		1 reel	
Envy	Dressler-Brent-Evans		1 reel	
Everything Happens to Me	Carson-Hoyt		1 reel	
Excuse the Pardon	Morgan-Alexander		1 reel	Dec. 13
Fast and Pleasant	Billy Wayne-Thelma White		1 reel	
Find the Woman	Hugh O'Connell			
Five Minutes from the Station	Overman-Churchill-Sidney		2 reels	
For Two Cents	De Wolf Hopper		10	June 6,'31
Fore	Ford-Lane		1 reel	
Fowl Triangle			1 reel	Feb.14,'31
Frame, The	Boyd-Middleton		1 reel	
Freshman Love	Ruth Etting-Jeanie Lang-Don Tompkins		20	Apr. 18,'31
Gangway	Joe Penner		2 reels	
Gigolo Racket, The	Helen Morgan		2 reels	
Girls We Remember			1 reel	Dec. 13
Good Mourning	Eddie Fay-Dressler-White		1 reel	
Good Pie Forever	Billy Wayne-Thelma White		1 reel	
Good Times	Madge Evans		1 reel	Mar.14,'31
Grand Dames, The	Patsy Kelly		1 reel	May 9,'31
Hangover, The	Neely Edwards - B. Granville		1 reel	
Handy Guy, The	Earl Sande		15	May 23,'31
Happy Hottentots, The	Joe Frisco		1 reel	Oct. 25
Headache Man, The	Clements-Cavanaugh		1 reel	Jan. 17,'31
Heart Breaker, The	Eddie Foy, Jr.		15	Oct. 4
Hello, Sucker	Hugh O'Connell		1 reel	
Hocus Pocus	Edgar Bergen-C. Graver			
Hitting the High C's	Frank & Milt Britton & Band (Reviewed under title "On the High C's")		1 reel	Apr. 4,'31
Home Maid	Hackett-Hall-Burley		1 reel	
Honeymoon Trail, The			7	Apr. 4,'31
Hot Sands	Billy Wayne-Thelma White		1 reel	
How I Play Golf	Bobby Jones			
No. 1—The Putter			2 reels	Apr.25,'31
No. 2—Chip Shots			1 reel	Apr.25,'31
No. 3—The Niblick			1 reel	Apr.25,'31
No. 4—The Mashie Niblick			1 reel	
No. 5—The Medium Irons			1 reel	
No. 6—The Big Irons			1 reel	July 18,'31
No. 7—The Spoon			1 reel	
No. 8—The Brassie			1 reel	
No. 9—The Driver			1 reel	
No. 10—Trouble Shots			1 reel	
No. 11—Practice Shots			1 reel	
No. 12—A Complete Round of Golf			1 reel	
I'll Fix It	Kent-Lake		9	Mar. 28,'31
Inventor, The	Billy Wayne-Thelma White		10	May 16,'31
Jay Walker, The	Chester Clute		10	Sept 13
Jessel, George, and The Russlans	Art Cheir		1 reel	Feb. 21,'31
Junior	Neely Edwards-J. McCallion		1 reel	
Just a Gigolo	Cameron-Crosbie-Austin J. Young		7	June 13,'31
Knocking 'Em Cold	Andrew Tombes		1 reel	
Last But Not Leased	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lady Killer, The	Eric Dressler		1 reel	
Lady Play Your Mandolin	Song Cartoon		1 reel	
Last Straw, The	Romney Brent		8	May 2,'31
Let's Merge	Doree Leslie		1 reel	
Lodge Night	Phillips-Cox		7	May 16,'31
Lonely Gigolo	Lotti Loder		9	Oct. 25
Looney Tunes				
No. 1—Sinkin' In the Bathtub			1 reel	
No. 4—Booze Hangs High, The			1 reel	Oct. 4
No. 5—Box Car Blues			1 reel	
No. 6—Big Man From the North			1 reel	Jan.10,'31
No. 7—Ain't Nature Grand			1 reel	Jan.24,'31
No. 8—Ups 'n' Downs			1 reel	Apr. 4,'31
No. 9—Dumb Patrol			1 reel	Mar. 28,'31
No.10—Yodeling Yokels			1 reel	
No.11—Bosko's Holiday			1 reel	
No.12—Trees' Knees			1 reel	
Lost and Found	Demarest-Bond		1 reel	
Love Nest, The	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lucky Break	Fox		21	Oct. 25
Madame of the Jury	Judith Anderson		1 reel	
Maid to Order	Eleanor Shalor - Bob Lynn		1 reel	May 2,'31
Making Good	Joe Penner		1 reel	Apr. 4, 31
Married	Flint-Ridges-Foran		1 reel	
Masquerade	V. Osborn-R. D'Arcy-W.Lytell		2 reels	
Martinelli				
Aria from "Aida"			1 reel	
Gypsy Caravan			1 reel	
Pagliacci			1 reel	
Prison Scene from "Faust"			1 reel	Sept. 27
Temple Scene from "Aida"			1 reel	
The Ship's Concert			1 reel	
Troubadour, The			7	May 9,'31
Two Popular Italian Songs (Reviewed under the title—"Nina")			1 reel	Apr.18,'31
Meal Ticket, The	Jack Pearl		2 reels	June13,'31
Military Post, The	Roberto Guzman		1 reel	
Milky Way, The	Neely Edwards-Muriel Abbott, Dancers		11	July 18,'31
Modern Fairy Tales			1 reel	
Merry Melodies			7	Apr. 25,'31
No. 1—Lady Play Your Mandolin			1 reel	
No. 2—Smile, Darn You, Smile			1 reel	
No. 3—One More Time			1 reel	
Modern Business			1 reel	
Money, Money, Money	Mason-Keeler			
Moving In	Joe Penner		2 reels	
Mr. Intruder	Otto Kruger		1 reel	
My Mistake	Donald Brian-Pat O'Brien		1 reel	
Naggers' Day of Rest, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers Go Camping, The	Mr. & Mrs. Jack Norworth		8	Mar. 28,'31
Naggers Go Shopping, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers in the Subway, The	Mr. & Mrs. Jack Norworth		10	
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel	May 2,'31
Naggers at the Races	Mr. & Mrs. Jack Norworth		1 reel	
Naggers at the Ringside	Mr. & Mrs. Jack Norworth		10	May 16,'31
Nightingale, The	Osborne-Talbot-O'Brien		2 reels	Jan. 31,'31
Nine o'Clock Folks	Whitey & Ford		1 reel	
No-Account, The	Hardie-Hutchison		9	
No Privacy	Lloyd Hamilton		20	May .2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel	
Number, Please	Sheila Barrett-L. Barrie		10	Mar. 31,'31
Office Scandal, The	Bergen-Graber		1 reel	Jan. 31,'31
Old Flame, The	Audray Dale-John Marsdon		1 reel	
Old Lace	Ruth Etting		2 reels	
One Good Turn	Ruth Etting-Jay Velle		2 reels	
One Way Out	Chas. Lawrence-Thelma White		1 reel	Feb. 21,'31
Only the Girl	Wattles-Marsh		6	
On the Job	Frank Orth-Ann Codes		1 reel	
Opportunity Night	Al Kline		1 reel	
Pa Gets a Vacation—Potter Series	Littlefield-Ward		14	
Painter, The	Frank Orth			
Partners	Wm. Gaxton-Geo. Haggerty		21	Apr. 4,'31
Paulo, Paquita & Chiquita			9	
Peace and Quiet	Billy Wayne-Barbara Leonard		1 reel	
Perfect Understanding, A	May-Oaks		6	
Pest of Honor, The	Short-Fielding-Hall		1 reel	
Play Boy, The	Fox-Curtis		2 reels	
Playing With Fire	Jack Hazzard		1 reel	
Politics	George Jessel		2 reels	Dec. 18
Purely an Accident	Brown-Kearns-Otto		10	May 16,'31
Putting It On	Jarvis-Bond		1 reel	
Reno or Bust	Panghorn-Hager		1 reel	Aug. 23
Riding Master, The	Poodles Hanaford		9	Nov. 8
Romeo and Juliet	Chas. Hackett-Rosa Low		1 reel	
Recruits, The	The Three Sailors-Clements		1 reel	Feb. 21,'31
Revenge Is Sweet	L. Adams-Weeks-Allworth		9	Mar. 28,'31
Roseland	Ruth Etting		14	
Rural Hospitality	Roger Imhof		1 reel	
Salesman, The	Orth Vernon		1 reel	
Santry, Henry, & Orchestra			1 reel	Feb. 28,'31
Sax Appeal	Joe Penner		1 reel	
Say A Little Prayer for Me	Cameron Crosbie-Dorothy Vogel		1 reel	
Scotch Love	Blore-Swinburn-Collins		1 reel	
Second Childhood	Mayall-Mackin		1 reel	
Seeing Sarah Off	Sylvia Clark		1 reel	
Seeing Things	Demarest-Auer-Fielding		9	Oct. 18
Service Stripes	Penner-Waddell		1 reel	Jan. 10,'31
Servant Problem, The	Murray-Oakland-Stauber		1 reel	
Showin' Off	Vitaphone Kiddies		1 reel	
Silent Partner, The	Billy Gaxton		2 reels	
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel	May 9,'31
Sky High	Janet Reade-Durdey Clements		10	Mar. 28,'31
Sleepy Head	Frank Orth-Ann Codes		1 reel	Feb. 21,'31
Speaking Out of Turn	Johnny Walker		1 reel	
Spirits of 76th Street	Helen Broderick		17	Mar. 2,'31
Sportslants				
No. 1—Ted Husing			1 reel	
Squaring the Triangle	Donald Brian-Mayo Melliet			
Stars of Yesterday	Old Film Stars		1 reel	Feb. 28,'31
Strange Case, The	Charles Halton		8	May 16,'31
Strong Arm, The	Harrington-O'Neil		1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard		1 reel	
Success	Jack Haley - Helen Lynd		2 reels	
Surprise	Dugan-Leonard		12	
Suspicion	Lyons-Earle-Morne		1 reel	
System	Clements-Knapp		1 reel	
Taking Chances	Billy Wayne-Thelma White		1 reel	May 9, 31
Talking It Over	Jack Osterman		8	
Thirteenth Prisoner, The	Willie Howard-Lee Kohlmar			Nov. 15
Tom Thumbs Down	Jarvis McNaughton		1 reel	
Travel Hogs	Hugh Cameron		1 reel	
Trip to Paris, A	Jarvis-Taylor		1 reel	
Trees Knees	Looney Tuney No. 12		1 reel	
Trip to Tibet, A	Scenic		1 reel	May 2,'31
23 Skiddoo	Lew Fields		14	May 2,'31
Twixt Love and Duty	Howard-Graham-Percival		10	May 2,'31
Two Rounds of Love	Rennie-Dixon		1 reel	
Unfair Sex, The	Healy-Gilbert		1 reel	
Ups 'n' Downs	Looney Tunes No. 8		1 reel	Apr. 4,'31
Varsity Vamp	Mike Ames		2 reels	
Victim, The	Orth-Howard		1 reel	
Watch Dog, The	Jack Hazzard		1 reel	
Week End, The	Neely Edwards		1 reel	
Where Men Are Men	Joe Penner		2 reels	
Where There's a Will	George Hassell		2 reels	
With Pleasure	Dolly Gilbert-Billy Wane		1 reel	May 2,'31
Ye Old Time News Reel			1 reel	
Yodeling Yokels	Looney Tunes No. 10		8	Mr 14,'31

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The Recognized National Classified Advertising Medium

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YOUR DOLLAR NEVER HAD GREATER PURCHASING POWER—LOOK AT THESE VALUES—EVERYTHING BRAND NEW. Sound Absorbent Theatre Carpet, 69½¢ per yd.; Acoustical Felt, 27½¢ sq. yd.; 16" Oscillating, Three Speed Fans, Duralumin Noiseless Blades, $25.95; Da-Tone Sound Screens, 39¢ sq. ft.; Silver Sound Screens, 54¢ sq. ft.; Beaded Sound Screens, 59¢ sq. ft.; 2000 ft. Wire Reels, $1.89; Samson Pam 19 Amplifiers, 25 cycle, $49.50; 60 cycle, $61.50; G. E. Exciter Lamps, 98¢ Microphone with Transformer, Stand, Springs and Cable, $19.11; Genuine Racon Horns complete with Unit, Transformer and Exciter, $98.75; Synchronous Turntables; $49.50; Photocells, $12.95; Wright-DeCoster Horns, $17.64; Jensen Tube Type Speakers, $21.25; Powers Aperture Masks, $1.90; Simplex Aperture Masks, 98¢; Forest 20 ampere Rectifiers, $89.75. Many other bargains in new equipment. S.O.S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND" New York.

STANDARD GENUINE SOUND PRODUCTS AT WHOLESALE—Everything shipped direct from factory: Samson No. 19 Amplifiers, $55.00; Silver Marshall No. 692, $90.00; Genuine Racon Horns, complete with Unit, Transformer and Exciter, $98.00; 30 ampere Rectifiers complete with tubes, $85.00; Da-Tone Sound Screens, 38c square foot; Exciter Lamps, 98c; Rectifiers for sound-on-film, eliminates storage batteries, $45.00. Write us your needs. THEATRE SOUND SERVICE, 130 S. Clinton Avenue, Rochester, New York.

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BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

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SOUND-ON-FILM NOW ROCK BOTTOM $395.00 COMPLETE USING NATIONALLY ADVERTISED SOUND HEADS—EVERYTHING BRAND NEW: No Batteries. No Generators. Your AC Line Does the Work. Our combination Operadio Power Unit furnishes Photocell and Exciter Lamp voltages. Complete equipment includes 2 Sound-on-Film Heads with Photocells; Licensed Optical Systems; Exciter Lamps; Lamphouse Brackets; Motor Brackets; All Drive Attachments; Combination Main Power Amplifier, Head Amplifier, A and B Battery Eliminators, Sound-on-Film Fader, all in one unit; Dynamic Speaker and Monitor; all Wiring Instructions. Total Cost $395.00. Sound Heads less Amplifiers and Speakers $247.50 pair complete. Address S.O.S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

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700 USED HARDWOOD PORTABLE CHAIRS in sections of two. 1,400 Upholstered Chairs, backs fully covered in red Velour; seats covered in imitation Spanish leather—$2.00 each. 700 Leather Upholstered Chairs, heavy panel backs covered in red imitation leather—$2.25 each. Five-ply veneer chairs, 90c each, in any quantity. 400 Heywood-Wakefield upholstered panel back, squab seat covered in brown imitation leather—$2.25 each.
ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

OPERA CHAIRS, seats and backs for all makes, five-ply, at prices that save you money. Jobs in new and used chairs. Address Redington Company, Scranton, Penna.

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THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

THEATRE EQUIPMENT—2 Used Simplex Machines, heads and bases, one practically new, the other in good shape, also nine hundred Theatre Seats. Apply to MR. JOHN A. ADAMS, No. 24 Victoria Avenue, Belleville, Ontario, Canada.

BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

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FOR SALE—2 Late Model Peerless Reflector Arc Lamps, like new, $130.00 each; 2 Simplex Projectors, perfect condition, $195.00 each; Hertner Generator, complete, $150.00. Address Box No. 485, Rochester, New York.

NEW R. C. A. and W. E. RECORDINGS, $3.00. Address MEL REIBOLD, 304 Waterloo Street, Columbus, Wisconsin.

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PROJECTIONIST — EIGHT YEARS' EXPERIENCE, Western Electric. Will go anywhere at once, and stick to a good man. Twenty-five and married. Address LADSON E. MERRITT, 456 Gettys Street, Rock Hill, S. C.

AT LIBERTY! MANAGER of wide experience. Write or wire to HARVEY "DOC" ARLINGTON, 1305 East Main Street, Muncie, Ind.

HIGH CLASS THEATRICAL POSTER AND SHOW CARD MAN, 9 years' experience with largest chains—newspaper drawings and publicity—designer of displays that produce—capable of handling theatre or group of theatres. Desires permanent connection. Address MURRAY WADE, 1207 E. Capitol Street, Washington, D. C.

A PREDICTION

IN 1914 Eastman announced the first panchromatic motion picture negative film. It swept the country... In March, 1931, Eastman announced the first stable ultra-speed panchromatic—Eastman *Super-sensitive* Panchromatic Negative, *Type 2*...It is predicted that just as color-sensitive film has practically replaced color-blind material, so the new Eastman *Super-sensitive* will make slower emulsions virtually obsolete...Naturally the producers and camera men who are adopting this remarkable film *now* will reap the greatest advantage... Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*
Panchromatic Negative, *Type 2*

$100 IN PRIZES for your "Politics" campaign!

Offered by those grand gals

DRESSLER MORAN

in the S. R. O. Comedy Sensation

POLITICS

with ROSCOE ATES—
Charles F. Riesner, *Director*

"Wow! What a hit! Chicago Theatre jammed- moved to Roosevelt for an extended run. Same story everywhere! Send me your campaign by September 15th. Address M-G-M Adv't Department 1540 Broadway. First Prize $50 - Second Prize $30 - Third Prize $20 - Aint we got fun!"

In the event of a tie duplicate prizes will be awarded.

Here's how Manager Harry Shaw of State, Syracuse got the coin by getting behind "Politics."

1. Voting machines in lobby.
2. Special boards, cutout heads of Dressler and Moran.
3. Special slides on screen during recessionals with following copy, "Don't forget to vote for Hattie Burns (Marie Dressler) for Mayor." "Cast your vote here next week on the all-laff ticket." (These slides were made by our chief projectionist at no cost.)
4. Election cards placed in conspicuous locations about the theatre, such as drinking fountains, telephone booths, box office windows and on small chandeliers.
5. On the outside these cards were placed at soda fountains, telegraph poles, club rooms and newsstands.
6. Six airplanes will fly over the city Thursday noon and drop heralds. Planes were secured at no charge to theatre and we are trying to plant a story on the flying formation of these planes while dropping the circulars over the heart of the city.
7. Announcement made at the Thornden Park Theatre where a crowd of 10,000 people will be assembled for a huge open-air concert over the P. A system.
8. Oilcloth valance around entire marquee and six box-shaped political banners placed on flagpole standards.
9. Political rally Thursday nite before opening, consisting of parade with 30 automobiles including trucks all carrying banners and flaming red light torches (secured without cost). Parade headed with sirens and police escort.
10. Special screening for Mayor and Commissioner and Board of Aldermen. Mayor will review picture, story planted newspaper.
11. Stencil on sidewalk and vacant store windows.
12. House of Providence Fife and Drum Corps will be invited to showing and will parade to the theatre where they will give a short concert before going in and on coming out.
13. Teaser campaign started three days in advance of regular pickup by using "Marie Dressler coming Friday" as border around current ads.
14. All house employees wearing badges "Don't fail to vote at Loew's next week MARIE DRESSLER for Mayor."

JUST A SAMPLE OF THE "POLITICS" CAMPAIGNS THAT DOUBLE THE PROFITS. SEND YOURS!

MOTION PICTURE
HERALD

Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

next week's issue of

Motion Picture Herald

forming an occasion on which the industry and its friends will pay their respects to

Paramount Publix

on its Twentieth Birthday

Vol. 104, No. 5 In Two Sections—Section Two AUGUST 1, 1931

Here's the Solution *for your* Sound-on-Film Reproduction Problem

NOW you can have Sound-on-Film Reproduction of excellent quality at a big saving in cost.

This Operadio Sound-on-Film Amplifier provides the most practical and economical equipment for theatres with Sound-on-disc Equipment or without sound equipment.

For example, "Your amplifier affords the finest reproduction I've ever heard in a small theatre installation" writes one expert on theatre sound equipment. Users everywhere are just as complimentary.

Designed and manufactured by pioneers in sound reproduction equipment, this Operadio Unit has been thoroughly proven in the laboratory and in the field. It assures thoroughly dependable operation in every respect.

Furthermore the cost is low. It enables you to secure Sound-on-Film reproduction at a fraction of the cost of other equipment which is at all satisfactory.

Learn the complete Operadio Sound-on-Film story. Mail the coupon.

Consider these points:

1. Designed to meet every need of theatres having 300 to 800 seats.
2. The Operadio Amplifier has characteristics necessary for best reproduction of both Sound-on-Film and Sound-on-Disc. The most successful reproduction of Sound-on-Film is not possible with amplifiers designed only for Sound-on-Disc.
3. The Unit is complete—takes the place of all the apparatus and associated accessories from the output of the photo-electric cell to the input of the stage speakers.
4. Completely A.C. operated—furnishes all of the necessary power for the associated apparatus. No batteries, chargers, or complicated wiring required.
5. Can be used with practically any standard sound head using Caesium type PE cell.
6. Sold by leading motion picture supply houses.
7. Sold outright—no leases.

OPERADIO

Mail this Coupon

OPERADIO MANUFACTURING CO., St. Charles, Ill.

Of course we want to know about your Sound-on-Film Amplifier for small theatres that will enable us to have Sound-on-Film Reproduction at a tre-mendous saving in cost. Send your bulletin.

Name .....

Address .....

EVEN IN THE LAND OF THE PHAROAHS

THEY KNOW

INSULITE

CORRECTS ACOUSTICS

THE whole world has gone 'sound conscious'. No matter in what language a picture is shown, the public in that part of the world insists on good hearing conditions in a theatre, or stays away. It's the same in Podunk, U. S. A., or Alexandria, Egypt. Insulite Products are solving this sound problem in every section of the globe.

In the remodeling of the "Cinema Eden" in Alexandria, Egypt, Insulite was used both on the interior and exterior of the building. The Western Electric engineers over there state that the treatment of the interior of this theatre "produced an acoustical condition very favorable to our requirements".

Insulite Acoustile is scientifically designed to absorb excess sound energy. It is the ideal material for treating a theatre showing sound pictures, because it is more uniform in its efficiency over the entire frequency range than any other material. Insulite Acoustile eliminates distorting reverberations and dead spots, so that the clear notes of both voice and music carry distinctly to every part of the house.

The use of Insulite Acoustile is economical . . . it stops that loss of patronage due to poor acoustics. Expensive remodeling is unnecessary as it can be easily and quickly applied to the existing surface. Insulite Acoustile will enhance the appearance of any theatre and the pleasing texture of the material takes any desired decorative treatment.

The upper picture is a view of the entrance of the "Cinema Eden", Alexandria, Egypt. The lower picture shows the application of Insulite Sheathing to the exterior.

Western Electric Company (Near East)

4, Rue Fakhri Pacha,
Place Ismail Ier.
ALEXANDRIA — EGYPT.

Telephone No 6735 Alex.
Telegrams "ELESWILL"

Your reference Cine Eden
Our reference 120.30

MM. Victor Smaga & C°
P.O.B. 233
Alexandria.

November 10th. 1930/

Dear Sirs,

In reply to yours of October 20th. 1930, we are pleased to confirm that the use of Insulite, in the Cinema Eden, Alexandria, has produced an accoustical condition very favorable to our requirements.

Yours faithfully,
R. R. Le.
WESTERN ELECTRIC Co. N.E.

Above is a reproduction of a letter received by The Insulite Representatives in the Near East from Western Electric Company. It is convincing evidence of the efficiency of Insulite Acoustile.

ENGINEERING SERVICE

The Acoustical Department of The Insulite Co. will gladly analyze and help you solve your acoustical problem. There is no charge for this service. May we tell you how you can take advantage of this offer?

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INSULITE ACOUSTILE

BETTER THEATRES
SECTION OF
Motion Picture Herald

Better Theatres Section, devoted to the design, construction, equipment of theatres, appears every fourth issue

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Motion Picture Herald

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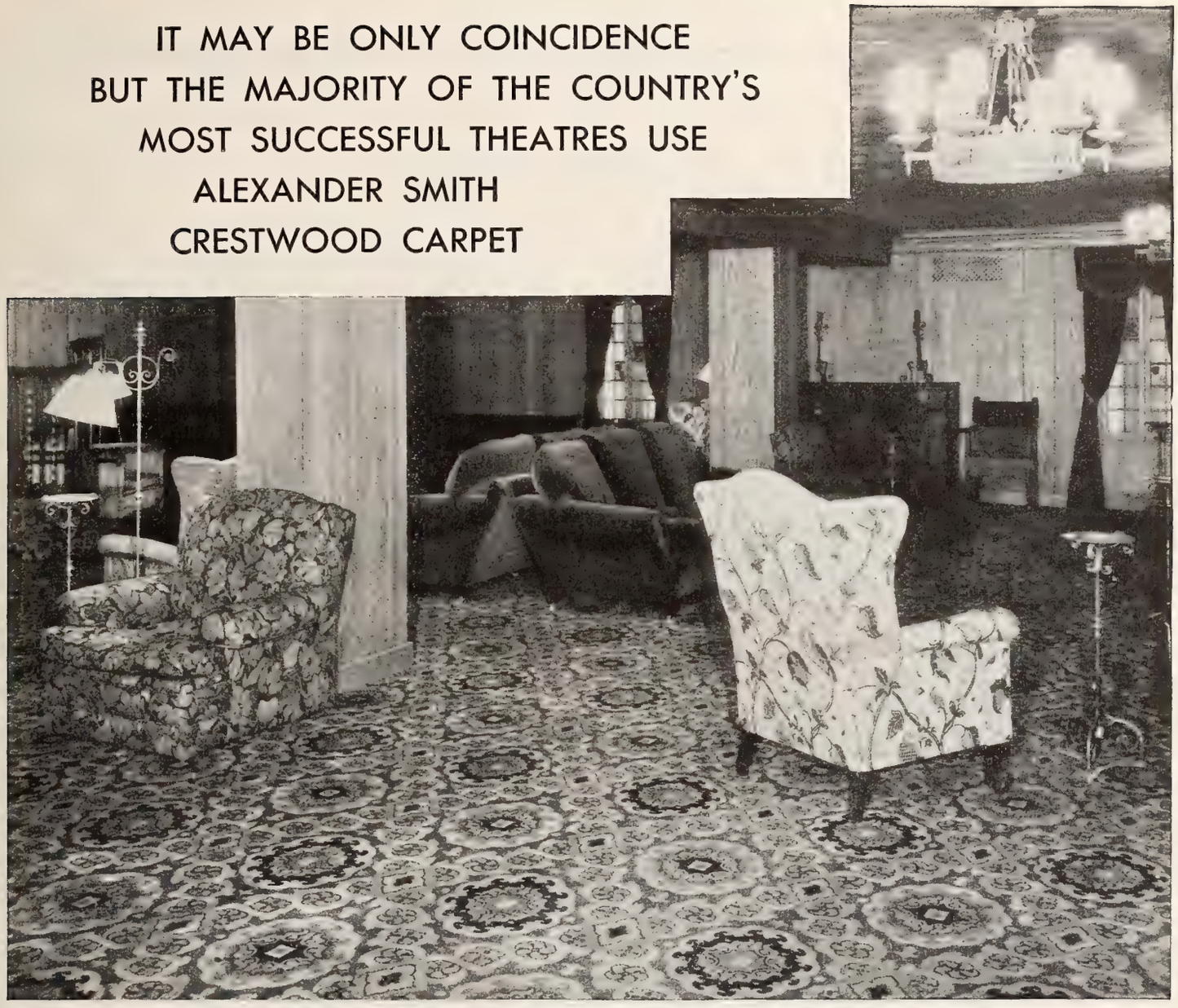
IT MAY BE ONLY COINCIDENCE
BUT THE MAJORITY OF THE COUNTRY'S
MOST SUCCESSFUL THEATRES USE
ALEXANDER SMITH
CRESTWOOD CARPET



Alexander Smith CRESTWOOD Carpet, Pattern No. 1840-C in the lounge of The 77th Street Theatre, New York City.

This illustration gives you an idea of the luxurious atmosphere created by CRESTWOOD Carpet. But only an idea. To fully appreciate the beauty of CRESTWOOD you must see the carpet itself. Send for color cards and a quality sample and compare CRESTWOOD with any other carpet manufactured by the same process. Compare CRESTWOOD'S superior new patterns, and observe the clean-cut designs made possible by the use of high grade wool yarns—compare the density of weave and depth of pile—and you will understand why Fox, Warner Bros., Publix and the majority of successful theatres throughout the country use CRESTWOOD Carpet—the largest selling grade of carpet in the world. W. & J. Sloane, 577 Fifth Avenue, New York, sole selling agents.

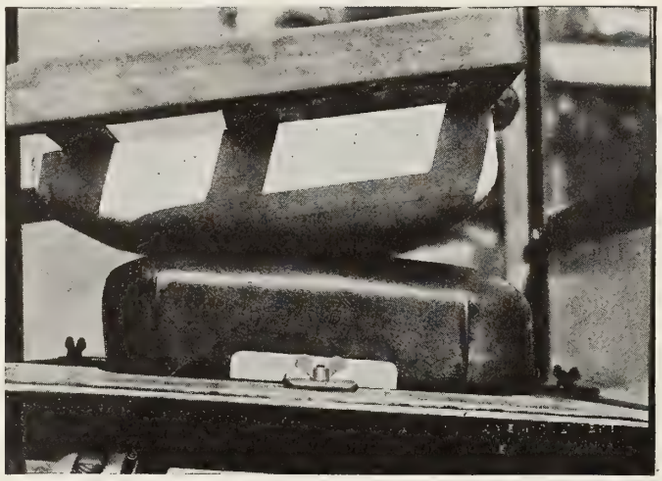
ALEXANDER SMITH CRESTWOOD CARPET

THE LARGEST SELLING GRADE OF CARPET IN THE WORLD

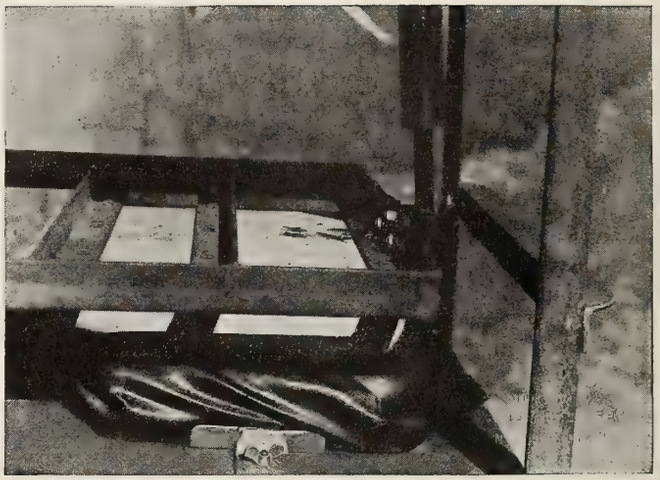
Sole selling agents:

577 Fifth Avenue **W. & J. SLOANE** New York, N. Y.

Here's The Proof



Here's the torture chamber! This special flexing machine was developed by DuPont Company and Heywood-Wakefield to test out the wearing qualities of the new fabrikoid used on H-W chairs. It creates a "bellows action" similar to that caused by patrons in sitting and arising from chairs. The seats tested were kept under a constant pressure of 200 lbs.!



Crushed 1,000,000 Times! The seat in the picture is upholstered in the new fabrikoid used on Heywood-Wakefield theatre chairs only. It was crushed, squashed, twisted, and distorted (as shown above) more than 1,000,000 times, yet it did not crack, chip, peel, or break. Seats upholstered in other materials of this type were unable to withstand **one-sixth** this amount of crushing!

The New Exclusive Fabrikoid on H-W Theatre Chairs *Outwears All Others!*

Note the terrific abuse handed out by the machine pictured above. It demonstrates how thoroughly every material which enters the making of H-W chairs is tested. NOW—theatre men are offered a new upholstery material on Heywood-Wakefield chairs. It is a new, high quality DuPont fabrikoid which will outwear all ordinary materials from 4 to 6 times. The new fabrikoid has a clean, dry-feeling, sanitary surface; it may be washed with soap and water; and it has better acoustical properties than any other type.

More than 1,000,000 Crushings — yet it will not crack or chip

The special machine pictured above crushed and distorted seats in this new material more than a million times per test, yet it did not crack or chip. Ask your nearest Heywood-Wakefield Sales Office about the new, long-wearing fabrikoid. Remember —it is available this year on Heywood-Wakefield theatre chairs ONLY.

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Theatre Seating Division

Oklahoma City
Philadelphia
Pittsburgh
Portland
San Francisco
Seattle

¶ We have advanced a considerable distance toward the knowledge we some day shall have concerning artificial illumination. We have a very competent science of electric light control, and there is at least the beginnings of an illumination art. And all this probably promises more for the popular theatre than for any other institution. For one thing, there is a very definite quality of theatricalism in the play of light itself. Its assumption of varied forms and colors fascinates with its suprises and movement. When combined with other art forms, such as Music and Drama, mobile colored light —as to some extent we have already found—can interpret and reinforce those others emotionally. Valuable as such application of light certainly is, the use of illumination that has the broadest field and most general appeal (excepting, of course, its use as a mere means of dispelling darkness) is probably that for decorative purposes. Here again, illumination is a thing of the theatre, where its mechanisms, its emotional stimulation and its occasional spectacularity are most in place. But it is precisely in the field of decoration that we have concerned ourselves least. Why? Perhaps because until only recently—and the change is but little even now! —we have thought of decoration as a process in which we sought merely to conceal structural skeletons with something as much unlike them as possible—as though hiding a dark shame behind a blush. The idea is still too new, apparently, that decoration can be dynamic, current instead of static, continually alive instead of soon dead. But there are many who believe that we shall embrace the new idea generally before relatively very long, and as in most other activities, that time will be hastened by technical advances, which always demand application as soon after their development as possible. The significance in this connection of the increase in flexibility of light control claimed for the Cutler-Hammer system *(Combining Dimmer Units for Increased Flexibility)*, lighting technicians—and possibly time—must tell. The engineer who discusses it, *R. B. Hunter,* participated in its development, and he regards it as a distinct advance in the control of mobile light necessary for its application aesthetically. It is, of course, merely an incident that the system is described in an installation that had nothing to do with the theatre. It would serve in the theatre the same purpose and operate in essentially the same way.

¶ The opportunity to give a thought to motion picture screens was warmly welcomed *(Selection and Maintenance of Screens)*. Some time ago we asked an engineer who had had much experience in the manufacture of screens, to write an article on this very subject, but his attitude ostensibly was that with projecion apparatus highly proficient, the screen wasn't worth discussing to the length of an article. That was before sound, however, and perhaps today even his idea of the screen's importance in the theatre's economy has changed. Considerable experience in the manufacture of screens is also the possession of the engineer who discusses the subject in this issue, and in addition, *Francis M. Falge* is an illuminating engineer (why the profession refuses to refer to itself as *illumination* engineers, we don't know) who has worked in various divisions of the motion picture theatre. Following graduation from the U. S. Naval Academy in 1924, he was associated with Westinghouse and the National Lamp Works (Nela Park), joining the technical staff of Paramount Publix in 1928, as lighting specialist. He also taught illumination technics in the Publix Theatre Managers Training School. He is now on the engineering staff of the Beaded Screen Corporation, in New York. We recognize, of course, that some of Mr. Falge's views on screen selection are based on tests which by no means have been accepted as practicable. Any debatable points thus arising do not destroy, however, the general authority of his advice. The data on screen selection is the same offered by Mr. Falge in a paper read before the S. M. P. E., at its Los Angeles convention in May.

¶ The bit of scolding that Irving H. Bowman gives us, we believe is worth-while. Not necessarily because of the specific creations of this age that he would have us adopt at once, but because of the general thought behind his proposals. For example (to pick on other fields, for a change), air conditioning machinery is today entirely capable of giving us perfect control over perhaps the most important element of our daily environment—the condition of the medium in which we human beings live. Air conditioning machinery is probably already as efficient as the automobile, and relatively no more expensive. Yet many millions are spent for imposing, costly skyscraper office buildings, without facilities for the complete control over air conditions being installed. Hospitals are still going up with the same deficiency—even schools! Is this not neglecting to take advantage of our own progress? And that, as we see it, is really what Mr. Bowman means in *Modern Theatre Construction.* Mr. Bowman, of course, is an out-and-out Modernist. The Chicago architectural firm, Bowman Brothers, Inc., of which he is a member, designed the world's first all-metal skyscraper apartment building, recently erected in Chicago.

The department Modern Projection in this issue continues its series, *The Prevention of Interfering Noises* and *What the Manager Should Know About Sound. P. T. Sheridan,* author of the former, is a member of the engineering staff of Electrical Research Products (Western Electric). His third and final article will appear in the August 29th issue, as will a fifth article in the other series. Another Western Electric engineer also contributes to this issue's projection department, *H. E. McFarland* telling us about sound affairs in Malaysia, where he has been stationed for some time *(A Strange New Voice in Old Malaysia)*. We are glad he remembered to include those asides on what a sound engineer sees over there after office hours—hoping no reader is overly shocked by the picture he also sent of the chap with the pin-cushion back!

¶ *Leo T. Parker,* who contributes in *Law Bearing on Daily Theatre Affairs,* another article in a regular series on legal matters as they pertain to theatre operation, is a Cincinnati attorney.

NOTES on WRITERS and SUBJECTS in this ISSUE

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The other day a letter came to us from Walter E. Green, president of the National Theatre Supply Company, pointing to a slight commonly visited on the less spectacular branches of any field of human endeavor. Recognizing the justice in Mr. Greene's observations, we asked and were granted the privilege of using part of his letter

PROGRESS AND THE SUPPLY DEALER

Often, while listening to glowing tributes paid at some trade gathering to the wonderful progress made by the exhibiting and producing branches of the motion picture industry, I feel inclined to wonder if the part which the supply dealer has played in this development has ever been truly appreciated. Please understand that it is far from my purpose to undervalue the showmanship and business abilities of those who developed the humble store show into the luxurious palace of amusement of the present day, or to belittle the producers, who, commencing with short, extemporaneous comedies and slapstick riots (whose appeal lay in the mere fact that they were pictures which actually moved), have put into imperishable form the gifts of great actors, both audibly and visibly, and scenes from literatutre and history, which could never have been adequately presented upon the "legitimate" stage. But as I have glanced over the lists of a thousand and more items supplied by my own and other supply companies to both exhibitors and producers, I have often wondered just how far the development of theatre and studio would have reached, at the present time, had those articles of equipment not been forthcoming as the need for them arose.

The old studios up at Fort Lee are reminders of the fact that until high efficiency lighting equipment had been developed, the producer was obliged to wait upon the pleasure of the sun before his cameramen could go into action. And there was little incentive to get into the negative any more than the early projecting equipment and methods could bring out upon the screen and you know how much was to be desired in the rendition of what was produced through the projector lens.

As projectors, lenses, screens, and lighting methods improved, the exhibitor was enabled to give a better performance. The producer was encouraged to better his studio methods, the laboratory to improve developing and printing procedure, and the manufacturers of raw stock to develop formulas which would have been an absolute waste of effort in former days. And in this progress all along the line, for which equipment manufacturers should of course be given full credit, it was the supply dealer who occupied an honored place in the important process of distribution.

Without the supply house to gather innumerable items together, to solicit business and demonstrate new inventions and improvements, and to act as the local distributing point and warehouse from which stock might be drawn as required, few manufacturers, despite the merits of their products, would have made headway with the rapidity which changing conditions demanded.

To the exhibitor, the supply dealer has always been of even greater service. Instead of being obliged to purchase one item from one source and another from a totally different source, the exhibitor was enabled to give his dealer a blanket order for everything, barring the actual building, and then if not satisfied with the equipment furnished, adjustments became easily and readily possible.

But the greatest value of the dealer came, in my estimation, in alert and constructive service. No exhibitor, however far-sighted, could have been able to operate as efficiently as he does if there had not been a dealer who knew just what items to carry on his shelves for immediate delivery. Moreover, he established service departments to care for sudden emergencies, and it is to the dealer's credit that he is often the live reason why the performance may proceed without interruption.

I believe that as time passes, it will be realized more and more that the supply dealer has really been less a middleman than a skilled technical adviser. And as such, he has done his part, too—a difficult and important part—in making motion picture entertainment what it is today.—WALTER E. GREEN.

The Warner Theatre in Morgantown

Upper view: Section of the lobby, with walls painted in a simple but colorful modernistic pattern, illuminating fixtures of similar motif, and a terrazzo floor.

Lower view: Front elevation, showing the entrance with the box office in a shallow initial vestibule. Construction is in vitrified brick with stone trimmings.

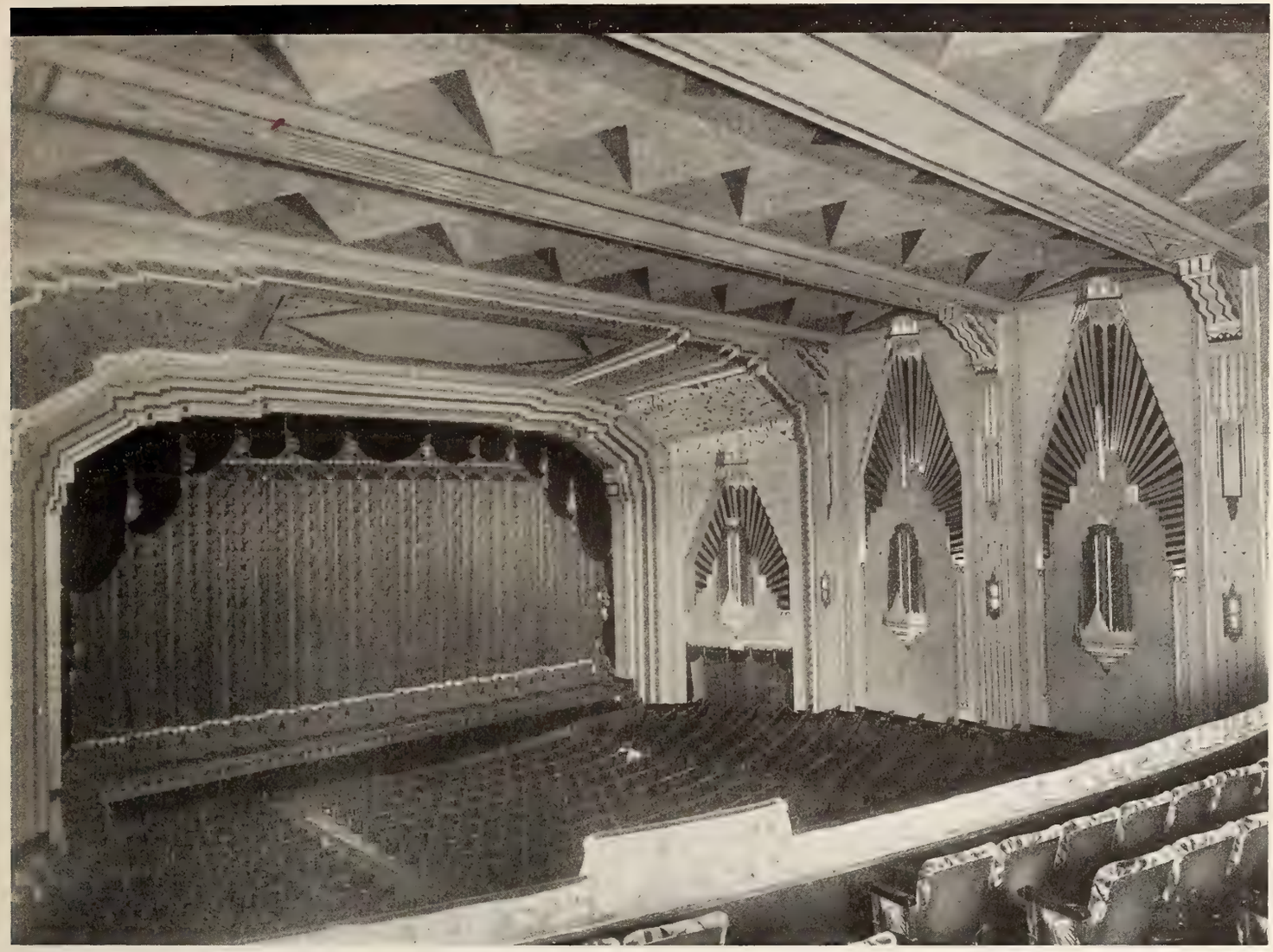
In which John Eberson, for years an outstanding exponent of the period atmospheric style of theatre architecture, strikes out along modern lines of his own —entirely non-atmospheric

NEW THEATRES are not only presenting indications that this is definitely a period of transition in motion picture theatre architecture. They are more and more crystallizing architectural thought in a direction which so far points to a style that while probably distinctive enough from similar motifs as applied to other types of buildings, will essentially rest upon modern aesthetic principles.

The new Warner theatre in Morgantown, W. Va., is a case in point. Designed by John Eberson, creator of scores of motion picture theatres, each one of which has been another exhibit of his faith in the efficacy of the period "atmospheric" manner for screen theatre purposes, the Warner in Morgantown yet has an auditorium devoid of simulated sky and stars, while throughout the building the basic pattern is at least more modern than otherwise. Of it the architect himself has said:

"The decorative scheme of the theatre is modern, but devoid of the bizarre, German or French overdone modernistic feeling."

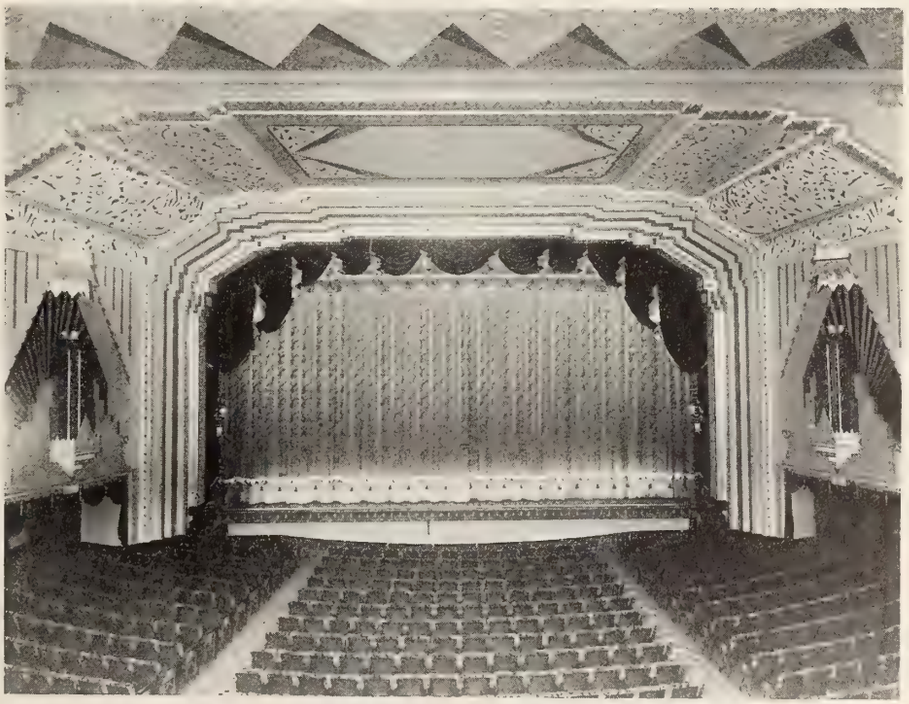
The Warner in Morgantown is built on a lot fronting 87 feet on the main business street of that small city, and it extends back 172 feet to a private alley. A public alley runs along one side.



Besides the theatre, and the latter's auxiliary sections, the building contains three stores. The front elevation is of vitrified brick, with stone trimmings. The sign is vertical, triangular in shape, with each outer facet bearing the name of the theatre. It extends considerable distance above the cornice of the facade. The marquee is of metal and large enough for prominence without being too disproportionate. While the structure is now only one and a half stories high, it has been constructed to carry two additional stories when this area is needed, and the new portion can be built on without interruption of business.

THE VESTIBULE is 29 feet wide and has an island box office with two windows. It is floored with counter-sunk perforated rubber mats. Inside is a lobby, treated simply in modern lines and illuminating fixtures, and with a terrazzo floor of brass-strip pattern.

The floor plan is such that the lounge and retiring rooms are on the main level and directly accessible from the foyer. The mezzanine floor is also easily accessible from the foyer, as may be realized in con-



Upper view: General view of the auditorium as seen from the balcony. The panels as well as the niches inside are lined with acoustic silk and velours.

Lower view: The proscenium arch. Both arch and ceiling are stenciled vividly in modernistic patterns, the color scheme being red, orchid, heliotrope and black.

Upper view: The auditorium from one side of the stage, showing the intimate upper seating level. Of the 1,300 seats, only 430 are in this mezzanine-balcony.

Lower view: Section of the main floor foyer, showing stairs to the shallow balcony. All lounges and other principal divisions are located off this foyer.

sidering the fact that the highest seat on the second level of the auditorium is only 20 feet above the stage floor level.

The service rooms, such as the manager's office, ushers' rooms, check room, etc., are also located on the main level, making for convenience in operation as well as economy of construction.

The auditorium decorative treatment relies principally on painted stencil effects and indirect illumination, but the wall surfaces are broken up at intervals by panels and niches. Both panels and niches are lined with acoustic silk and velours and are indirectly lighted on a three-color scheme. The general color scheme is composed of red, orchid, heliotrope and black —metallic effects have been deliberately avoided. There are 1,300 seats, 870 on the main floor, and 430 in a mezzanine-balcony.

The proscenium arch is 54 feet wide and 29 feet high. Velour and damask draperies are used here as well as at all arches, and these materials also form the valances in both the foyer and auditorium. Stage and house lighting is remotely controlled, as is also the curtain apparatus. Equipment includes an air conditioning

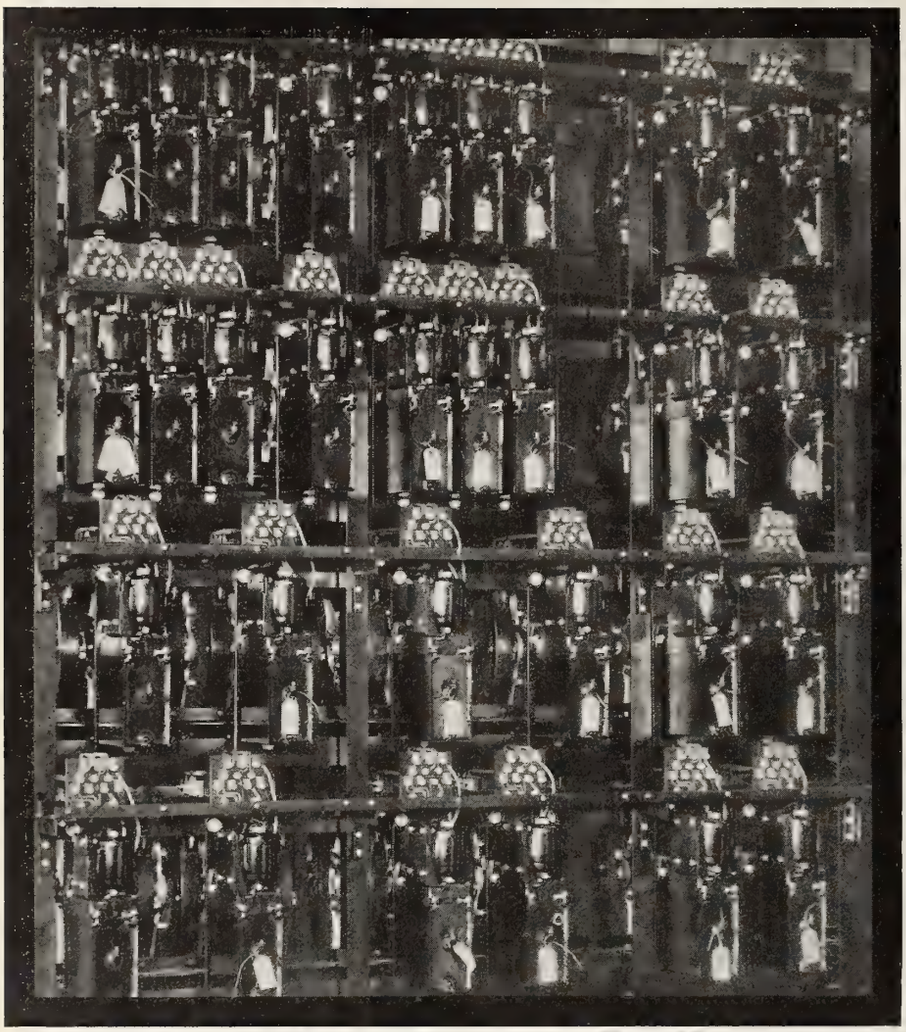
Upper view: General view of the main floor foyer, one section of which (at right) is arranged as the main lounge, with essentially an identical treatment.

Lower view: Inside the main lounge, looking toward the foyer proper. Walls are simply painted, but in furniture and carpeting, all of the coloring is vivid.

system in conjunction with both heating and refrigeration.

THERE IS probably more of significance in a theatre of this type than a mere recital of its architectural features, appointments and facilities discloses. And this aside from the light it throws on an apparent endeavor of designers to arrive at a modern aesthetic attitude that yet is hospitable to a certain theatricalism, a spirit of fantasy.

It is a timely technique intended to provide the theatre that is necessarily smaller with facilities as good as the most pretentious house possesses for the processes of purveying screen entertainment, and with many of the latter's facilities for comfort and convenience. Interesting in this connection is the unconventional balcony arrangement of the Warner in Morgantown, which meets a local problem directly without recourse to accepted patterns, and thus contributes to theatre design in general an idea that is doubtless adaptable in many instances in these days when more and more smaller cities are becoming likely sites for fine theatres which necessarily will have to be of very limited cost.



Front view of the motor-driven dimmer bank used in the DuPont installation. A motor of one-tenth horse power and any voltage or frequency, is provided for each dimmer. The motor-drive may be removed simply by loosening two screws.

COMBINING DIMMER UNITS FOR INCREASED FLEXIBILITY

An important move in the very direction that theatre illumination is most determinedly taking —the use of light aesthetically —is represented in this system here discussed by a research electrical engineer who aided in development of the method

By R. B. HUNTER

WHILE the science of electrical illumination for both aesthetic and utilitarian purposes has progressed rapidly in the last two decades, progress in means for controlling this illumination, especially for aesthetic purposes, has not gone forward at an equal rate. The reason for this undoubtedly lies in the fact that illumination control must be adapted to a great variety of installations, and that no one system of control will successfully meet the needs of all installations.

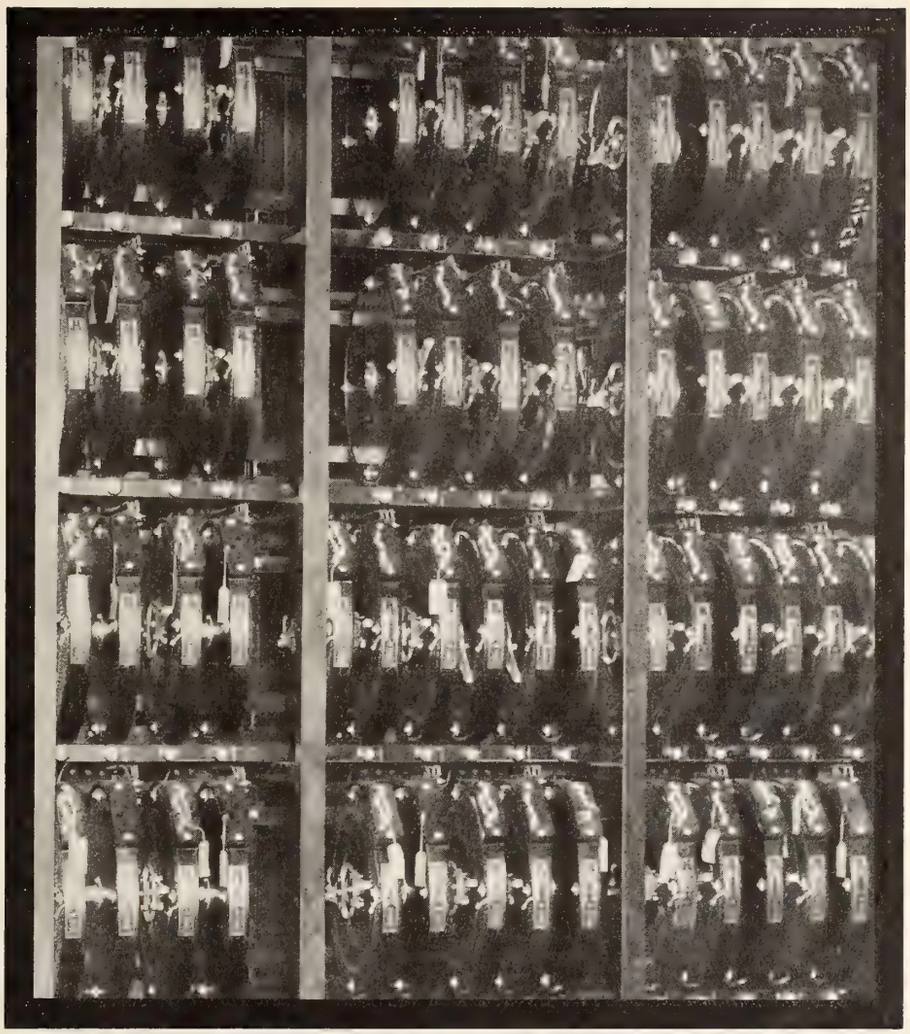
An illumination control system must, for example, be adaptable to flood lighting of buildings, to the lighting of theatres, churches, lodges, ballrooms and dining rooms, and to the illumination of purely aesthetic displays, such as fountains, formal gardens, lagoons, etc. Since illumination is now and undoubtedly will be in the future, almost wholly effected by electricity, electrical control means must be used, and control engineers have for the past several years been studying the problem with a view to devising means sufficiently flexible to be adaptable to all of these types of illumination.

This kind of experimentation has borne fruit in the perfection of illumination control units which may be combined in various ways to meet these requirements. An assembly of these units was recently made by Cutler-Hammer, Inc., for the control of the illumination of the formal gardens on the Longwood Farms Estate of Pierre DuPont, near Wilmington, Del., the specifications for which were, broadly, that an unlimited number of combinations of intensities of the various lighting units should be obtainable, together with means for shifting gradually from one combination to any other combination, the blending to be at all times harmonious and under control of the artist responsible for the illumination effects. Such a specification obviously covers by far the greater percentage of illumination control installations, whether for a garden, theatre, church or other modern installation.

This control system provides an individual motor-driven dimmer for the control of intensity of every illuminating circuit, with a wide range of speed for each dimmer, together with means for electrically synchronizing any or all of these dimmers when necessary, regardless of the rate of illumination change. For example, in the DuPont Gardens installation there are 70 motor-driven dimmers, all of which may be set to dim at a rate varying from two seconds (full-bright to black-out) to 60 seconds (full-bright to black-out). This speed range can readily be extended without additional apparatus to get a slow speed of as long as 20 minutes at a uniform rate. Furthermore, any number of the dimmers may operate at the highest speed, while the others are running at various slower speeds, and all of the dimmers which are set to run at the same speed will be in absolute synchronism at all times. Synchronization is obtained by means of an electrically energized escapement, the construction being such that the dimmer moves only when the escapement is released. The intensity change occurring each time the escapement operates is so small as to be unobservable, thus insuring flickerless dimming regardless of the rate of illumination change. Variations in motor speed can not affect rate of dimming. This is a very important feature of the design, since without it a slight variation in speeds of the individual dimmer motors would, at slow dimming speeds, result in very considerable unbalance of illumination effects.

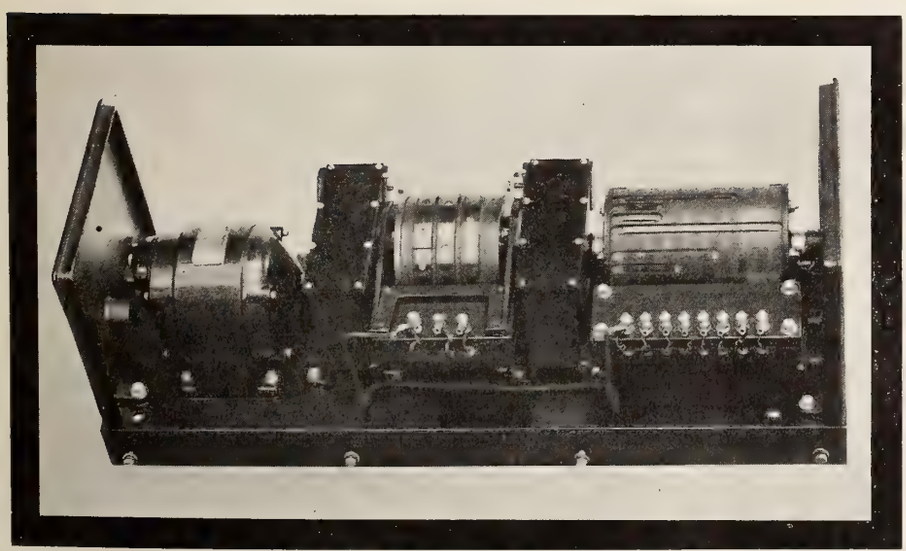
There are no long master shafts, but each drive is wholly self-contained. Any type of motor may be used—direct current, single phase or squirrel cage, according to the requirements of the installation. By using a slow speed motor, practically noiseless operation may be obtained. The entire

The reproduction at right is of the rear side of the motor-driven dimmer bank illustrated on the opposite page. The dimmer may be removed by loosening one screw, this action not having any disturbing effect whatever upon the motor-drive.



mechanism for transmitting power from motor to dimmer is immersed in oil. An extensive operating test on all the parts has been made so that the life of every part is equal to many years of operation under the most severe service conditions. In view of the importance of continuity of operation, especially in theatrical installations, very great care has been taken to insure easy and rapid replacement of every unit. One of the accompanying illustrations shows a front view of part of the motor-driven bank for the DuPont Gardens installation, while another shows a rear view. Either dimmer or drive may be removed in a few moments, the only tool required being a screwdriver.

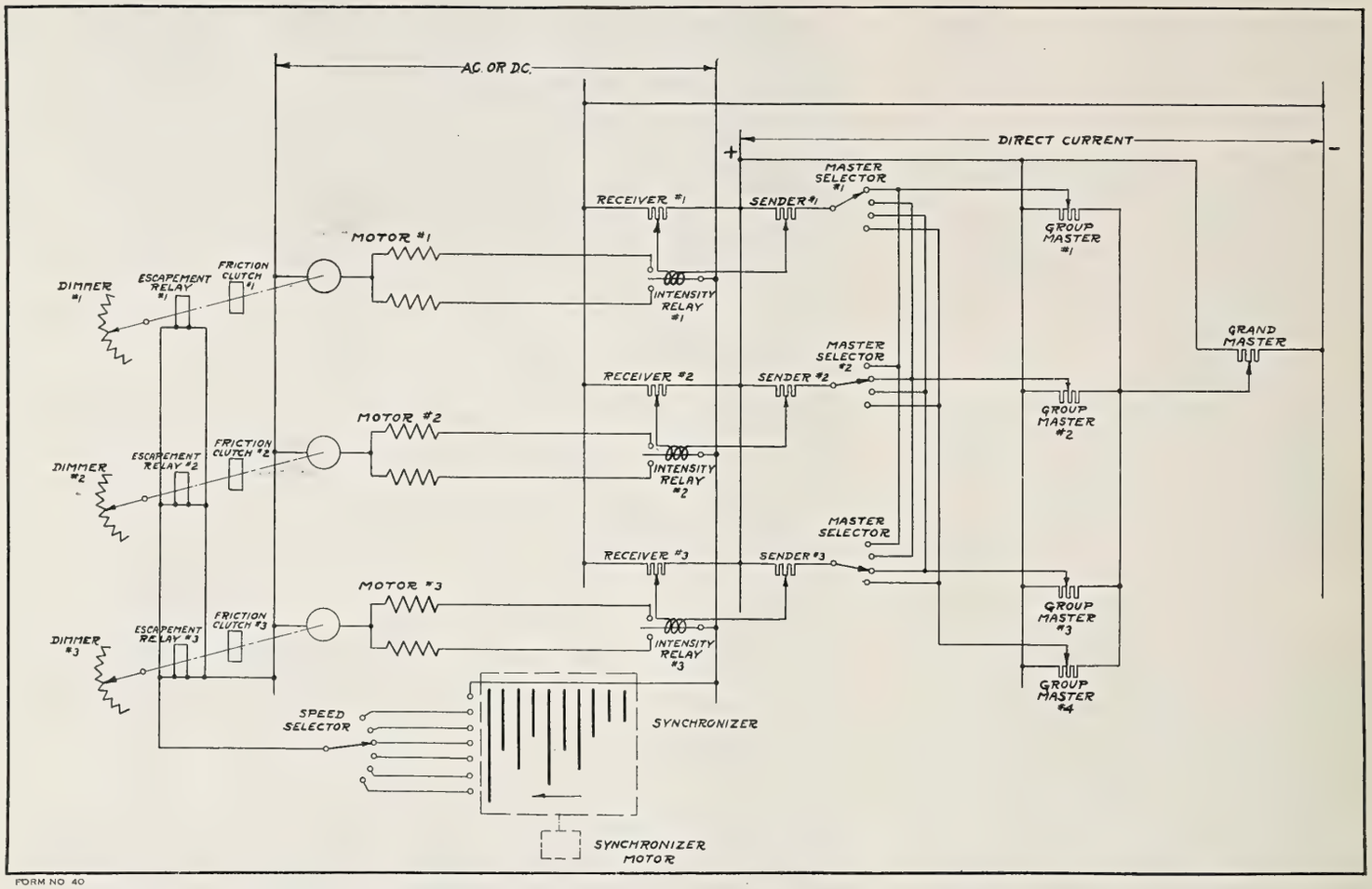
THE SUCCESSFUL development of a wide-speed-range, synchronized motor drive for dimmers is, however, only one part of the problem. Equally important is the development of a control system which permits rapid selection of speed ranges and intensity limits for each circuit or group of circuits. The illumination control system under discussion provides a remote control for each circuit whereby setting of a minature control lever predetermines immediately the illumination effect to be secured in the circuit controlled by that lever. Each lever controls the same circuit at all times, and a glance at this lever indicates the illumination effect obtaining in that circuit. A speed control lever permits the controlling artist to predetermine instantly the rate at which the predetermined illumination intensity is to be put into effect. One of these speed control levers may be provided for every circuit if desired, or the speed changes may be controlled in groups according to requirements. By operation of the speed control lever, the operator may select any rate of change varying from two seconds to 300 seconds (full-bright to black-out), or even longer if conditions should require. Easily read scales indicate relative intensities and speeds, and a cue-sheet may be used. Only one wire is required for each circuit between control board and dimmer bank, and an additional wire is required for speed control of each group. All of these wires are supplied with low voltage so that even for a large installation the amount of wiring is a relatively minor item.



The synchronizer for the motor-driven dimmers. This apparatus controls the escapement relays and the speed of the dimmer. Adjustable brushes are employed to assure sparkless operation. The synchronizer, encased during operation, is shown with covers removed.

By a system of electrical interlocks, any desired arrangement of master control may be placed in effect. For example, all of the blue circuits may be placed under one master control, and all of the red circuits under another master control, etc., so that all of the circuits under control of this master follow movement of the master control lever. In addition to color master controls, various other masters may be provided so that control of any of the circuits may be grouped at will. A grand master may also be furnished so that every lamp will follow the operation of one grand master control lever, the rate of dimming being variable between two seconds and three hundred seconds or more.

The various control levers have been designed to afford very compact mounting. Each control lever, whether for speed or intensity control, or master control, occupies a space one inch wide and six inches long, or a total area per circuit of six square inches. This compares with a space



FORM NO 40

DIAGRAM SHOWING SCHEMATICALLY OPERATION OF ENTIRE SYSTEM

The units labeled "Sender," "Master Selector," "Group Master" and "Grand Master," are located on the control board. Assuming that "Group Master" and "Grand Master" are at full potential position, then the potential on any intensity relay is governed by the relative positions of Sender and Receiver, to which the terminals of the relay are connected. When Sender and Receiver are at points of equal potential, no current flows through the intensity relay. When, however, the sender is moved in either direction, the current flows through the intensity relay, thus causing it to close so as to operate the dimmer motor in the bright or the dim direction according to the movement of the Sender lever. Both receiver and dimmer are driven by the dimmer-motor, so that the position of the receiver lever always corresponds to the position of the dimmer lever. Consequently when the sender is moved, the dimmer moves a corresponding amount and then stops. By means of the "Master Selector" any sender may be connected to any group master. This permits control by groups in any desired combination. If the sender is moved to full potential position then the group master controls directly the motion of the dimmer. If, however, the sender is at an intermediate point movement of the group, the master does not result in corresponding motion of the dimmer, but the dimmer follows to a point that is a resultant of the setting of the sender and the group master. By this means proportional dimming is obtained. Speed control is obtained as follows: The motor drives the dimmer through a clutch and the dimmer is restrained from motion by a detent. This detent is periodically released by the energization of the escapement relay. The frequency of energization of the escapement relay is controlled by the speed selector through a revolving drum, as shown. The synchronizer is preferably driven by a synchronous motor with adjustable brushes to obtain sparkless operation, using alternating current on the escapement relay. Only one speed selector is shown, but additional speed selectors may be provided up to one for each circuit if desired.

of 4x21 inches per circuit required for the usual dimmer control board, not including the contactor board. In other words, this control board requires less than 10% of the space heretofore required. This permits the control board to be installed in such a location that the operator can, without being conspicuous, view the entire illumination effect from the audience's position.

Of course, proportional dimming is always an inherent feature of this control and may be used when required, but "direct-control" dimming is also inherent and will be found of far more value than proportional dimming. With proportional dimming, the rate of intensity change in every circuit is fixed with relation to the rate of change in every other circuit, whereas with "direct control" dimming the rate of change may be chosen at will, and may be different for every circuit—two seconds for one circuit, 20 minutes for other circuits if desired. Obviously, proportional dimming (which provides a change of intensity without a change of hue) is of very limited application. It should be noted that the operation of the board is semi-automatic, in that once the operator sets the intensity and the speed for any given circuit the dimmer continues to move at that speed until the predetermined intensity is reached, then maintains that intensity without any further attention from the operator, although the operator may at any instant take direct control. This permits the utmost flexibility in control in that the operator is free to observe the effects he is obtaining and modify them instantly with the least possible effort. This, in fact, was the primary object of the designing engineers; namely, to relieve the operator of all physical effort and to provide him with the most perfect means for interpreting his artistic conceptions. Since practically every installation will differ in physical characteristics and in control requirements, no effort has been made to standardize on a single rigid control system, but the units described are combined according to requirements.

In order to effect by push-button a complete change in illumination according to a predetermined schedule, two methods are available. One method is the program plate system. This program plate is of the same size as the control board and fits over the top thereof. The program plate may be set in advance by means of movable stops (one for each circuit), so as to predetermine any intensity for any circuit and to effect the change to the new intensity at any desired speed from two seconds to 300

(*Continued on page* 82)

Architect's sketch of the marquee and entrance of the Studio theatre

THE UNIQUE STUDIO THEATRE

the turnstile idea in a new interpretation

WHEN THE Trans-Lux theatres made their appearance in New York earlier in the year, there was within the industry itself considerable recognition of them as first expressions of a new idea in motion picture exhibition that promised—or threatened, according to the point of view—to create a distinct class of theatre opposed in many ways to the type that the industry had at great cost and effort ultimately built up.

Characterized by extremely small seating capacities, a negligible investment in decoration and luxurious facilities, minimization of personnel and complete elimination of the pretentious trappings attempted in most of today's cinemas, this new class would in many respects reverse the method by which motion picture entertainment had been elevated in the public mind to importance as a dramatic medium. Although the Trans-Lux theatres exhibited only news reels and short subjects, the implication was that the showing of features was only a matter of time.

The idea has been adopted by the new and rapidly growing Hughes-Franklin circuit in its forthcoming Studio theatre in Los Angeles. And the opening will apply it to feature picture exhibition. The Trans-Lux system of projecting from the rear of the screen, the Hughes-Franklin house will not have, but it will employ the former's turnstile method of admitting patrons.

Consideration of the plans for the Studio theatre presents a number of points of comparison and contrast between it and the Trans-Lux theatres, permitting one to evaluate the extent to which the Studio theatre follows the former in the direction of the industry's early storeroom theatres, or continues present motion picture theatre values merely in the intimate form characterizing the "little cinemas" which have been with us for some time.

The Studio has been designed by S. Charles Lee, Los Angeles architect, who created the imposing Los Angeles theatre, which was opened last winter. For it a vacant store 30 feet wide and 100 feet in depth has been adapted.

The entire front will be of structural glass construction, executed in black and gray, with an illuminated glass ceiling and base. This adoption of modernistic motifs and the new materials, is continued throughout the architectural and decorative scheme of the entire house.

Bulletin frames will be of automatic changing type, carrying three different mes-

sages, and to be assisted with talking copy that whispers out through a grille in connection with the poster frame. The front street exit doors are also to be utilized as poster frames, giving a maximum display, even though a small frontage.

A portion of the frontage will be used for a soft drink concession that opens into the Foyer, serving both locations.

The box office will have disappearing glass sides to be used only in inclement weather. At other times the girl will be sitting at close contact with the patron at a glass counter. No tickets will be used. The cashier on making change, will operate a turnstile control. Change will be dispensed by a remotely controlled change machine and will appear on the counter automatically from the wall.

After entering through the turnstile, the patron will come into a vestibule and approach a door that opens electrically before it is reached, and remains open until passed, then closes. The foyer thus entered will be lighted with modernistic strips in the ceiling and be rather spacious in feeling. The commercial side will be played up in this foyer by having two candy vending machines designed to fit the architecture of the foyer. A penny weighing machine will also be included in the foyer equipment, while a drinking fountain in the foyer will be operated by the new electric-eye principle—when you bend over to drink, the water flows automatically from the faucet, your shadow having accordingly affected a photoelectric cell mechanism.

A chromium-plated handrail marks the stairs to a lounge and rest room on the second floor. Here will be an ultra-modernistic little room with candy, gum and cigarette dispensing machines, and also an automatic photographing machine.

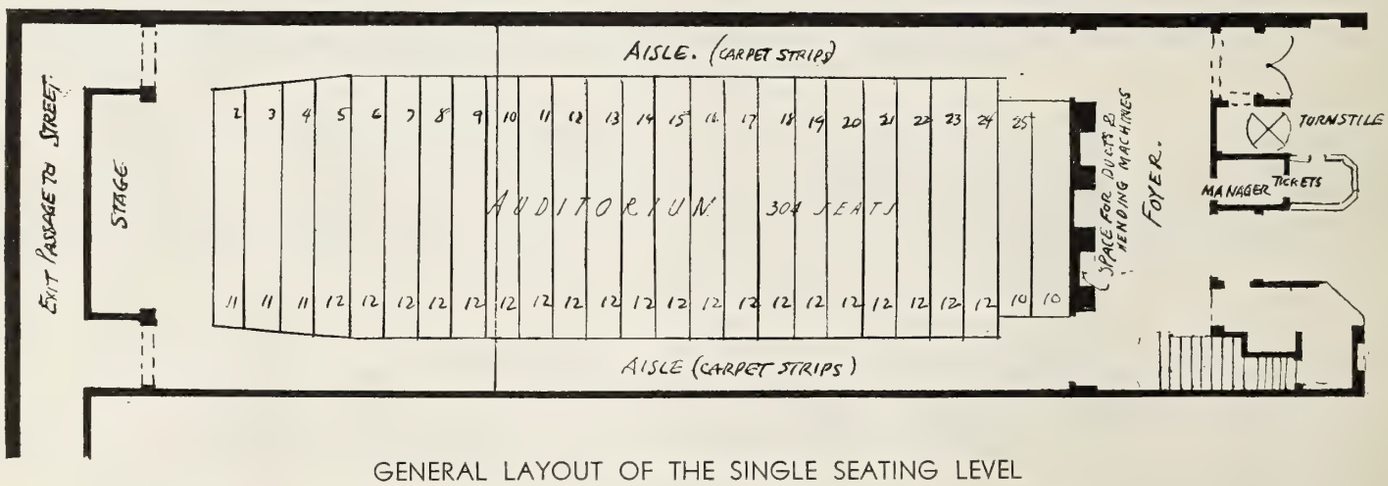
The auditorium, with a capacity of 300, will have only two aisles. The floor will be bowl-shaped. Lighting will come from fixtures flush with the walls and ceiling surfaces. A system for refrigerated air will be located in the basement, under the sidewalk. It will be completely automatic in operation, and a glass panel in the sidewalk will give the public a chance to view the machinery as a novel exploitation stunt.

Embedded in the curb, in chromium plated letters, will be the words: "Parking Just Isn't Allowed."

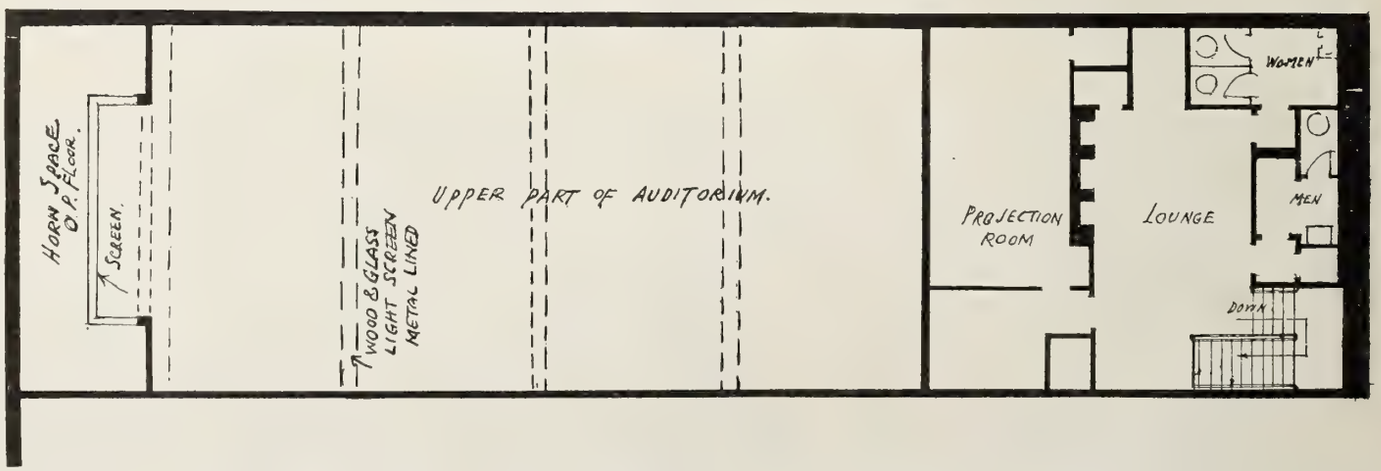
The Studio's 300 seats will be entirely of the loge type. Because of the narrowness of the house, they will be located directly in front of the screen. Spacing from back to back will be 36 inches, instead of the usual 32 or 34.

There will be no ushers. In their place there will be a hostess. According to Harold B. Franklin, who is in direct charge of theatre operations for the circuit (Howard Hughes' first interests being those of motion picture production), the formal, military idea in theatre service will be entirely dispensed with. The hostess will never obtrude her services, but only volunteer them when she feels they are wanted.

Extension of the Studio plan and policy is already promised by the Hughes-Franklin circuit. One in Dallas, Tex., is promised as a forerunner of others there and elsewhere. If the public likes the type, it will be taken to the neighborhoods.



GENERAL LAYOUT OF THE SINGLE SEATING LEVEL



UPPER PORTION: ARRANGEMENT OF THE SECOND FLOOR QUARTERS

FLOOR PLANS, STUDIO THEATRE, LOS ANGELES. S. CHARLES LEE, ARCHITECT

MODERN THEATRE CONSTRUCTION

an architect envisions today's advantages

By IRVING H. BOWMAN

A suggested foyer treatment in a theatre of all-metal construction, utilizing harmonizing furnishings of metal framework and modern design and upholstery.

TO QUOTE Edward Bernard Kinsila, architect and well known theatre specialist, in his book, "Modern Theatre Construction"—"The chief qualification demanded of them [theatre architects] by equally inefficient theatre managers or owners, is the ability to construct theatres for a maximum audience at a minimum outlay, providing just enough comfort to assure public toleration. Such considerations as ample seating space, accessible toilets, sufficient coat hanging accommodation, all of which are most necessary comforts, are stinted or sacrificed to satisfy managerial demands for more seats." And later in the same book he says, "To the mind of the average theatre owner the idea of promoting dramatic art never enters." The truth of all these statements is plain enough. It remains for those who can see these faults to do everything in their power to correct them.

Certain motion picture circuits are spending today millions of dollars on ornamentations of cast plaster, gold-leafed to imitate the hand-wrought work from which they were copied or adapted, and to pay for this gaudy extravagance they crowd seats to 19-inch widths, and the rows to 32 inches back to back. The very minimums required by law! They disregard the discomfort of the patron caused by the necessity of rising to allow another to pass by, and also the discomfort of a person sitting in a 19-inch wide seat between two obese neighbors—relying entirely upon the attraction of the picture or stage production to overcome these drawbacks.

Today the theatregoer is more intelligent. A new generation is demanding more. This new generation is accustomed to getting a great deal for a dollar. Most moderns can own an automobile, a radio, a telephone, electrical home appliances of every kind. In brief, it is an age that is gradually leaving the "muscle class" and arriving at a higher mental plane. They know how much a dollar is worth and demand more than their fathers did for their money.

Opera chairs of metal-framework, shortened back and non-soiling upholstering suggested as modern creations capable of adaptation to the theatre for increased comfort at low cost. Note the shortened backs.

WE ARCHITECTS, and you theatre owners and managers, have a great deal of responsibility upon our shoulders. Ours is the position of the patriarch; we have experience and wisdom. The public looks to us for specialized intelligence in the building of their theatres. In the theatre the patron has finished his day's work and is recreating himself. He has leisure, he is impressionable; his impressions influence his nature and taste. We have a great deal of power in our hands. We can improve public taste if we will; we can advance dramatic art if we will; give comfort that relaxes physically, forms and colors that relax mentally, both while watching the performance and while waiting in the lounges and foyers. We should improve the toilet facilities both as to sanitation and capacity and availability, make patrons' lives safer from fire, give them the advantage of the additional space gained by the use of thinner metal-insulated walls, making the seats wider.

By making seat backs lower, we can gain space between rows, due to the pitch of the backs. We can construct seat standards of wrought metal just as cheaply as the cast iron ones we are using so widely today, simply by taking advantage of mass production methods in fabricating them. We can eliminate the use of screws in the outside back construction—they are unnecessary and frequently tear the clothing when not properly tightened. We can use fabrics of such nature that they resist accumulation of dust and dirt, and for the upholstering covers, such as fabricoids, etc., avoid the use of welts.

Or we can ignore all these improvements and stumble along in the same old way until the comfort-loving new generation forsakes our theatres for television entertainments. The legitimate stage has lost business to the cinema, because it made no changes to stop it, and by the same token the cinema may lose to other entertainers if it does not keep up-to-date.

This century is so developed industrially that unheard of economies are being ef-

(*Continued on page* 82)

THE NEW FOX THEATRE IN POMONA, CAL.

Decorative treatment of the right wall of the auditorium, done in silver panels against ashes-of-roses background.

THE PROBLEM of providing a medium-sized theatre in a small city without sacrificing the appeal such a public building should have to civic pride, is frequently met by resorting to architectural and decorative superficialities that are almost sure to lose whatever effectiveness they originally have soon after the theatre ceases to be strictly new. The Fox West Coast circuit's new Fox theatre in Pomona, Cal., represents an attempt to attack this small city theatre problem somewhat more permanently.

Throughout this structure of modern lines, little decorative treatment not proceeding directly from the architecture, has been applied. Surfaces are warmly covered, here and there a slight embellishment is added to arrest the eye, furnishings are introduced to give an air of hospitality. But in the necessary avoidance of costliness, the architects, Balch & Stanbery, of Los Angeles, did not attempt an inferior show of splendor, but chose to let the architecture itself be essentially the building's own adornment.

Both exterior and interior are conceived in much the same spirit. The building converges at a street intersection, and there turns upward into a tower. With single-story shops along the street, the theatre portion beyond must rise above them, and above the auditorium portion rises even higher that part housing the stage loft. It is in the grouping of these masses that the exterior attains its basic beauty, with only slight ornamentation at cornices to relieve the eye and delineate better the masses themselves.

A DESIGN FOR A MEDIUM-SIZED HOUSE IN A SMALL SOUTHERN CALIFORNIA CITY THAT KEEPS MERE DECORATION SECONDARY

View of the exterior at night, showing the illuminated tower with its revolving sign. Entrance is at right.

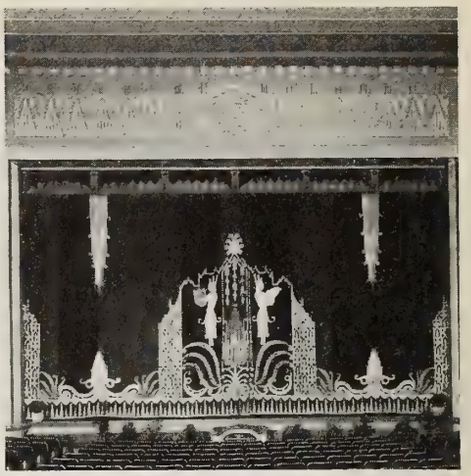
THE SITE has a frontage of 104 feet, and extends 196 feet to an alley. There are eight stores, two on one side of the theatre vestibule and lobby, one at the corner, and five on the adjoining street. The tower has a height of 81 feet and is surmounted by a 26-foot revolving sign bearing the name of the theatre. The structure is of reinforced concrete and steel, with the concrete constituting its facing.

At the street intersection, where the building rises into the tower, is a second story. This space is used for rest rooms and offices.

Next to the corner store is the entrance to the theatre. The vestibule, which is 34 feet wide, has an acid-stained floor, black marble base and tile wainscot. Here—and elsewhere throughout the building—white metal is used for minor embellishment over the doors and windows, contrasting deeply with black marble trim around the doors and store display windows.

From the vestibule five sets of double doors open into an entry-way, where similar doors open into the lobby. In the latter the use of mirrors adds spaciousness, while having both utility and decorative value. At the right of the lobby is the main staircase, measuring 15 feet at the base, which leads to the mezzanine balcony and promenade, and so to the auditorium balcony. At either side of the lobby is a black tile fountain, while added decorative features are chairs and divans, modernistic carpets and bits of pottery.

Entrance to the main floor of the audi-



torium is through another entry-way—so interposed so as to facilitate control of atmospheric conditions as well as to eliminate street sounds. Four double doors of heavy wood construction lead to the auditorium.

With the walls themselves (rather than a false wall of decorative character) forming the background, embellishment is worked out through a color scheme of delicate red shades, varying from pink in the wall lights to a dull orange tone in the upholstery. The walls themselves are done in a tint of ashes of roses, contrasting with which is paneling in silver. The organ screen is composed of delicate grille work executed in silver leaf, and this same pattern and treatment is continued at the proscenium arch.

At the dome of the auditorium, silver alternates with a rose tint. Though thus dominated by warm, soft rose shades, the color scheme admits a touch of green here and there at some of wall panels. Interior decoration is by the Robert E. Power Studios of Los Angeles.

The 1,738 chairs are of both opera and loge type. On the main floor are 858 opera chairs and 214 loge chairs. The remaining 666 chairs in the balcony are also of both types. The upholstery is of a figured material in dull orange shot with blue and tan.

Suspended from the dome are two large

Above: Section of the lobby, showing a portion of the mezzanine that leads to the upper level of the auditorium. Mirrors form the dominating decorative note.

Right: Corner of the cosmetic room, part of the women's lounge which emphasizes the general pattern of the interior with brilliant modernistic appointments.

Upper right: One of the two front drops. This one, marking each part of the show, is of velvet with an overlay of gold tones and figures of Drama and Music.

chandeliers, which are approximately six feet across and 12 feet in length. They contain 120 orange, blue and amber lights. Two smaller chandeliers of similar type are suspended above the balcony. There are also wall fixtures of rectangular shape, while beneath the balcony are modernistic fixtures which give a soft yellow light.

THE PROSCENIUM arch is 45 feet wide, while the stage is 20 feet deep. Footlights are in red, blue and green exclusively, and there are 18 spots of 1,000 watts each stationed along the balcony rail.

The stage has two primary curtains. The first, down only when the performance is not actually in progress, is of golden velvet, with an overlay of gold, green and red and trimmed with a fringe. The second, disclosed at the beginning of each phase of the program, is of brown velvet with an overlay design of gold tones, in the center of which are two figures, one representing Music, the other Drama. Curtains and rigging are by the Armstrong Studios of Los Angeles.

The screen, which is by Walker-American, is large enough for magnascopic images, measuring 28x50 feet.

Projection and sound are by two Simplex projectors and Western Electric.

Above: Corner of the lobby, showing the main staircase leading to the mezzanine promenade and auditorium balcony. The staircase is 15 feet at its base.

Left: On the mezzanine balcony that looks down upon the lobby on three sides and with the principal outlay of furnishings, forms a large main lounging section.

Upper left: A corner of the mezzanine lounge—the tapestry and modern wall surfaces suggesting the type of treatment employed in place of cast plaster.

LAW BEARING ON DAILY THEATRE AFFAIRS

as given in late higher court decisions

By LEO T. PARKER

ONE VERY IMPORTANT point of the law is that a theatre owner is not liable in damages for an injury sustained by a patron, unless the patron proves by convincing testimony that the theatre owner or his authorized employe *negligently* caused the injury.

For example, in the late and leading case of Tenbrink vs. F. W. (153 Atl. 245), a patron sued a proprietor for damages resulting from an injury when the former slipped and fell on an oiled floor. However, since the patron failed to introduce evidence showing that the employes were negligent in failing to properly apply the oil, the court held the injured patron not entitled to a recovery, and said:

"It was not negligence to oil the floor. It would have been essential to have proven that the oiling was improperly done and there was no offer of proof in this respect."

On the other hand, while it is well established law that a theatre patron is entitled to damages for an injury sustained as a result of negligence on the part of the theatre owner or his employes, the theatre owner is not liable for an injury unless his negligence is the *proximate* cause of the accident.

For illustration, in the case of Circle Theatre vs. Grant (32 S. W. [2d] 676), a patron sued a theatre owner for an injury. The patron testified that she attended the show and took her seat somewhere near the center of the building and that during the performance some one yelled "Fire," and that while people were attempting to make their exit from the the building she was knocked down and trampled upon because many people were standing in the aisles during the performance.

The counsel for the injured patron contended that the theatre owner was negligent in permitting large numbers of people to stand in the aisles of the theatre during the performance. However, since it was proved that as she reached the aisle some one behind her, who had been occupying a seat in the same row, tripped her or knocked her down, and that she was trampled upon by other people in their efforts to get out of the building, the higher court held the the theatre owner not liable, and said:

"We are of the opinion that this evidence was not sufficient to support a finding that permitting people to stand in the aisles was the proximate cause of the plaintiff's injury . . . Plaintiff was not injured because the aisles were obstructed, but because some one behind her, who had been seated, pushed or knocked her down."

What is Interstate Business?

VARIOUS STATES have enacted laws by which corporations from other states, and which transact intrastate business, are prohibited from filing suit against citizens of the state unless certain requirements are fulfilled, such as obtaining a permit to transact business, and file certain papers with the secretary of state. However, it is important to know that state laws of this nature are not applicable with respect to foreign corporations which transact interstate business.

For instance, in the late case of Alexander Film Co. vs. Ligon (36 S. W. [2d] 313), it was shown that a film company, whose principal place of business was located in Colorado, had an agent in Lubbock County, Texas. The agent did not have an office in Texas but merely was there to negotiate contracts with theatre owners for rental of films.

The agent and a theatre owner entered into a written contract which provided for film advertising, and authorized the film company to display catalog films for a period of *fifty-two* weeks in two picture shows in Lubbock, Texas.

Controversy arose between the theatre operator and the film company and the latter sued to recover $455 based on the above mentioned contract. The theatre operator alleged that the film company was not entitled to file suit because it had not obtained a permit to transact business in Texas, in accordance with a law of the state.

The counsel for the film company argued that, since it is well known that a state has no right, under the Constitution of the United States, to tax interstate business, that the Texas statute was not applicable because business transacted by the agent for the film company was purely *interstate* business. The counsel for the theatre operator argued that the fact that the film company maintained an agent in Lubbock County, Texas, was sufficient evidence to show that the completion of the contract in question was *intrastate* business.

It is important to know that the higher court held transactions of this nature to be interstate business, particularly because the agent had no authority except to make the contract and co-operate with the theatre owner. This court said:

"The plaintiff (film company) being a foreign corporation and not having obtained from the proper authorities of the state of Texas a permit to transact its business in this state, was the transaction sued on intrastate or interstate business? . . . It will be observed that while the film company had an agent in Lubbock county, who negotiated the contracts between the parties, it did not have an office for the transaction of its business in this state. Its domicile was in the state of Colorado, where it was incorporated . . . Of course the execution of the contract itself was the transaction of business, but it was not a transaction of business in Texas. It was interstate in its character, and therefore not within the prescription of the statute."

Verbal Contract Changes

THE LAW is well established that ordinarily a written contract cannot be varied by verbal or side agreements. In other words, a written contract stands strictly for itself and the court will not receive testimony of verbal agreements for the purpose of varying the legal obligations of the parties assumed in a written contract.

On the other hand, any written notation in a written contract, or on its margin, may be introduced as evidence to prove the intended meaning of the contracting parties at the time the contract was executed.

For example, in the late case of Horner vs. Esserman (157 S. E. 237), it was shown that a contract was executed by an agent to furnish a theatrical performance for one evening. The contract provided that the date inserted in the contract by the agent should not be binding until approved from the employer's office.

A date was inserted in a margin of the contract at the time the contract was executed. Later considerable discussion arose over whether it was permissible to introduce evidence tending to show why the notation was written on the margin of the contract. It was contended that introduction of testimony of this nature was inadmissible on the rule that testimony cannot be used to vary the terms

(*Continued on page* 76)

THE NORTOWN IN CHICAGO

The Paramount Publix circuit's newest neighborhood theatre in the Western metropolis, presenting an unique "maritime atmospheric" conception

[The following discussion of the Nortown has been prepared for Better Theatres by the architect, J. E. O. Pridmore of Chicago.]

THE MODERN theatre for screen entertainment is perhaps the most complex of all buildings erected today. Besides being planned to be convenient and comfortable, well adapted to its peculiarly exacting uses, and built with pleasing, lasting and sanitary materials, the motion picture theatre of today must satisfy many other requirements. For example, the Nortown theatre, the latest addition to Publix-Balaban & Katz's Chicago group, is also planned and treated for vision, for sound and for air conditioning.

Unusual care must be exercised to provide from every seat a clear vision of the screen, without distortion. With this in view, the Nortown screen is set well back in the sound chamber (the name now given to a converted stage.) The question of clearly distinct sound of sufficient volume makes necessary a special treatment of all wall and ceiling surfaces, and even the seats are subjected to severe tests so that sound may be properly absorbed to avoid reflections and blurring, which was common before acoustical treatment was understood and practiced. In the Nortown a special sound-absorbent material was used on all prominent wall and ceiling surfaces of the auditorium. Again, the architect and engineer have collaborated to study and plan for an agreeable medium of atmosphere in the playhouse. It must be regulated to an even and moderate temperature, to be warm enough in winter and cool in summer, and always in sufficient quantity and freshness so that the tired business man or woman will be able to relax and feel enjoyment instead of a headache. The air medium not only must be of the correct temperature, but its humidity must be watched and regulated because excessive moisture is objectionable.

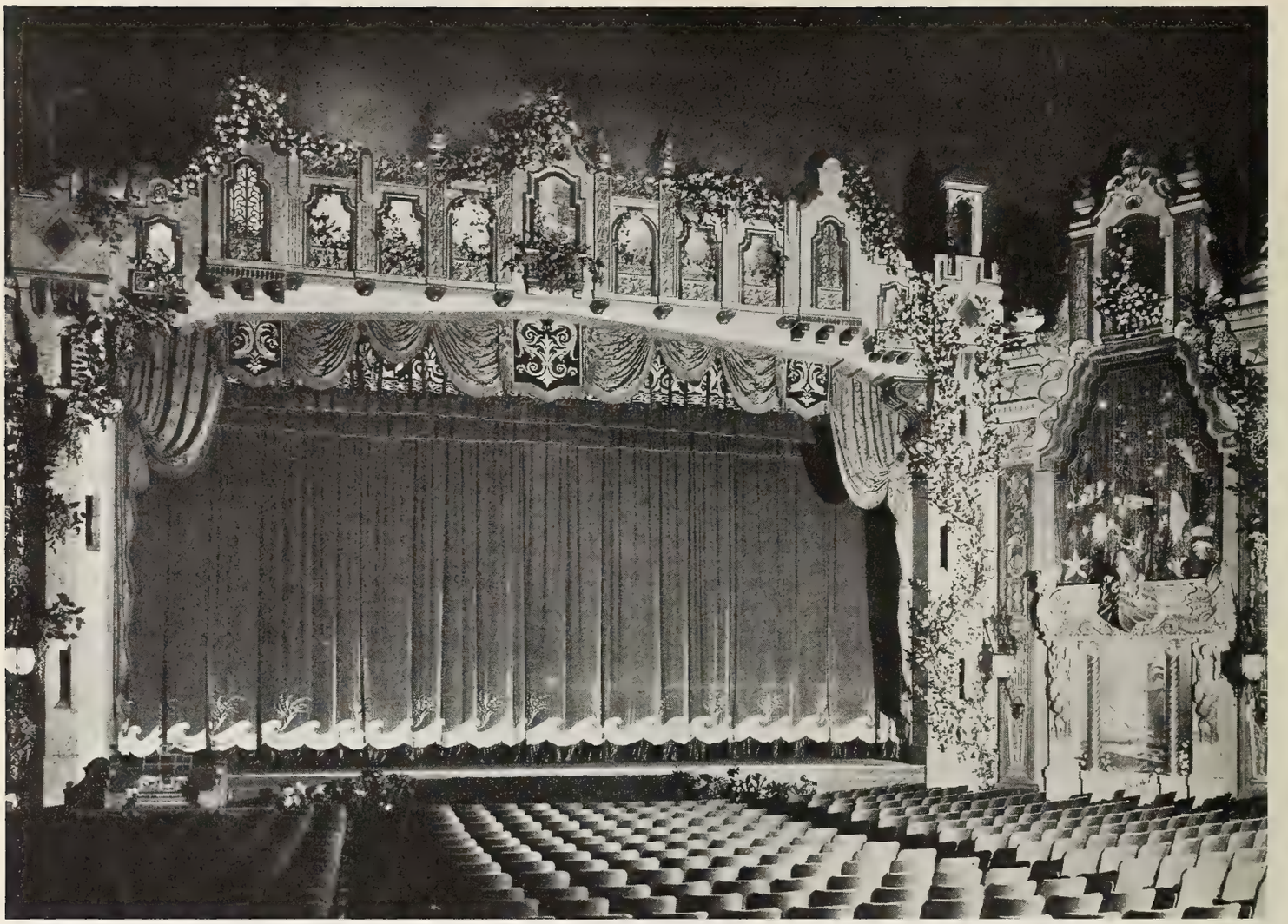
In the Nortown, besides a ventilating system supplying fresh and tempered air to all parts of the house, there are also separate heating and refrigerating systems which supply automatically the kind and quality of temperature desired, and the air thus furnished is introduced at the ceiling of the auditorium and drawn out through the floor outlets so that there are no drafts and no annoyance from air movements.

SEVERAL YEARS ago I made extensive studies of the Classic and Renaissance theatres. This was the result of a visit to the ancient Greek theatre at Taormine, Sicily (on which occasion, I can now securely recall, I escaped by but three days an earthquake at Messina that

Upper left: Ceiling treatment above the main stair landing, with nautical ornament in the form of signs of the zodiac and lighting fixtures of ship-lantern pattern.

Upper right: Wall treatment of the auditorium, showing one of the full-sized murals forming a marine vista beyond spiraled columns, and through vine-covered arches.

Lower view: Detail of organ screen, hung with a delicate material on which has been painted queer creatures of the deep. Note the ship's head and sea-serpent gargoyles.



Above: General view of the forward section of the auditorium, the proscenium arch carrying out the maritime theme in patterns based on a 17th Century Spanish ornamental bridge.

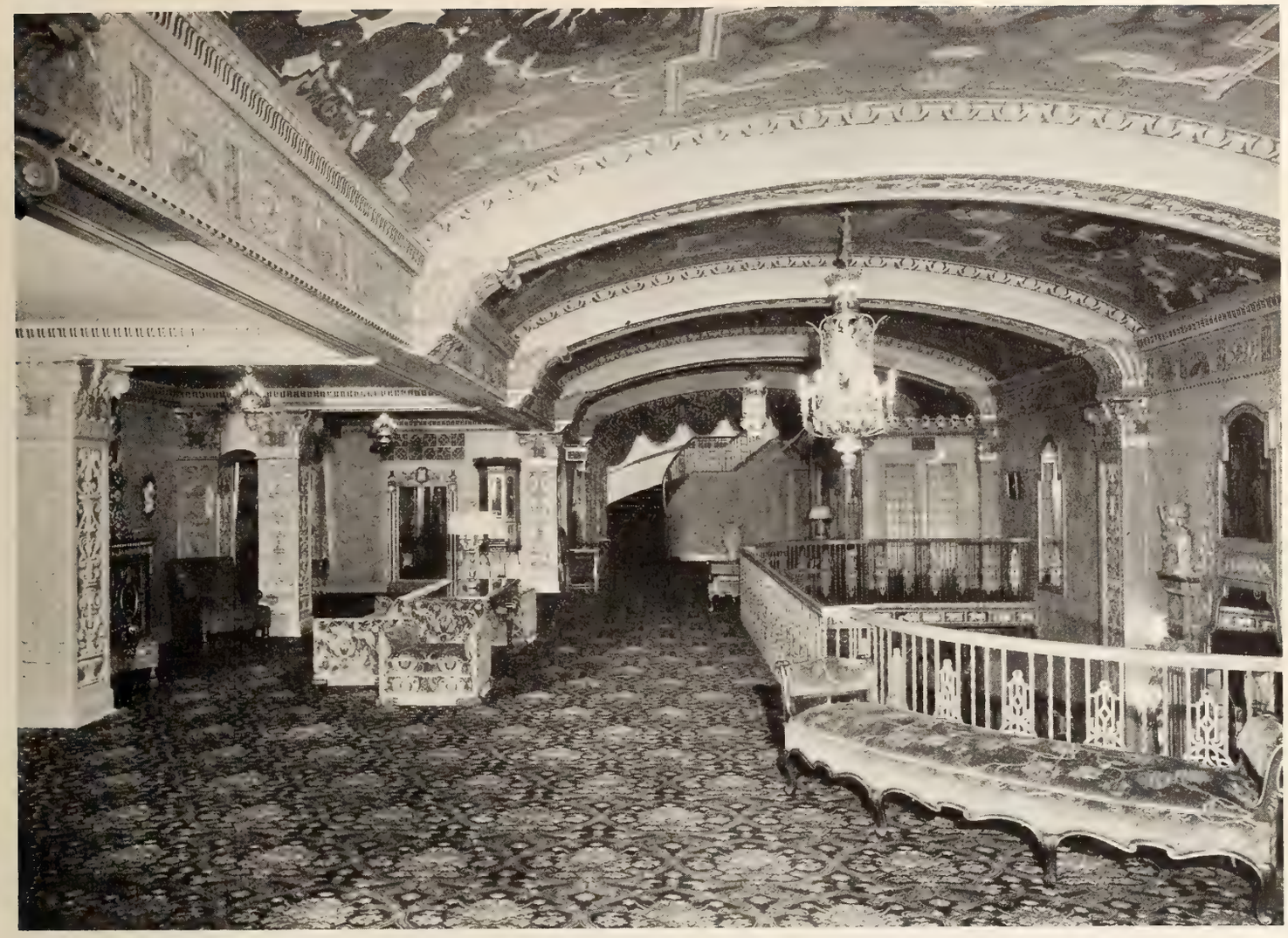
Below: Exterior view of the theatre building, indicating the "L" arrangement, with the entrance at left. The architecture is an adaptation of 17th Century Spanish motifs to modern use.

took 200,000 lives). The Greek theatre masterpiece was located on the rocky shore of Sicily, and with its magnificent view of the sea and snow-capped Aetna, gave me an inspiration for an open air theatre. It was an idea that I later adapted to a Chicago "legitimate" theatre, the Cort, at Randolph and Dearborn Streets—which, being the first "atmospheric" theatre in this country, was the forerunner of hundreds of others designed on the same principle. For the Nortown I also chose an atmospheric treatment, but wished to depart from the usual form, and as a result finally hit upon a maritime atmospheric design.

The Nortown is designed as though built on a sea coast, and all details of the Spanish Main have been utilized to carry out this impression.

When one enters the lobby the ticket booth confronts him as a ship with port and starboard lights gleaming. Above, on the ceiling, is a Spanish map of the Spanish Main, in the antique style displaying ships, islands, castles, pirates and so on.

Atmosphere assumes an unusual importance in the Nortown, for the complete expression of the maritime decorative motif was paramount in the minds of the architect and designers. The intricate, colorful and ingenious decorating that gives the



Above: General view of the mezzanine promenade, which offers spacious lounge facilities as well as passage to the balcony. Here also the pattern features the zodiac signs.

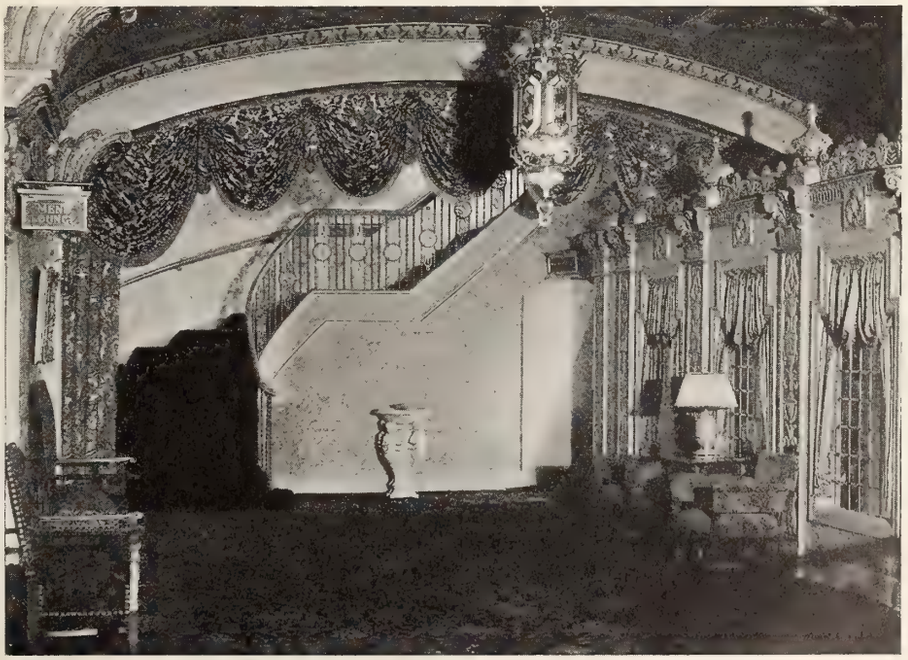
Below: One end of the mezzanine promenade, showing entrance to the men's lounge (the women's lounge being at the other end), and stairs leading to the upper balcony section.

Nortown its distinctive marine atmosphere was done by craftsmen from the Mediterranean. Carrying out the architect's idea to make the theatre unusual in its decorative treatment, these artists have given to the Nortown a distinguishing scheme of adornment.

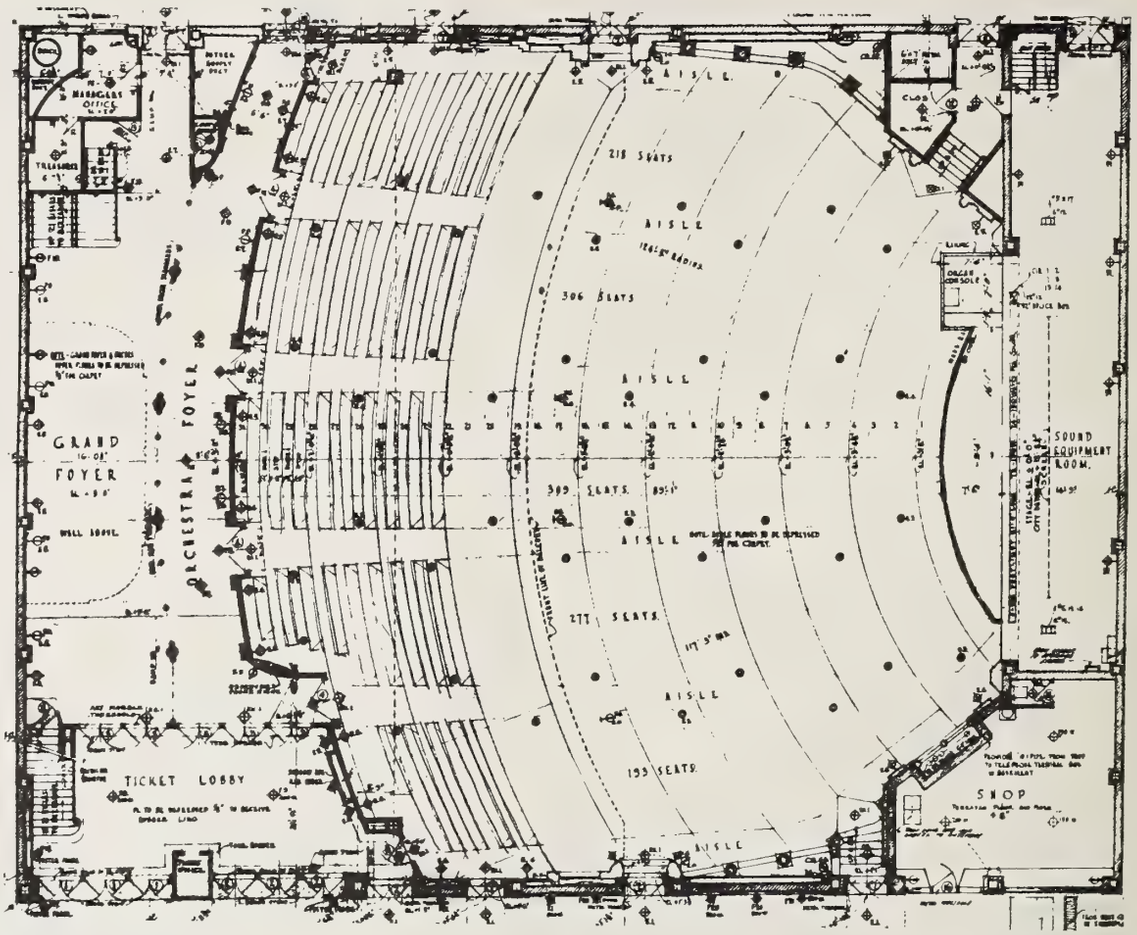
The entire interior of the Nortown reflects the marine influence, depicting mermaids, nymphs, seahorses, strange fish and other denizens of the deep. The inner foyer has been decorated to simulate the ceiling of an admiral's vessel of the famous Spanish Armada.

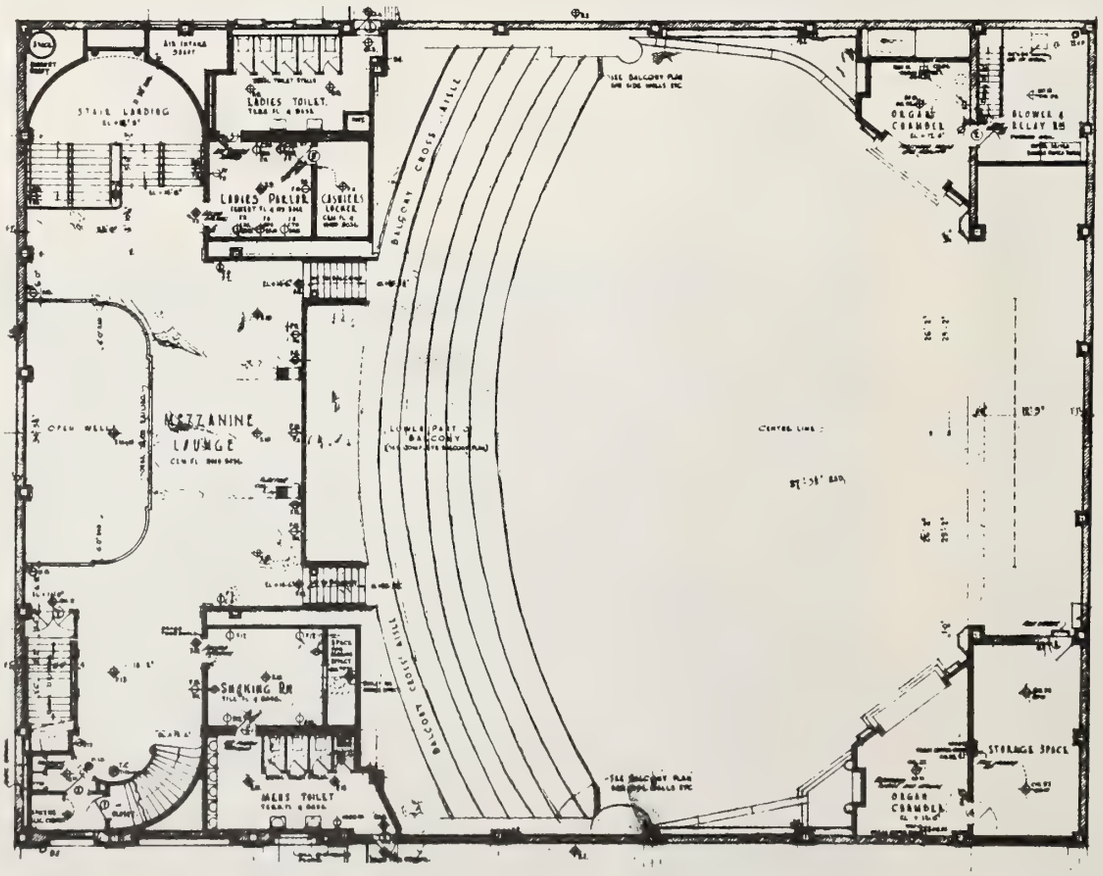
The auditorium is of the full atmospheric type, and the architecture typifies the courtyard of a Spanish Castle. Large mural paintings with maritime effects line the walls between the arcades of a courtyard. The proscenium arch, which is one of the prominent features of the interior, spans the dramatic scene and is suggestive of an ornate 17th Century Spanish bridge, a covered way with arched openings, as customary in those times.

The paintings show scenes of vessels at anchor in a beautiful sunlit harbor. Included in the side wall decorative scheme are lighthouses, with their warning signals flashing intermittently, and imposing Spanish fortresses, while above the stars of a Southern sky twinkle realistically.

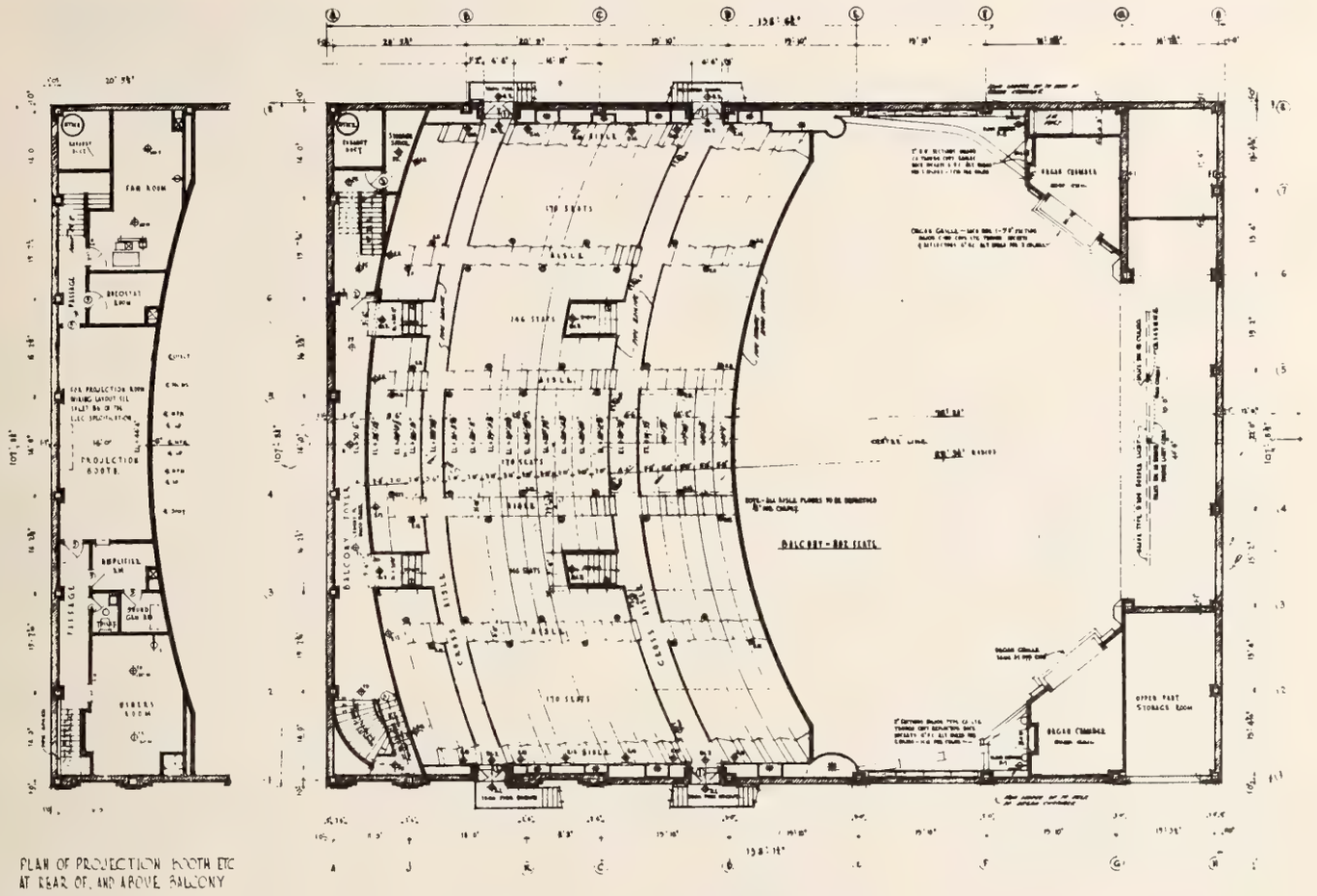


(Right)
MAIN FLOOR
PLAN
NORTOWN
THEATRE
CHICAGO
J. E. O. PRIDMORE
ARCHITECT





(Left)
MEZZANINE
PLAN
NORTOWN
THEATRE
CHICAGO
J. E. O. PRIDMORE
ARCHITECT



PLAN OF THE BALCONY WITH LAYOUT OF THE PROJECTION ROOM
NORTOWN THEATRE, CHICAGO. J. E. O. PRIDMORE, ARCHITECT

THE ARCHITECTURAL style is 17th Century Spanish, and all the equipment, hardware, lighting fixtures, drinking fountains, directional signs and even the drapes and carpets, have been specially designed from styles prevailing in this colorful period of Spanish magnificence. There are 2,200 seats on two levels.

The main lobby, which has a spacious balcony along one side and two ends, is exquisitely decorated and furnished in the eleborate style of Spain's greatest glory. The vaulted ceiling has a decorative treatment with nautical effects and forms a framework for a serial display of the signs of the zodiac, which cover the ceiling with their quaint allegorical figures done in blue, white and gold on a rich stone-colored background.

The men's smoking rooms, the women's boudoir and the main lounge are striking examples of decoration in which the artist has achieved an ultra-modern feeling, especially in the women's cosmetic room is this style carried out.

In the smoking room a floor of naturistic rubber tile in black and tan colors is offset by a mariner's compass in red, green and blue as a center piece. Convenient and spacious comfort rooms, telephone booths and a hospital and nursery complete the secondary facilities. Furniture in the Nortown is by Ketcham & Rothschild of Chicago.

The architecture of the exterior of the Nortown is also 17th Century Spanish, and even the great sign and the marquee have been carried out in the same style. A belfry tops the main theatre over the entrance. The materials of the exterior are highly glazed terra cotta, the panels being in face brick in a color to harmonize.

The Nortown is located in an outlying section of Chicago.

Looking down on the lobby from the mezzanine floor.

SELECTION AND MAINTENANCE OF SCREENS

calling attention to costs frequently overlooked

By FRANCIS M. FALGE

IF ONE WERE to enter a theatre, hunt up the owner or manager and tell him, "My good man, I fear that your screen may be losing you, in current costs alone, as much as $2,300 a year," one would probably receive in reply only that fearful, knowing expression that comes over people's faces when they abruptly find themselves confronting a lunatic.

Yet the intruder might not be a lunatic at all—that is, not necessarily. In fact, he could be an illumination technician who is quite an expert on screens—and a sane one, too.

The above figure is startling, I know, but it is often a reality, and does not even include carbon and maintenance costs due to higher amperage. The loss at the box office caused by a dull or streaked screen is a sizeable one. Unfortunately, it is not easily evaluated.

A good screen surface costs so little that its importance is often not recognized. However, the proper screen, properly cared for, not only makes money, but saves it for the exhibitor. A thought given to the huge expenditures, which go into the making of a small piece of film should remind us of the debt we owe. The screen may ruin the best photographed picture, or it can enhance it greatly. So important is the screen, both from the standpoint of economy of operation and returns at the box office, that the objective of every exhibitor should be to keep his screen as nearly like new as possible at all times. And, of course, his screen should fit his theatre.

How is this best accomplished? First, be sure that you have the proper type of screen for your house. Second, use the proper size of screen. Third, prevent dirt from accumulating on the surface of the screen. Fourth, replace the screen when it reaches the point where the current lost, because of its poor projection surface, costs more than a new screen.

Practical Limitations for Size of Screens

Light Source	Screen	Throw	Picture
Mazda	Diffusive	100 ft.	12′0″ x 16′0″
Mazda	Beaded	100 ft.	15′0″ x 20′0″
Low Intensity	Diffusive	125 ft.	15′0″ x 20′0″
Low Intensity	Beaded	125 ft.	18′0″ x 24′0″
Low Intensity	Diffusive	175 ft.	12′0″ x 16′0″
Low Intensity	Beaded	175 ft.	18′0″ x 24′0″
High Intensity	No limitations.		

Mr. Falge's table of screen limitations according to light source.

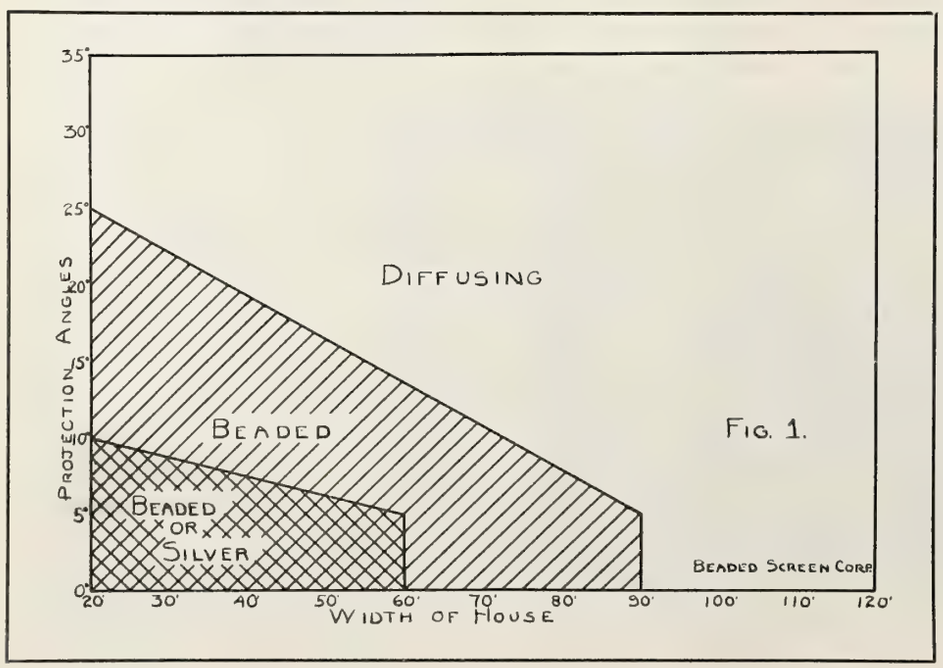


FIG. 1.

Chart demonstrating the author's theory of proper screen selection.

There are three types of screens—*diffusive* or *mat* (flat white), *directive* (beaded) and *reflective* or *metallic* (silver).

Diffusive screens direct light evenly in all directions. Their white surfaces are good for color picture projection, and a good white screen is very efficient. They are best for wide theatres or theatres with steep projection angles.

The directive, or beaded screen, redirects light into a beam back on the source of light. They are excellent for color pictures, provide a good balcony and rear row picture, and result in decided economies for theatres suited to them. They are best for theatres not too wide, and with projection angles not exceeding 20 degrees.

The reflective screens redirect light into a beam and at the opposite angle at which it enters, in similar manner to a mirror. They are not really as efficient as other types, particularly for color pictures. They are best for narrow houses with low projection angles.

The accompanying chart is a graphic method of quickly selecting the type of screen best suited, on the above basis, to a particular theatre.

IN EACH of these types, of course, the screen with the highest reflective value, the best surface, and with the guarantee of a reputable manufacturer, should be selected. A quick method of selecting the best of each type, is to place small samples against your present screen. This will also indicate the light lost on your present screen.

The choice of the proper screen size means much to the enjoyment of patrons. In the past this has largely been determined by the policy in vogue at the time,

(*Continued on page* 76)

Two Patrons

. . . Buy Your Carbons

THE modern theatre and its furnishings represent the acme of splendor. The staff is thoroughly trained. Managers carefully select pictures in accord with popular taste. This lavish expenditure to attract patronage. Yet, if the screen is dim or the light unsteady, valuable patronage will be lost . . . . . and two empty seats cost more than your carbons.

Light is the most important factor in the operation of a motion picture theatre. That is why National Projector Carbons are preferred by the projectionist. They are dependable. And the manager knows that, with good projection, patrons will return and bring their friends.

National Projector Carbons give the steady, brilliant white light necessary for the quality of projection demanded by theatre-goers today. Their uniform quality is assured by the experienced organization behind them. *Two satisfied patrons will buy them.*

NATIONAL
PROJECTOR CARBONS

National Carbon Company will gladly cooperate with the producer, exhibitor, machine manufacturer or projectionist on any problem involving light. . . .

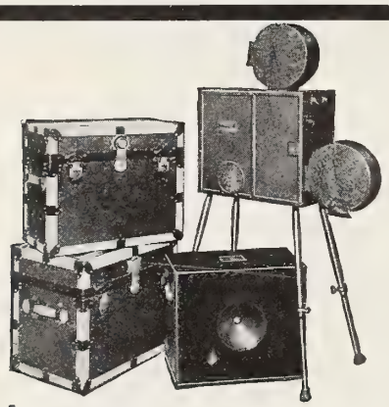
NATIONAL CARBON COMPANY, INC.

Carbon Sales Division · Cleveland, Ohio

Unit of Union Carbide and Carbon Corporation

Branch Sales Offices: New York Pittsburgh Chicago San Francisco

depend on PHOTOTONE *for* PERFECT SOUND ON FILM REPRODUCTION



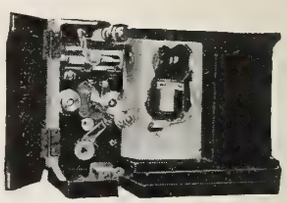
The PHOTOTONE PORTABLE

A complete, portable, sound film projection outfit that can be easily carried from place to place, set up in fifteen minutes, ready to operate. No records, no batteries, no generator. Just plug into any convenient light socket and you are ready for showing. Comes complete with projection machine, sound film head and speaker. For use with 35mm film. Reproduction of the very best. Suitable for audiences up to 2000. 90 ft. throw—12x14 ft. picture.

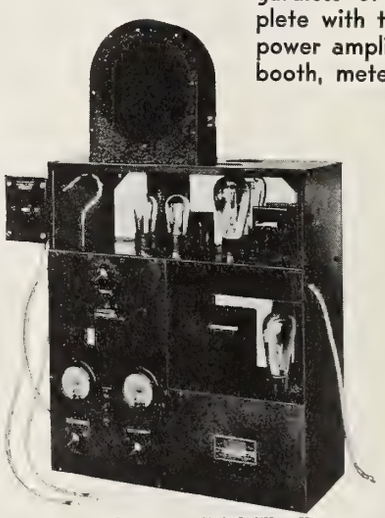
Of unusual value for road show talking pictures—one night stands—churches—schools—clubs. Indoor or outdoor showings. Get a circuit of one night stands or tie-up with merchants for one night a week shows in towns without talking pictures.

Write or wire for full information about this remarkably sturdy, simple sound film portable projection outfit.

With this complete A.C. sound-on-film equipment, your present Powers, Simplex or Kaplan projector is quickly, easily and economically transformed into a sound film projector of perfect reproduction and tone quality. Everything is complete—no extras—no batteries—no generator — a complete, perfectly matched outfit suitable for theatres with seating capacity up to 2000 people.



Wherever the Phototone Talkafilm is shown—wherever it is demonstrated—before crowned heads of Europe—keen heads of America—sound critics of the world—they all say, with one acclaim—that it is the most remarkable sound projector, with the most perfect tone fidelity on the market today, regardless of price. And the Price—just $895 complete with two perfectly matched sound heads, main power amplifier, 2 speakers for stage. 1 speaker for booth, meters, volume control, tubes and all connections, ready to be installed in one day's time.



Are you skeptical, that such a remarkable outfit can be sold at such a low price? Then make us prove it. We will gladly furnish you with a list of theatre owners using Phototone Equipment. Who can give a better recommendation than the user?

NEW PRICE **$895**

AS OF AUGUST 1ST
F.O.B. Indianapolis

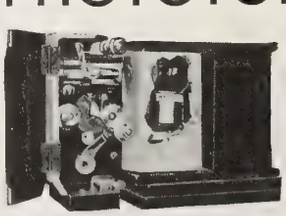
Terms CASH. Pay cash, and save the price of a good automobile.

Write, Phone or Wire

PHOTOTONE EQUIPMENT CORPORATION OF AMERICA

309 N. Illinois Street
Indianapolis, Ind.

PHOTOTONE SOUND FILM HEADS



COMPLETE WITH DRIVES—PHOTO CELLS OPTICAL SYSTEMS—EXCITER LAMPS AND ALL WORKING PARTS

$395 Per Pair
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Phototone sound heads, for attachment to Powers, Simplex or Kaplan projectors are scientifically engineered, and use only the very best of materials—G.M. Visitron Photo Cells—G.E. Exciter lamps—Radiotron or Cunningham tubes—Perfect Slit Lens Systems—Link Belt Silent Drives—Specially Constructed Speakers and amplification perfectly matched. For use with 110-120 volt A.C. current 50-60 cycles. Terms cash—orders filled in order received.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

THE PREVENTION OF INTERFERING NOISES

II.—Noises of Intermittent or Recurrent Nature

By P. T. SHERIDAN

This is the second of a series of three articles in which an eminent sound engineer (the author is a member of the staff of Electrical Research Products) endeavors to give practicable advice to the projectionist on his system noise problems, which have become of such urgent importance since the introduction of noiseless methods of recording. The concluding article will appear in the August 29th issue.

IN THE FIRST article of this series, noises were classified in three groups, and the first of these groups, noises directly transmitted through air from the booth, was discussed. Of the two remaining groups, namely intermittent or recurrent noises and steady noises, the former will be discussed in this article.

The sources of noise of an intermittent or recurrent nature are usually much more difficult to locate than are the causes of steady noises. The very fact that such noises come and go intermittently makes it difficult to know when the cause has been located. Preventative measures are therefore much more effective in dealing with such noises than are remedial measures.

The causes of intermittent noises may be briefly listed as follows:

Batteries (run-down, loose connections).
Fuses (corroded, dirty clip contacts).
Charging Panels (loose connections).
Amplifiers (loose connections, poor tube contacts).
Faders (dirty contacts).
Motor Generators (brushes, commutators).
Motor Generator Filters (loose connections).

As B-batteries (dry type) deteriorate, they tend to become noisy and should therefore be replaced when the voltage drops below the proper figures. This is especially true of the "C", or grid, batteries, which are used in some of the earlier type amplifiers. Spring terminals on these batteries should be kept clean and care taken to make certain that firm contact is maintained with the spring terminals inside the battery boxes.

The tops of storage batteries must be kept clean and dry. They should occasionally be wiped off with a cloth moistened with either a solution of bicarbonate of soda (baking soda) or ammonia. The connections should be kept tight and properly protected from acid fumes by the use of non-oxide grease. It is well to remember that immediately after batteries have been charged, gases will still be forming in the electrolyte. These cause slight variations in the internal resistance of the battery, resulting in noise being introduced through the amplifiers. Batteries should therefore be taken off charge at least 30 minutes before the sound system is needed.

FUSES sometimes become corroded internally, and frequently dirt collects or corrosion occurs at the ends where they fit into the clips. Either of these conditions may result in noise. This is especially true of the battery fuses in the 90-volt photoelectric cell and film amplifier circuits.

Connections and knife-switch contacts should be checked occasionally to reduce the possibility of noise from loose connections and poor contacts. At the time of installation, all connections are made secure. Subsequently, however, vibration may cause these connections to work loose, with the resulting possibility of noise. The switch-blade contacts on the battery charging panel should be kept clean and bright by occasional cleaning with fine sandpaper.

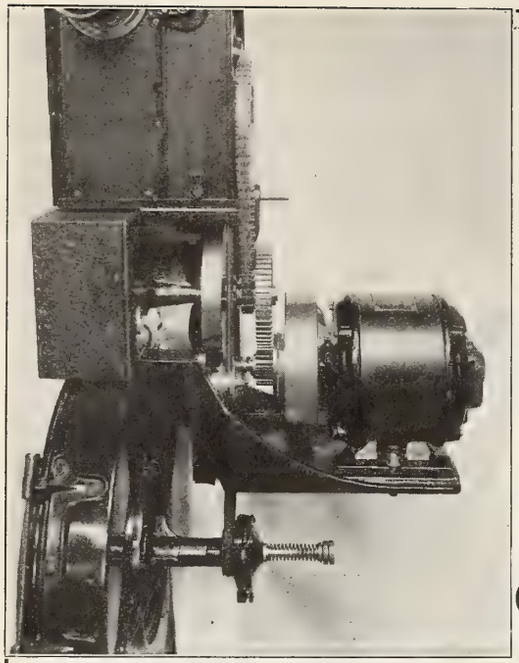
Amplifiers, especially, the first stages following the photo-electric cell or disc pickup, are very sensitive, and inspection of them at periodic intervals of, say, one month is good insurance.

Vacuum tubes should be removed in order to clean the contacts on the ends of the prongs and the spring contacts of the tube sockets. The eraser on an ordinary lead pencil is excellent for this purpose, but care is necessary to insure that none of the rubber particles remain on the contacts after cleaning. (*Do not use a file or sandpaper for this purpose.*) The spring pressure should be noted when the tube is replaced. Appreciable pressure is necessary to insure good contact, and if this pressure is lacking, the contact springs of the socket should be bent up to increase the pressure. All power should be turned off while work of this nature is done, in order to prevent shocks or damage to the equipment.

Grid leak contacts should be cleaned, and spring contacts should hold the grid leak firmly in place to prevent noise due to poor contacts.

THE PHOTOELECTRIC cell amplifier is suspended in a cradle by coiled springs so that it is free to swing without touching the metal amplifier housing. An occasional inspection is advisable to make sure the amplifier is swinging freely and that the springs have not become stretched. Incidentally, it will be noticed that some of these springs also form a part of the wiring of the amplifier circuits.

It is essential that the anode block associated with the photoelectric cell be securely fastened down and that the anode



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PREDDEY SOUND EQUIPMENT

A complete Sound Head and Motor Drive in one Unit. No Troublesome belts. All gear and chain driven. Its silent smooth running features insure the best results from the new "Silent Recording."

ALSO COMPLETE ALL A. C. EQUIPMENT NOT USING GENERATORS OR STORAGE BATTERIES.

Write for Bulletin

Provided with exceptional lenses, hold back sprocket, double flywheels, double exciter lamps. RUGGED, SIMPLE, DEPENDABLE. LOW IN PRICE.

Walter G. Preddey
THEATRE SUPPLIES
187 Golden Gate Ave., San Francisco

FILM FIRES!!!

More serious losses have been due either to over-exposed film or over-heated projectors in Motion Picture Play-Houses than by any other cause known.

Why speculate with your investment and prestige when a small outlay will buy positive acting "Chief" Safety Controls on a cash or terms basis?

"Chief" Safety Controls will protect you against these worries by . . . dropping the Dowser, stopping the Motor and . . . KEEPING THE FIRE OUT OF THE UPPER and LOWER FILM MAGAZINES.

SOLD OUTRIGHT

"CHIEF" SAFETY CONTROL

A Sure Fire Preventor

For information communicate with

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DEPENDABLE

GARVER KURRENT CHANGER

Quiet in operation. Does not interfere with sound system or radio. Recommended by three leading lamp manufacturers as the ideal rectifier for low intensity projection. Write for complete information today.

GARVER ELECTRIC CO.
UNION CITY, INDIANA

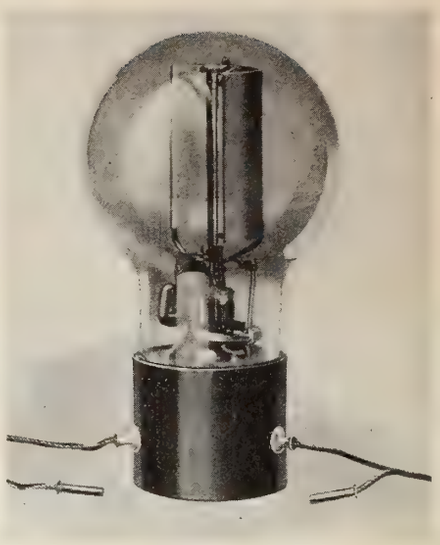
ASK YOUR DEALER

Cinema Talking Needles perfected and different than any other needle on the market today. The needle that is approved by the Electric Research of the Western Electric Sound System. 4 different tones: Loud, Extra Loud, Medium and Lion Tone. The cost of 100 packages, 50 needles to the package, is $6.00.

Samples upon request

Wall-Kane Needle Co., Inc.

3922 14th Ave., Brooklyn, New York



New Western Electric caesium photo-cell, now supplanting older types in W. E. equipment.

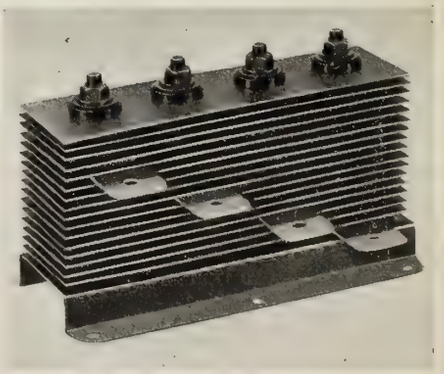
lead from the cell have sufficient slack to prevent the transmission of vibration.

The amplifier wiring should be inspected for signs of loose connections. If they exist, loose connections are quite likely to result in intermittent noises, the causes of which may prove to be exceptionally puzzling. Rheostats, potentiometers and keys should have their contacts cleaned occasionally. The time so spent will be well worth while in preventing noise from these sources.

Fader contacts will give little trouble if they are cleaned occasionally with *chemically pure* carbon tetrachloride. Ordinary carbon tetrachloride should not be used for this purpose. The chemically pure grade is easily obtainable at any drug store. After cleaning the contacts with tetrachloride, a thin coating of vaseline should be applied and the excess wiped off.

If a motor generator set is used for filament or plate voltage supply, it is advisable to make weekly check inspections of the condition of the brushes and commutator. If it is equipped with a filter, the connecting straps should be checked to make sure they are tight.

Particles of dust or dirt may occasionally lodge in the light gate and cause noise if they move due to machine vibration. Ordinary care in routine cleaning will prevent trouble from this source.



New type B-L rectifier developed by the B-L Electric Manufacturing Company of St. Louis.

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EACH EQUIPMENT DOLLAR

SHOULD BE

AN ECONOMICAL DOLLAR

AND NOT

A WASTEFUL DOLLAR

Every dollar saved is 100% profit on that dollar

THE FULCO PROJECTOR

Will save you many dollars in upkeep

We offer a

FIVE YEAR GUARANTEE, ON UPKEEP

You positively cannot afford to overlook this guarantee.

LET US PROVE IT.

You would not think of buying an automobile today, manufactured exactly as it was ten years ago without any of the substantial mechanical improvements that are a part of the

UP-TO-DATE MACHINE

Why not apply the same common sense in the selection of your

MOTION PICTURE PROJECTOR

The Fulco Projector is on display in each of our branch stores and a practical demonstration of comparison with other projectors will be gladly afforded you.

You Want the Best Your Money Can Buy

Here it is and we can prove it.

Read Our Five Year Guarantee

The Fulco Projector is adapted to all sound equipment.

Yours very truly,
E. E. FULTON COMPANY

E. H. Fulton.
President.

E. E. FULTON COMPANY

COAST TO COAST FULCO DISTRIBUTORS.

COMPLETE LINE OF THEATRE EQUIPMENT - BRANCHES IN ALL KEY CITIES - INSTALLATIONS GUARANTEED - SERVICE DAY AND NIGHT - EXPERT ENGINEERING -

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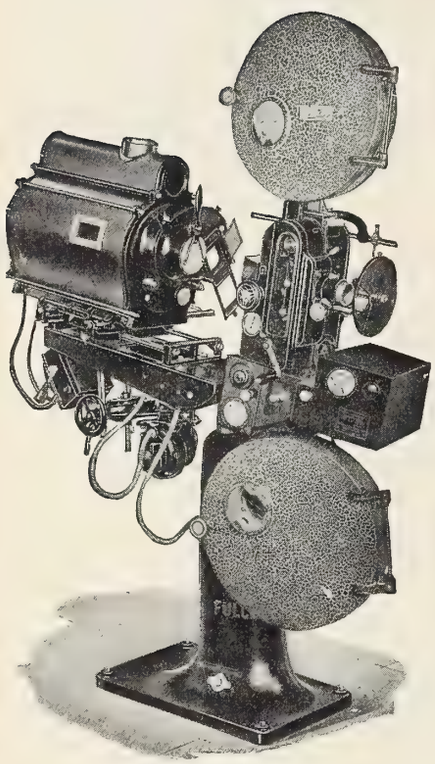
FIVE YEAR GUARANTEE FOR FULCO PROJECTORS



FULCO PROJECTOR
(Ernemann Design)

On demonstration at all E. E. Fulton Company branch offices located in the following cities:

CHICAGO .....1018 So. Wabash Ave.
NEW YORK .....115 W. 45th St.
BOSTON ..... 65 Broadway
PHILADELPHIA .....1337 Vine St.
ATLANTA .....146 Walton St.
LOS ANGELES.....Film Exchange Bldg.
ST. LOUIS .....3232 Olive St.
MILWAUKEE .....645 N. Seventh St.
INDIANAPOLIS .....340 So. Illinois St.
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A practically expense-free performance record in many theatres over a period of more than three years, makes this Five Year Guarantee possible.

Fulco Projectors installed in the Majestic Theatre, East St. Louis, Ill., running 14 hours a day continuously since Dec. 29th, 1928, a period of two years and seven months, total cost of replacement parts $60.38.

The star wheel, nor cam, nor any shafts, bearings, nor gears, of the mechanism, have been replaced in this period of operation.

When in Chicago, call on us, and see our two reel motion picture of the structural and operating features of a Fulco Projector, shown in our deluxe model theatre.

Liberal allowance on your old projector and convenient terms on the balance.

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E.E FULTON COMPANY, COAST *to* COAST DISTRIBUTORS

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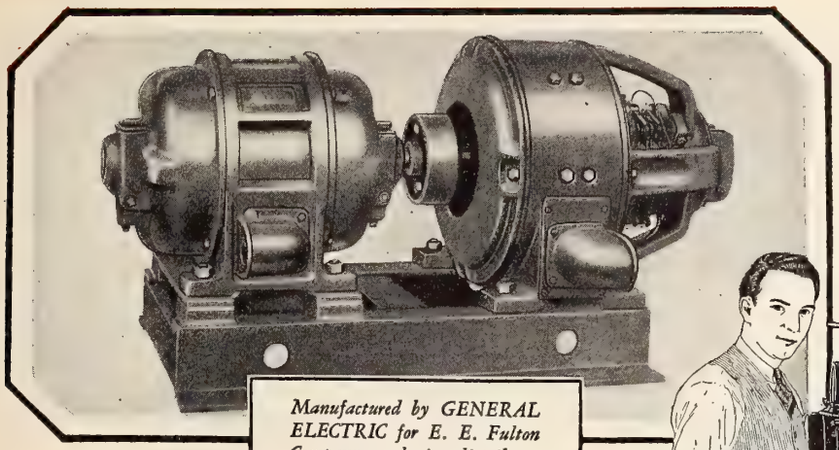
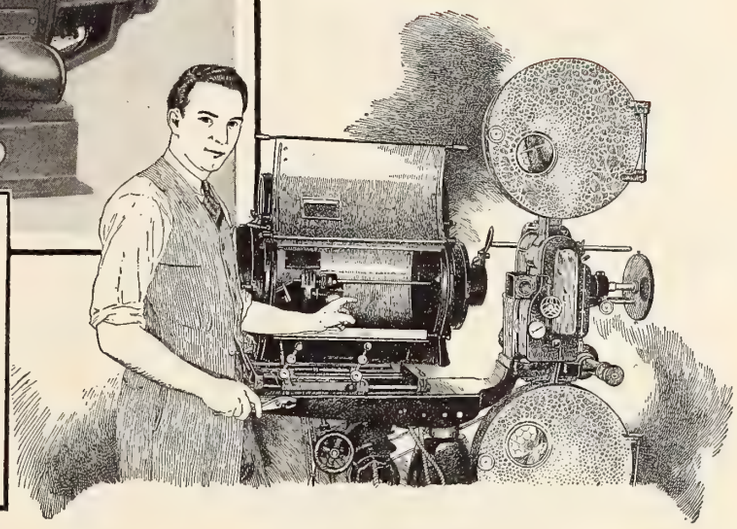


Manufactured by GENERAL ELECTRIC for E. E. Fulton Company, exclusive distributor in the theatre field for the United States

Complete information at any office of the E. E. Fulton Company or, if more convenient, address your inquiry to the nearest G-E office



Pictures At Their Best

STEADY, uniform picture brilliance, so pleasing and satisfying to patrons of motion-picture theatres, is assured when projector lamps are supplied with "juice" from G-E motor-generator sets.

It will be worth your while to inspect closely a G-E motor-generator set on the job. And when you do, note its smooth, noise-free performance—so important in talkie installations—its ease of control, and its many other qualities that make it outstanding in dependability and efficiency.

A 1-hour-and-45-minute screen journey in Fulton's Model DeLuxe Theatre affords you a highly informative inspection of factories, facilities, processes, featuring the manufacture of many of the products presented in this special Fulco advertising section.

150-17

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E.E FULTON COMPANY, COAST *to* COAST DISTRIBUTORS

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Announcing Electrical Worm Drive Rigging doing away with Counterweight Systems

Equipment—Furnishings Displayed — Demonstrated in Fulton's DeLuxe Model Theatre.

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AMERICAN STAGE HARDWARE COMPANY

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Are Now Prepared to Offer You

Complete Stage Scenery, Curtains and Drapes
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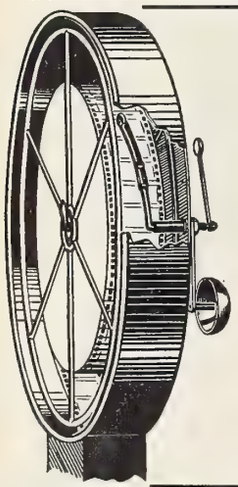

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Reel End Alarm

The most practical, simplest and most reasonably priced Reel End Alarm that can be procured. Anyone can install it, and, when once installed, will last for years. It is absolutely positive, and can be adjusted to ring at any point desired. Inexpensive; it saves its cost many times over daily by preventing "white screens" and miscued change-overs. Each projector should be equipped with reel-end alarms as a service to patrons who appreciate uninterrupted projection. Every projectionist knows its value and will tell you that you cannot afford to be without it. Absolutely fool-proof—it always works with satisfaction. **$5.00** Ea.

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FLOOR COVERINGS

A wide variety of designs to match the general scheme of every auditorium may be found in the complete line of new carpetings now being offered at new low prices.

If Your Show

is a good one, don't keep it a secret

ELECTRICAL SIGNS

are noiseless but powerful announcers.

They will broadcast your message to more people than you have any idea of.

Our Lighting Engineers Will Show You

how your theatre may be illuminated most effectively by the use of modern fixtures. Expert assistance in such matters means no outlay or obligation.

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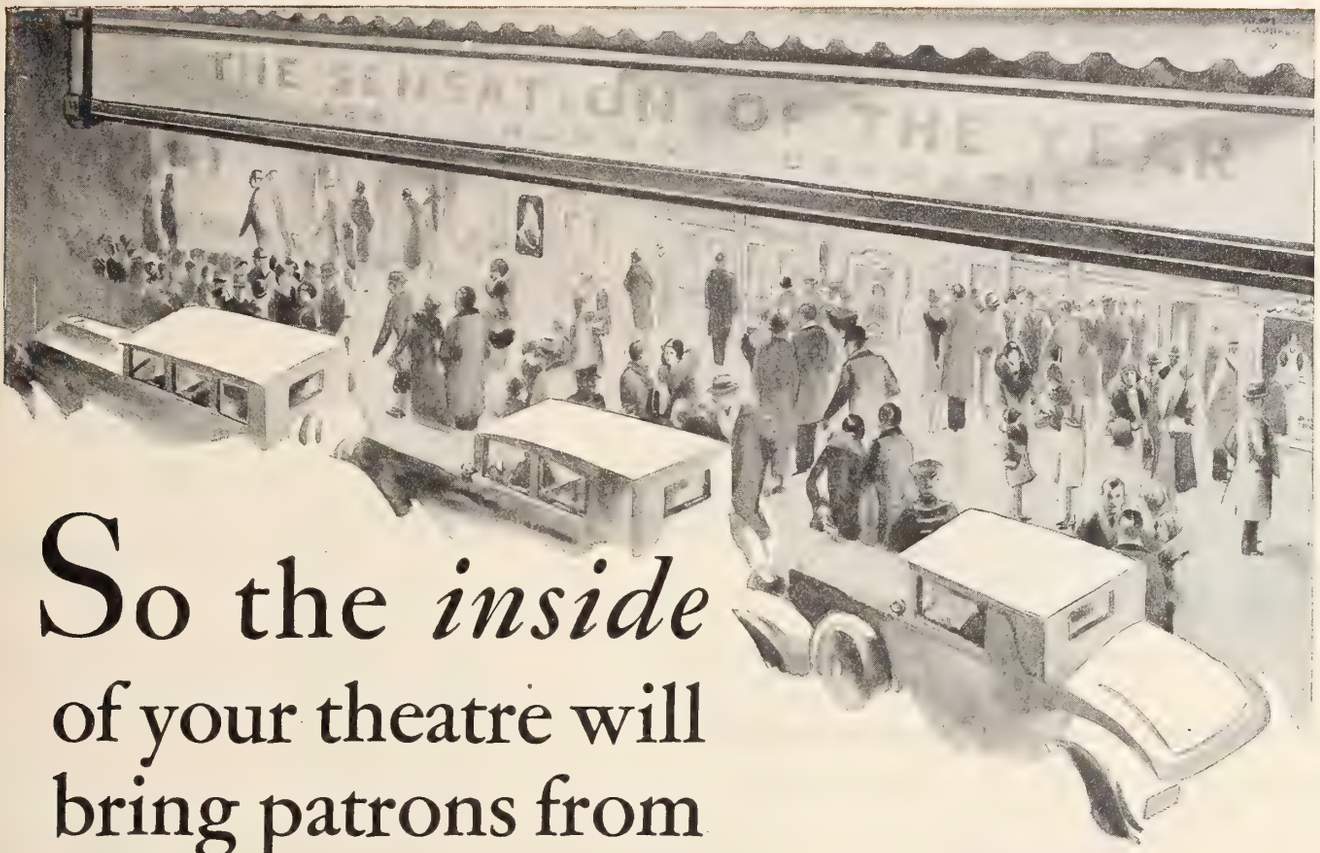
WORLDS BEST THEATRE EQUIPMENT



So the *inside* of your theatre will bring patrons from *without!*

NOW the spotlight is turned from the *outside* of the theatre to the *inside*. From the exterior that first attracts patrons to the interior that actually sells and keeps patrons sold. Owners and managers now focus attention on the seated audience . . . make the *interior* of their theatre so inviting that it brings patrons from *without!*

In the competition for patron favor, seating . . . the chairs your audience sit in from 2½ to 3 hours, can be made to contribute definitely to bigger volume. For comfortable chairs . . . seating that permits of healthful relaxation is always appreciated by the theatre goer. Showmen find that extra comfort brings extra profits.

So, American Seating Company undertook research. Posture specialists worked with engineers. Chairs were built to conform with proved posture principles. From a maze of research findings, came comfort features that were quickly recognized by the motion picture industry. Roomy, luxurious chairs . . . seating built to fit the body—to correctly support the spine . . . to give the utmost in easy, natural comfort without slumping.

Illustrating Theatre Chair No. 8136 with 843 Standard
A comfortable chair of unusually attractive design that is meeting with the enthusiastic reception of theater owners and managers. Specially built for maximum sound absorption. Only one of the many American Seating Company types and styles of theatre seating.

Then followed acoustical research. It was found that seating had a direct bearing on the acoustics of the theatre . . . that properly built seating had a sound absorption value that assisted in producing more perfect sound effects. Chairs were built that stopped excessive reverberation, echo and hollow sounds—that helped sound reproduction and eliminated rasping noises, jumbling of words.

Your theatre—*reseated* with these comfortable, acoustically correct American Seating Company chairs will prove to be a magnet of patron drawing power . . . an investment you must eventually make if you expect your daily receipts to show a steady, healthy increase. The facts are available. Just use the coupon. It brings you our interesting booklet, "Acoustics and its Relation to Seating"—and places our Reseating Engineering Service at your *free* disposal.

(M. 8)

AMERICAN SEATING CO., Grand Rapids, Mich.

Please send me, without obligation, your Booklet, "Acoustics and its Relation to Seating" and the facts about your Reseating Engineering Service.

Name.....

Address.....

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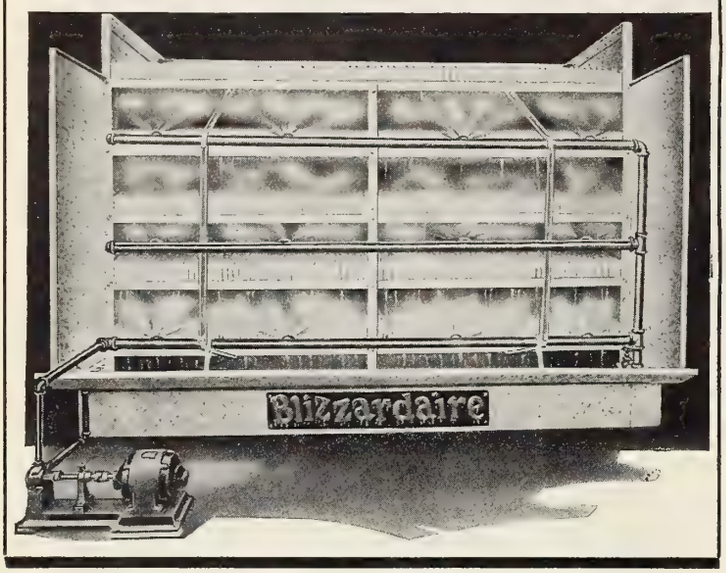
E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS

THE BLIZZARDAIRE WASHER



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If Your Lobby Is Unattractive You Are Surely Losing Money

Up-to-Date lobby frames compel attention and present photos and lithos to the best possible advantage.

From a Dollar and Cents angle, they are worth while.

VALLEN *invites*

a critical comparison

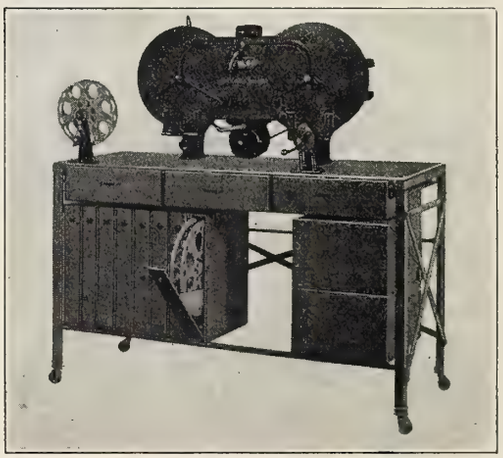
Vallen engineering cannot be matched! By comparison of efficiency in operation, it has been definitely proven that Vallen Automatic Curtain Controls and Vallen Noiseless All-Steel Safety Track cannot be duplicated on any point of quality . . . and they remain the GREATEST VALUE on the theatre equipment market today. That's why VALLEN DARES TO GUARANTEE! Write for descriptive literature.

All-Steel Safety Track
Noiseless Curved Track
Syncontrol : High Speed Control : Junior Control
Flying Control : Automatic Screen Modifier.

VALLEN ELECTRICAL CO., INC.
AKRON, OHIO

FULCO
AUTOMATIC ENCLOSED REWIND

Comprises a well designed cast aluminum frame into which are built all the accurately built elements that make



this the easiest and quietest running rewind on the market. Complies with the strictest regulations.

If you show talking pictures, you of course want your projection room free from noise making apparatus. THE FULCO IS A NOISELESS REWIND.

WORLDS BEST THEATRE EQUIPMENT

THE MODEL THEATRE

Serves as the Testing Laboratory for All Equipment Offered by Fulco

Every item of equipment necessary to the operation and maintenance of a modern motion picture theatre is submitted to the test of practical operation in the Fulton Model Theatre built and maintained at the headquarters of the E. E. Fulton Co.

Here the theatre owner, the architect and the technical man may observe demonstrations of equipment under actual operating conditions. Thus performance may be checked *before* final decision is made in the selection of needed apparatus or furnishings.

PROJECTION ACCESSORIES

The complete line of accessories now available for the well appointed projection room numbers many improved devices designed specifically to facilitate the work of the projectionist and contribute to finer results achieved in the presentation of talking pictures.

A check-up on the present equipment and comparison with improved devices now available may reveal the causes responsible for shortcomings present in the projection at your theatre—flaws for which inadequate equipment and not the projectionist are to blame.

MORE DEPENDABLE THAN THE SUN

STRONG

HIGH INTENSITY AUTOMATIC REFLECTOR ARC LAMPS

Delivers the light silently, automatically, assuring full, even screen brilliance with depth and definition.

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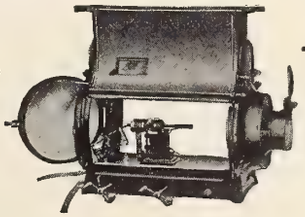

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WHAT THE MANAGER SHOULD KNOW ABOUT SOUND

●

POWER SUPPLY SYSTEMS

By A THEATRE SOUND ENGINEER*

This is the fourth of a series of discussions on sound equipment maintenance and modernization, prepared with particular emphasis on the individual theatre manager's need for knowledge that will enable him to judge better the quality of sound, the requirements of his projection department, and relative desirability of the various items of sound and projection supplies and equipment that he may be called upon to purchase. The fifth article will appear in the August 29th issue.

ECONOMIZING in power supplies for sound equipment is an exceptionally timely question at the present moment. There are two reasons for that timeliness. (1) The batteries which were an integral part of the older installations are now—in those theatres which were among the first to be equipped—close to the end of their active life, and now require attention. (2) The newest installations, and those now coming into the market, are using methods of power supply vastly different from those in vogue two years ago.

A broad and comprehensive view of the whole sound power question—one that will take into consideration present and past conditions, and the probable developments of the future—is necessary for the manager who faces a consideration of the power supply problem.

This broad viewpoint can perhaps be gained most easily through a brief consideration of the closely parallel development of radio receivers. The radio, like the sound system, requires A, B, C and H currents. The older radios, with their cumbersome mess of batteries, are now substantially obsolete wherever socket power is available. But the older sound systems will never be thrown aside as readily as radios were—they are too expensive. Many of them will continue to operate with batteries, or with one or another form of battery "eliminator." Many of the newer systems also will be revamped to some extent. All will doubtless continue to give satisfactory service, but the extent to which any given system may be modified depends very largely upon its age. Let us, therefore, review briefly all the stages of modification through which radio passed on its way to its present, comparatively perfected, form. The analogy will be illuminating.

I
The Analogy of Radio

THE EARLIEST receivers—neglecting the crystal type—were one-tube or three-tube affairs. The filaments of the tubes were supplied by a storage battery. The plates were supplied by dry B-batteries. C-batteries were not used, and the speaker was of the "magnetic" type, employing a permanent steel magnet that required no current.

The first step in advance was in the introduction of the one-quarter ampere filament—the 201A type tube, which supplanted the bright-burning, amper-and-a-quarter filament of the 201. This carries us back to about 1923. Five-tube sets became popular at once, since it was then possible to light five tubes from the same battery without running it down in a few hours.

The next step was the B-battery eliminator—a separate box containing a rectifier and a filter circuit. This replaced the older B-batteries and made the "power tube" possible. Potentials up to four and five hundred volts, which would have required an impossible number of B-batteries, presented no difficulties to the makers of B-eliminators. The power tube brought in the C-battery, since a high grid bias was essential to its operation.

With such filaments and the B-eliminator built into the radio as an integral part of it, the socket power set was almost complete. The C-battery, retained at first with such sets, ultimately gave way before an internal wiring arrangement which took the C-bias from the "A" or the "B" supply.

Dynamic speakers, employing electromagnets excited from the storage battery, had not been popular, because they drained the battery too rapidly. With the perfection of socket-power systems, the dynamic speaker field was supplied through a rectifier, and this type of speaker rapidly replaced its magnetic brother, As we shall see later, there is some reason to believe that in sound systems that last step may yet be reversed.

The earlier sound systems were almost completely supplied by battery power. The very latest models are almost entirely socket-supplied. Any of the intermediate steps found useful during the development of radio may prove to represent the final step desirable in any particular sound installation. Before proceeding to a more detailed examination of these, it may be well to inquire why batteries were ever needed, and what advantages they still offer, in spite of all improvements, for theatre operation.

Batteries

The plates, grids, and sometimes the filaments of vacuum tubes used as amplifiers, require supplies of pure direct current. Any ripple in their supply reappears in the speakers as a hum. Theoretically, the battery provides the purest direct current available. Expensive and cumbersome filters, all more or less likely to go wrong and cause trouble, are unnecessary where batteries are used.

The battery was highly objectionable in radio receivers because of the nuisance factor. Dry cells had to be replaced, and storage cells needed charging, watering, and cleaning. The nuisance factor, of course, is of less importance in theatre work, since the projection staff exists and is paid to take care of such things whenever necessary.

Battery Substitutes

From the point of view of good sound, *none* of the more modern devices can be counted on to do better than batteries. From the point of view of trouble-proof operation, the batteries again have many advantages. They seldom cause much trouble until they become old, and even then they nearly always give ample warning in advance, by failure to take a charge, lowered voltage, and often by noise which, slight at first becomes more and more serious over a period of time. Battery substitutes, however, need less attention than storage batteries. The latter must be charged, watered and cleaned, and though lack of proper attention will not often stop a show, it will shorten the life of the batteries and so add to their cost.

Considerations of immediate economy, however, often favor *replacing,* rather than eliminating, defective batteries. The battery substitute, in addition to its own cost, imposes on the theatre the charges due to its installation. More or less rewiring is

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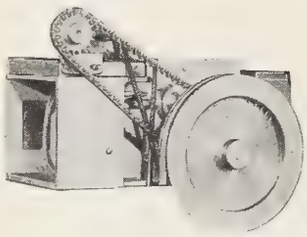

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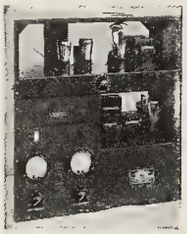

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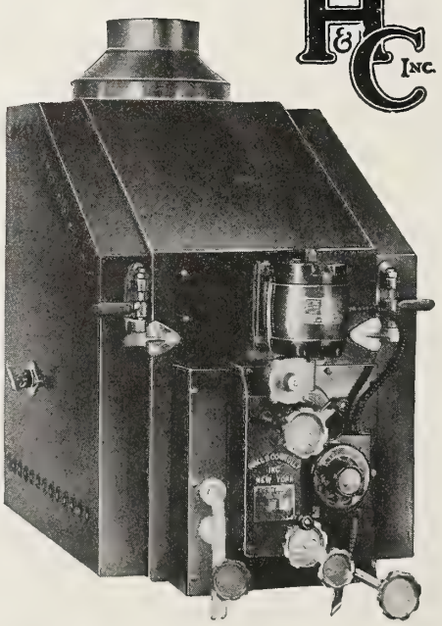

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nearly always needed—just how much depending on the layout of any individual projection room.

But considerations of long-run economy nearly always favor the battery substitute. A good rectifier or motor-generator will outlast several sets of lead-plate storage batteries. Either will require far less attention. They are always ready, so they cannot cause a bad show because the projectionist has neglected to place them on charge. They can, however, stop a show altogether if they go wrong—and they are somewhat more likely to go seriously wrong than a battery is—but this can very easily be overemphasized. Good generators, or good rectifiers, should work for years without causing trouble of any kind, and some projectionists believe they have found that the rectifier is, if anything, even more reliable in this respect than the generator.

Using the arc d.c. supply to replace batteries involves no particular danger, since if the arc current stops, the show stops in any case. However, with such a system, loss of arc current also prevents the playing of non-sync records and the use of the manager's sound system during the interim.

The particular advantages of changing from batteries to other power supplies are therefore these:

That motor generators or rectifiers do not wear out every two or three years and are therefore economical in the *long* run, and that on the whole they are much less troublesome to care for than batteries are. The disadvantages are: A slightly greater danger to the show, and, in some cases at least, a greater initial cost.

II

Improvement in Battery Operation

THEATRES interested in retaining their batteries can avail themselves of at least one device which simplifies the problem of charging and makes it almost fool-proof. This is the ampere-hour meter.

The ampere-hour meter is a clock-like affair. A glance at its dial ascertains the state of the charge of the battery. The indicating finger moves away from zero when the battery is being used, and back towards zero when the charge is replaced. At zero point the finger closes a contact which opens a relay and prevents overcharging. Where this contrivance is used the projection crew can "put the batteries on" with perfect safety before leaving at night. Both the noisy show due to run-down batteries, and the danger of shortening battery life through overcharging are effectually avoided.

Nickel-Alkali Batteries

The nickel-alkali, or Edison, storage battery, offers many advantages over the lead type, but has one drawback which has so far prevented its extensive adoption for sound use. The battery has a very long life, several times that of its lead-acid cousin, and it is almost fool-proof. It can be short-circuited without permanent damage, it can be left on charge indefinitely with no other harm than the waste of

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Bell equipment is engineered for sound, not adapted to it. The Tandem unit, illustrated above, as designed in right and left projectors. Can be set up with 18″ between lenses or 20 ft. apart. The exclusive Bell Uni-remote control provides for smooth "change over," and individual operation of each projector from one central point.

The exclusive safety features incorporated with Bell design, of which the automatic "dowser" which shuts off all current when film has run through, or parted, the rear shutter construction, the forced draft cooling system and fire proof mounting, are outstanding, make Bell the safest of projectors yet designed.

Film operating parts are masterpieces of advanced projection engineering. Drive mechanism consists of a large induction motor whch assures constant speed under the most adverse power conditions.

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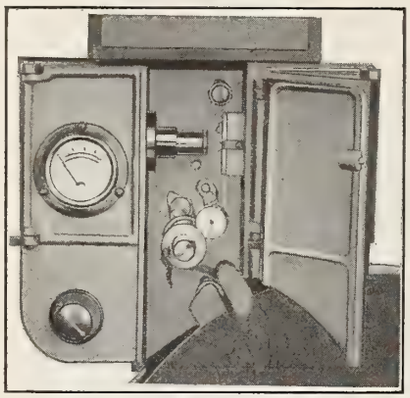

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charging current, and though it costs somewhat more than the other type, its long life more than makes up for the difference.

The disadvantage of this battery is that its voltage, when first placed in operation, is unusually high. The excessive voltage lasts through about half an hour's use, after which a normal potential is maintained, dropping slowly and steadily with continued discharge, as in the case of any other battery.

The nickel-alkai battery can be used for sound work if arrangements are made to discharge it through a dummy resistance for half an hour before the show. After that it may be switched into ordinary operation and will prove entirely satisfactory. Whether or not such an arrangement is desirable in a projection room is largely a matter of the individual theatre and the particular projection staff involved.

Dry Batteries

Systems using dry C-batteries will retain them. They are inexpensive and not particularly troublesome.

Dry B-batteries for polarizing the photocell and its associated amplifier will also be retained in many theatres (although some of the newer systems no longer use them). Rectifiers for replacing these batteries are possible, and should prove an ultimate economy, but an extraordinarily smooth d.c. is required at this point in the system, and only a few manufacturers have thought it worth while, so far, to offer substitutes for polarizing the photocell.

III
Motor-Generator Systems

MOTOR-GENERATORS are used with many of the newer systems, and afford one means of eliminating batteries. The generator creates a reasonably pure direct current, which is filtered and supplied to to the plates and filaments of the tubes, to the exciting lamp filaments, and to the speaker fields. A motor-generator system of this kind can be added to almost any sound installation. Some rewiring will nearly always be required. The generator has the advantage of much longer life than may reasonably be expected of any batteries; thus, though it may cost more to install this substitute than simply to replace the existing batteries as they wear out, that first cost is the final cost. The motor-generator set is entitled to the careful consideration of any manager who contemplates replacing any portion of his battery system with something else.

A special application of the generator system is so simple, and so inexpensive, as to deserve more than a passing word.

Speaker Field Supply

Every theatre using arcs for projection is provided with some source of direct current. Commonly this is a motor-generator, though it may be a rectifier, or it may be a d.c. main. Fluctuations in the drain from this d.c. supply, due to lighting, trimming and distinguishing arcs, have thus far prevented use of the same current for more sensitive portions of the sound system. But the speaker field is one of the least sensitive. Drawing its supply from the arc d.c. is a growing practice, and a very economical one.

A filter is seldom needed. The speaker field circuit, being at the end of the system amplification, is not especially susceptible to current ripple. The fields themselves are excellent filters. Where the d.c. supply is extremely rough, or not wholly adequate to the demands made upon it, condensers are sometimes added to the circuit. This is not very common, but it is an inexpensive step.

A rheostat is employed to adjust the voltage of the supply to the requirements of the speakers. Commonly this is purchased ready-mounted in a metal cabinet, which contains also the horn switch and an ammeter. The field circuit is usually rewired so as to put all the fields in series and thereby minimize the heat loss in the rheostat.

It may not be inappropriate to add, at this point, that there is some possibility of complete elimination of all speaker field circuits. Several manufacturers are experimenting with a "magnetic" speaker for theatres, hoping by the use of some of the newer magnetic alloys, to develop a field of sufficient strength around a permanent magnet. There is, however, no very immediate prospect that these efforts will be commercially successful.

IV
Rectifiers

THE RECTIFIER is coming into increasing favor as a means of eliminating batteries. Together with the a.c. filament, it is incorporated as an integral part of most of the newer amplifiers. Photocell amplifiers, however, still rely largely on A- and B-batteries. The rectifier is capable of replacing the A-battery for this amplifier (and for any others that may still use it), of lighting the exciter lamp, and of supplying the speaker fields.

Rectifier tubes of the type commonly used for battery charging may be employed, or the copper-oxide, or copper-sulphide "dry chemical" rectifier may be preferred. The latter has the advantage of longer life than the rectifying tubes. A filter system is incorporated in the rectifier. Such a rectifier has this advantage over the generator set—that it has no moving parts—and is therefore not subject to mechanical wear. Generally, one rectifier, supplying both the exciting lamp and the amplifier filaments, will be installed for each projector. A separate rectifier will take care of the d.c. filaments, if any, in the system, outside of the photocell amplifier, and also of any signal lights, relays and so on, that were previously operated by battery power. A high-voltage rectifier, probably employing mercury-vapor tubes, can be used to replace B-storage batteries if these have been used to supply the system amplifier. Still another rectifier will excite the speaker fields, or these may be provided for out of the arc d.c. as previously outlined.

A number of rectifiers may thus be placed about the projection room, each located as

closely as possible to the apparatus it is intended to supply, in order to minimize the cost of rewiring. In some theatres, again, the layout of the projection room and of the sources of a.c. available, may be such that it will prove more economical to place all the rectifiers in one central location—perhaps in the former battery room—and to wire separately from this location to the several portions of the system.

Motor-generator sets on the market at the present time are most often designed to replace all batteries at once, with separate filter for each circuit supplied. Rectifiers, however, are more usually constructed on the plan outlined above—a separate rectifier for each circuit.

One advantage of this flexibility of battery replacements is that it is by no means necessary to replace all batteries at once. Suppose the F-set to have gone bad, while the H's are still holding up fairly well. Rectifiers can be used to replace the F's, and at the same time any exceptionally good battery among them may be substituted for some particularly poor battery in the H group. Later on, when occasion requires, another rectifier, a generator or an arc d.c. rheostat panel, may be installed to replace the H's also.

V

A. C. Filaments

IN SOME instances theatres may find it profitable to rewire amplifiers in order to take advantage of the a.c. filaments and thereby eliminate filament batteries.

There are two kinds of a.c. filaments. One differs from the d.c. type only in minor details of ruggedness and of the current supply necessary. Such filaments are used in the larger tubes where an alternating current filament supply is less likely to cause a hum in the sound. The other type of a.c. filament, the "heater" type, is more complicated.

In any tube—in any electric lamp, for that matter—the heated filament emits electrons. The movement of these electrons through the vacuum of the tube is at the bottom of all amplification. In the "heater tube" an ordinary filament wire is coated with an insulating material. Over this material is laid the electron-emitting filament, or cathode. The heat-lag in the insulating substance keeps the temperature of the emitter constant and insures an even flow of electrons regardless of whether the current heating the inner filament be alternating or direct.

It is obvious that amplifier modifications to allow the use of a.c. filaments will have to be more extensive for the second type of tube than for the first type. The simpler tube requires installation of a transformer capable of supplying the proper current and voltage. If the grid bias is obtained from the voltage drop of the filament circuit, some small modification may be necessary if the change involves any alteration of voltage or current. That is all. The heater tube will require, in addition to these changes, the insulation of the cathode circuit from the heating circuit, which may

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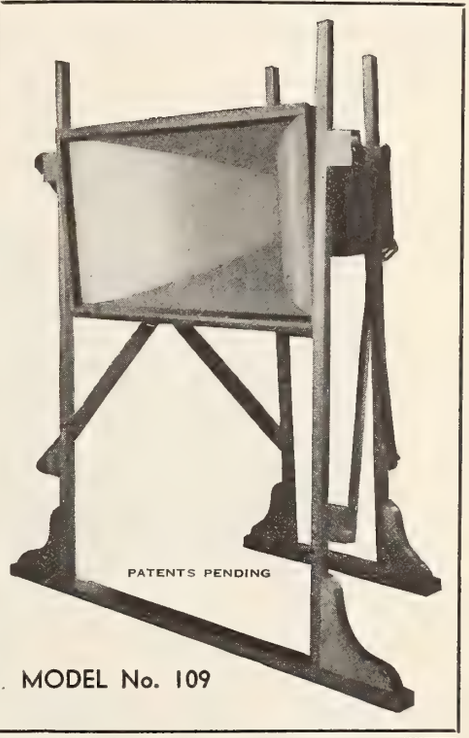

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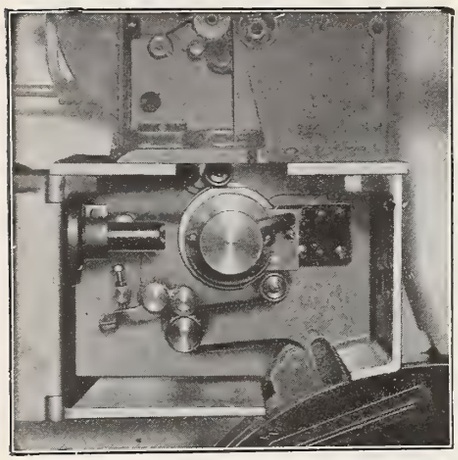

We would never believe that a theatre owner ever gave a poor show of his own free will and accord. Yet many of them—hardworkers — constant advertisers — honestly striving to keep faith with their public —see business going elsewhere.
Analysis of such a case often shows that the dollars are going to superior sound facilities. Sound reproduction has advanced so rapidly that the improvements of only the last two years have made many installations obsolete. The owners of such "new" equipment honestly are giving their best—all honor to their motives and intentions. Perhaps the astounding perfection of Syncrofilm's voice and music reproduction is the way out. It's worth investigating, anyhow. Write. A money-back guaranty protects you.

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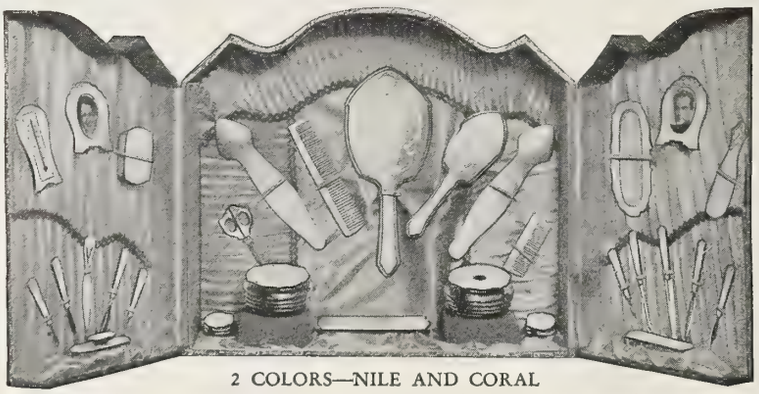

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involve a considerable increase in the amount of rewiring necessary.

VI
Socket-Power Systems

SOME OF THE newest sound systems available have simplified the power problem to a point almost comparable to the simplicity achieved in the modern radio. These may be taken, from the point of view of power supply, as being to some extent models for all attempts at modification of earlier types of equipment.

In a typical system of this kind a.c. filaments are used throughout. The amplifier is provided with two separate rectifiers, built into the same cabinet as an integral part of the unit. One supplies the plates of the amplifier tubes, and a branch circuit from this is used for polarizing the photocell. The second rectifier excites the speaker fields. As an alternative to the latter arrangement, each speaker may carry its own individual rectifier.

VII
Related Matters

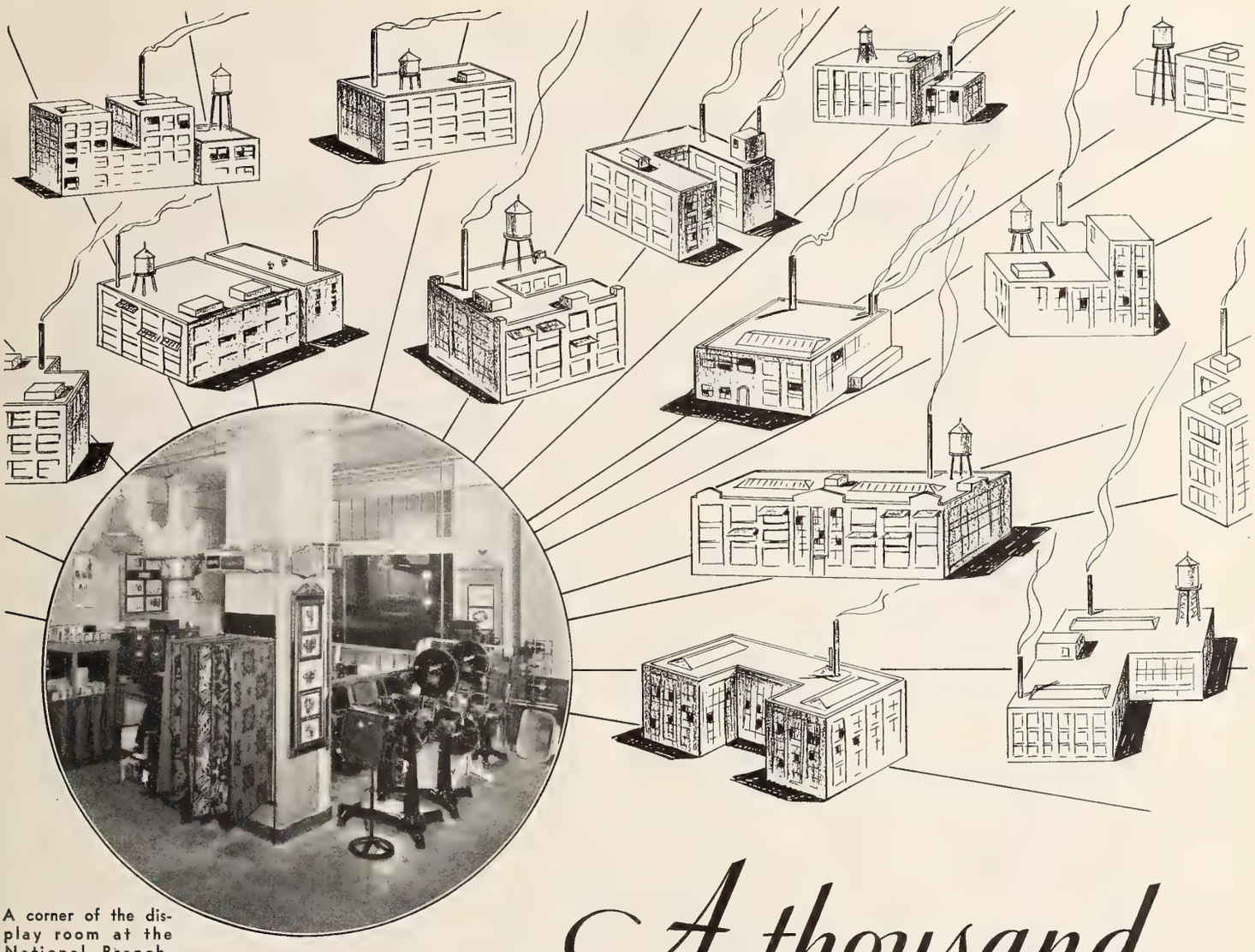
A.C. Exciting Lamps

A. C. FILAMENTS have been perfected, but no experimenter has as yet succeeded in producing a satisfactory a.c. exciting lamp, although many have tried. Many are still trying, and the problem may be solved in the not too distant future. The question of power supply would be greatly simplified by such a lamp, since the comparatively heavy drain of the exciter and the sensitive position it occupies in the sound system, make it the most important single factor in the power problems of today.

Line Power Supply

Appropriate to a discussion of power supplies is the subject of fluctuating line voltages, experienced in many communities. Continuously high voltage is likely to burn out valuable apparatus. Very low voltage often makes poor sound. In sections where only high voltage is experienced, a cabinet containing a rheostat and a voltmeter constitutes a very inexpensive means of adjusting the supply to its proper value. Where the voltage varies between too low and too high a transformer can be added to the cabinet. By means of the transformer the voltage can first be raised to compensate for any drop in the line, and then be adjusted to the exact value desired by the rheostat. When the line voltage is high the transformer may be shorted out and the rheostat used alone. Or the transformer may be provided with a tapped primary, allowing for several variations of step-up and step-down compensation, the rheostat used for adjustment, as before.

Any such cabinet, however, requires attention on the part of the projectionist, who can never move fast enough to keep up with sudden surges which may be dangerous to the equipment. An automatic line regulator is another of the almost innumerable improvements in power supply that may reasonably be expected in the near future.



A corner of the display room at the National Branch, Cleveland, Ohio.

A thousand

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In this typical display room of a well-stocked National Branch Store, the merchandise of many reliable manufacturers awaits your inspection. The latest modern devices, the finest furnishings—the best of everything chosen from world markets and brought right to your theatre. . . . There is no need for you to waste your time and effort in scattered buying. You can select every requirement for your theatre right in your National Branch. National Service has provided this convenience and economy for you and back of the service is a double guarantee of security and satisfaction, because you deal here with Reliable Manufacturers through a Responsible Distributor. *Read the announcements of manufacturers in the following pages.*

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BRANCHES IN ALL PRINCIPAL CITIES

SOUND HAS ELIMINATED MILES OF SILENT SUB-TITLES

SIDE LIGHTS ON THE TRANSVERTER

The circulation of any publication is large or small according to the approval and interest of its readers.

Theatre patronage grows or dwindles on both the picture and how well it is shown.

Screen flicker and lighting fluctuation cannot be excused.

The Transverter is standard equipment, built to fit your needs.

In doing so, it causes the Public to concentrate on the action of the picture on the screen.

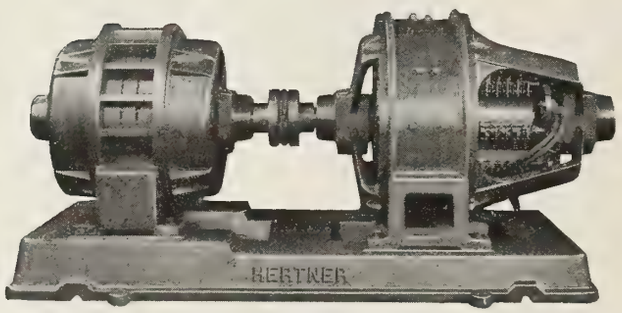
Proper projection is therefore more important than ever before.

Every piece of projection equipment is dependent upon constant voltage for its smoothness in operation.

Even good acoustics fail when the current varies.

Keep the fundamentals in mind. The Transverter is essential to accurate, uniform current control.

Our Engineering Department will gladly aid you in securing the types and sizes you need.



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This fellow demands

Chair Comfort

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You can get
MORE LIGHT per ampere
and GREATLY REDUCE

CARBON COSTS
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Peerless

"The Super Reflector Arc Lamp"

LOW AMPERAGE and HIGH INTENSITY
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Why be satisfied with less?

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without the protection of a

VISIBESTONE

THE PERFECT FIREPROOF SOUND SCREEN

K & M Ambler ASBESTOS PRODUCTS

The moral and financial risk of fire and consequent panic is ever present in theatres using inflammable or so-called "fireproofed" motion picture screens. It is too vital to be overlooked—frequently fatal to disregard. . . . No screen made of combustible material, regardless of chemical "treatment," can be permanently fireproof. But here is a Sound Screen that is everlastingly SAFE—yet none of its effectiveness as a perfect sound screen has been sacrificed to Safety. Visibestone is basically fireproof—asbestos cloth specially woven—and pronounced by authority the PERFECT SOUND SCREEN. Note its features at left. Approved by E.R.P.I., for use with Western Electric Sound Equipment.

FEATURES

1. Fireproof
2. Free from distortion of sight or sound
3. Acoustically perfected
4. Eliminates "sound pockets"
5. No glare—restful to the eyes
6. Easy to clean—lasts longer

The Visibestone Screen is sold by National Theatre Supply Company—all branches. Ask or write them for samples and prices or communicate direct with the manufacturer.

KEASBEY & MATTISON COMPANY

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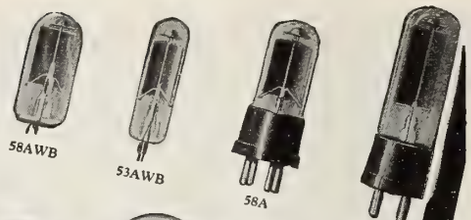
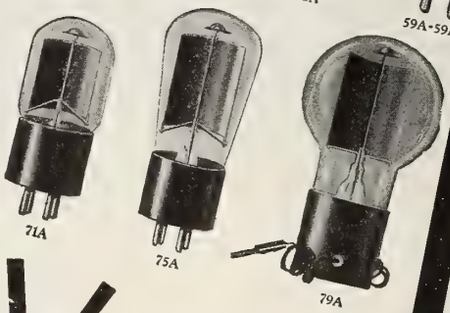


A Visitron LONG-LIFE Photoelectric cell is available for every make of Sound-on-Film equipment. In every type, High Sensitivity, long, reliable service and freedom from trouble are uniformly characteristic. Better reproduction at lower cost is the result.



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VISITRON
REG. TRADE MARK

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This can happen without cost—if you use

F & V CAST ALUMINUM SIGN LETTERS

Biff! Bam! Bang! Away goes several dollars for "busted" sign letters. Don't blame the boy—cumbersome letters are hard to stack and handle. Give him F & V, light-weight, Cast Aluminum Letters to work with and stop the loss. F & V letters can be thrown—or dropped—from any height. You simply can't break 'em.

Available in both nine and twelve inch sizes. Ask any National salesman to show you a sample F & V Letter. Try to break it!

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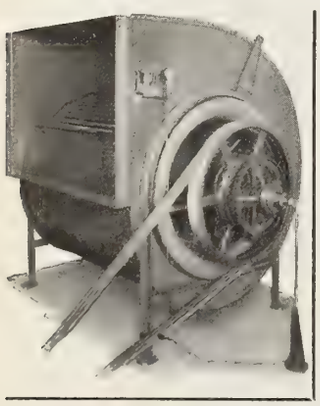

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PROJECTION MART

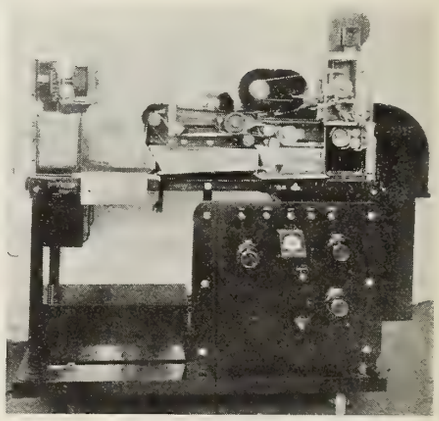
Equipment News and Comment

Conducted by G. J. Reid

PHOTO-SOUND ANALYSIS

● Another new contribution to the science of acoustical analysis has just been made, and like many another, it has come from the A. T. & T. organization. The Bell Laboratories have developed the recording oscillograph to the point where Electrical Research Products, Inc., is using it extensively in the work of its acoustic consulting service. From them I have the following account of the operation of this device (and likewise am indebted to them for the accompanying illustrations):

"The rapid record oscillograph fulfills acoustic research requirements in the form of a permanent photographic image of any sound picked up by the associated microphone. Pure tone or complex frequency from 30 to 6,000 cycles is recorded on a graduated strip of paper, 35-mm. in width, the co-ordinates of which indicate directly the frequency, pressure and duration.

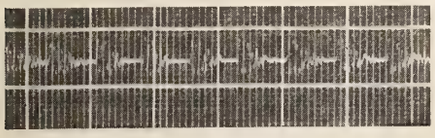


The rapid record oscillograph developed by the Bell Laboratories and used in Erpi acoustic consultant work.

"In its application to sound analysis, the output of the associated microphone is impressed on the string of a specially designed galvanometer. The string is of duralumin less than .001-inch in diameter stretched between the poles of an electro-magnet and tensioned to a definite frequency. Suitable attentuation at the point of natural resonance results in uniformly linear response. Transient currents from the microphone passing through the string cause it to vibrate in proportion to the amount of impressed energy. Three such strings provide means for simultaneously recording data from as many sources, but any of the

galvanometer strings may be used independently of the others.

"By means of a very simple optical system and a tungsten lamp as a source of light, the shadow of the vibrating string is projected upon a moving strip of sensitized paper. In a similar manner, abscissa lines are projected on the oscillogram from a screen of parallel lines engraved on the optical system. Ordinate lines are obtained from the projected shadow of the



"Nerves" as recorded by the voice oscillograph.

spokes of a synchronously rotated wheel and represent time intervals of .001-second. The shadows of the strings and co-ordinate lines appear on the developed oscillogram as white lines, strongly contrasting with the dark grey of the portions which were exposed to direct light.

"The photographic mechanism is essentially a complete camera and laboratory where the sensitized paper is exposed and passed through the developing and fixing solutions automatically. The speed of the paper through the light beam may be set within very wide limits, but at its maximum approaches a rate of 15 miles per hour. As this is much more rapid than the permissible rate of processing, it was necessary to provide intermediate storage for the exposed paper. This is accomplished by a light-proof storage tank where it is loosely folded until automatically withdrawn by the conveyor belts leading it through the process tanks.

"The average oscillogram is available for inspection within one-half minute from the time the exposure trigger is released, and if it is wanted for further reference or enlargement may be completely dried within fifteen minutes. Extreme sharpness of the image makes possible enlargement to four or five times original size for minute inspection where desired, but this is seldom found necessary.

In the study of sound, the rapid oscillograph has proven extremely useful. It has simplified the scientific analysis of interference phenomena and distribution of sound energy because of the ability to record simultaneously the initial sound at its source and the resultant sound energy received at widely separated locations in the auditorium. It thus becomes an instrument with which the acoustical engineer may qualitatively inspect reverberation characteristics while relying on the reverberation meter for a more complete and detailed study.

"Absence of distortion and extreme simplicity of operation have developed useful applications of the rapid oscillograph in many fields. For investigation of sound recording and reproducing equipment, amplifier and tube characteristics and in all research where oscillograms of audio frequencies are desired it has proved most useful."

Automatic Devices Company
ANNOUNCES THE NEW SUPER
SILENT STEEL
CURTAIN TRACK
50% MORE RIGID
50% STRONGER
50% BETTER
NO INCREASE IN OVERALL DIMENSIONS AND . . . .
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NOW MORE THAN EVER Without an Equal in Economy—Silence—Ease of Installation—Reliability of Operation.
AUTOMATIC DEVICES COMPANY 739 HAMILTON ST. ALLENTOWN, PA.
Also manufacturers of ALLENTOWN Automatic Curtain Control Equipment

BESTEROPTICON
A lot more effect for a lot less money. Best in name and best in performance. Complete with cord, switch, slide holder and lens, $26.00. Any focus lens from 12 to 24 inches furnished. 500-watt lamp, $3.00 extra. AT YOUR DEALER.
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Bulletins on New Theatre Projects
Supplementary to the department, Theatre Projects, a special service is conducted by Better Theatres consisting in the issuance, at intervals between issues, of bulletins giving the latest information concerning theatre construction activities. These bulletins are mailed direct to those interested upon application and approval.

A distinct advance made possible by
DUOVAC
DX-864
Now used as standard equipment by the leading motion picture theatre chains in place of the 239A. No change of circuit, no rewiring or batteries required.
See the new 242, 50-100W Tungsten Filament Power Amplifier. Designed to replace the 211E. Ruggedly constructed for long life. Especially low priced. Guaranteed for one thousand hours.
DUOVAC RADIO TUBE CORP.
BROOKLYN, N. Y.

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Super-Lite Lens

The Perfect Screen Lens

Adaptable to Any Projector

The construction of this lens, deviates radically from all previous types heretofore known and is guaranteed to increase the illumination and greatly reduce your electricity expense on projection. The very long over-all length permits the rear lens to come as close as possible to the gate and therefore gather all the light rays.

USED BY LEADING THEATRES EVERYWHERE

Projection Optics Co., Inc.

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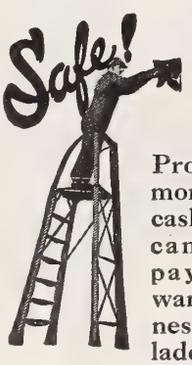


Box-Office Can't Do It Alone

Profits depend upon more than the way cash comes in. You can't be foolish in paying *out* if you want to make business pay. Dangerous ladders mean frightened workers—loss of time, efficiency, output. Fear-of-falling slows up any job—slowed-up jobs mean cut-down profits. Dayton Safety Ladders make *workers*. Can't slip, won't slide, can't topple. Never known to upset. Light, sturdy, easy to carry. Sizes 3 to 16 feet. Moderately priced.

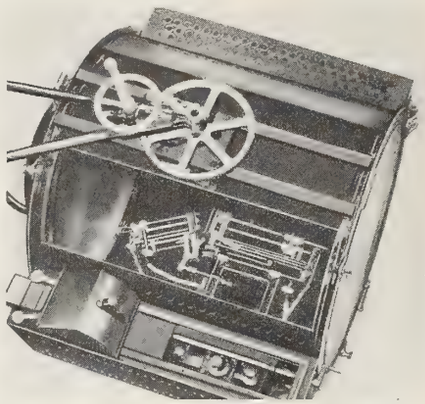
Ask Dept. BT-8a
THE DAYTON SAFETY LADDER CO.
121-123 West Third St. Cincinnati, Ohio

DAYTON Safety Ladder

(Patented)
Stock carried on Pacific Coast by E. D. Bullard Co., *Los Angeles and San Francisco, and by 160 other distributors from coast to coast. Made and distributed in Canada by* Percy Hermant, Ltd., *Toronto.*

SPECIAL LIGHTING

● Almost 325,000,000-candle power illumination for the shooting of an industrial motion picture! In these days of scientific marvels, we are apt to pass over a figure like that without the thrill really due it. Nevertheless, that amount of



Interior view of Hall & Connolly 180-ampere searchlight, showing the 100,000-c. p. lamp.

illumination is just about one of the greatest we have contrived to generate for other than experimental purposes—and it is to be used merely to obtain full details of objects for a picture produced to educate the employes of the Brooklyn, N. Y., Edison Company.

The lighting outfit consists in Hall & Connolly search lights of 180 amperes, each of which is equipped with a burner of 100,000 c. p. It is when these burners are working in connection with U. S. Navy standard parabolic 36-inch diameter reflectors, that the 325,000,000 c. p. illumination is achieved.

NEW SAFETY DEVICE

● A new fire prevention device has been developed which incorporates a number of interesting principles in safety engineering, and it is expected that it will soon be ready for the market. It is called the White Safety Control, Model Sc101.

It consists in a main control box housing a starting switch, vacuum pump, vacuum-electric switch and solenoid magnet, upper loop valve, lower loop valve, sound head valve, relay assembly, lifting rod assembly for the fire shutter, and tubing from the several valves to the vacuum pump.

The main control box is fastened to the projector head by the two bolts that secure the upper magazine to the head. A hole is drilled in the top casing of the projector head, through which passes the lifting rod connecting the solenoid magnet with the fire shutter. The base of the main control assembly is also drilled to accommodate this rod.

The lifting rod is secured at the lower end on the inside of the projector head to a lever that engages the governor lifting lever at its original fulcrum. The lifting rod lever is fulcrummed on a plate that is securely held by the large screw in the projector that holds the cast iron webb that supports the operating mechanism of the projector.

The vacuum pump is of the Chamber Crank train type consisting of four blades of a special oil-impregnated wood operating in steel ways and maintaining a constant pull of vacuum through centrifugal force against the walls of the pump. This pump creates and maintains a vacuum of 4 inches of mercury at the standard speed of 90 feet per minute film projection.

The electrical circuit is open until closed by the action of the vacuum-electric switch. The vacuum switch is constructed with a sylphon bellows operating contact, movement of the bellows being accomplished through the medium of the vacuum developed by the vacuum pump.

The solenoid magnet is constructed with a cast iron frame. It draws approximately 300 milli-amps in operation. The magnet, due to its construction, is very quiet in operation and will not make any objestionable noise when operated on alternating current, and will not affect sound equipment. It is carefully engineered to be well under the heat rise listed as standard by the Underwriters' Laboratories.

The upper film contact valve is fastened by two screws on the rear casing of the projector head forming a shim under the valve. The upper film contact valve is composed of an apron curved in a manner similar to the upper film loop and is suspended about half an inch above it. Any irregularity or upward movement of the film loop will immediately operate by displacing this apron and releasing the vacuum. Suspended below the upper loop is an arm attached to the apron part of the valve which will release the vacuum should any irregularity or loss of loop in a downward manner occur as the film is passing through.

The lower loop contact valve is fastened to the sleeve on the crank shaft of the projector and operates with a rotary motion from an arm with spring tension riding the film as it passes from the projector head. Lessening of the tension on the film or the breaking of the film at this point releases this arm and opens the valve.

The sound head valve is fastened to a valve entering the lower magazine operating substantially in the manner of the lower loop switch on the tension of the film passing into the lower magazine. These two latter valve arms contain rollers that are finely machined and designed to ride only the sprocket hole parts of the film thereby insuring no injury to the photographic and sound section of the film.

Connections from the various contact valves are carried through three-sixteenth of an inch of copper tubing with a one-eighth-inch hole. Compression fittings are used throughout.

The relay is a Dunco of ample capacity and is listed as standard by the Underwriters' Laboratories. Incorporated in the relay assembly box is a cut-out switch so connected that the entire safety device is disconnected for emergency purposes.

The control is designed to detect any irregularity of the motion picture film in passing through the projector or sound

mechanism. It is also designed to detect any mechanical irregularity, such as binding of gears, freezing of shafts in bearings or other similar accidents that might occur.

The control is designed to operate by first cutting off the light through the medium of the fire shutter. The machine projection is stopped by the interruption of the electrical current before any possible damage can occur to either film or mechanism.

A NEW GENERATOR

● Motor generators for replacing storage batteries in theatres have been developed by the Electric Specialty Company of Stamford, Conn. These machines supply low voltage direct current for the fields of loudspeakers and for the exciter lamps of the sound equipment.

A simple filter system is used when they supply power to the exciter lamps, but filters are not used with the horn fields. The machines are furnished complete with filters, when required, and they may be connected in place of the storage batteries.

ELECTRO-DYNAMIC UNIT

● An electro-dynamic speaker has been brought out by the Fox Engineering Company of Toledo, O., for use in theatre sound and public address systems.

A particularly interesting feature of this unit is an interchangeable "voice coil cartridge," which may be removed for the purpose of substituting a new one (instead of purchasing an entirely new unit) by merely removing one "master" screw.

The outer bowl is stamped from one piece of heavy alloy. In this bowl rests the "field coil" for supplying the magnetic energy. This energy, which is of six volts, can be supplied by either an ordinary 6-volt storage battery, or a specially designed dry rectifier also made by the Fox concern.

INCREASING AMPERAGE

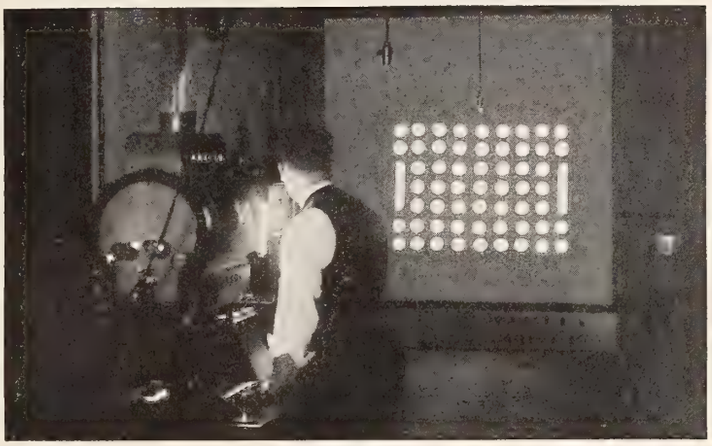
● A trend from projection lamps of lower amperage to those of higher amperage is reported by the Ashcraft Automatic Arc Company, basing its observations on the trend in its own sales.

Among them were a high intensity lamp to Paramount Publix, another to Continental Theatre Accessories, while two Ashcraft C-70's (high intensity reflectors) were ordered by the Western Theatrical Equipment Company. An order from National Theatre Supply Company specified two air-blast high-low models.

BY WAY OF NEWS

● C. E. Carraro, radio engineer well known throughout the Southwest (where they call him Jack), has joined the sales staff of the Arcturus Radio Tube Company of Newark, N. J.

Something more should be forthcoming later concerning this—a shield designed to prevent oil from dripping into vital parts of sound apparatus. It is reported to be the invention of H. L. Newton, a projectionist at the Orpheum theatre in Neosho, Mo. The device is designed for use with Western Electric universal bases.



One of the strict tests to which Super Cinephors are subjected

GOOD SHOWMANSHIP

Good showmanship consists of pleasing the public. The wise theatre manager realizes that the heart of his appeal is the character of his projection facilities.

The new Super Cinephor Lens and Condenser System is revolutionary. The lens is the first true anastigmat ever offered for projection, giving a great increase in image quality and covering power. The condenser system supplies from 50 to 100 per cent more light than any other condenser system now available.

Write for the complete details. Ask for catalog E-16.

BAUSCH & LOMB OPTICAL CO.
681 ST. PAUL STREET ROCHESTER, N. Y.

TO GREATER VISION THROUGH OPTICAL SCIENCE
BAUSCH & LOMB

BAUSCH & LOMB

Makers of Orthogon Eyeglass Lenses for Better Vision

Watching the Trend of Today

In this period of readjustment, the motion picture theatre is moulding its future. This is an inevitable phase of growth. Many have commented on a general tendency to resist any remoulding . . . then when resistance proves futile, the tendency to let the future shape itself. But the destiny of any human activity is largely in the hands of those whose lives are linked with it. The theatre manager . . . the architect . . . the engineer who is not content merely to wait blindly for whatever happens, will watch now each day's trend and endeavor to appraise its meaning. . . . Better Theatres is dedicated not alone to the purpose of giving direct practicable service, but to offer guideposts to the future, by reflecting the trend of today in theatre creation and operation.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •

F. H. Richardson

THE STANDARD PRINT AND THE ACADEMY

IN A RECENT issue of BETTER THEATRES, I addressed William C. deMille, in his capacity as president of the Academy of Motion Picture Arts & Sciences, in an open letter published in this department, the burden of my message being the difficulties met by the projectionist because the Standard Release Print is not being administered properly.

I now have something further to say to the Academy on another phase of the Standard Release Print matter, and I hope for considerate reception of these comments, having had such assurances from Mr. deMille in his reply to my first open letter.

In responding to that message, Mr. deMille wrote, "I have read your very interesting letter and have turned it over the the Technical Bureau for action. Of course, the question at issue is really an exchange and producer matter, rather than an Academy matter, but the Academy can and will act in bringing it to the attention of the proper authorities."

The present letter I wish to address to Mr. Lester Cowan, manager of the Technical Bureau of the Academy.

My Dear Mr. Cowan: May I most respectfully draw the attention and thought of the Academy of Motion Picture Arts & Sciences to the fact that the failure to send out productions mounted on 2,000-foot reels is doing a very great deal to minimize the beneficial effect of the Standard Release Print in all except first-run houses.

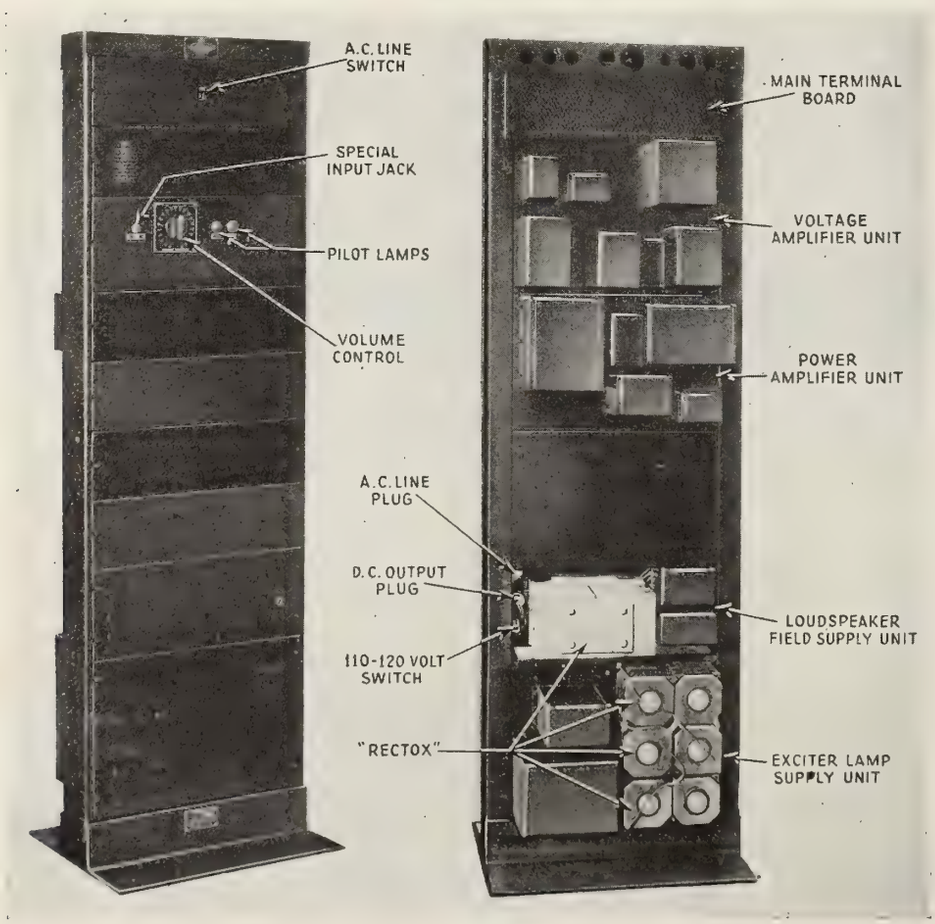
I think I am safe in saying that the great majority of theatres are now projecting films on 2,000-foot lengths and must therefore "double up," which means injury to, and frequently the ruin of, the Standard Release Print at the end of each odd numbered reel. This injury is inevitable because of the fact that in the process of joining, the tail pieces must be removed from the first reel, and whatever leader there may be from the second reel, which, of course, means the loss of two or three frames of reel each time, and a loss of two frames at rejoining. Sometimes, if men are careless, the loss may be as much as four or five frames.

This you will, of course, realize, is inevitable in the "doubling up" process, and in a relatively short while it operates to ruin the Standard Release Print for those who do project on 1,000-foot reels.

May I suggest, My Dear Mr. Cowan, that inasmuch as the Academy of Motion Picture Arts and Sciences gave us the Standard Release Print, it automatically becomes the duty of the Academy to do everything possible to make it a success, and one thing it *can* do is to induce producers to release their productions in 2,000-foot reels instead of in the now obsolete 1,000-foot reels.

In further reference to Mr. deMille's reply to my original letter, I should like to say that I cannot agree that it is altogether an exchange and producer matter.

The Academy itself brought the Standard Release Print into existence, and as the parent of the child, the Academy has a duty to take care of it until it can take care of itself. This is not the duty of any one group, but of the Academy as a whole, for the Standard Release Print represents an interest belonging to the whole industry, from the producer right through to the projectionist—and, of course, finally to the public.



Front and rear views of New Photophone A.C. amplifier.

THE PHOTOPHONE A.C. AMPLIFIER

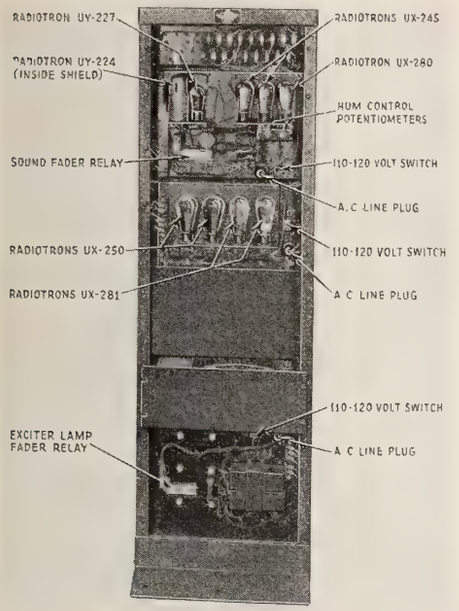
RCA PHOTOPHONE has released an a.c reproducing amplifier which they claim to be largely fool-proof. The equipment is a device for the reproduction of sound in synchronization with motion in theatres having a seating capacity of not more than one thousand. The company has been working hard developing this apparatus during the best part of more than

two years. It operates directly from 60-cycle, alternating current power mains. There are no batteries, rotating machinery or other auxiliary equipment in connection with it.

This, the company claims, makes for a reduced first cost. The company also very reasonably claims that maintenance costs are reduced and that the care and operation of the equipment is also considerably simplified.

The entire apparatus is enclosed in a ventilated sheet-steel casing, which is 20 inches wide, 11 inches deep from front to back, and 64 inches high. It will therefore be seen that it is small enough to be installed in almost any projection room without any alterations being necessary. Also there is no space required for storage batteries, since, as I have said, there are none.

Elsewhere is a schematic diagram of the working of this element, the main connections of which I think you will be



Voltage amplifier panel of new Photophone a.c. amplifier.

able to trace out. At least you may do so by means of a suitable magnifying glass. I hesitate to print such a diagram because of the fact that with such a mass of wiring, it is only easily traceable on a drawing much larger than we are able to set forth in print.

This apparatus is what is known as the "unit panel type." This means that the various units are mounted on separate panels and the panels then enclosed in a suitable sheet steel casing, usually, as in this case, one above the other.

The front covering of each one of these various panels may be removed for installation or service, or any of the various unit panels may be easily taken out from the front of the rack. This feature is of particular value in that it permits of the installation of the device with its back against the projection room wall, thus economizing on space and at the same time permitting necessary operations being performed without the necessity of disturbing

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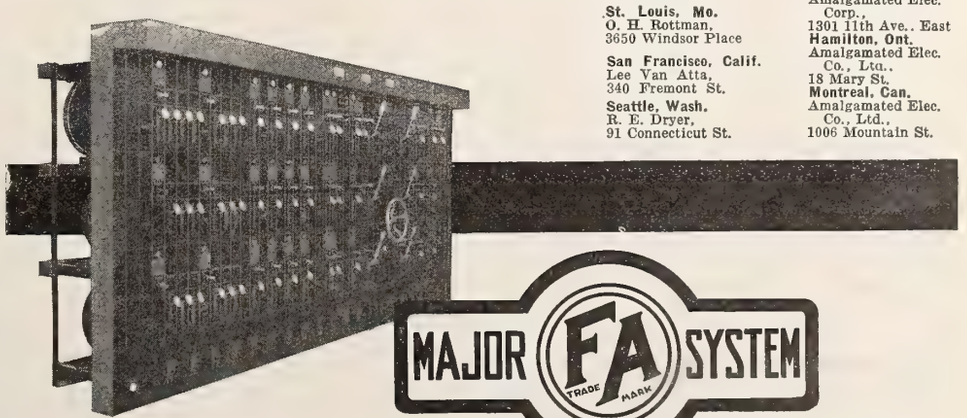
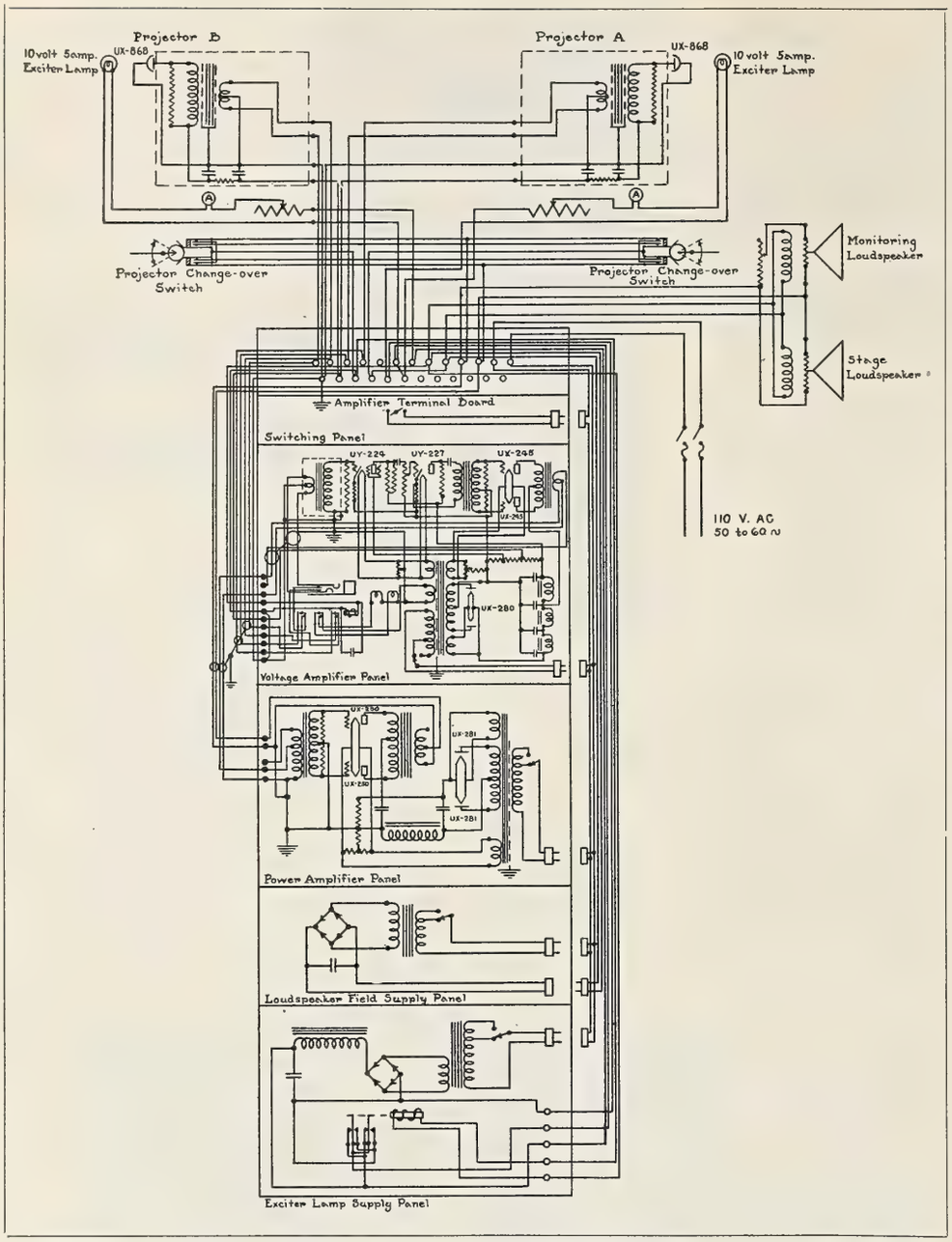


MAJOR FA SYSTEM TRADE MARK



Photophone a.c. amplifier wiring scheme.

There are five separate panels. At the top is the switching panel, beneath which is the voltage amplifying panel. Next comes the power amplifying panel, then the loud-speaker field supply panel, and under them all is located the exciter lamp supply panel.

The front cover of the voltage and power amplifier units, or panels, are made in two sections each. The lower section is solid, but the upper is perforated to permit ventilation and to permit the projectionist or engineer to observe the tubes.

The tubes are readily accessible, but are protected against possible injury. The perforated panels above named may be quickly removed for access to the tubes. Each of the five panels above named is entirely self-contained, including its own power supply unit.

At the top of the rack is the main terminal board, upon which is mounted the single tumbler switch controlling the power supply for all the various units. The voltage amplifying panel immediately beneath contains the transformers, tube sockets, capacitors, resistors, etc., besides a complete power supply unit. Some of the units of this panel such as reactors, transformers, etc., are "potted" in, compounded in individual steel cases located behind the panels with terminals projecting into the interior.

Each photoelectric cell has its output stepped down to match a 500-ohm impedance. This is accomplished by means of a transformer in the sound head. This current is then carried along a shielded line of 500-ohm impedance to the changeover relay, which is mounted on the voltage amplifier panel. This relay is controlled for the purpose of changeover by a switch mounted in location convenient to the projector. There the switches have an "off" position provided, which may be used for the purpose of eliminating certain parts of the sound at the demand of censorship.

Four radiotrons in three stages are supplied in connection with the voltage amplifier. The in-put transformer is mounted in a steel container, which latter is in its turn mounted in another larger steel container. This larger container is designed to have the effect of affording increased magnetic shielding.

The first stage employs a screen-grid radiotron (UY-224), which is surrounded by a cylindrical metal shield. This stage is resistance coupled to a UY-227, which is in turn transformer-coupled to the last stage, using two UX-245's in push-pull. The designers assert that the use of heater type radiotrons in the first two stages, serves largely to reduce michrophonic disturbances, so that cushioned mountings are not necessary.

The gain control is in the form of a voltage divider located in the grid-circuit of the second stage. It has a large number of steps, each one approximately equal to one decibel. This sort of control provides a smooth gradual variation of gain over a wide range. The stages are self-biased, meaning that the grid-bias is obtained across a resistor in the cathode return lead, designed to correct bias on each tube, notwithstanding possible variations in tubes, in main voltage or in other things.

The voltage amplifier power supply is an integral constituent of this panel. It consists of a power transformer, one UX-280 rectifier tube and a filter of three sections. This particular unit supplies all power required by the photoelectric cell, pilot lamp and radiotrons.

Below the voltage amplifier panel is the power amplifier panel, the mechanical assembly of the two being very similar. The latter panel contains two UX-250 radiotrons in push-pull. This supplies a maximum power output of about 10 watts. Two UX-281 rectifier tubes and a suitable filter supply the power for this stage.

The loudspeaker supply panel is in the form of a power transformer, dry-oxide (rectox) rectifier and filtering capacitors, the whole being rated at 0.35 of an ampere at 110 volts d.c. It supplies power to the fields of two-stage loudspeakers, to one monitor loudspeaker and to the changeover relays.

The exciter lamp power panel is very similar to the loudspeaker panel, but the rating is different. It rates five amperes at 10 volts. Its elements are a power transformer a high-current rectox unit, a filter reactor and a large capacitor. The capacitor is of the dry-electrolytic type. Mounted on this panel is a novel feature in the form of the exciter changeover relay, which automatically turns on the exciter lamp of the projector to which the amplifier now is connected, at the same time extinguishing the other one.

All of the interpanel connections are cabled. The signal leads are run in grounded shields on one side of the rack. All a.c., an rectified a.c. leads, are run on to other types of power supply.

Normally, amplification is furnished for operation on from 105 to 125-volt, 50 to 60-cycle a.c. It may, however, be attached to other types of power supply.

This amplifier is not regarded as sensi-

tive to ordinary changes in line voltage. A line voltage drop of 10%, for example, will reduce the value of gain of the whole system by only one decibel. The hum level is unusually low for an a.c. amplifier of high gain, for at the heighth of its gain it is approximately 60 decibels below maximum undistorted power output. The hum in the entire equipment, including the photoelectric cell and the exciter lamp, is somewhat greater, being approximately 40 decibels below maximum undistorted power output at maximum gain, and from 60 to 70 decibels below at normal gain.

A point of importance is that no special tubes are required for use in this amplifier. The tubes are regular stock radio tubes, which may be procured from any dealer in radio equipment.

PROJECTION RECOGNIZED

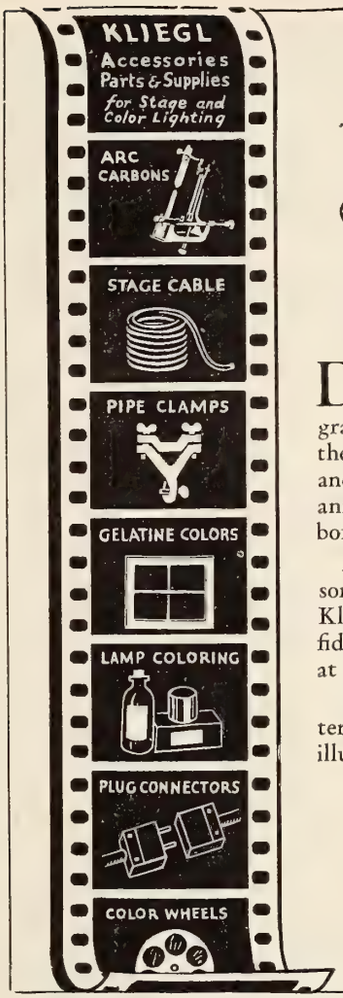
IN LOOKING over the address at the recent Hollywood S. M. P. E. meeting delivered by J. I. Crabtree, president of the Society, under the title, "Aids and Accomplishments of the Society of Motion Picture Engineers During the Year 1930-31," I note several important recognitions of projection. Mr. Crabtree says:

"The subject of projection has been given special attention by the Projection Practice, Projection Theory and Projection Screens committees. As a result of their efforts, recommendations for Standard layouts of projection rooms of various sizes have been made, and data secured for formulating a tentative standard for screen brightness. . . .

"If I were a producer, before participating in the threatened revivals of musicals, I should pay a great deal of attention to the subject of projection. Most producers are likewise exhibitors and realize that it is foolish to spend millions on a production and have the artistry of the picture destroyed by imperfect projection. The projectionist is one of the most important cogs in the complex motion picture mechanism, and he should be encouraged and educated. . . .

"The theatres of the future must have larger projection rooms to accommodate the increasing amount of apparatus which will be necessary—manned by men who will watch over its operation with the skill and care of a conductor directing an orchestra. Such equipment may include machines for reproducing sound from a separate film record with multiple sound tracks to permit of sound perspective and special effects, with sound equipment having adequate reserve power to simulate every type of natural sounds, and with projectors capable of giving depth to the picture. Relief projection without the aid of auxiliary devices has been recently demonstrated, and these experiments have revived the hope for the ultimate production of stereoscopic motion pictures."

I am especially gratified by the statement of President Crabtree, that "most producers are likewise exhibitors and realize that it is foolish to spend millions on pro-



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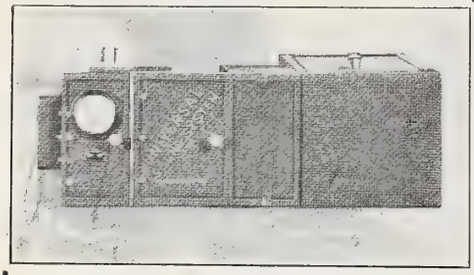

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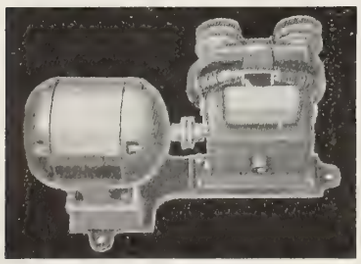

The Econoquipment Mfg. Co.
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ductions, only to have the artistry spoiled by imperfect reproduction. The projectionist is one of the most important cogs in the complex motion picture mechanism. He should be encouraged and educated."

I read that statement by the president of the leading engineering body of the motion picture industry, with much gratification. It has seemed an almost childishly simple proposition to assume it to be foolish for producers to work like galley slaves, besides often expending huge sums of money, in an effort to perfect a production, then when it is finished take little or no interest in the matter of its being properly placed before its ultimate purchaser, the public.

There still are plenty of abuses in projection matters in a goodly percentage of our theatres—yea, in a very goodly percentage indeed—though they are no longer to any considerable extent chargeable to lack of knowledge and ability on the part of projectionists. At least the percentage of competent projectionists is very, very much higher than it was a few years ago. The trouble now lies largely in lack of energy or ability on the part of theatre managers to realize, or rather *know,* that productions are not being placed upon their screen or through their horns at maximum amusement and entertainment value. There is also a lack of ability to determine the causes and apply proper remedies.

In very many cases the fault may be charged to projection equipment in imperfect state of repair, often amounting to near-delapidation. In many cases the cause has its seat in just plain laziness, often superinduced, to greater or less extent, by the fact that the management gives very slight evidence of appreciation for high-grade work. The projectionist in such cases may have ample ability, but little or no incentive to put it to use.

Again I congratulate President Crabtree. He evidently understands the situation. Incidentally, under his able leadership the Society of Motion Picture Engineers has made remarkable strides forward. He is a hard working, very capable man. And he who says that has not always agreed with his methods. He has few peers in the engineering field. More power to him!

POPPING SOUNDS IN ONE PROJECTOR

A LETTER from Steven Bertelson, manager of the Ephraim theatre, at Ephraim, Utah, says:

"Dear Mr. Richardson: First I want to say that I have been a constant reader of your department and articles, from which I have learned a great deal. However, the trouble we are now having has not yet been commented upon.

"We have Phototone equipment, both film and disc, though we do not now use the disc. We just recently installed the new type Visitron p.e. cell, instructions for which, as you know, call for as low a voltage as will give sufficient volume. They advise starting with 40 volts and working up not to exceed 90 volts. We use 22½ volts, but still have trouble holding our volume down. The fader which came with the equipment has what I think you would call a dummy fader in it, which, when received, was connected on the disc side. We ran it that way all the time until we received the new cells, after which we could not keep the volume down at all. We then connected this extra resistance on the film side, which enabled us to hold the volume down, but it seems to spoil tone qualities. By that I mean we seem to get much better tone when the volume is too loud. We are at a loss to understand this. We usually run our fader at one, and never over two.

"We have a popping sound in one projector which we are unable to locate. Have changed cells from one projector to the other, changed tubes, checked up on all connections in both fader and head amplifier, but still we have the popping, which comes and goes. It will quiet down for a while and then will get noisy. We are inclined to think it is a weak condensor or resistor in either one side of the fader or the head amplifier. Would you recommend a new fader, and if so, what would you think best for our equipment? We have the two-stage head amplifiers."

I forwarded a full statement of this trouble to the Phototone Equipment Corporation of America, who immediately wrote to Manager Bartelson as follows:

"It is difficult for us to go into details regarding your trouble without knowing the exact layout of your wiring. From your description, we take it that your plate 'B' lead and your cell 'B' lead may have become reversed, so as to put more voltage on the one cell than you really think is there.

"Another suggestion would be that your wiring is correct, but that the plate 'B' voltage is leaking over into the cell 'B' lead. This occasionally happens. Due to bad, dirty connections on the back side of the pre-amp terminal strip, the 'B' leaks across from No. 5 to No. 6 post.

"If the wiring is correct and no leakage occurs, the cell should operate very satisfactorily somewhere between 67½ and 90 volts 'B.' The popping noise can be eliminated by replacing the 30-ohm center top filament resistors with new resistors."

I may add to the above by saying that the Ephraim theatre has old style Phototone equipment. The new type makes it extremely unlikely that these troubles could occur—in fact, it seems impossible.

I am publishing this for the benefit of the other theatres using old style Phototone equipment who might have this same trouble.

THE NEW B. & S. REAR SHUTTER

THE REAR shutter of Basson & Stern equipment has been redesigned. I have heard no complaints of the action of the old type Basson & Stern attachment, but a good many complaints were based on its rather rough appearance. It didn't match up with the projector in the matter of finish. This trouble, I think, has now been eliminated entirely.

The design of the shutter blades and the air currents they induce are shown in *Fig.* 1. It will be observed that the action of the shutter is such that the air is not blown against the film. Instead it is away from it. This is very important, indeed, because of the fact that blowing air toward the film commonly means also the blowing

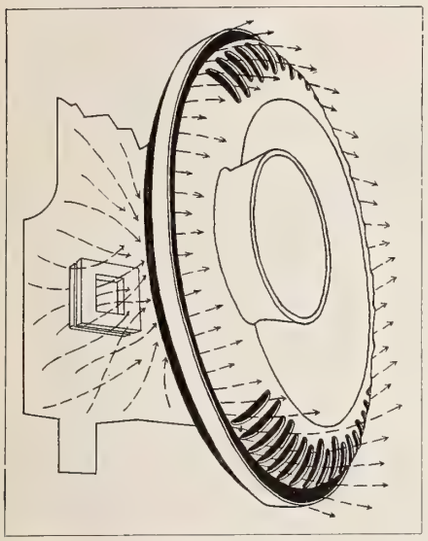

Fig. 1

of dust against it, and we all know that is not at all a desirable condition.

The rear shutter performs three separate duties. First, it keeps the film free from dust and dirt and prevents the entrance into the lamp-house of a current of air which might disturb the light source. The shutter (as shown in *Fig.* 2) is reversed. the side you see being toward the film. The two angular air-moving blades are fronted by a flat blade equal in size, as measured in circular degrees, with the angular blades.

Fig. 2

A minute expended in study of this will show you that the effect is to divert the air current set up by the angular blades, and throw it outwards at right angles so that it cannot reach the lamp-house. The shutter as shown attached to the projector, is with the back shield removed. In this the flat air-diverting blade is shown.

The second office of the shutter is that, as compared with the old shutter, it reduces the heat at the aperture by (manufacturers assert) 70%.

The third office of the shutter is to render negligible the effects of buckled or warped film. As to this third item, I cannot undertake to vouch, but Mr. Basson has assured me it really has this effect, and I have always found Joe Basson's word to

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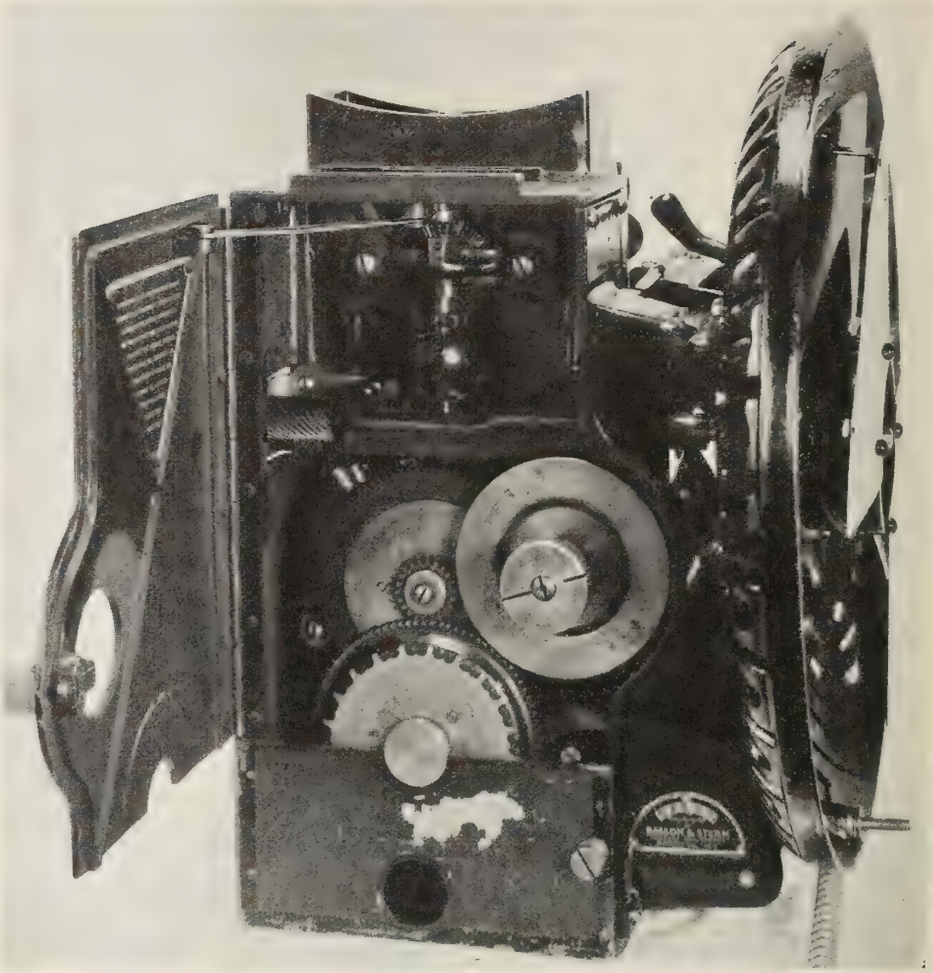

Basson & Stern rear shutter installed.

be dependable.

The installation of this device is very simple. Any projectionist of ordinary ability can, without drilling or cutting anything, attach the shutter to the mechanism. It is not even necessary to remove the mechanism from the stand to install the attachment, nor is it necessary to add any gearing to the mechanism. It may be used on any single- or double-bearing mechanism. The attachment includes an eye shield, a framing device, a cooling plate, a framing light and a shutter device.

ONE WAY TO DO IT

A SCHEME is set forth by Geeorge Thompson, projectionist of the De Luxe theatre at Bucklin, Kans., which he has evolved for correcting record faults when when the fault is near the beginning of the record.

Recently he had a record in which there was a re-track in the ninth groove. Using a needle he made a tiny hole in the bottom of the tenth groove. He then placed the needle in this hole, which became the starting point for the record. He then figured that while the record turned 100 times, the film would run 270 feet, since it runs 90 feet per minute and the record rotates 33⅓ times in a minute. Since he had set the needle 10 rounds from the start, and since 10 is one-tenth of one hundred, he measured off one-tenth of 270 feet of film, or 27 feet from the old starting mark, and with the needle in the small hole in the tenth groove of the record, made the start. He says:

"It is true we cut out 27 feet of film, but it was on the start of a comedy, and we lost only a part of the title." Presumably he found the synchronism to be okay.

This is printed merely as an interesting stunt. I am not so certain the thing would be exact enough to make synchronization perfect, though, after all, I am inclined to think it would be. At first glance I didn't believe the thing would work very well, because each groove is a little smaller in diameter than the last one. However, as Brother Thompson says, the record turns 100 turns while the film travels 270 feet, so the size of the groove would not make any difference, and so I guess the thing really is all right. Admitting that as fact, it may help more than one projectionist to "fix" a record having a re-track near the beginning.

ARMSTRONG ANSWERS MYERS

HERBERT L. ARMSTRONG, of Allentown, N. J., writes: "In June 6th BETTER THEATRES, I made note of the inquiry of a Mr. Myers of Shelby, Mich., concerning a flicker he had encountered since the installation of rectifiers. I have had some trouble of this kind myself. I

have found to to be just about unavoidable. The current supplied by rectifiers is far from being true direct current. It might be if it were properly filtered, but without filtering there are pulsations, and these pulsations set up an effect very similar to those caused by using a.c at the arc. Whether or not a filter could be constructed that would satisfactorily remedy this trouble, I do not know. My own impression is that the motor generator is the true solution.

"As to the hum picked up in the sound system, I know of several cases where this ise remedied by removing the rectifiers a greater distance from the equipment, as you suggested. I hope this may be of some help to you and to Mr. Myers.

"I shall continue, as of old, to read our department because of its interesting discussions, editorial comment, etc."

Many thanks, Friend Armstrong. I presume possibly a filter might be effectively applied, but probably only with considerable loss. I of course know that rectified current has considerable pulsation, but did not believe it to be sufficient to provide flicker, but perhaps you are right. At any rate, Friend Myers should give the matter consideration.

HORIZONTAL FILM INSPECTION DEVICE

THE machine developed for the purpose of film inspection some years ago by the Film Machine Inspection Company, has been redeveloped into a new model. In this model the film is run

Operating horizontal inspection machine.

horizontally, instead of vertically. It is intended for use in exchanges only, but a theatre model is being developed.

This machine will detect everything there is in the way of mechanical fault in film, except "rain," of course. It will ever detect a crack in the film extending from the sprocket hole to the outer edge, even though absolutely no film be missing, and it does this at the remarkable film inspection speed of 350 feet per minute. At the same time, it cleans the film.

By cleaning the film, however, is not meant that it will remove all dirt, oil, etc., from the films that already have been al-

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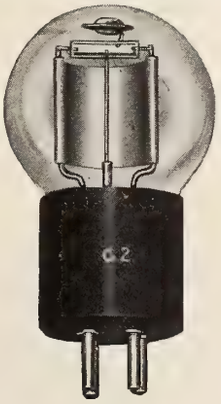

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Address.....

City..... State.....

No. of Machines..... Make.....

lowed to become filthy. However, if the machine be used in an exchange and prints are run through it at inspection periods during the course of the film's life, the print will doubtless be kept free from oil and dirt.

The general appearance of the device is shown in the illustration. The little tank at the top contains a solvent cleaning fluid. The film comes up out of the magazine on the right-hand side (as you look at the illustration), passes through the inspection device (marked *X*) and so on across to the other end of the machine, where it is run through drying tapes over a side idler pulley and on down to the magazine.

When the film having any kind of fault such as improper splice, passes through detection device *X*, the machine is instantly and automatically stopped, the faulty part stopping in front of the attendant. The machine may be so set that it will stop at every splice, regardless of whether it be a faulty one or not. This, however, is at the will of the attendant. If a certain switch is thrown in one direction, it will do this. If the switch is in the other direction, it will stop only when there is a faulty part in the film.

The ordinary speed at which this machine works is about five minutes to each 1,000 feet of film.

The cost of cleaning is less than half a cent per reel, and considering the quality of the work turned out, the output per day per inspector is very much greater. By this I mean that if an inspector did the same quality of work the machine does, she could not inspect the same amount of film in any where near the same length of time.

Excellence of film inspection is a very important matter, indeed. Excellence of inspection operates to very materially reduce the fire hazard. It operates to reduce the number of faults appearing upon the screen. High class inspection is, in fact, highly desirable from any and every view point.

As to the cleaning end of it, it is a deplorable but well known fact that unless the films be cleaned regularly and completely, they become literally smeared with oil and dirt, the oil, of course, helping in the process of collecting dirt and dust. The results are very harmful to both the image and the sound. Therefore, it is but reasonable to assume that the use of these machines in exchanges would materially improve the results on the theatre screens.

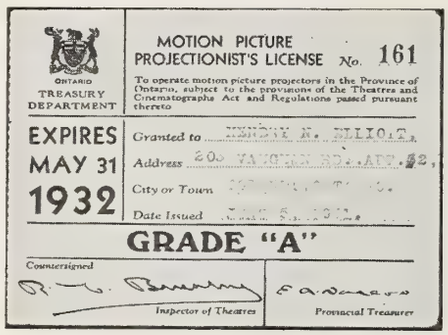
LICENSING PROJECTIONISTS ACCORDING TO ABILITY

THE PROVINCE of Ontario in Canada has adopted something that appeals to me as being highly valuable. Viewed from some angles, it seems to be something not only of high value to the profession of projection itself, but also of very large value to both the motion picture industry and the public.

I refer to the re-examination recently held there and to the fact that the Province now issues graded licenses to the motion picture projectionist, one of which I am able to show you through the courtesy of Brother Elliott, vice-president of the Toronto local. Mr. Elliott was good enough to give me a photostat of his license made for the purpose of publication.

It is barely possible that the making of this copy constitutes a technical transgression, but if so, I am very sure the authorities of Ontario will forgive the sin in consideration of the purpose.

You will observe that Brother Elliott's card is a Grade A. In other words, the


ONTARIO TREASURY DEPARTMENT

MOTION PICTURE PROJECTIONIST'S LICENSE No. 161

To operate motion picture projectors in the Province of Ontario, subject to the provisions of the Theatres and Cinematographs Act and Regulations passed pursuant thereto

EXPIRES MAY 31 1932

Granted to [illegible]

Address [illegible]

City or Town [illegible]

Date Issued [illegible]

GRADE "A"

Countersigned

Inspector of Theatres

Provincial Treasurer

highest grade issued by the Province. There were a large number of Ontario projectionists who, because of their refusal or failure to heed my warning through years past, were unable to secure a Grade A license—and here is the big point: In the very nature of things, all these men want a Grade A license. Therefore the net result is going to be that the men holding Grade B licenses are going to work and study hard until they can enter Grade A. Within a very short while, projection in the Province of Ontario will be very largely in the hands of Grade A men, who, by the very fact that they are Grade A men, will be considered as first class motion picture-sound projectionists.

It has been pretty tough on the Ontario men. This re-examination came upon them like a bolt out of the blue. It set them really working and studying, as I have said before, but if you had made note of the pride—justifiable pride—with which Brother Elliott has exhibited his Grade A, you would have understood that in the end Ontario men are going to be well pleased, indeed, that the thing came about.

I have said, and I again say, that the Ontario officials responsible for the re-examination and grading of license cards deserve the sincere thanks of the industry. It is an act which should be emulated by authorities in every province, state and city in which motion picture projectionists licenses are issued. Incidentally, by the way, you will note that this is not an "operators" license, but it is a motion picture projectionist license that has been issued—another evidence of the progressiveness of the Province of Ontario.

ONE—OR TWO PROJECTIONISTS?

I AM in receipt of a letter from the general manager of a Canadian Amusement enterprise, operating a large chain of theatres, in which I am requested to supply information concerning, and supporting, the theory that one licensed projectionist, with an apprentice, is sufficient to take charge of a projection room. I have replied to this gentleman by mail, but feel it is right and proper also that, without divulging the name or location of his company, I deal with the matter in the department, because it is one of large importance.

Granting that where nothing but motion pictures are shown, the equipment consisting merely of two or three projectors and the necessary sound equipment, it is physically possible for one man to handle the equipment, I nevertheless hold that unless the sound equipment be very simple, one man cannot possibly do the work efficiently, either in the matter of upkeep or in results produced. As to an apprentice assistant, I do not consider that as of importance, except, perhaps, in the last part of the apprenticeship.

If an apprentice be trusted to do things with which he has had but slight experience, and of which he presumably has very little knowledge, in the very nature of things it follows that he will not do them in the best possible manner, and in the projection room there is only one right way to do things, and that is the best possible way. If things are not done in the best way, the results will inevitably be damaged.

Down in Pennsylvania some years ago, a young man named Samuel Rothafel started a small picture theatre over his father's place of business. Right at the beginning of his career as an exhibitor, Samuel Rothafel adopted, almost as a religion, the idea that anything but the best was taboo. If a thing cost $100, and there was another thing available that cost twice as much, but which would produce either higher class results, or results more efficient in up-keep, Rothafel paid the price and got the better article.

From that little room, Samuel Rothafel carried that idea to Broadway, and literally all over the country. He never, so far as I know, receded even so much as an inch from this plan, though men aspiring to be his rivals ridiculed his so-called "prodigality." Today Sam Rothafel has become the world's highly respected "Roxy."

Gentlemen, I have set this forth as evidence that while, of course, anything in the form of waste should not be tolerated, still it is not necessarily evidence that a thing is expensive that its cost is high. It is just plain horse-sense to assume that two men in a projection room in which sound apparatus is installed will give better service and better results than one man could possibly give. It also is fair to assume that two competent projectionists will give better service than can be given by one man and an apprentice, particularly in the earlier stage of the apprenticeship. It is only commonsense to assume that the equipment will be much better cared for, hence the cost of the up-keep will be less and its length of life prolonged, to say nothing of the certainty of better results.

In all this, please understand that I am not referring to small theatres having very simple sound equipment. There is room for the application of reason and common-

sense in all things, and it is hardly to be expected that the very small theatre can employ two projectionists. The possible patronage may be too limited to justify the expense of employing a second man, except an apprentice, whose pay is presumed to be partially taken care of by the knowledge and experience being acquired.

DIDN'T KNOW HOW BUT HE DID IT!

FROM Elman Wood, projectionist of Bovill in the northern part of Idaho, comes a letter setting forth certain facts concerning an invention of his which seems to be new and novel and to have possible value. He says:

"I am a small-town projectionist who started shooting things at the screen at the mature age of 14 years. Am 26 now, hence have a dozen years' experience, all of which was 'silent' until last fall, when friend employer decided to install sound.

"For reasons of economy in cost, sound on-disc was selected, the equipment being purchased from an exhibitor who had replaced it by sound-on-film equipment. At the same time we acquired two Motiograph DeLuxe projectors. And right there Old Man trouble raised his head, snorted at me and began to snap at my heels. Although I had never even seen one, I was elected to install the outfit, and that, too, without instructions of any sort, or even a wiring diagram.

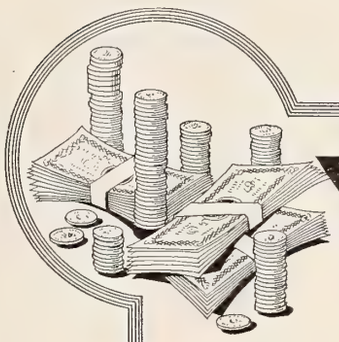
"Well, Friend Richardson, I knew all I could do was fail, so being a fairly good electrician and having some knowledge of radio, I mentally spit on by hands, rolled my sleeves far above my elbows and tackled the job.

"I first removed the old projectors and all wiring. Then I rewired the room, set up the new projectors, turntables, amplifier, etc., installed the screen and horns and draped the auditorium. It certainly was one tough proposition. Often I nearly had to pour water on what few brains I possess to keep them from burning up.

"Well, finally things were finished and we previewed and projected out first sound picture, Al Jolson in 'Big Boy,' on December 5, 1930. It seems incredible, but believe it or not, from then until now we have received many very sincere compliments on our sound. So far as we know there has not been even so much as one complaint, while some who have visited theatres in Spokane, Wash., our nearest large city, tell us our sound is equal to the best they have heard there. My one ambition now is to be a first-class sound projectionist. How much experience must I have to be that, Mr. Richardson?"

I cannot answer that question intelligently, Friend Wood. The time necessary to attain success in any line of work depends upon (a) individual capacity to learn, which varies widely in different men or women, and (b) the intelligence and energy with which the job of learning is attacked.

Some men learn very quickly. Other individuals would never become proficient in any line of work requiring high skill,



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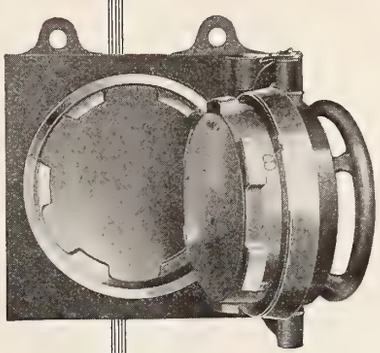

Illustrated Folder describing the York Round Door Chest in detail will be sent gladly on request.

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Motion Picture Theatre

and has a record for successful resistance to burglars that is unexcelled. When installed, it is anchored in a block of solid concrete which gives complete protection against fire and absolutely prevents removal from the building or attack at any point except the heavy thief-proof door.

The York Chest will pay for itself in a reasonable length of time by the saving in burglary insurance alone.

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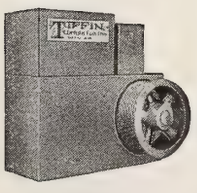

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did they work at it for 100 years. They lack capacity to learn.

However, if you can do what you say you have done, certainly you have capacity to learn and should make very good progress, indeed, if you have the necessary energy and stick-to-it-iveness.

Knowledge — real knowledge — is not merely a matter of knowing that if we move a certain lever, certain wheels will revolve. The man who has real knowledge not only knows the wheels rotate, but also knows exactly how and why they rotate, what is accomplished by the rotation and precisely how it is accomplished. The man who merely knows that when he closes a certain switch certain vacuum tubes light up, has next to no knowledge at all. The real man will not be satisfied with that. He will want to know, and soon will know, just why and how these tubes function, and all details of the results of that functioning.

CONFIDENCE AND COURTESY

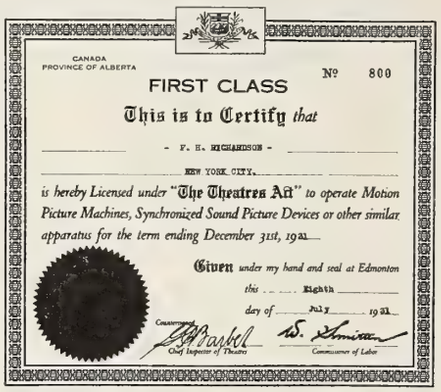
RECENTLY I wrote to the authorities of each Canadian Province asking for samples of their projectionists' license cards. I requested that these cards be made out to John Doe, and if necessary, they be marked "sample." They reported as requested—all but Alberta, which sent the card shown herewith.

This courteous act displayed a confidence in me that I deeply appreciate.

However, I am not showing you this card merely on this account. I want you to take note of the inscription, "First Class." All Canadian licenses are now graded. To get a first class license, the applicant must, I am told, pass a good stiff competent examination. There is also an apprentice card issued.

I have communicated with G. P. Barber, chief inspector of theatres, suggesting that the wording of the Alberta license be altered to read, "is hereby licensed under the 'Theatre Act' to project motion pictures and to handle synchronized sound equipment or other similar apparatus in conjunction therewith."

As you all know, I have always objected to the phrase, "operate machines." The term suggests that the man is merely a mechanic, whereas I hold that a competent motion picture sound projectionist, or even a competent motion picture projectionist, is very much more than that.



CANADA
PROVINCE OF ALBERTA

No 800

FIRST CLASS

This is to Certify that

- F. H. RICHARDSON -

NEW YORK CITY.

is hereby Licensed under "The Theatres Act" to operate Motion Picture Machines, Synchronized Sound Picture Devices or other similar apparatus for the term ending December 31st, 1931

Given under my hand and seal at Edmonton this Eighth day of July 1931

Countersigned
Chief Inspector of Theatres

Commissioner of Labor

I am not criticizing the Alberta authorities for the wording of the present card. I am merely suggesting a change which in my opinion would be an improvement.

SUPPRESSION OF COMMENTS

RECENTLY in conversation with an official of one of the great corporations engaged in sound work, I was impressed by a remark he made. It was a simple one, but nevertheless I cannot name the officer who made it without danger of involving him in serious trouble, for be it known that some great corporations will permit no employe, or even any officer (save the very head himself) to talk for publication, or even to express any opinion regarding sound apparatus or other matters having to do with reproduction and projection. Were I to quote the remark in question and name the official who made it, there might be trouble in store for him.

I mention this partly by way of explanation as to why I frequently refuse to print names, or tell just where I got certain information.

There are two basic reasons for this attitude. First, it admittedly might lead to more or less confusion if a corporation employing hundreds, and perhaps thousands, of men permitted them to talk indiscriminately and unrestrainedly for publication, or to express opinions which might mistakenly be accepted as by authority of the corporation itself. That much must be admitted.

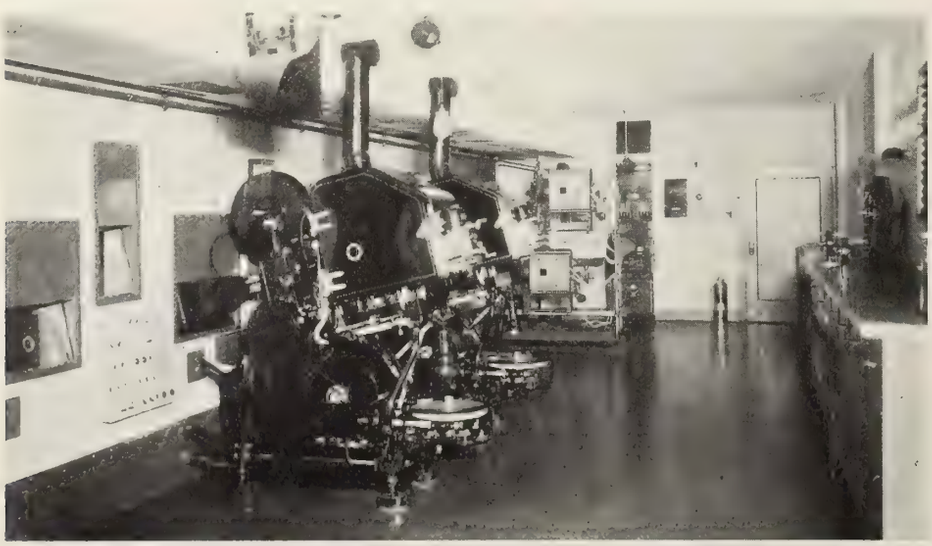
However, there is a secondary reason which most emphatically is not right. Some great corporations gradually, with their enormous growth, seem to acquire the idea that they are entirely self-sufficient. They are so great and so very wise, they reason, that they should be permitted to run just about everything their own way, without advice, let or hindrance. They resent Richardson or any one else attempting to do what they call "butting into their affairs," failing to remember the fact that others besides themselves are on the job helping to build up the motion picture industry and might have been on that job years before the corporation was in the business. Some such concerns fail to take into consideration the fact that if this work, a large proportion of which was done absolutely without payment, had not been done through the years past and gone, they certainly would have had a very much harder time introducing sound and making it popular.

The remark cited was very simple and very obviously true. The man said, "Mr. Richardson, there is far more damage done to sound results by faults in projection and by failure to keep projection and sound equipment in a good state of repair, than by basic faults in sound equipment itself."

Sound equipment and projection equipment put out by reputable manufacturers is now almost invariably good. Much of it is capable of delivering results that both the exhibitor and the projectionist may well be proud of—that is, it is capable of doing that when in a perfect state of repair and adjustment. But the sad fact remains that only a relatively small percentage of equipment is kept in perfect repair and adjustment. This is not so much the fault of the projectionists (though they cannot be held entirely blameless) as of theatre managers who fail or refuse to supply those things necessary to proper maintenance.

As a matter of fact, it would be useless to deny that projection equipment, including sound, of course, is sometimes in a rather shameful state of disrepair for no other reason than that the management will not permit of repairs being made by repair men, or will not even supply replacement parts requested by the projectionist.

I have many times said, and again say, that such a policy spells financial loss. The management proposes to sell something to the public and then proceeds to make it impossible to place the goods before the public in the best manner. Put in another way, the management proceeds deliberately to reduce the value of the goods it has for sale by forcing a reduction in the beauty of the picture or a reduction in sound values, or both, all to save relatively a few dollars in "overhead."



A modern projection room—that of the new Warner Theatre in San Pedro, Cal.

ALL COMMUNICATIONS TO F. H. RICHARDSON SHOULD BE ADDRESSED AS FOLLOWS:

F. H. Richardson
43-28 Thirty-ninth Place
Long Island City, N. Y.

Gentlemen, the man we started talking about was wholly right. The equipment itself is all right. It will deliver the goods, provided *both* the projectionist and management does its part. If either fail, then the box office will be the goat, and I don't mean maybe, either!

With the advance that equipment designing and manufacturing has made, it is perchance a pretty safe bet these days that when the sound is wrong, the apparatus at fault is walking around on two legs instead of being attached to the floor. And if not two-legged apparatus in the projection room, then the blame probably lies at the door marked "Manager." And if not there, then at the door of the higher-up, who, mayhap, has ordered cuts in overhead without pointing out the less important spots in the theatre where economy can be safely made.

COPPER ON REFLECTOR

A LETTER from Walker Baughman, manager of the Grand Opera House at Circleville, O., says, "I am stumped! Have a Hertner Transverter—a double 35, supplying two Peerless reflector arc lamps. Use 200-mm. diameter positive carbons, and 200-mm. copper-coated negatives. Using 18 amperes of current.

"I find particles of copper on the reflector, which same I am unable to remove by any process of cleaning I know of. Have looked all through the Bluebooks but they don't tell me how to do it, so far as I can see. Can find nothing strong enough to dissolve the copper particles. Please tell me how to get them off."

The Bluebooks don't tell you how to do it for the very simple reason that it can't be done, save by scraping—and if you do that, you will find the surface of the reflector under the spot to be ruined as to reflective power.

ARTICLE NAMED WRONG CITY

IN THE ARTICLE in the July 4th issue, entitled "A Theatre That Two Boys Built," the city in which this "theatre" is located was given as Jersey City—by what curious process I know not. The home of George and Morrow, Jr., Applegate, who created the unique little show place in the basement thereof, is in Brooklyn. Of course, the information concerning their interesting venture is not affected, only it is but fair to them that all statements regarding it be true. You who read this article, please make a mental correction as to the city in which the Applegate boys' "Dewey theatre" is located—Brooklyn, N. Y., not Jersey City, N. J.

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Combination price (the 3 volumes	$10.20
Building Theatre Patronage	$ 5.10

(By BARRY & SARGENT)

MOTION PICTURE HERALD BOOKSHOP
1790 Broadway New York, N. Y.

A STRANGE NEW VOICE IN OLD MALAYSIA

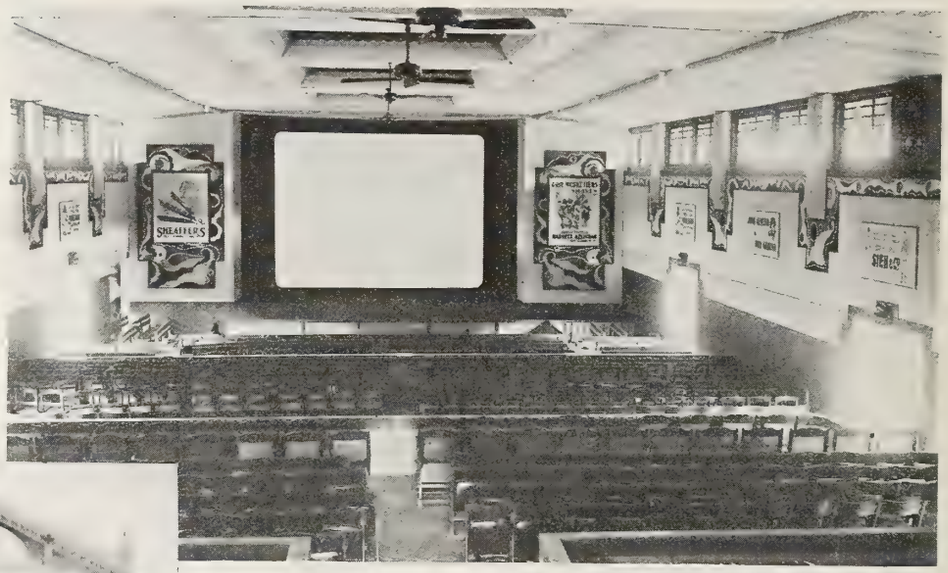
a sound engineer writes from Singapore

By H. E. McFARLAND

TALKIES BOUGHT this writer's ticket to Malaysia, and Malaysia it will be until contracts for sound system installations stop rolling in. But the orders continue to come in, and theatres in the "S.S.," "F.M.S.," India, Japan or China, to open with sound in elegantly ceremonious style.

Consider, for example, the Capitol theatre, Malacca, which was recently equipped by the writer. For two nights preceding the opening the theatre was given over to a Chinese benefit show. The proprietor and sole owner of the Capitol is Mr. Tan Soo Sim, a member of the oldest family in Malacca and reputedly several times, a millionaire. The benefit was given to aid The Repatriation of Chinese Destitutes Fund. In between the opening sketch and the play, Mr. Yeo Joay Tee, on behalf of the Seng Cheong Society, thanked Mr. Tan Soo Sim for the loan of the theatre and made him a presentation of *firecrackers,* besides other gifts, and also presented a beautiful basket of flowers to Mrs. Tan Soo Sim. The *Malacca Guardian* reports the opening in the following manner:

"He [Mr. Tan Soo Sim] signalized the event—certainly an event of note in the history of Malacca—by holding an 'At Home' in the afternoon, to which were invited his many friends in and about Malacca. . . . Tea was served from 3 p.m., and guests were accommodated at tea-tables laid on the ground floor and top floor verandahs. . . . The first public show in the new theatre was timed for 6:15 p.m., but long before that, crowds began to flock in, and the ticket offices were kept busy. When the curtain opened and the first film flashed on the screen, a good house had assembled, and for some while after there was a constant dropping in of 'late-comers.' . . . The second show, commencing at 9:15 p.m., drew on Saturday night a bumper house. . . . At this show the Phoenix Aerated Water Company served free their products to the audience. . . . We have a similar tale to tell of the houses which the Capitol drew on Sunday. . . . A representative of this paper moved about the house during the performances to 'see and hear.' He sat in the various classes of seats and in different parts of the hall. And he was satisfied with the projection and especially pleased with the color effects introduced. As to the reproduction of sound, he declares that he heard clearly and that he has not seen and heard better talkies in any other theatre in Malay, India or Burma. Indeed, he says, 'Malacca's Premier Talkie House' is better than many he has been in."



[PHOTOS COURTESY WESTERN ELECTRIC]

Above is shown the auditorium of the Globe theatre in Batavia, while at left is pictured the exterior of the Wembley theatre in Singapore.

The Capitol in Malacca.

The largest and most elaborate installation in all this vast region is probably the Capitol theatre in Singapore. This house is completely equipped with both synchronous and non-synchronous equipment and an additional amplifier which may be used to operate a horn in the cafe during the show by a switching arrangement from the non-synchronous reproducers. The projection room is 80 feet wide, 12 feet deep, and 15 feet high. All the projection equipment is of the latest design, as far as it is known in this part of the world. In the Federated Malay States, cab tyre-sheathed, and lead-covered wire is used instead of conduit and is run along the walls on wood battens and held in place by lead tape. The room also houses a lighting effect machine. The auditorium has a seating capacity of 1.612. Acousti-Celotex covers the dome. The small portion at the top of the dome may be slid back on clear nights. The screen is 22 feet wide but may be automatically enlarged to 27 feet for special color ensembles and choruses.

Joe Fisher, who is manager, has given Singapore something in the way of entertainment that was undreamed of a short time ago. Included in the theatre building is a first class restaurant, elevators, a modern ventilating system and two bars, not to mention a dance floor and midget golf course.

Another theatre recently opened is the Ritz in Singapore. Its program carries greetings from the Roxy and Ritz theatres, with every good wish for "A Merry Christ-

The Deli-Bioscope in Tradan, Sumatra, the third theatre in that region to be wired.

mas and a Happy and Prosperous New Year to our present and future patrons," and goes on to say, "The late Apollo theatre Geyland removes its present Talkie Equipment and installs the Western Electric Sound System equipment which will be here from America by air mail today."

This announcement, it might be noted, was the first intimation we had that a direct airway between Singapore and the U. S. A. was being established. The Ritz opened on January 1, 1931, the installation having been started on December 26, and completed on New Year's Eve. This established a speed record for Singapore, former installations taking anywhere from 10 to 15 days.

At the present writing, Singapore is completely Western Electric sound-systemed. Six equipments are now operating and another one is being installed. All told,

One of the memorable sights reported by Mr. McFarland as a sidelight in the life of a sound engineer in the Far East. This Hindu is pulling the Silver Car of his religious faith from hooks caught in his flesh.

Western Electric has 32 equipments in theatres in this territory. Sixteen of them are in Java, five in Sumatra, and 12 in Malaysia. Six locally hired engineers service these theatres. Troubles which were considerable at first have been reduced at a minimum through experience gained with local conditions.

You Can Make Your Box Office Smile!

In Spite of the Heat

Summer has just got its stride. Many hot, sweltering nights are still before us. Wise theatre owners are cashing in on their cooling systems, attracting patrons from roof gardens, parks, front lawns and lemonade. The combination of good pictures and cool, comfortable houses can't be beat.

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Initial cost is low. Convenient terms. Low operating cost.

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Vols. 1 and 2	$ 6.20
Vol. 3 (on sound only)	$ 5.10
Combination price (the 3 volumes)	$10.20
Building Theatre Patronage	$ 5.10

(By BARRY & SARGENT)

We Are Handling Them for the Convenience of the Trade

Motion Picture Herald Bookshop
1790 Broadway
New York, N. Y.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

WILL YOU oblige me by giving me the following information at your earliest convenience, because the lease which I have on my present theatre runs out within the next 30 days and as I want to renew my lease for a long period, and the owner is willing to remodel the theatre, I would certainly appreciate it if you would let me know what can be done with the present house to enlarge same.

The seating capacity is only 640, which is entirely too inadequate and should be at least 1,200. The owner feels that should he expend a large amount of money, the results of the remodeling should be so effective and the capacity so large that he should not have to be afraid that any other operating company would be induced to build a new theatre in this city. While this is a good show town, a house having 1,200 seats would be all that is necessary, and the town is not large enough for two theatres to make a profit. The present house is 52 feet wide, and 200 feet deep, alley in the rear and on the left side and exit court to the right. The lobby is only 12 feet wide. There are two stores 80 feet deep. The stage is all right, but the biggest trouble, I think, is the low ceiling in the auditorium, which is only 18 feet high. We do not use the stage for anything else but for the horns and screen.

Enclosed find rough sketch of floor plan which I hope will be clear enough for you to interpret.

Could you plan a balcony in the house and could we increase the seating capacity of the auditorium? The owner is willing to spend about $40,000. Can it be done for this amount?

I have to equip the house. need new projection machines, screen, etc. Will $15,000 cover the cost of equipment, including electric light fixtures, carpets and new seats?

I hope you will pardon my long inquiry and trust I have not overstepped the privileges extended to the subscribers of your magazine, of which I have been one for a great many years.—H. L. F.

The Answer:

ACCORDING to your letter head, I notice that your theatre is located in Ohio, and we must follow the Ohio State Code. If we install a balcony the house must be of fireproof construction. If there is no basement under the auditorium, and the floor is of concrete, you will have no trouble, as we have to raise the roof anyhow. Therefore I suggest that if the present roof is not fireproof you build up the side walls to the required height, build in a new fire-proof roof and then demolish the present roof after the house is enclosed.

Incidentally, I have a similar proposition in my office now and it works out very satisfactorily. You can increase the seating capacity to 900 on the auditorium floor by cutting the depth of the store rooms to about 40 feet. This will leave you enough space for foyer, women's and men's rooms, offices and stairs to balcony between the back of the stores, and the auditorium standee wall.

I notice on your sketch that the store to the left is 22 feet wide. Why not use that room for lobby and make a small store out of present lobby? Build your new balcony fire-proof, with a seating capacity of 300 seats, as this only requires two exit stairs, one on each side of balcony. Over the foyer, which should be about 12 feet wide, you will have ample space for your projection room. You must, of course, figure on an entirely new plumbing system, and your heating system (if boiler has ample capacity) can be extended by placing new radiators where necessary. Generally the boilers are large enough, but you may take the matter up with your local heating contractor.

The present electric wiring system will have to be removed and an entirely new system installed. I believe that $4,000 will take care of this remodeling at the present time, as prices are very low now, and do not forget today is the buyer's market. As far as $15,000 for equipment is concerned, I am afraid your figure is too low, as the seats, for instance, alone might run about $1,100. I suggest that you consult a theatre architect, as it requires quite a little study to obtain the best results for the least amount of money.

▲

The Question:

I AM thinking of purchasing a lot in the center of our town to build a new theatre. The best lot obtainable is 66x135 feet, with an alley in the rear, and one on the left side.

I want about two store rooms and one large room for rental purposes on the second floor. I do not want a balcony or stage but a large platform for the screen and speakers. Will you tell me how many seats I can get in the auditorium and how large the stores will be? I will be very much obliged to you for sending or publishing this information at once, as my option on the lot runs out soon. Please tell me what the lowest cost of such a theatre will be. I want a good looking house, if possible an atmospheric house, as there is no such house within a radius of 75 miles from here. Thanking you very kindly for this information.—S. B. S.

The Answer:

YOU WILL be able to get about 720 seats in the auditorium. The stores will be about 28 feet deep, and the stage or platform about 15 feet deep. Make your proscenium about 38 feet wide.

This kind of a house lends itself very favorably to an atmospheric scheme, but make your ceiling height at least 25 feet from the low part of the auditorium floor. The lowest cost of such a house would be approximately from $50,000 to $52,000.

I think that with judicious spending of that amount of money you could build a theatre for your town that would be adequate for some time to come.

You may think that amount of money a little large for the type of house you have in mind, but since your site would be in the heart of the business district, you would be in a very advantageous position, and you should build for the future as well as the present.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

EQUIPMENT AFFAIRS

General Equipment News and Comment

Conducted by G. J. Reid

ASBESTOS SCREEN

● A new sound screen, the essential material of which is asbestos, has just been brought out by the Keasbey & Mattison Company of Ambler, Pa., one of the country's leading manufacturers of asbestos products. The screen is being marketed by the National Theatre Supply Company under the name of "Visibestone."

The screen is the result of the development of a process in which asbestos is formed into rod-like threads, which are woven together to make the reflective surface. Over these threads is laid a highly reflective surfacing material.

The announcement of the manufacturers is especially interesting because of their claim that the screen gives the picture a noticeable stereoscopic quality. It also tells something of the development of this product.

"For many years," it is set forth, "there was little improvement in motion picture screens beyond the early stages of stretching a white sheet. Of recent years, however, the introduction of the talking picture has required that definite engineering consideration be given the screen.

"Believing all that was required of a screen was to reflect light, a number of persons have experimented with screens having metallized surfaces or small reflecting beads. Such screens do reflect more light directly at the point from which it is projected, but in doing so they rob light from the angles at which the audience will view the picture. As a consequence, the picture is dull and muddy, when viewed from side angles, and coarse and garish when viewed from directly in front. Eyestrain is frequently caused by screens having surfaces of this nature, which are technically called 'specular.' Scientific measurements show a tremendous variation in the light that is reflected from various angles.

"One of the serious handicaps to good projection in many theatres is the large number of seats at the side and near the front of the house, in which the picture is distorted or lacking in sufficient light to be easily seen. This new screen entirely overcomes this objection because of the rod-like structure, since light is reflected from the round surface of these rods into the remote angles of the theatre. Comparing a picture on this screen with a flat screen approximates the difference between seeing with two eyes or one, or comparing a photograph with its newspaper reproduction.

"The scientific design of the ideal theoretical screen for relief picture projection depends upon the critical relationship between the shape of the rods and the refractive index of the material. Here again, in asbestos, nature has provided ideal material for this purpose. Each of these asbestos threads consists of a multitude of fine, glass-like fibres, which results in a soft and even reflection of the light. Combined with these properties, a special surfacing material is employed which increases the normal light reflection value. As a result, scientific tests have shown a uniformly high light reflection from this screen at all angles at which it is possible to be viewed in a motion picture theatre. While such measurements are of value, they do not indicate the full degree of improvement gained by this rod-like construction in eliminating the distortion and giving a brilliant picture even at the extreme sides of the theatres."

The Visibestone screen, being an asbestos product, is, of course, fireproof and non-combustible. It has been approved, we are informed, by Electrical Research Products, Inc.

The curtain of the Fox Arlington theatre in Santa Barbara, Cal., which forms a dynamic part of the entire auditorium design. The drop was painted by the Armstrong Studios of Los Angeles, from a sketch by John M. Gamble.

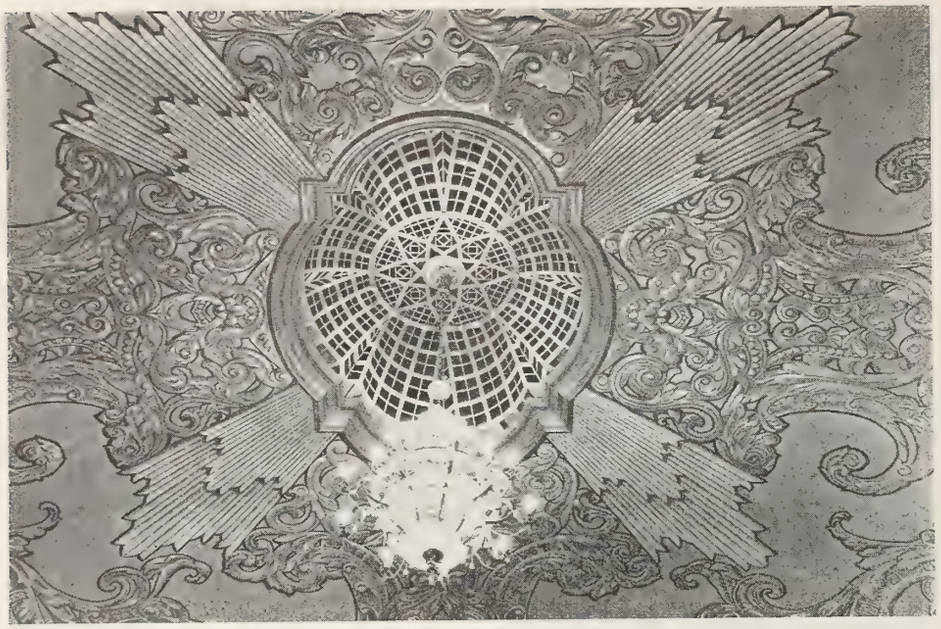
LIGHT VERSUS BUGS!

● Here is a way to get rid of summertime bugs and insects (if your house is troubled with such) that I'll bet you never heard of before. I never did myself until the other day, when K. C. King of the Reynolds Electric Company of Chicago, told me that his company was actually recommending their color hoods for lamps for this very purpose, following tests that showed such a method to be practicable.

As is well known, Reynolds manufactures Reco and Laco color hoods in any number of colors, and hoods of this type have now been developed as aids in eliminating insect pests. The action of the hoods in this connection, of course, lies in substituting the white light attractive to insects, with colored light, and the hoods do this without reducing actual transmission of light.

Reco hoods are being made for white lamps of from 10 to 60 watts, while Laco hoods are designed for lamps of from 75 to 500 watts. There are also plates for floodlights. The colors recommended for the anti-insect campaign are green, amber and canary yellow.

Some of the more than 500 Army airplanes that participated in a test of American air defense over New York City, giving millions a new kind of show. And though aviation is not show business, what showman is not thrilled by a sight like this? An interesting fact that does have direct connection with the talking picture theatre is that the fleet carried over 5,000 Duovac tubes for its radio equipment.



Section of the winning design in the International Register Company's 1931 *Cutawl Displaymen's contest. It is by T. H. Buell, Denver architect, and forms the decorative feature of the work of R. M. McEnderfer of the Rocky Mountain Celotex Company of Denver, in treating the Tabor theatre of that city for acoustical correction.*

CUT-OUT DECORATION

● Elsewhere in these columns appears a picture of one of the most interesting solutions of the problem of making acoustical material decorative, that this desk has observed in some time. The ornamental effect was created by cutting acoustic tile into a pattern, and the design pictured won first prize in the 1931 Cutawl Displaymen's contest in which 150 designers participated. It is the work of R. M. McEnderfer of the Rocky Mountain Celotex Company of Denver.

Mr. McEnderfer's work covered the use of the Cutawl manufactured by the International Register Company of Chicago, which firm conducted the contest, in remodeling the interior of the Tabor theatre in Denver. More than 14,000 square feet of Acousti-Celotex, seven-sixteenths inch in thickness, were applied in multiple thicknesses to the plaster wall and ceiling surfaces. The raised decorations formed in this way were then painted with oil paints. The designs themselves were conceived by Temple H. Buell, Denver architect.

This was, by the way, the first time that the first prize in these Cutawl contests was awarded for work done in the motion picture field.

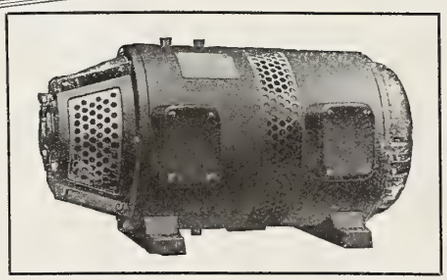
NEW GIFT NOVELTY

● Another new novelty article for theatre gift nights soon is to be put in production at the Athol, Mass., factory of Pyroloid Sales Company, manufacturers and distributors of dresserware sets used for premium performances.

Success of the gold decorated quartz sets recently introduced, the company announces, has brought demand for further extension of the line to enable repeats of the gift night exploitation with other articles of feminine appeal at theatres which have established the stunt as an attraction.

A special representative of Pyroloid now is making a tour of the country by plane to service theatres using the quartz Pyroloid and obtain exhibitor views regarding new

"NOTHING IS TOO GOOD FOR THE DISABLED SOLDIERS!"



SAMUELS

STABILARC

MOTOR-GENERATORS

HAVE BEEN INSTALLED BY THE U. S. VETERANS BUREAU IN SIXTEEN OF THEIR NEW HOSPITALS THROUGHOUT THE COUNTRY DURING THE PAST NINE MONTHS.

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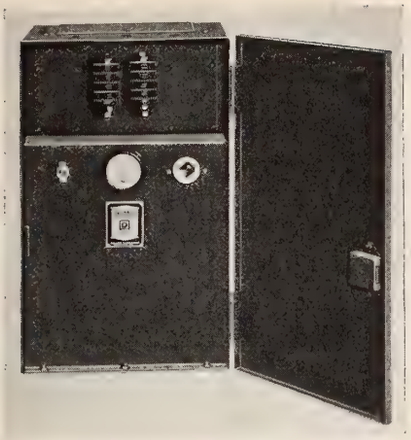


New power filter unit developed by the Square-D Electric Company of Detroit.

trends and developments in this type of theatre merchandising.

METAL MESH SCREEN

● A new sound screen has been put on the market by the Raven Screen Corporation. It is a type developed by the Whiting & Davis Company of Plainville, Mass., employing a flat aluminum metal mesh, a material which has been patented by the latter company. One of the screens has already been installed at Loew's Astor theatre at 46th Street and Broadway, New York.

Laboratory tests reported by both Electrical Research Products, Inc., and RCA, showed that over a frequency range of from 55 to 6,000 cycles, the sound attenuation of this aluminum screen is uniform.

The metal construction is, of course, the basis for claims of a number of outstanding qualities of this screen. One is durability, another is the absense of resonance. The metallic material also makes the screen fireproof and capable of being easily cleaned—at least that is the claim, and it's a logical one.

The screen is made in one sheet, without seams. However, it can be rolled for shipment. The aluminum basis makes it of light weight for both handling and shipping, while its metallic construction allows it to be hung without frames heavy enough to stretch it. A picture of this product appears elsewhere in these columns (if y'ed is a good fellow).

BY WAY OF NEWS

● The Chicago Cinema Equipment Company has taken over the Gallagher Orchestra Equipment Company of Chicago, acquiring all of the latter's stock, good will and other assets. The Gallagher line will henceforth be manufactured by the former concern—as their announcement of the acquisition asserts—"with the endeavor to maintain the same standard of the Gallagher company at all times."

Half of the exhibit space in the Second International Heating and Ventilating Exposition has already been sold, according to officials of the American Society of Heating and Ventilating Engineers—this even though the exposition will not be held until January 25-29. The second display therefore bids fair to outdo the first one held in Philadelphia last year. The 1932 affair will have its headquarters, according to present plans, at the Cleveland Public Auditorium Annex.

The aluminum mesh screen developed by the Whiting & Davis Company and put on the market by the Raven Screen Corporation. Examining it are Gilda Gray, stage celebrity, and Charles A. Whiting, president of Whiting & Davis.

booklets

. . . briefly describing the new brochures and bulletins issued by manufacturers and distributors on their product. Those of further interest may be procured directly from their publishers or through Better Theatres. Manufacturers and distributors are invited to send in their publications immediately on issuance for review in this department.

LIGHTING EQUIPMENT

● A new catalog has been issued by Kliegl Brothers (321 W. 50th Street, New York) on its comprehensive line of theatrical decorative and spectacular lighting equipment. This booklet is known as Catalog A.

Almost every item in the line is illustrated, by both photographs and diagrams, showing operation as well as general design. Kliegl product includes, of course, almost every type of apparatus used in modern lighting, in both theatre and studio, and this catalog is well arranged for ready reference to the prices and styles in this line.

The booklet is well printed (though some economy in production has resulted in a type-size a little smaller than usual) on enamel paper, cover stock being the same as that of the body. There are 18 numbered pages.

LENSES AND STEREOS

● The Bausch & Lomb Optical Company (679 St. Paul Street, Rochester, N. Y.) has issued a brochure on its stereopticons, and a folder on its "Super-Cinephor" lenses.

The stereopticons are covered comprehensively in text and photographic illustrations, each of a wide variety of items being described as to both design and operation. The line ranges from educational to commercial stereos, and includes such special models as a projector for only opaque objects, a display projector, a daylight projector, another to project individual pictures printed on motion picture film, one for showing minute objects greatly enlarged, a special lecture projector so designed that the lecturer can face his audience and operate the machine while the latter throws the image on a screen above and behind him—and so on. The booklet also presents a line of screens.

The stereopticon brochure consists in 22 pages (excluding covers), and is clearly printed on enamel stock of durable quality. The pages measure 3½x6⅓ inches.

SYNCHRONOUS MOTORS

● The large line of synchronous motors manufacured by The Ideal Electric & Manufacuring Company (Mansfield, O.) is presented in Catalog No. 520. Each item is pictured and fully described as to both design, purpose and operation, while elaborate key charts are given for each type.

Law Bearing on Daily Theatre Affairs

(*Continued from page* 24)

of a written contract. However, since the date was written on the margin of the contract and it was not merely a verbal statement, the court held that the jury was entitled to consider it in rendering its verdict to determine the legal status of the contracting parties. This court said:

"Evidence tending to establish that the date inserted on the margin of the contract was so inserted by the agent and that it was agreed and consented to was admissible over the objection that it sought by parol to vary or add to a written contract."

Use of Books in Suit

CONSIDERABLE controversy has existed from time to time regarding the right of a seller of theatre supplies to introduce his books or ledgers as evidence in suits against theatre owners to prove the sale and delivery of merchandise.

Generally speaking, in order that a seller's account book be admissible as evidence, the book must contain the seller's original entries *or the first permanent records of the transaction.* When the contrary is discoverable upon the face of the books, or is disclosed by the testimony, the book will be rejected. Conversely books of *original* entry are admissible, notwithstanding the fact that the entries therein may possibly have been transferred to other books.

Also, it is important to know that if the entries were transcribed from a card, or other memorandum, in which they were first entered for a temporary purpose, the first entry of the charges is regarded as a memorandum *preparatory to permanent* transactions, and the entry in the regular book of accounts is deemed to be the first and original entry. In other words, if the original record was intended by the seller to be temporary, it is not deemed to be the original and the book on which the memorandum is copied must be presented in court as evidence of the transaction. Moreover, it is not necessary that the temporary memorandum should be made by the seller himself. It may be made by his employe and afterward entered by the seller in his book of original entries.

Another important point of the law is that when an indebtedness exists upon an open account and thereafter the buyer and seller agree that the account is correct, the seller may sue upon either the original account or upon the account stated. If he sues on the original account the purchaser's agreement regarding correctness of the account only has the effect of an admission because the account stated as a contract, is waived. However, if the suit is brought on the account, and if an agreement is found to exist, then, in the absence of fraud or mistake, the purchaser is absolutely bound thereby. On the other hand, circumstances may exist under which a seller is not compelled to positively prove the amount of materials sold and delivered to a party being sued. This condition may arise when the purchaser regularly receives monthly statements and does not complain that the same are incorrect.

For illustration, in Welch-Sandler Company vs. Mullins (31 S. W. [2d] 86), it was disclosed that a company regularly sold considerable quantities of material and sent monthly statements to the purchaser. Later when the company was compelled to file suit against the purchaser to recover the amount due it was contended that introduction of the company's books was not allowable because the entries were taken from memorandums not proven to have been correct. However, since it was proved that the purchaser had received the monthly statements without comment, the higher court held the company entitled to a judgment for the amount of its account.

Selection and Maintenance of Screens

(*Continued from page* 30)

with a constant trend to bigger pictures. However, it should be dependent on the conditions of the house and the equipment. Briefly, selection should be determined ac cording to the following considerations:

(1) Study the lines of sight from the side seats and rear seats beneath the balcony to determine the maximum size possible.

(2) For standard pictures, it is best to use a size under 18x24 feet.

(3) The maximum width for good viewing in front seats is equal to the distance of screen to front seats. This also keeps distortion to a reasonable limit.

(4) The minimum desirable screen width, because of viewing from farthest seats, is one-sixth of the distance of screen to the farthest seats.

(5) If light on the screen at present is just sufficient, the screen should not be enlarged. (See *Table of Limitations.*)

(6) With a screen modifier there should be at least 10 feet of distance between standard and large-screen sizes.

(7) The bottom of the screen should be a maximum of 18 inches from the stage floor.

(8) A standard size should be selected.

SCREENS should be carefully and properly installed, according to the manufacturer's directions. Much time will thus be saved, and there is less likelihood of harm to the screen. Screens should not be stretched extremely taut, as this is injurious to them.

Cleaning methods to date have proved ineffective and often harmful to the surface of sound screens. Replacement of surfaces, in some cases, has been successful, but usually has been only temporarily effective, or actually harmful. The problem has therefore resolved itself to keeping the surface as free from dust and dirt as possible.

In the first place, air should be prevented from circulating through the screen. All doors back stage should be closed, and if necessary the screen should be backed, right to the horns, with a closely woven nonporous material.

Secondly, the screen should be protected from dirt when not in use. At night, when cleaners are at work, a curtain should be closed in to keep this dirt from settling on the screen.

Thirdly, all overhead draperies and other surroundings should be kept clean, so that dust will not fall from them to the screen.

TO START WITH, I mentioned some rather astonishing figures regarding the cost of dirt accumulation. These figures are adequately borne out by calculations based on a nominal 10% loss of reflection value for every three months of operation. In a dry atmosphere, it is possible to reduce this loss a little by brushing regularly, as outlined above. However, the average screen needs more.

In addition, if the house is not too wide, and has a projection angle under 20 degrees, it should have a directive screen, which has greater brilliancy within its range. If, instead of this, a white screen is used, it is necessary to have Hi-Lo lamps at 75 amperes, instead of low intensity at 25 amperes. The cost of operating the low intensity lamp at 6c. a k.w. for 12 hours of operation per day is $1.98 per day. As an example the cost of operating the Hi-Lo's is, of course, three times this range. If, instead of this, a white screen is used, it is necessary to have Hi-Lo lamps at 75 amperes, instead of low intensity at 25 amperes. The cost of operating the low intensity lamp at 6c. a k.w. for 12 hours of operation per day is $1.98 per day. The cost of operating the Hi-Lo's is, of course, three times this amount, or $5.94 per day, an increase of $3.96 per day, or about $1,465 per year. This, added to the $866 lost because of dirt, makes a total loss of $2,331—neglecting carbon and maintenance costs.

NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on July 28. The list also includes projects for which contracts have been awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

Arizona

ARKADELPHIA—Claude Phillips has plans by Irven D. McDaniel, 403 Citizens Bank Building, Hot Springs, Ark., for a one-story stone and brick theatre, 35 by 95 feet, to replace the burned Royal Theatre, with seating capacity of 750. Lessee Cecil Culp, who will own the equipment. Estimated cost, $10,000.

HOT SPRINGS—C. M. Jenkins plans the erection of a one-story brick and stone theatre.

California

LOS ANGELES—Charles G. Andrews Company (agent) is taking subbids for a one-story balcony reinforced concrete theatre and store building, including stage, sound equipment, special lighting, drinking fountain, etc., to be located at 522 South Broadway. Estimated cost, $225,000.

LOS ANGELES—West-coast Amusement Company, 1937 San Francisco road, has plans by R. L. Warren, 115 East Philadelphia street, for a two-story stone, stucco and reinforced concrete theatre, 130 by 218 feet, to be located at 1927-37 San Fernando road. Estimated cost, $225,000.

District of Columbia

WASHINGTON—Owner, care W. W. Jordan, 710 McLachlen Bank Building, has plans by O. H. Miller, McLachlen Bank Building for a 11-story reinforced concrete theatre and commercial building, 300 by 500 feet, including merchandise mart, parking space, swimming pool, bowling alleys and roof garden. Estimated cost, $10,000,000.

WASHINGTON—Harry Crandall, Earle Building, is reported will be ready for bids about September 15th for a one-story brick theatre to be located at Connecticut avenue and Ordway street, with seating capacity of 2500. Plans by John J. Zink, 2826 Overland avenue, Baltimore. Estimated cost, $200,000.

Florida

HIALEAH—James Hodges, Miami, Fla., plans the erection of a reinforced concrete block theatre and supper club. Theatre will have seating capacity of 650.

Kansas

WICHITA—D. Walker, R. Frazier and A. Noble plan the erection of a brick, terra-cotta and reinforced concrete picture theatre at Main and First streets.

Louisiana

ABBEVILLE—R. J. Montagne plans by Charles Davis, 1204 Jackson avenue, New Orleans, and is taking bids for brick theatre, 50 by 121 feet.

Maryland

CUMBERLAND—Capital Theatre Company, Mrs. Grace Fisher, will soon take bids for a one-story brick theatre. Hodgens & Hill, architects, 130 South Fifteenth street, Philadelphia.

FEDERALSBURG — Federalsburg Amustment Company is taking bids for a one-story brick theatre, 105 by 50 feet. John J. Zink, architect, 2826 Overland avenue, Baltimore.

Massachusetts

BROOKLINE — Paramount - Publix Theatres, Paramount Building, New York, has plans by George L. and C. W. Rapp, Paramount Building, New York, for a proposed new theatre. Estimated cost, $150,000.

GARDNER—L. G. McKnight, 324 Main street, plans the erection of a brick theatre to be located on Main Street. Architect not selected. Estimated cost, $150,000.

New Jersey

RED BANK—Red Bank Amusement Company has revised plans by Boylan & Levine, 143 Albany street, New Brunswick, N. J., for a two-story brick theatre. Estimated cost, $200,000.

WESTFIELD—Realty Investment Company, R. L. DeCamp, secretary, 566 Colonial avenue, plans the erection of a two-story brick theatre. Architect not selected. Maturity probably about September. Estimated cost, $150,000.

New York

BROOKLYN—Mansfield Improvement Company, 596 Fulton street, has plans by C. A. Sandbloom, 145 West Forty-fifth street, New York, for a two-story theatre and store building, 100 by 120 feet, to be located at Avenue U and Mansfield road. Estimated cost, $150,000.

NEW YORK—Bethlehem Engineering Corporation, 1560 Broadway, plans the erection of a theatre at Eighth avenue and Forty-second street. Maturity in the fall. Lessee RKO Theatres, 1564 Broadway. Estimated cost, $900,000.

Texas

AMARILLO—Amarillo Theatre Company, J. N. Beasley, Fisk M. & P. Building, will take bids for a two-story brick and reinforced concrete theatre, with seating capacity of 1500. Lessee Paramount-Publix Corporation, Paramount Building, New York. Estimated cost, $400,000.

DEL RIO—P. J. Poag and associates, care Princess and Casino Theatres, are taking bids for a three-story brick and reinforced concrete theatre. Private plans. Estimated cost, $150,000.

Canada

OSHWAW, ONT.—C. C. Stenhouse, Royal Bank Building, is taking bids for proposed new brick theatre to be located on Simcoe street for Syndicate Builders, Ltd., 116 Brock street, E. Estimated cost, $225,000.

Contracts Awarded

California

ALAMEDA—Miller & Pflueger, architects, 580 Market street, San Francisco, have awarded the contract to Mittry Brothers Construction Company, Inc., 412 West Sixth street, Los Angeles, for the erection of a reinforced concrete theatre for the Alameda Amusement Company. Estimated cost, $150,000.

LOS ANGELES—Walter H. Leimert Company, 8107 Vermont avenue, has awarded the contract to Lindgren & Swinerton, Inc., 225 Bush street, San Francisco, for the erection of a reinforced concrete theatre. Estimated cost, $200,000.

Indiana

ANGOLA—Westley Corporation, 228 North La Salle street, Chicago, Ill., has awarded the contract to C. W. Holland for the erection of a two-story brick and stone theatre, 60 by 200 feet. Estimated cost, $150,000.

Louisiana

ABBEVILLE—R. J. Montague has low bid at $21,400 from E. E. Rabalais & Son, Bunkie, for a 50 by 121 feet brick new Frank's Theatre. Charles Davis, archt., 1204 Jackson avenue, New Orleans.

Maryland

CUMBERLAND — Capital Theatre Company has awarded the contract to F. Hazelwood, Howard street, for the erection of a three-story reinforced concrete theatre. Estimated cost, $150,000.

Oklahoma

PACKINGTOWN—Waseley Hoven has started work on a one-story brick theatre, 50 by 150 feet. Bush Construction Company, Hershowitz Building, Oklahoma City, contractor. Estimated cost, $20,000.

Virginia

WINCHESTER — Snapp's Foundry has contract for the steel work for a new theatre for the Gem Theatre Company, Herman H. Hable, president. Stuart M. Perry, excavating. Charles K. Howell, archt., is supervising the work. Estimated cost, $100,000.

Remodelling

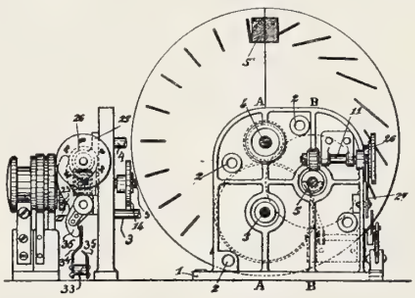
California

LONG BEACH—Fox-West Coast Theatres, Inc., 1609 West Washington street, Los Angeles, has plans by S. C. Lee, 2404 West Seventh street, Los Angeles, for completely remodeling, modernistic architecture and terra-cotta theatre. Estimated cost, $150,000.

New Inventions . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

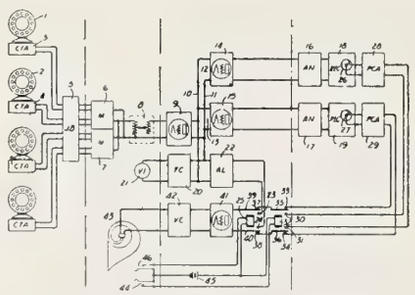
1,763,528. APPARATUS FOR SELECTING LUMINOUS POINTS OF AN IMAGE FOR REPRODUCTION BY TELEVISION. Etienne (known as Stephane) Julien Brun, Lyon, France. Filed Mar. 24, 1927. Serial No. 177,-989, and in France Mar. 27, 1926. 8 Claims. (Cl. 178—6.)

1. An apparatus of the character described comprising a driving shaft, gears carried by said shaft, a pair of discs each rotated in the same direction by the said gears and adapted to be driven at a different speed with respect to each other, one of said discs having radial slits and the others having slits



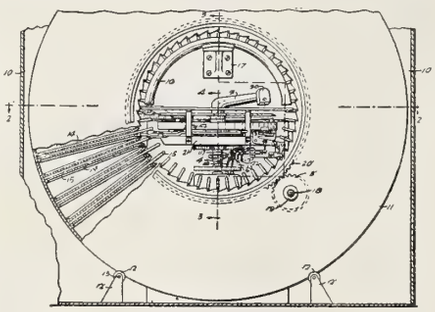
formed at an angle substantially 45 degrees with respect to the slits of the first mentioned disc.

1,799,235. SOUND-RECORDIUG SYSTEM. Hartley C. Humphrey, Nutley, N. J., assignor to Electrical Research Products, Inc., New York, N. Y., a Corporation of Delaware. Filed Aug. 23, 1929. Serial No. 387,863. 5 Claims. (Cl. 179—100.3.)



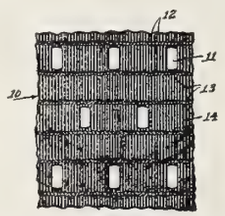
3. In a sound recording system in combination, a plurality of sound detecting devices respectively arranged to vary electrical currents in accordance with sound, means for combining said currents in a desired ratio, means for amplifying said combined currents, a plurality of devices for recording the effect of said combined currents, means including unilaterally conductive devices to prevent said recording devices from reacting on each other, monitoring means respectively responsive to said recording devices, a monitoring circuit including a sound reproducer, relay means for connecting said monitoring circuit to one of said monitoring means and for disconecting said monitoring circuit from said one of said monitoring means and connecting said monitoring circuit to another of said monitoring means and other relay means for disconnecting said monitoring circuit from said monitoring means and connecting said monitoring circuit to the ouput of said amplifying means.

1,799,148. SOUND-REPRODUCING MACHINE. Roy B. Bryant, Dallas, Tex. Filed Mar. 28, 1930. Serial No. 439,834. 9 Claims. (Cl. 274—10.)



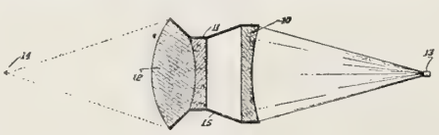
1. In a sound reproducing apparatus, a rotatable turntable, means for rotating said table, a revolvable record carrier surrounding said table, means for displacing records from diametrically opposite points of said carrier onto said table to reverse the records, and sound reproducing means including a stylus for engaging said record.

1,808,077. SOUND PICTURE SCREEN. William J. Schoonmaker, New York, N. Y. Filed Nov. 5, 1929. Serial No. 404,882. 3 Claims. Cl. 88—24.)



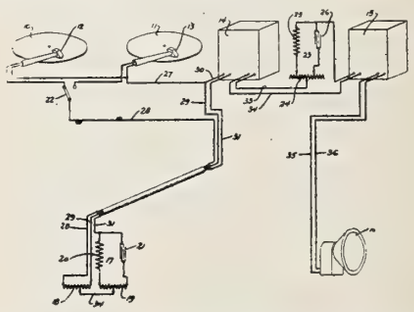
1. A sound picture screen, comprising a woven cloth formed with interstices and somewhat larger apertures in the weaving among the threads and having a plastic fluid compound applied thereto, the said plastic compound being of a density suitable for covering the threads of the said cloth in order to make the latter waterproof and washable and of a density sufficient to clog up and entirely close the said interstices, but not of sufficient density to clog up or close the apertures.

1,808,725. SCREEN FOR MOTION PICTURES AND THE LIKE. Marshall De Francisco, New York, N. Y. Filed Apr. 9, 1927. Serial No. 182,218. 8 Claims. (Cl. 88—24.)



1. A screen for photographic reproduction comprising a glass element having a curved exterior face, a second glass element in the path of light rays passing to the first element, said second glass element having a finely ground surface on which the image is first projected and acting as a screen, and a third glass element between the first and second element, said third element having a regularly curvd face to produce refraction without substantial distortion, the light rays passing directly through said elements, said screen being adapted to reproduce a projected image such as to be viewed by an audience.

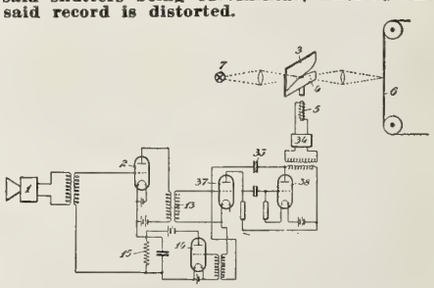
1,807,940. SOUND CONTROL APPARATUS. John E. Stafford, Lincoln, Calif., assigner of one-third to John Calvin Moore, Lincoln, Calif., and one-third to Charles Edward Finney, San Francisco, Calif. Filed Jan. 8, 1930. Serial No. 419,329. 6 Claims. (Cl. 179—1.)



1. A regulator for controlling the tonal response of electrically operated sound reproducing apparatus comprising a source of operating current, an adjustable resistance connected in shunt relation with the source of operating current, an adjustable filter circuit having inductance and capacity connected intermediate the ends of said resistance through a second adjustable resistance, a loud speaker, and connections whereby the magnitude of the high and low frequency current impulses impressed on the loud speaker may be independently controlled by an adjustment of either of said resistances.

1,767,790. PROCESS AND APPARATUS FOR THE PRODUCTION AND REPRODUCTION OF PHONOFILMS. Erwin Gerlach, Berlin-Siemensstadt, Germany, assignor to Siemens & Halske Aktiengesellschaft, Siemensstadt, near Berlin, Germany, a Corporation of Germany. Filed Oct. 3, 1927, Serial No. 223,-687, and in Germany Aug. 31, 1925. 21 Claims. (Cl. 179—100.3.)

3. In a device for producing varying amplitude photographic sound films, a source of waves, and means for recording the variations in amplitude of said waves, said means including a source of light and a pair of shutters which are adjustable towards each other in accordance with the variations in amplitude of said waves, the effective edges of said shutters being curvillinear, whereby the said record is distorted.



6. In a system for reproducing distorted photographic sound films, an amplifier whose characteristic curvature is adapted to emphasize the larger amplitudes comprising a tube, a secondary tube in the circuit in advance of said first tube, a resistance between the grid and the anode of the secondary tube, a contact on said resistance, a connection from said contact to the grid of said first tube, said contact being so located that the transmission degree of the secondary tube on account of the impressed voltage becomes small on account of the anode tension which has an opposing phase.

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176 Oil burners.
177 Orchestra pit fittings, furnishings.
178 Organs.
179 Organ novelty slides.
180 Organ lifts.
181 Organ heaters.
182 Ornamental fountains.
183 Ornamental metal work.

P

184 Paint, screen.
185 Paper drinking cups.
186 Paper towels.
187 Perfumers.
188 Phonograph motors.
189 Phonograph needles.
190 Phonograph turntables.
191 Photo-electric cells.
192 Photo frames.
193 Pianos.
194 Plastic fixtures and decorations.
195 Plumbing fixtures.
196 Pop-corn machines.
197 Positive film.
198 Posters.
199 Poster frames.
200 Poster lights.
201 Poster paste.
202 Portable projectors.
203 Pottery decorative.
204 Portable sound equipment.
205 Power generating plants.
206 Printing, theatre.
207 Programs.
208 Program covers.
209 Projection lamps.
210 Projection machines.
211 Projection machine parts.
212 Projection room equipment.
213 Public address systems.

R

214 Radiator covers.
215 Rails, brass.
216 Rails, rope.
217 Rectifiers.
218 Reconstruction service.
219 Records.
220 Record cabinets.
221 Recording, electrical.
222 Redecorating service.
223 Reflectors.
224 Refurnishing service.
225 Regulators, Mazda.
226 Reels.
227 Reel end signals.
228 Reel packing, carrying cases.
229 Resonant orchestra platform.
230 Reseating service.
231 Rewinders, film.
232 Rheostats.
233 Rigging, stage.

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234 Safes, box office.
235 Safes, film.
236 Safety ladders.
237 Scales.
238 Scenery, stage.
239 Scenic artists' service.
240 Schools.
241 Screen masks and modifiers.
242 Screen paint.
243 Seat covers.
244 Seat indicators, vacant.
245 Signs, directional.
246 Signs, marquise.
247 Screens.
248 Seats, theatre.
249 Signs, parking.
250 Signals, reel end.
251 Sign flashers.
252 Sign lettering service.
253 Slides.
254 Slide ink, pencils.
255 Slide lanterns.
256 Slide making outfits.
257 Slide mats.
258 Shutters, metal fire.
259 Soap containers, liquid.
260 Sound equipment.
261 Sound-proof installations.
262 Speakers, dynamic.
263 Speed indicators.
264 Spotlights.
265 Spring seats, interchangeable.
266 Stage doors-valances, etc.
267 Stage lighting equipment.
268 Stage lighting systems.
269 Stage rigging-blocks, pulleys.
270 Stage scenery.
271 Stair treads.
272 Statuary.
273 Stereopticons.
274 Sweeping compounds.
275 Switchboards.
276 Switches, automatic.

T

277 Tapestries.
278 Tax free music.
279 Telephones, inter-communicating
280 Temperature control apparatus.
281 Terra cotta.
282 Terminals.
283 Theatre accounting systems.
284 Theatre dimmers.
285 Theatre seats.
286 Tickets.
287 Ticket booths.
288 Ticket choppers.
289 Ticket holders.
290 Ticket selling machines.
291 Tile.
292 Tone arms.
293 Tool cases, operators'.
294 Towels, paper.
295 Trailers.
296 Transformers.
297 Transparencies.
298 Turnstiles.
299 Turntables, phonograph.

U

300 Uniforms.
301 Upholstery material.

V

302 Vacuum cleaning equipment.
303 Valances.
304 Vases, stone.
305 Ventilating fans.
306 Ventilating systems.
307 Vending machines.
308 Vitrolite.
309 Volume controls.

W

310 Wall coverings.
311 Watchman's clocks.
312 Water coolers.
313 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[6-6-31]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

....

Remarks: .....

.....

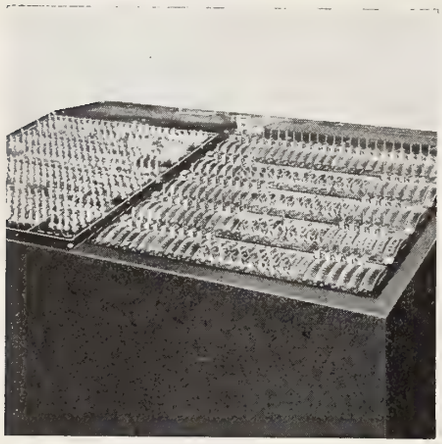
Name..... Theatre..... City.....

State ..... Seating Capacity .....

Combining Dimmer Units for Increased Flexibility

(*Continued from page* 16)

seconds. Three stops may be set and reset at rehearsal until exactly the desired effect is obtained. The program plate may at the desired time be placed instantaneously on top of the control board, then by pressing a button the entire new effect is initiated and is completed automatically without any further attention from the operator—but he is always free to modulate the automatic



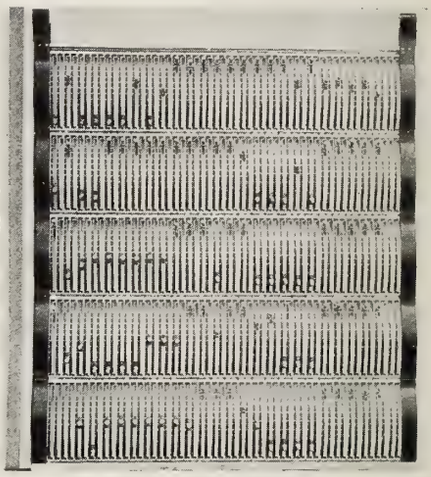
Control board built for the DuPont installation. The left half controls the motor valves and fountains. The right half is the dimmer control for 70 circuits, including speed and master controls.

operation if he desires. Obviously any number of these plates can be provided, so that a rapid succession of illumination effects, all worked out in advance can be obtained.

Another method of obtaining a complete illumination change by push-button is to provide duplicate—or, if desired, a multiplicity of—control boards. A different scene is set up on each board, and a push-button-operated switch transfers control of the dimmers from one board to the other as desired. One board may be used as the main board, located in any convenient place from which a view of the stage can be obtained, with the other boards located at a remote point, forming a complete switchboard. With the program plate system, the size of the control board and the amount of wiring are kept to a minimum. The operator has only one lever to observe for each circuit, and even while the program plate is in place, the operator still has full control of the illumination. Thus one program plate may be placed on the control board and an illumination effect initiated, then a second program plate may be substituted ready for a new illumination effect, while the operator still has complete control of the illumination change that is under way.

This illumination control system may be used either with resistor-type dimmers, or with reactor-type dimmers, or both may be used on one installation. Reactor-type dimmers, if used, may be controlled either by tubes or by rheostats. The designing engineers have realized that the control of illumination is entirely distinct from the dimming medium and have so designed this system that the dimmer may be chosen as determined by conditions, taking into consideration the well known merits of both types of dimmers.

This system, of course, is not a "color organ." The control of light requires a technique quite different from that required for renditions of audible music. There is, however, a close analogy. The harmoniz-



The program plate, which is mounted on top of the control board.

ing of illumination to the mood of those who come to the theatre for entertainment is of the utmost importance, and the instrumentalities now made available doubtless present unlimited possibilities to the alert entrepreneur in the amusement field.

Modern Theatre Construction

(*Continued from page* 19)

fected by taking advantage of the machine and its methods.

The architect of today, for example, finds that he can build walls of insulation slabs which have been sheathed with sheet metal on the outside and edges, the edges having been pressed with steel dies to form interlocking joints perfectly weathertight. The slabs can be made approximately four to five feet wide by eight to ten feet long, and since they weigh about ten pounds per square foot they are not too heavy to handle conveniently. The interior finish of the slab is already applied in the factory in the form of linoleum, which has been cemented under pressure to the insulation slab, and the slab then run through accurate machines which trim the edges to make hair line joints.

This wall is three times as efficient as the one-foot-thick brick wall, as far as heat retaining value is concerned, even though it is only three inches thick. This cuts the cost of heating the theatre almost in three.

The time required to erect a building of this type is approximately one-half of the usual time required. The machinery (cranes, punches, presses, etc.) available in the shops facilitates greater speed and requires less man-power. Weather conditions being constant in the shops, fabrication is not interrupted as it is on the job. Constancy of weather conditions, and minimizing the number of human hands required, permits the contractor to estimate his costs more accurately, eliminating the allowance for unforseen contingencies, which all contractors include today. Inaccuracies increase with every human hand required in fabrication—these inaccuracies are decreased tremendously by shop machine work. The erection of the metal slabs need not be by highly specialized labor demanding ridiculous wage scales, because it is so simple. The total cost of the metal building now is about 20 per cent less of the masonry-walled steel building.

The money saved in construction, by using new methods, can now be spent on making the inside of the building more comfortable. The maintenance of the metal wall is nil, so that money formerly spent on maintaining the masonry walls can be spent in adding to the personnel to serve the patron. It takes only six months to build a theatre that used to take a year, so we can save the interest on the construction money, which is idle for only six months. This saving we might divert to buying better pictures for the purpose of improving public taste.

It seems to me that it is a matter of refusing to take advantage of the advances of the age we live in, not to apply to our daily activities the new methods being daily developed. As new knowledge, new materials, new devices become known to us, our facilities and our efficiency should accordingly increase.

Applied to theatre design, this means that instead of merely accepting established practices, we should seek to use our new knowledge to realize finer buildings at lower cost to furnish them in greater comfort. The materials are certainly at hand. It is up to the architectural and theatrical leaders to adapt them to their purposes.

GOOD SOUND AND VISUAL PROJECTION CANNOT BE SECURED WITH WORN OUT AND OBSOLETE PROJECTION EQUIPMENT

Better Projection Pays

REPAIR with GENUINE Simplex PARTS
TRADE MARK REG'D.

REPLACE with Simplex PROJECTORS
TRADE MARK REG'D.

THE LITTLE FELLOW

by W. L. Ainsworth *Reprinted from July 18, 1931, issue of Motion Picture Herald*

This article of timely and interesting import concerning the theatres of the lesser cities and towns comes from the pen of an exhibitor markedly well fitted by the nature and duration of his experience to make such expression. Mr. Ainsworth operates the Garrick theatre of Fond du Lac, Wisconsin. The article is taken from the annual issued in connection with the twentieth convention of the Motion Picture Theatre Owners of Wisconsin held in June in Milwaukee. His argument for recognition of the institutional importance of the theatre in the small community, as an integral part of the community, cannot be set forth too often. A special interest attaches, too, to his citation of some of the exploitation advantages which the exhibitor in the lesser towns may utilize and enjoy to his own profit and that of his community.—THE EDITOR.

THE small-town theatre holds a prominent place in the motion picture industry. It commands the sincerest respect of those who make pictures and those who sell them. For, in the final check-up, it is small-town theatres that create the greatest part of the revenue for producers and the exchanges. It is a necessity in every community. It is the center of social and business life of the community. Through it, people in the small town get a visual contact with the outside world. Music, travel talks, noted plays and famous stars come to the small town through the medium of the talking picture screen.

Merchants of the small town realize the necessity of the theatre. It holds the public of the community and brings in those from nearby rural districts. For that reason, merchants are willing to co-operate with the theatre manager in advertising tie-ups that will be of mutual benefit.

In the majority of cases, the manager of the theatre is a native of his home town. He is usually active in civic movements. These things help to create good will and draw the attention of home people and those in the surrounding communities to his theatre and to attractions.

There is a belief that the key city theatre is drawing patrons away from the surrounding small-town theatre. This is true in some cases, but not where the exhibitor is "up and doing." The wide-awake small-town exhibitor realizes he is in a position to select his pictures from the entire market, because of little or no opposition in his town, while the key-city theatre, which is one of a number of theatres in its city, is obliged to take the entire output of a number of companies to assure it of a sufficient amount of product.

The small-town exhibitor can see releases in the key cities and select just what he wishes to show his patrons. He can also get the benefit of the advertising, of those pictures he chooses, from the big city papers and by playing these pictures soon after the key city showing has been made. Likewise he is in a position, because of his low operating cost in comparison to the theatres in the larger cities, to show these same pictures at a lower admission.

It is true that many people prefer, at times, to drive to other cities for a show, but if the local man is up-to-date in his pictures and right in his prices, he is in a position to receive the same kind of business from other nearby towns. If his prices are lower than those of the larger town, chances are more than even that he will retain the majority of his home-town business.

Truly the small-town theatre has its place in the sun, but the manager must take advantage of opportunity offered him. He must take pride in his theatre; keep it modernized, clean and up-to-date. He must be very critical in the selection of his pictures and, above all, must use every effort to give the public good sound reproduction—

for, after all, a great many theatres today are going begging because of poor sound.

INTERNATIONAL PROJECTOR CORPORATION

92 GOLD STREET GENUINE SIMPLEX PARTS GIVE MOST SATISFACTORY RESULTS NEW YORK

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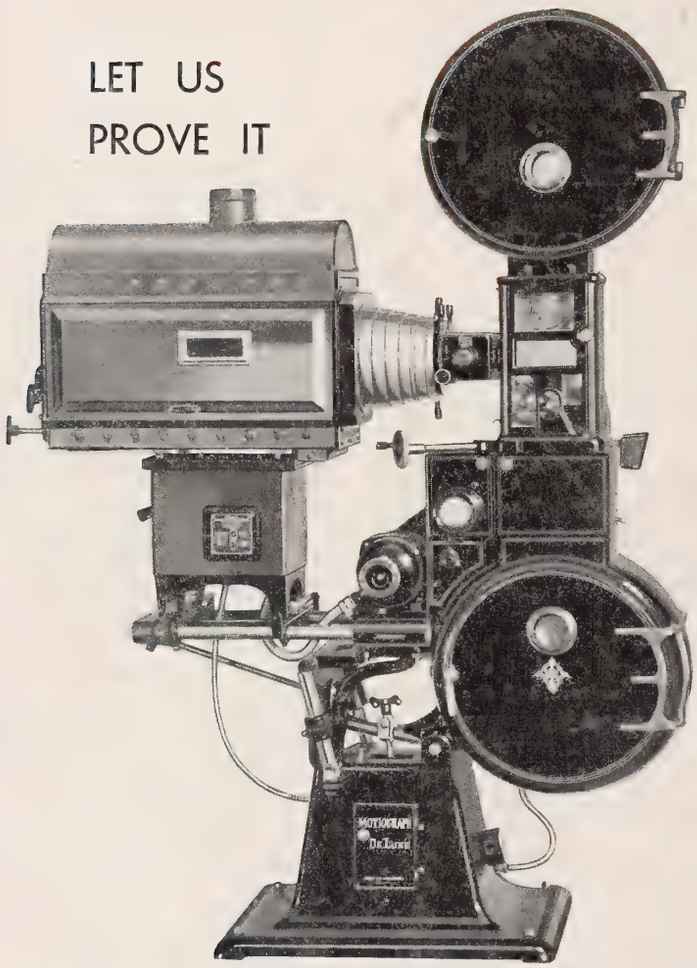
WHEN YOU CAN PURCHASE OUTRIGHT

MOTIOGRAPH DE LUXE SOUND EQUIPMENT FOR LESS MONEY!!

LET US
PROVE IT



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3. All sizes of Motiograph De Luxe Sound Projector Equipment are all A.C. Operated—no batteries or generators.
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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

An edition

IN HONOR OF THE PARAMOUNT PUBLIX 20th ANNIVERSARY

Vol. 104, No. 6 *Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 15 cents.* August 8, 1931

"SPORTING BLOOD" A $2 PICTURE IS COMING DIRECT TO YOUR THEATRE!

Any other company would have road-showed "Sporting Blood." Coast reviewers gave a hint of its importance when they previewed it. "Brought forth a panic of applause at the conclusion," states the Hollywood Herald. "It will be loved and cheered and wept over 'till it takes a top-notch place in this season's record," says Motion Picture Daily. Then the print came East and it became the talk of New York's film row.

"Sporting Blood" belongs in the Astor Theatre for a $2 engagement. *But M-G-M will release it immediately to exhibitors.* This summer, as never before, M-G-M with its release (just to name a few) of Dressler-Moran in "Politics"; Norma Shearer in "A Free Soul"; Greta Garbo in "Susan Lenox" and now "Sporting Blood" is virtually keeping hundreds of theatres alive! Exhibitors are frank in telling us that! And we are meeting the needs of exhibitors with product that is keeping seats filled. For those exhibitors who are now making deals on next season's film service it is well to bear in mind that M-G-M is more than a fair weather friend. M-G-M is your hot weather friend too, dependable when things are right and equally dependable when adverse conditions have to be faced!

METRO-GOLDWYN-MAYER

The Industry's Leader!

TITAN SMASH

COMING SOON

BACKED BY NATIONAL ADVERTISING IN AMERICA'S FOREMOST DAILY PAPERS.

TRAVELING HUSBANDS

WANDERING MEN! WONDERING WIVES!

Every Heartbeat Asks "Where are They Tonight?"—They're Everywhere! Blazing the Trail for Business! While Around them Whirls Life's Mad Kaleidoscope. A Thousand Miles from Home with No One to Answer To!

Here Is Their Story! Packed With Suspense! Tense With Excitement!

with

EVELYN BRENT

HUGH HERBERT • FRANK ALBERTSON
CONSTANCE CUMMINGS
DOROTHY PETERSON

DIRECTED BY PAUL SLOANE

RKO-RADIO PICTURE

RKO Radio PICTURES

TUNE IN! *"RKO Theatre of the Air" N.B.C. Coast to Coast Network Every Friday Night, 10:30 P.M. New York Time*

THE OLD FIGHTIN' COCK DOFFS HIS HAT TO

ADOLPH ZUKOR JESSE L. LASKY SIDNEY R. KENT SAM KATZ

Filmdom's 4 Finest Fighters

On the 20th Anniversary of Paramount Publix

THE 21st OUGHT TO BE EVEN GREATER!

because Paramount Publix Will Be Able to Play

Constance Bennett in "The Common Law" and three others; Ann Harding in "Devotion" and three others; Helen Twelvetrees in "A Woman of Experience," "Bad Company" and two others; Ina Claire in "Rebound"; Bill Boyd in "The Big Gamble" and three others; Eddie Quillan in "Sweepstakes" and three others; and Robert Armstrong in many of these productions as an additional star-attraction! Plus the industry's most consistently profitable line-up of short subjects!

RKO PATHÉ

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AUG -8 1931

MOTION PICTURE HERALD

Vol. 104, No. 6 August 8, 1931

"AN AMERICAN TRAGEDY"

An Article of Critical Evaluation

An important picture has come to Broadway, important in terms that set it distinctly apart from most that has been done since the screen acquired a voice. The presentation of "An American Tragedy" at the Criterion reveals ample warrant for the controversy between Mr. Theodore Dreiser and Paramount which has been occupying the courts and the news pages these several weeks, but the considerations of import remaining now are, not between author and producer, but rather in the intrinsic character of the picture as a picture.

But, most interestingly and wholesomely, the picture will be found to be a subject of vigorous, not to say bitter, differences of opinion. Showmen will have their opinions after they have sold it, or tried to sell it to their audiences. They likely also will have some premature opinions, widely divergent. It is significant indeed that the production does not instantly fall into any of the much worn pigeon holes of habitual classification. Its many controversial aspects and points may prove to be selling points.

The picture is possibly of more importance within the industry and art of picture fabrication than as an article of merchandise. In Josef von Sternberg's direction a most skillful interrelation of the use of the camera and the microphone as instruments of narration has been achieved. They have in the main in this instance been so applied as to constitute one medium, not two.

Mr. von Sternberg's technique in this production reminds one of certain remarks of the late James McNeil Whistler, who said: "I do not give a damn what I paint my pictures with, and I would use a shoebrush, if it made a picture." In "An American Tragedy" the motion picture, sound and dialogue, and the printed word of the subtitle are all applied to the business of narration. To those persons who chance to be literate through eye and ear and with the ability to apply a modicum of understanding to language there will be no confusion or lack of a harmonious clarity. The work of the players in this picture varies from excellent to commonplace, but they are so subordinated to the business of the story in hand that neither their excellences nor their shortcomings obtrude. For once the clay in the part does the clay's job under the hands of the moulder. This to be sure may be resented by habit-deformed minds which insist on the handle of stardom.

It is pleasant to a motion picture craftsman to observe, too, that the cameraman in Mr. von Sternberg has risen to strong assertion in this picture, without any impairment of his emotional attentions.

"An American Tragedy" as presented on the screen does demand a moderate degree of intelligence and contribution from the spectator. It does not proclaim the obvious to the degree which has come to almost completely characterize motion picture style. It will not ring, or wring, the dumbbells, but that stratum of box office patronage is amply served anyway. This picture can be expected to bring to the theatre a considerable portion of a public which is not definitely committed to the motion picture habit. Whether or not it may finally confer honors on the job as a transcription of Mr. Dreiser's story to the screen, it can and will raise a wholesome discussion.

From this picture one gets the sense that Mr. Jesse Lasky has been adventuring again, and surely enough this formula laden, muchly managed art, can do with a lot of adventure. Few motion picture executives indeed, and probably no other, would have taken a chance on this unusual material at its unusual cost of acquisition and production. Yet, if this is to be and continue a show business, and a vital productive organism, it will have to follow the law of all things living and do some "living dangerously."

Happily enough, "An American Tragedy" is not epochal, it is not colossal, not even stupendous, because all those attributes belong especially to precisely what is meant by "movies." It is instead a motion picture—of which this business could use several—soon.—TERRY RAMSAYE.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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WHAT THE PRESS SAYS

THE JOURNAL OF JAMESTOWN, New York, editorializes on the thought that maybe things are not so bad in the community life of Hollywood, thus:

"It is encouraging to read that wild party habit which has always featured one side of life at Hollywood has been brought under control. It is described as the waning of the jazz age. Various reasons are assigned, one being the lack of ready money. Another is the influx of a new type of screen players made necessary by the talking films. . . .

"This is the opinion of Federal Judge Paul J. McCormick, a member of the Wickersham commission. He says theatregoers who have to work for their money want to see players work for theirs too, and they want intelligent performances also. . . ."

THE TIMES OF LOS ANGELES, proceeding to interview Nina Wilcox Putnam, the author of some twenty-one published novels, hundreds of short stories and numerous motion picture plays, records:

An era of cleanliness in films, novels and short stories is at hand, with salacious and blood-curdling literature and motion pictures relegated to the public ash heap, in the opinion of Nina Wilcox Putnam, widely-read novelist and fiction writer recently arrived in Hollywood for the purpose of writing a series of stories with a cinema background.

"Stories featuring sex and gangster interest, in novels, magazines and films, never actually topped the cleaner variety of story as box-office attractions or in popular reader appeal, despite the opinions of some picture producers," Miss Putnam said yesterday in the Hollywood home she has leased for the summer.

"In Europe and our eastern metropolitan centers the trend is away from sex and underworld attractions and toward the cleaner, more wholesome type of plot. From my experience in literary and motion-picture circles I am sure that producers and publishers are aware of this, too, and are preparing for the new era."

THE REGISTER of DANVILLE, Va., appears to feel that newspapers are a bit too touchy about some recent screen portrayals of newspaper men. In an aditorial the other day, it observed:

If the editors who object to libels on the press perpetrated by the movies want a real adversary, they may turn to "Hot News," an autobiography of tabloid journalism by Emile Gauvreau, editor of the *New York Mirror,* which type of journalism has a decided influence on the trend of American journalism. Before the day of tabloids the *New York Times* would never have devoted nearly a solid page to the Starr Faithfull murder case. Some of the soberest old ladies of American journalism put on short skirts, painted their faces, and took to the streets when the tabloids began to ring up circulation figures around 900,000. It is to the tabloid gentlemen of the press that the schools of journalism should address themselves and not to the tawdry misrepresentations of the stage. The reporters on the tabloids are not temperamental drunkards, but they are bringing journalism in the larger cities to the level of the moron mind.

▲ ▲ ▲

JIMMY STARR, who starrdusts in THE LOS ANGELES EXPRESS, has considerable to say about recent critics of the motion picture industry, having in mind perhaps the Wodehouse yarn, the Liveright utterances, and the like. Mr. Starr records:

Yesterday I chanced to meet Howard Estabrook, who won glory and fame for his contribution to that screen classic, 'Cimarron.' Regarded as one of the most prolific scenarists in the industry today; thoroughly familiar with every phase of motion picture production, and a cool and deliberate thinker, I asked his opinion of the attacks on the fourth largest industry in the world.

"I recall when Frank Vanderlip, Jr., was called to join the National City Bank as vice president, he was merely given an office with a large desk and left severely alone. Presently he realized he had been selected because he was expected to contribute something to the organization.

"After surveying the institution, he asked one of the lesser executives: 'Where's the Bond Department?' He received a negative answer.

"Vanderlip went to work and organized the National City Company, the great bond marketing institution, now pouring great revenues into the parent company. An author placed in the same position would no doubt have looked out of the window for a year, collected his salary, and then given out an interview to the *Wall Street Journal* describing the incompetence of the officials of the National City Bank."

THE LEDGER-DISPATCH of NORFOLK, Va., displays a certain unfondness for some aspects of censorship in an editorial headed "Movie Board Plays Mussolini," which it comments on the barring of "Confessions of a Co-ed" on the ground that it would have "a harmful effect on co-educational institutions," saying:

As a matter of fact, the moving picture censors have nothing to do with any such question, unless the films are obscene, indecent, immoral, inhuman or are of such a character that their exhibition would tend to corrupt morals or incite crime.

THE PRESS of HOUSTON, Texas, presents ardent words by the editor, M. E. Foster, who admits:

When "Skippy" threw himself on the bed with his little heart seemingly broken, and when a little girl in front of me cried over the death of a dog in the picture, I was not ashamed that I had to wipe something from my eyes also. I like to see such pictures presented in Houston. They are clean and wholesome. . . I wish we had more like "Seventeen," "Skippy" and "Daddy Long Legs."

Free tickets for "Daddy Long Legs" were offered by "The Press" to every mother and child unable to pay admissions.

▲ ▲ ▲

THE STAR EAGLE of NEWARK, N. J., presents a charming example of the present journalistic technique in presenting crime items in the following dispatch:

Phillipsburg, July 21—Charged with forcing an entrance into the store of Harry Nolan at Hackettstown and stealing $89.90, Robert Andrew Kennedy, 14, and George Kennedy Pearce, 16, both of Hackettstown, were arrested by State police and held for trial. The robbery was committed, police say, after the boys attended a movie.

It is most likely that a careful investigation would show that nearly every crime committed in America in the last two decades came after the offender had "attended a movie." How long after, or what movie, makes no difference.

▲ ▲ ▲

THE COURANT of HARTFORD, Conn., is inclined to the notion that perhaps the consuming public has something to do with the tone, quality and character of entertainment after all. It says:

Like most reformers, Mr. John S. Summer is probably too late in urging the suppression of films portraying the doings of gangsters. Because the public is tired of them, such films have already gone out of fashion. Producers whose fingers are on the pulse of popular taste are now advertising films as NOT dealing with gangsters. . . .

The films portraying gangsters have gone, or are speedily going, the way of all celluloid. To spend time urging their suppression is worse than futile. Another cinematic fad is probably now in the making. Like the fads which have preceded it, it will be based on what the producers believe the public will like. Cure the public, and you cure all.

SAM KATZ DECLARES CIRCUIT OPERATION PERMANENT SUCCESS

Brooklyn Bandits Made By Gun, Not By Screen Ideas

Investigation of the circumstances which led up to the crime for which County Judge Franklin Taylor sent two 18-year old youths of Brooklyn to the Elmira reformatory, and for which he blamed "gangster movies," has unearthed certain facts bearing upon the crime, which were lost sight of, or suppressed, in the published reports in the daily press.

Judge Lectures Industry

According to Judge Taylor, the youths, Ralph Raia and Angelo Elco, were prompted to commit the crime because of a gangster film which they had seen a few days before starting out on their ill-fated excursion of robbery. It was the "sinister effect" and the "inspirational iniquity" of this film, according to Judge Taylor, which suggested the crime and emboldened them to carry through with it. In sentencing the youths, Judge Taylor took occasion to read a sharp lecture to the motion picture industry, and to warn the parents of the nation of their duty and obligation to their children to protect them against the "insidious influence" of these "pernicious" pictures.

An investigation inspired by Judge Taylor's attack upon the motion picture industry, establishes the fact that motion pictures had little, if anything whatever, to do with the crime which prompted his widely published outburst. The facts are that both youths, for months before the actual commission of the crime for which they were sent to the reformatory, had been living the life of hoodlums and associating with gangsters and gunmen in several parts of Brooklyn. While both boys are said to have been employed during the day, it is known that for many months they have been in the habit of staying out late at night and frequenting dives and hangouts presided over by racketeers and gunmen.

Got Guns First

One such gunman several weeks before the crime was committed, suggested to the lads his willingness to lend them two revolvers, a German automatic and a 38-calibre of American manufacture. These were accepted and an agreement entered into, according to the testimony of the youths, to allow the gangster a "cut-in" of one-third of the swag-to-be.

The visit to the motion picture, which is supposed to have inspired the crime, took place several weeks after the boys had secured the guns from the Brooklyn gangster. The boys walked about the streets armed with the guns for several days before an actual attempt at robbery was made.

No reference to all this was made by Judge Taylor in his tirade against the motion picture industry. The accounts of the trial, published by the New York newspapers made no mention of the circumstances of the two guns. In all the discussion bearing upon the crime it was "gangster films" which were blamed for the outrage.

Meanwhile, the gangster who loaned the two guns to the youths is still foot-loose and fancy free in Brooklyn.

This Week

Sam Katz, Publix executive, declares circuit operation a permanent success *Page 9*

Theodore Dreiser, novelist whose plea for injunction was denied, fails to attend Broadway premiere of Paramount's "An American Tragedy" at the Criterian Theatre *Page 13*

Al Steffes, Allied States leader, heads secret council in Chicago, formed to clear union projectionist situation *Page 25*

Survey by *Hollywood Herald* indicates that jobs are plentiful for actors and extras on the Coast, with major studios planning full production programs *Page 28*

Sound film found superior to silent as result of Fox educational tests in Washington *Page 34*

More than $101,000,000 spent upon studios in Hollywood in last five years, with additional millions on expansion at present or due in the near future *Page 174*

FEATURES

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Women's Club Urged to Use Film Units, Sponsor Matinees

The California Federation of Women's Clubs, Oakland, Cal., is urging the formation of community councils in every city to study types of films being shown.

Mrs. Mark F. Jones, Pasadena, head of the motion picture department, is asking all clubs to appoint a film chairman, to keep in touch with the offerings at local theatres and to sponsor junior matinees.

Says Paramount Publix Houses Are "Local"

Points to Array of Names Among Territorial Chieftains Now Operating Houses

Sam Katz says that in both principle and practice the circuit method of theatre operation is sound, is profitable and will persist and prosper.

Sitting, but belligerent, in the heat of one afternoon of this week, in his office on the ninth floor of the Paramount Publix building at the "Cross Roads of the World" in Times Square, Mr. Katz gave vigorous utterance to an attitude of disagreement with much of recent expression, verbal and published, along Broadway calculated to indicate the disintegration of circuits.

"There is not and never has been anything the matter with circuit operations, that is with us," he observed. "I am not answering, of course, for some isolated and special instances where ill-advised acquisitions of theatres have created some problems for some people. But that is not the circuit story.

"The fact is Publix did not supplant individual theatres with circuit management, but rather took over local management along with the houses. The industry had developed local leaderships and groupings of showmen's interests. In actual practice what we have done is to tie lesser circuits into greater circuits, and to preserve, through this operation, the managerial manpower and local leaderships.

"No matter what the uninformed and irresponsible gossipers may say, there is no problem in the management of the smaller theatres. It is true that there are some problems in a few special cases where the type of house and community falls into a classification where it is too big for the small town type of show and treatment and yet is not big enough for the deluxe program."

"The assertion has been made, Mr. Katz, that under circuit administration the lesser theatres have lost their character as local institutions and thereby have impaired their relations with the public and their earning power."

This remark brought sharp contradiction in the most emphatic Katz manner.

"Our houses are as definitely local institutions as any theatres can be! Where we have sent new personnel into a territory it has been with an idea and program of permanence. We look to our young men, educated in the Paramount Publix school of operations, to become persons of status in their communities. They are expected to join the Kiwanis clubs, or like organizations, and if we have a chap who looks like he might become the president of the club,

(*Continued on page* 34)

This advertisement is the seventh of a series on success in the picture industry

a builder of successes

MR. JOE BRANDT, *today president of Columbia Pictures Corporation, is a personfied proof that persistent effort, consistent cooperation and applied ability has brought constructive progress through all the breaks and vicissitudes of this vicissitudinous industry. He acquired stamina as a newspaper reporter, tenacity as a trade journal correspondent, and business acumen as a lawyer. He entered the picture business as private secretary to Carl Laemmle, then president of the Imp Co.—later the great factor in organizing the Universal. He earned new responsibilities year by year and became a power in Universal. Then years ago he saw a bigger destiny by carrying on the independent banner in conjunction with Harry and Jack Cohn by launching CBC Film Sales Company, which grew and blossomed into today's Columbia. Through his whole career Brandt has sold optimism and instilled confidence. His is a selling success.*

brisbane on the egg business

MR. ARTHUR BRISBANE, the eminent Hearst journalist, once immortally remarked that "the newspaperman is like a hen, he has to lay an entirely new egg every day." By which, of course, Mr. Brisbane meant to convey that yesterday's success in the busy labors of the press means nothing whatever toward lessening the responsibility for today and now. There are many parallels between publication and the picture business and this element of continuous and immediately contemporary responsibility is one of them.

Now is the time, and there is no other time but now, in the world of amusement. Yesterday's play date has been played and the books closed and that playdate gone forever. Today and now is the only time that real business can be done. The film sale not made today, like the half dollar that walks past the box office will not be back tomorrow, because tomorrow will have its own day of being now and its own business to take care of.

You can put wheat in an elevator. You can put apples in cold storage. You can put your fur coat in moth balls and you can put gold in the bank. But you can not store up human appetites, the impulse to buy, the desire for entertainment, here and now. The wishes and impulses on which the motion picture lives are born fresh every day and live that day only. They must be served here-and-now. Today's now will be gone tomorrow, and if you make a sale then it will be tomorrow's, because today's is not there any more.

The motion picture business just can not wait. That's why we have a selling season from May 1 to Nov. 1. It is the living moment of amusement in the lives of the impatient millions. The public is that way. It buys and spends as it goes and never knows there is any time but now—because there isn't. This business is as continuous as time, rent, interest, taxes and overhead. It never stops. And he who stops will see red, and gather nothing but a bouquet of ciphers for his buttonhole.

Now is the time to buy and sell. It's now, because yesterday is gone and tomorrow does not exist.

COLVIN BROWN
General Manager
Quigley Publications

MOTION PICTURE DAILY
MOTION PICTURE HERALD
THE HOLLYWOOD HERALD

J. L. WARNER

MAJOR ALBERT WARNER

H. M. WARNER

VITAPHONE PASSES FIFTH MILESTONE

Natal Day of Screen's Greatest Era of Evolution Is Celebrated As Tribute to Talking Pictures

The fifth anniversary of Warners' Vitaphone talking pictures, the natal day of the screen's greatest era of evolution and revolution, was celebrated this week. The exact dot on the calendar and the map is the evening of August 6th at Warners theatre on Broadway.

In a broad sense, up to that time and place at 9 o'clock of that fateful, pregnant evening, the talking and sound picture was unknown. What little repute the enterprise had then was ill-repute, with no promise. The motion picture industry as a whole was skeptical, opposed—even annoyed.

The talking and sound picture idea was old, then. It was and is in truth the oldest, and at once the newest, idea in the industry of the picture and older by far than the industry itself. When Thomas Edison set out to bridge the gap between the laboratory dreams of a half a century of endeavors toward the motion picture and the practicality of attainment, his own first thought was of seeing a machine which would be an accessory to the phonograph which he had developed.

The first labors which William Kennedy Laurie Dickson, Edison's laboratory assistant, undertook were the building of a series of devices sketched by Edison on a scrap of yellow paper, laying out a machine with two cylinders on it, one to carry the phonograph sound record and the other a spiral record of tiny motion pictures to be viewed through a microscope. That was early in the remote year of 1887. In 1889 Edison had a sound-and-picture machine, and in 1894 it was offered on the market along with his silent peepshow machine, the Kinetoscope, which became the ancestor of the whole motion picture industry of today. That old first sound-and-picture machine never sold.

In the years that followed there were innumerable efforts toward talking and sound picture machine. Probably most conspicuous among them was Bert Whitman's Cameraphone with its allegedly synchronized cylinder phonograph rendering in words and music and pictures Eva Tanguay's "I Don't Care!" Neither did the public, much. The Cameraphone incidentally went off into oblivion and left behind it a bit of studio and other physical relics which through a long line of trivial permutations became the ancestry of a whole line of "independent production" arriving finally at the famous IMP, which loomed so large in Universal's history.

Again in the period of 1910-12 Mr. Edison brought forth a mechanically synchronized film and phonograph machine. It worked excellently, for its day, but lacked, of course, what all sound then lacked, electrical amplification. This and many other sound adventures failed. Abortive attempts and adverse audience reaction put a curse on the idea. All screen sound was hushed, long before the World War.

This was the state of things just five years ago when Warner Bros. announced that they were developing with the aid of the Western Electric Company, a subsidiary of the American Telephone and Telegraph Company, a device for the synchronization of motion and sound on the motion picture screen. The announcement created a smile. No one took any stock in it.

The first the public knew of Vitaphone was in July, 1926 when the deadwalls and billboards around New York were covered with flaming posters announcing that "Vitaphone will thrill the world." Then followed the announcement of the introduction of the new technique in pictures at the Warner Theatre on August 6.

The great effort on the part of the Warners came October 7, 1927. The producers had contracted with Al Jolson for a picture and they spared neither effort nor expense on it. The picture was "The Jazz Singer."

"MAMMY!"

Al Jolson's work in Warner Brothers' "The Jazz Singer," after George Jessel had demanded a salary increase, was a big factor in the speedy success of talking pictures.

DREISER ABSENT FROM OPENING OF FILM VERSION OF HIS NOVEL

"Tragedy" Decision Becomes Legal Precedent for Art

The decision of Justice Graham Witschief in the Supreme Court of New York, rendered at White Plains in Westchester County, denying Theodore Dreiser's motion for an injunction against the Paramount Publix release of "An American Tragedy" is likely to become an important part of legal tradition and precedent in the relation of the art of literature and the art of the motion picture. Often before in the debates of the printed page this issue of authenticity and fidelity has arisen between the author and the picture maker, but never before has the issue been so well defined and never before brought to court. The court in this instance makes no decision, however, between the opposed contentions concerning the accuracy of the production as a transcript of the novel, but decides rather on the necessities of the motion picture art and the terms of contract. Mr. Justice Witschief's opinion, in full, follows:

The plaintiff is the author of a book entitled "An American Tragedy" which, he claims, is an indictment of our social system under which individuals are overwhelmed by forces outside themselves, react in certain ways which are due largely to their background and environment, and individually pay the penalty.

He claims that the book presents "the situation of an ordinary but weak youngster named Clyde Griffiths, who, through the vicissitudes of life, over which he had little or no control, was gradually forced to one position after another, until he became involved in a great tragedy."

The plaintiff entered into an agreement with Famous Players-Lasky Corporation, whose name was later changed to Paramount Publix Corporation, for the motion picture rights of his book, and a later agreement for the "talkie" rights.

The first agreement gave the defendant the right to use, adapt and change the book, in the making of a motion picture.

The second agreement gave the defendant the right to "use, adapt, translate, change, subtract from and add to said story."

The second agreement also provided for the submission to the plaintiff of the manuscript to be used as the basis of the picture, for such comments and suggestions as plaintiff might wish to make, and to afford plaintiff an opportunity of discussing the manuscript with the scenarist, but bound the defendant only to accept the plaintiff's suggestions "in so far as it may, in the judgment of the purchaser consistently do so."

The plaintiff claims a violation of the agreement, to consider his suggestions, and that the picture, as the defendant proposes to produce it, is an ordinary murder story, depicting Clyde Griffiths as "a designing, lecherous, mean and contemptuous individual." He claims that instead of an indictment of society, the picture is a justification of society and an indictment of Clyde Griffiths.

As to the violation of the agreement to consider the plaintiff's suggestion as to changes in the scenario, the greater weight of the evidence presented favors the defendant's contentions that greater than reasonable effort was made to confer with the plaintiff, that the plaintiff absented himself leaving no address, deliberately broke an engagement to meet for discussion, and, finally, that the plaintiff reduced his suggestions to writing, the suggestions were considered and in large part adopted. Upon the papers submitted, this question of fact must be resolved in favor of the defendant.

The book consists of about 640 pages, in two volumes, and about 336,000 words. The picture is necessarily designed to be shown in about 100 minutes. The cost of the picture to the present time has been over $500,000, of which the plaintiff has received $138,000. Whether the picture substantially presents the book or not, depends upon one point of view. The plaintiff appears to view the book from the standpoint of the fatalist. Clyde, he says, has the sympathy of the reader, because he came to a tragic end through the vicissitudes of life, most of them wholly beyond his control, and largely because of a psychology developed by his starved boyhood. The difficulty in picturing such a viewpoint of the book, is apparent. That view depends upon the frame of mind of the individual, upon his outlook upon life, and whether a fatalist or a believer in the power of the individual to overcome weaknesses of character, to rise above his environment, to subdue his physical desires,

(Continued on page 48)

World Premiere Given "American Tragedy"

Cosmopolitan Throng at First Big Opening in Months Acclaims Disputed Production

Broadway, speaking in terms of motion pictures, came back Wednesday night.

After a lapse of months, during which the street has been stagnant insofar as picture premieres are concerned, Broadway became alive for the world premiere of Paramount's "An American Tragedy."

Theodore Dreiser, who had made an effort to stop the opening, and against whom the court ruled, did not attend the premiere. However, he was sent two tickets.

Cosmopolitan Throng

Though he was not in evidence, there were present men and women outstanding in the fields of journalism, society and motion pictures.

At its premiere—a world premiere, by the way—"An American Tragedy" drew to the Criterion at 44th street and Broadway a cosmopolitan crowd.

"An American Tragedy" was the first Broadway opening since "The Smiling Lieutenant," which also played the Criterion, and "A Free Soul," which is now playing at the Astor.

No Fanfare

Attending the premiere at the Criterion, probably Broadway's smallest theatre, were Adolph Zukor, president of Paramount, which produced the picture under the direction of Josef von Sternberg; Sidney R. Kent, Sam Katz, Walter Winchell, Mark Hellinger, Hector Turnbull, Martin Quigley, Joseph Plunkett, Colvin Brown, Terry Ramsaye, and many others prominent in film, social and newspaper circles.

Wednesday night's opening, though it brought to Broadway a picture over which there has been considerable controversy over a long period, was without fanfare. The house, an $11 opening, was filled, but in front there was none of the usual camera clicking and Kleigs which generally accompany such an evening.

The audience, in their applause, acclaimed the picture version of one of the widest read stories of the last decade.

Utica Projectionists Return After Intervention of Mayor

Projectionists in Utica, New York, have returned to work after having been out nearly two weeks, as a result of the intervention of Mayor Donnelly, acting as arbiter between the union and eight local theatre owners.

The difference centered about the theatre owners' insistence that one man was sufficient in each theatre; the union maintaining the necessity of two. It was finally agreed that the assistant operator take a wage cut and be allowed additional time off.

"GRAND MERCHANDISE"

evaluation of new and current product from Harold B. Franklin

The forthcoming issue of "Now," the organ of the Hughes-Franklin theatres, presents a constructive, aggressive and cheery view of the season's pictures, phrased with the vigorous optimism which usually characterizes expressions from Mr. Harold Franklin. It is to be noted that under his heading "Grand Merchandise" the observation is made: "What you read here is the result of preview audience reactions, not Hollywood yes-men." It is to be observed that this showman's quest is for what is right with the product and those aspects of it which he thinks will make it sell to the audience. Regardless of the weather, regardless of the doubts of the Gloom Committees, Mr. Franklin believes that amusement merchandise can be bought and sold profitably now. In the belief that exhibitors generally will be interested in this set of appraisals, they are presented here.

—TERRY RAMSAYE

METRO-GOLDWYN-MAYER:

GRETA GARBO IN "THE RISE AND FALL OF SUSAN LENOX"—Metro-Goldwyn-Mayer is to be congratulated for this production starring Greta Garbo, with a distinguished cast including Clark Gable, Hale Hamilton, and Jean Hersholt.

"SPORTING BLOOD"—With Clark Gable, Madge Evans, Ernest Torrence, Lew Cody and Marie Prevost. This picture is based on Frederick Hazlitt Brennan's story of Kentucky thoroughbreds. This racing melodrama brought forth a panic of applause at a preview showing. When preview audiences stamp their feet, whistle and yell, it would seem that pictures are getting back to the good old days of "movies" that move people.

JOAN CRAWFORD, "THIS MODERN AGE"—Directed by Nicholas Grinde. Cast includes Neil Hamilton, Marjorie Rambeau, and Hobart Bosworth. The usual Crawford box-office success, with its background in gay Paree.

RAMON NOVARRO, "SON OF INDIA"—Directed by Jacques Feyder. Cast includes Madge Evans, Marjorie Rambeau, Conrad Nagel, and John Miljan. One of the most artistic and interesting productions ever filmed. Scenes that might be compared to magnificent paintings.

"THE SQUAW MAN"—CECIL B. DE MILLE PRODUCTION—An all star cast including Warner Baxter, Eleanore Boardman, Charles Bickford, and Lupe Velez. A powerfully emotional story, a great cast, and the flawless work of an unusually able director combined, make this picture one of the year's most outstanding entertainment offerings.

ROBERT MONTGOMERY IN "THE MAN IN POSSESSION"—Is deliciously clever is his second starring picture.

JOHN GILBERT IN "ARSENE LUPIN"—A picturization of the famous stage detective.

"POLITICS," WITH MARIE DRESSLER AND POLLY MORAN—Directed by Chas. Riesner. Cast includes John Miljan and Wm. Bakewell. Dressler and Moran can't muff. This one is their very peak.

HELEN HAYES IN "LULLABY"—With Marie Prevost, Lewis Stone, Eileen Pringle, and Cliff Edwards. Directed by Edgar Selwyn.

PARAMOUNT:

"AN AMERICAN TRAGEDY"—Phillip Holmes, Sylvia Sidney, Frances Dee. Directed by Josef Von Sternberg. Theodore Dreiser's great novel is one of the most disturbingly real pictures that ever came out of Hollywood! Paramount's thundering, vital courtroom drama unquestionably is the most powerful ever presented on the talking screen.

MAURICE CHEVALIER, "THE SMILING LIEUTENANT"—An Ernst Lubitsch production set to Straus music, with a very clever cast including Claudette Colbert, Miriam Hopkins, and Charles Ruggles. This is not a musical comedy. It is a beautiful romance with musical interpolations that are particularly appropriate and that fit naturally into the situations. One cannot help but enjoy this entertainment. It is just properly naughty.

FOUR MARX BROTHERS IN "MONKEY BUSINESS"—Shatter all fun records. "Monkey Business" will mean big business at the box-office. The picture moves so fast it appears to be over before you know it. At a preview the other night it was hysterically received. We are back in show business with this one. Gales of laughter rocked the audience.

"FORBIDDEN ADVENTURE"—"NEWLY RICH"—Directed by Norman Taurog—who will be remembered as the man who made "Skippy." Though not in the class of "Skippy," it nevertheless is a charming picture. It was very well received in New York. The story concerns the motion picture experience of Mitzi Green and Jackie Searle, picture stars in Hollywood, and in London where they both experience high adventure with a boy King who wants to be more boy than King. Amongst the supporting cast are Edna May Oliver, who is a laugh panic, as well as Louise Fazenda. The story is based on Sinclair Lewis' "Let's Play King."

"HONEYMOON LANE," WITH EDDIE DOWLING—Is wholesome entertainment with a pleasing love story, and clean fun. This picture has an excellent cast, including June Collyer, Raymond, Hatton Noah Beery and Ray Dooley.

"HUCKLEBERRY FINN"—Jackie Coogan, Junior Durkin, Mitzi Green, Jackie Searle, Guy Oliver. Directed by Norman Taurog. Previewed before an enthusiastic audience, the picture proved to be a remarkably pleasing entertainment. The picture is based on Mark Twain's famous classic, and was directed by the man responsible for "Skippy." The river scenes are most attractive and add magnificently to the production. There is plenty of action and genuine humor. Lots of fun and action for the kiddies and a tear or two for the grownups.

"SILENCE"—Cast includes Clive Brook, Marjorie Rambeau, John Ray, Peggy Shannon and other distinguished players. The picture was very well received and contains suspense as well as heart interest.

WARNER BROTHERS:

JOHN BARRYMORE IN "THE MAN GENIUS"—Here is undoubtedly the greatest Barrymore characterization yet produced, with an unusual cast including Marion Marsh, Donald Cooke and Charles Butterworth.

KAY FRANCIS IN "THE RICH ARE ALWAYS WITH US."—This is Kay Francis' first picture for Warner Brothers. She represents a type of woman who knows the world. A glamorous person who fascinates men by reason of this sophistication, as a gay rich divorcee who wears up-to-the-minute frocks and looks the part of the attractive girl who knows how to land her man.

"THE STAR WITNESS"—featuring Walter Huston—Is a powerful film graphically produced by William Wellman, the man who directed "Wings." This picture is full of laughs yet plenty of suspense. A distinguished cast including "Chick" Sale, Frances Starr, Sally Blane, Edward Nugent and others. Shown privately in a studio projection room to a group of Hollywood newspaper men. "The Star Witness" brought them to their feet, applauding. Every indication is that this will be a smash hit with wide appeal.

"THE ROAD TO SINGAPORE," WITH WILLIAM POWELL—Is the best picture in some time according to the way it was received by a preview audience. Powell is supported by a good cast, including Doris Kenyon and Marion Marsh. There are lots of laughs and many humorous situations.

CONSTANCE BENNETT IN "BOUGHT"—Directed by Archie Mayo. An adaptation of Harriett Henry's novel, "Jack Daw's Strut." This picture has all the color and swank to be expected from a star who gets $30,000 per week, and will have a wide appeal for adults. At a preview the other night the glamorous Constance Bennett received a thunder of applause, an indication of her popularity. In the cast are Ben Lyon and Richard Bennett, Constance's father, who gives one of the finest performances of his really fine career. The picture is excellently staged.

GEORGE ARLISS IN "ALEXANDER HAMILTON." Directed by John Adolfi. Everyone remembers "Disraeli." Here's another characterization by the master actor

(Continued on page 41)

1931-2 Product lifts PARAMOUNT LEADERSHIP to Greater Heights than Ever Before!

1912
"Queen Elizabeth"
"Prisoner of Zenda"

1913
"The Squaw Man"

1914
"Tess of Storm Country"
"The Virginian"

1915
"Girl of Golden West"
"Carmen"

1916
"Seventeen"
"Snow White"

1917
"Tom Sawyer"
"Rebecca of Sunnybrook Farm"

1918
"Stella Maris"
"Old Wives for New"

1919
"Male and Female"
"The Miracle Man"

1920
"Humoresque"
"On With the Dance"
"Why Change Your Wife"

1921
"The Shiek"
"Anatol"

1922
"Manslaughter"
"Blood and Sand"
"Old Homestead"

1923
"Covered Wagon"
"Ten Commandments"
"The Humming Bird"

1924
"Manhandled"
"Peter Pan"
"North of 36"

1925
"Pony Express"
"Thundering Herd"
"Madame Sans Gene"

1926
"Behind the Front"
"The Wanderer"
"Variety"

1927
"It"
"Beau Geste"
"Underworld"
"The Kid Brother"

1928
"Speedy"
"Legion of Condemned"
"The Dragnet"
"The Wedding March"

1929
"Wings"
"The Cocoanuts"
"Sweetie"
"The Virginian"

1930
"The Love Parade"
"Street of Chance"
"Sarah and Son"
"Honey"
"The Big Pond"
"Devil's Holiday"
"Byrd at the South Pole"

1930-1
"Manslaughter"
"Anybody's Woman"
"Animal Crackers"
"Playboy of Paris"
"Feet First"
"Tom Sawyer"
"Morocco"

MAURICE CHEVALIER

in

LUBITSCH'S "THE SMILING LIEUTENANT"

with

Claudette Colbert
Charlie Ruggles
Miriam Hopkins

$2 Broadway smash. Now 3rd month in N.Y. Hit at two-a-day Carthay Circle, Los Angeles, Chicago and other key points.

Paramount's 2nd Big $2 Hit. Most talked about motion picture of the year. Bound to score sure-fire box office successes.

"AN AMERICAN TRAGEDY"

Based on THEODORE DREISER'S famous novel

Directed by
JOSEF VON STERNBERG

with

Phillips Holmes, Sylvia Sidney and Frances Dee

THE FOUR

MARX BROTHERS

in

"MONKEY BUSINESS"

Directed by Norman McLeod

Hailed by trade press after previews as greatest money-making comedy ever produced. Better than "Cocoanuts" or "Animal Crackers".

Meeting the mighty demand now for clean, wholesome family pictures. Will do more business than "Skippy" and "Tom Sawyer" rolled into one!

Bigger than "TOM SAWYER"

"HUCKLEBERRY FINN"

With

Jackie Coogan,

Junior Durkin, Mitzi Green,

Jackie Searl, Eugene Pallette

Directed by Norman "Skippy" Taurog

Read These Raves About "MONKEY BUSINESS"

"Monkey Business" Goals! Four Marxs shatter all fun records! It'll be Big Business when this laughfest hits the great open spaces. Ooo, hoo! Mr. Exhibitor! There is a Santy Claus . . . and he's on eight legs. Hang your stocking in the old projection booth and ask him to bring you Monkey Business . . . every line,—every gag was a new riot . . . nothing these four buddies have done on stage or screen has been as good. Honestly . . . you should see "Monkey Business" . . . write us a letter after you've played it . . . if you're not cremped from leffing!

—*Hollywood Reporter*

In "Monkey Business" the Marx Brothers exceed their former successes . . . surefire . . . the rip-roaring pace of this picture makes a new record in fast and sustained tempo . . . the four famous play boys at their level best.

—*Wm. A. Johnston in Hollywood Herald*

"Monkey Business" is a smash laugh comedy . . . a potential box-office success . . . better than previous Marx Brothers pictures. The entertainment qualities of the picture are unlimited.

—*Motion Picture Daily*

The Greatest Comedy Hit in 5 Years!

"SILENCE"

with

CLIVE BROOK,

Marjorie Rambeau, Peggy Shannon and Charles Starrett

Directed by Louis Gasnier and Max Marcin

The new season's most dynamic melodrama. A cast of favorites in a powerful drama that will sweep audiences off their feet.

TALLULAH BANKHEAD

and

FREDRIC MARCH

in **"MY SIN"**

Directed by George Abbott

Based upon a play by Frederick Jackson

Here's the real Tallulah Bankhead! Fredric March more appealing than ever. In the stirring drama of a woman who killed her past and found love.

GREAT ONES COMING SOON!

GEORGE BANCROFT in "Rich Man's Folly". With Frances Dee, Robert Ames, Juliette Compton. Directed by John Cromwell.

MARLENE DIETRICH in "The Man Tamer". Von Sternberg Production.

24 HOURS. The celebrated novel. With Clive Brook, Kay Francis, Miriam Hopkins, Regis Toomey and others. Directed by Marion Gering.

RUTH CHATTERTON in "Once A Lady". Directed by Guthrie McClintic.

DAUGHTER OF THE DRAGON. With Anna May Wong, Warner Oland, Sessue Hayakawa and others. Directed by Lloyd Corrigan.

THE ROAD TO RENO. With Lilyan Tashman, Charles "Buddy" Rogers, Peggy Shannon, William Boyd and Irving Pichel. Directed by Richard Wallace.

More! More!

The Most Outstanding Product Of The Year Is Paramount!

A FAREWELL TO ARMS. Greatest modern novel ever written. With Gary Cooper and big cast.

LIVES OF A BENGAL LANCER. With Clive Brook, Phillips Holmes and others. Directed by Ernest Schoedsack.

DR. JEKYLL AND MR. HYDE. With Fredric March, Miriam Hopkins and others. Directed by Rouben Mamoulian.

THE MIRACLE MAN. With all-star cast.

LADIES OF THE BIG HOUSE. With Sylvia Sidney and all-star cast. Directed by Louis Gasnier and David Burton.

TOUCHDOWN! With Richard Arlen, Jack Oakie, Charles Starrett and Dorothy Tree. Directed by Norman McLeod.

COME ON, MARINES! With William Boyd, Charles (Buddy) Rogers, Regis Toomey, Stuart Erwin. Directed by William Wellman.

MAURICE CHEVALIER in "One Hour With You".

THE MAN I KILLED. Ernst Lubitsch production with Nancy Carroll, Phillips Holmes and others.

SOOKY. With Robert Coogan, Jackie Cooper and other "Skippy" kids. Directed by Norman Taurog.

RUTH CHATTERTON in "Tomorrow and Tomorrow".

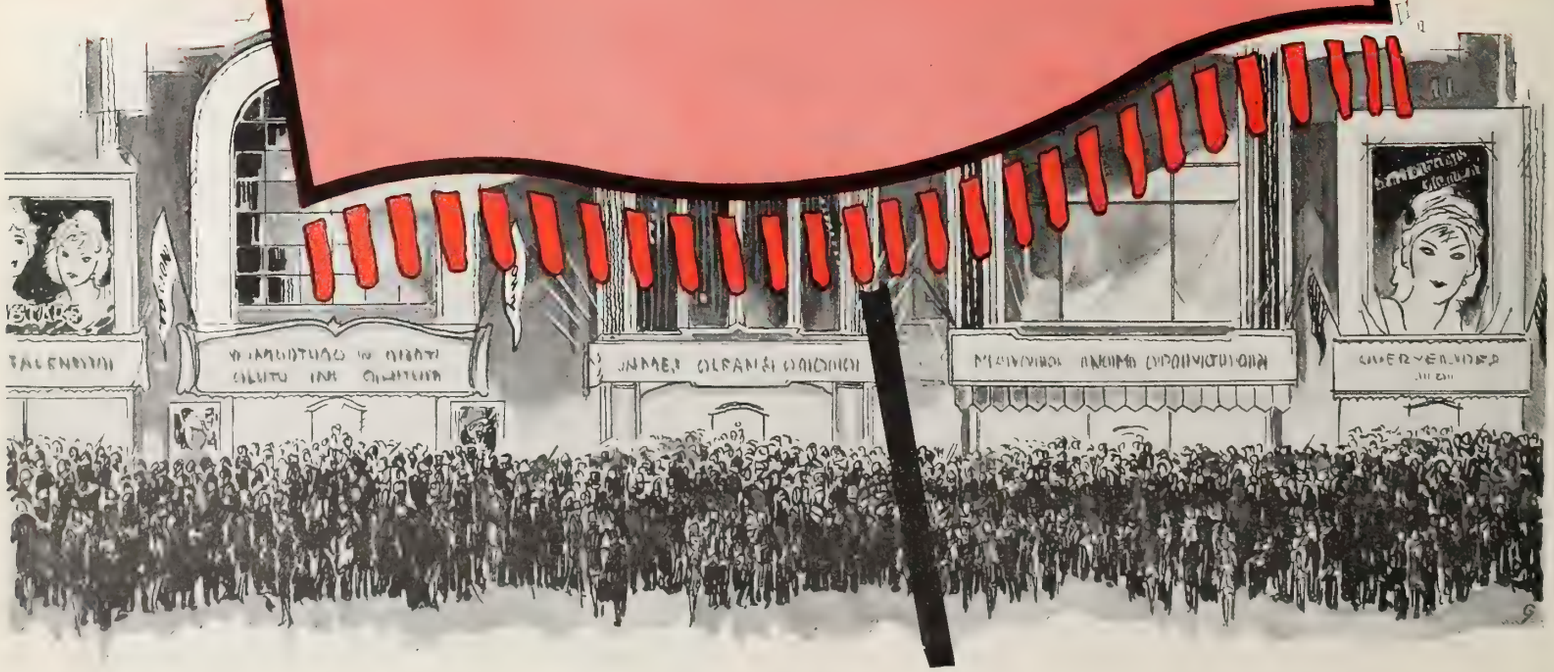
And that's just a hint!

THE BIGGEST STARS!

HAROLD LLOYD
RUTH CHATTERTON
CLAUDETTE COLBERT
TALLULAH BANKHEAD
PEGGY SHANNON
KAY FRANCIS
GEORGE BANCROFT
MARX BROTHERS
NANCY CARROLL
PHILLIPS HOLMES
JACK OAKIE
CAROLE LOMBARD

MARLENE DIETRICH
CLIVE BROOK
FREDRIC MARCH
PAUL LUKAS
BUDDY ROGERS
MIRIAM HOPKINS
MAURICE CHEVALIER
GARY COOPER
RICHARD ARLEN
SYLVIA SIDNEY
JACKIE COOGAN
CHARLIE RUGGLES

Others equally big!



QUALITY SHORTS

•

PARAMOUNT SOUND NEWS

104 sparkling issues, twice weekly, of the powerful news reel leader of them all. Every issue is great entertainment!

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Two-reel comedies that for laughs and quality will set a new standard for the shorts field. Real stars:

4 SMITH AND DALE
4 AL ST. JOHN
4 LULU McCONNELL
2 JOHNNY BURKE
4 DANE-ARTHUR
4 FORD STERLING
4 BILLY HOUSE

PARAMOUNT ACTS

52 single-reelers that will sell seats. Big smash stars and acts while they're hot. Burns and Allen, Tom Howard, Solly Ward, Lillian Roth, Ethel Merman, George Dewey Washington, Herb Williams, Mitchell and Durant and Borrah Minnevitch, just to mention a few.

PARAMOUNT SCREEN SONGS

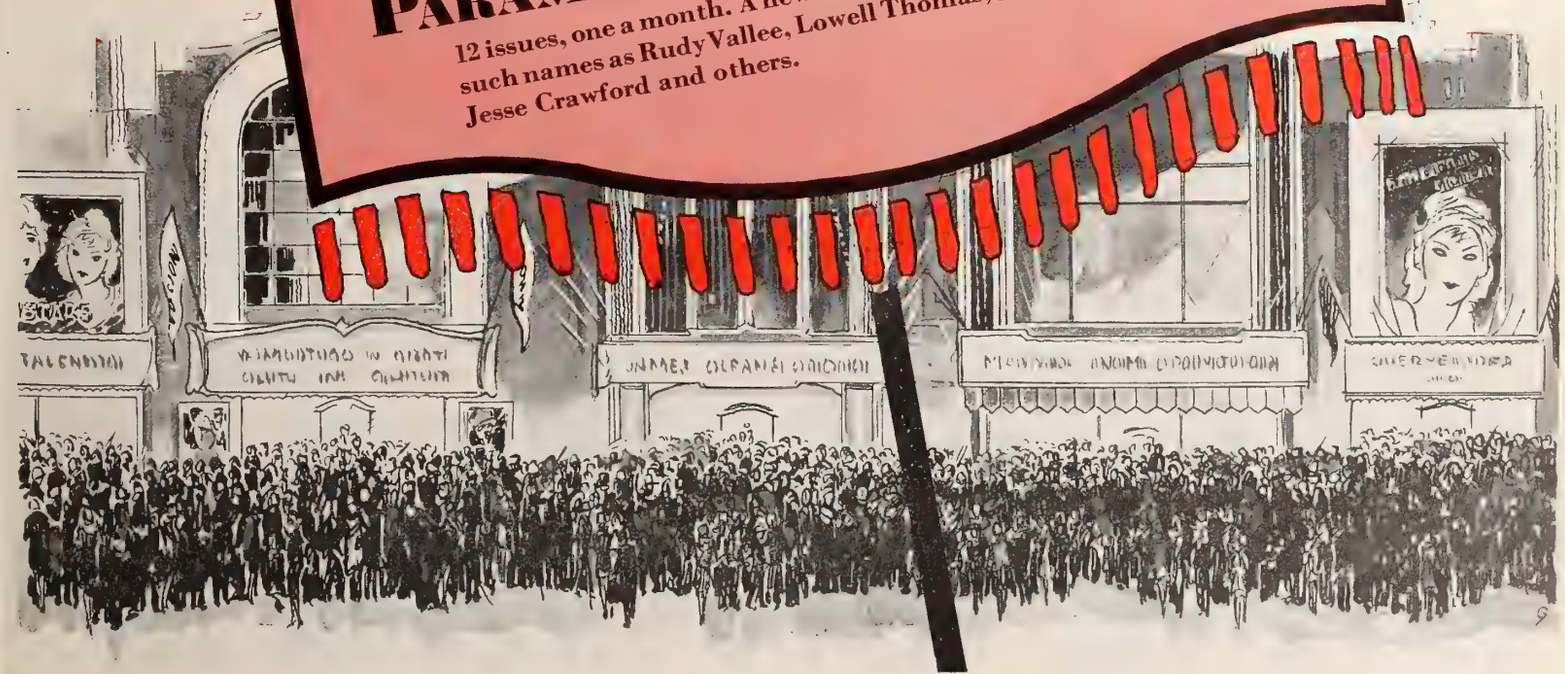
18 new hits. Created by Max Fleischer.

PARAMOUNT TALKARTOONS

18 new ones in 1931-2.

PARAMOUNT PICTORIAL

12 issues, one a month. A new favorite with the fans. Featuring such names as Rudy Vallee, Lowell Thomas, John Philip Sousa, Jesse Crawford and others.



JOIN IN
the Celebration of
Paramount's
20th Birthday
Jubilee

and guarantee yourself

THE BANNER YEAR

of Your Theatre Business!

TRADE MARK

Paramount Pictures

PARAMOUNT

Let's Go, Show Business!

STEFFES HEADS SECRET COUNCIL TO CLEAR CHICAGO UNION MUDDLE

Chicago Exhibitors To Use One Man In Booth; Responsibility Placed On Maloy

The plan of Chicago exhibitors to man their own projection booths beginning Monday, was abandoned after last minute objections to the effect that the action would work a hardship on other theatrical unions, as a general union walkout would inevitably result from such a situation. Furthermore, it was pointed out, the action would also work a severe hardship on those theatres in the city not a party to the plan.

Al Steffes and Aaron Saperstein, exhibitor leaders, have served notice on Tom Maloy, union head under indictment, that beginning next Monday, August 10, only one operator would be used in 150 theatres, and if the result is a walkout, the exhibitors will stand for a closing of their theatres, thereby throwing 1500 union men out of work. If the exhibitor plan is consented to, it will mean that only 300 union men, approximately, will lose their employment.

The new plan puts all the responsibility for any eventualities in the situation as it stands, upon the shoulders of Maloy. The office of state's attorney Charles Lounsbury had offered police protection to exhibitors operating their own projection machines under the original plan which was discarded.

Bail was to have been set this week in the cases of the five union officials, Jack Miller and Joe Maloy, against whom indictments had been formally returned last week.

One Operator and Fair Wage Are Aims

Each Member Pledged to Remain on Job Under Allied Officer's Leadership Until Successful

An unassuming, quiet working, yet thoroughgoing group of Chicago independent exhibitors has been organized to work day and night against the Chicago Operators' union, with an objective quite apart from that of the state's attorney's office, which is engaged in the prosecution of the union's officials.

W. A. Steffes

This quietly but determinedly functioning exhibitors' group, comparable to the Chicago Association of Commerce's Secret Six, is pledged to obtain a reduction of one man in the booth for Chicago exhibitors and to put into effect an equitable union operators' wage scale throughout the city. In addition, the group is working in conjunction with the state's attorney's office in the preparation of criminal cases against union officials, and in the uncovering of new evidence against the seven principals already indicted in the state's investigation of the reign of terror and extortion enforced against Chicago theatres during Tom Maloy's regime as head of the Operators' union.

Two Definite Objectives

The difference in objectives is apparent in that the state's attorney's office is concerned only with those criminal practices and acts of the past with which the union now stands charged. The exhibitors' group seeks the definite objective of elimination of the second man in the booth and an adjustment of the Chicago operators' wage scale to proportions comparable to wage schedules in effect elsewhere.

The courage—or audacity—of the group can be gauged by recalling that no challenge of Tom Maloy's authority or policies has been permitted to go unpunished in the past. Rebellious movements within and outside of the union have inevitably resulted heretofore in swift and violent death, in brutality, torture, and mutilation of person and property.

Heading the group is Al Steffes, Minneapolis exhibitor and officer of Allied States, sent here by Abram F. Myers to assist in the prosecution of the union officials and to seek relief from the union's policies for those independent theatres whose

(*Continued on page 32*)

Church, Press See Preview of Dowling Feature

The Hays organization, with the cooperation of the motion picture bureau of the International Federation of Catholic Alumnae, sponsored a preview of the Paramount Eddie Dowling feature "Honeymoon Lane" at the Brooklyn Paramount last Friday morning prior to the opening at the two New York Paramounts in the evening.

Protestant ministers, Catholic clergy and teachers, executives of New York and Brooklyn organized club groups, editors and press representatives composed the greater part of the audience.

Rita C. McGoldrick, hostess for the occasion, told the audience that their constructive support of the higher type of films was essential to further production of that type of picture. Carl E. Milliken, in an opening speech, greeted the audience on behalf of the industry and complimented Dowling on his effort in the direction of the clean, family type of film.

Dowling spoke briefly on the making of the picture.

ERPI Hawthorne Plant Cuts Department Heads' Salaries

Approximately 1,000 department managers and other executives of the Western Electric, Hawthorne, Ill., plant are being placed on a five-day week with corresponding salary cuts.

C. L. Rice, vice-president and works manager, noted the change as in line with similar action at all ERPI plants in the country.

Union's Demands Darken Ohio Houses, Says Allied

The Ohio Allied unit, in a statement issued in connection with the negotiations between suburban exhibitors and projectionists in Cincinnati, says that several suburban theatres have been closed because of poor business and the union demand for two operators in a booth.

Other houses, the statement says, are operating only two and three nights a week.

Strike-Closed; But May Reopen

A move has been made by the owners of 10 theatres recently closed in Birmingham, Alabama to reopen at an early date. The theatres were closed when the owners of the circuit failed to agree with the operators on a decrease in the salary scale.

In a statement issued by Frank Merritt, manager for the Birmingham Theatrical Amusements Co., Inc., an offer was made to reopen all the closed picture houses if the operators would agree to a wage scale of $50 per week for the downtown theatres and $40 per week for the suburban houses. This offer will hold good till August 17, according to Merritt, after which time negotiations looking to a reopening with present operators will be closed.

This offer by the management of the closed theatres followed a statement given out recently by J. C. Harper, business agent for the operators' union, in which he charged the management of the theatres were contemplating the putting on of non-union operators when the houses were reopened in the fall.

Second $2 Hit*

in PARAMOUNT'S 1931-2 Program

THE SATURDAY EVENING POST
July 25, 1931
PARAMOUNT BRINGS YOU ANOTHER MIGHTY MASTERPIECE
THEODORE DREISER'S
AN AMERICAN TRAGEDY
AN AMERICAN TRAGEDY
Based upon the novel by THEODORE DREISER
PHILLIPS HOLMES • SYLVIA SIDNEY • FRANCES DEE
Directed by JOSEF VON STERNBERG
Millions have read the book. Millions await the picture. A story of average human beings. The boy next door. The girl down the street. A drama of love, temptation, courage and folly that might happen to YOU. One of the great motion pictures of any season. Produced by Paramount, leader of the entertainment world. Don't miss it. Ask your theatre manager now when it is coming. "If it's a Paramount Picture it's the best show in town!"
Paramount Pictures
PARAMOUNT PUBLIX CORP., ADOLPH ZUKOR, PRES.
PARAMOUNT BLDG., NEW YORK
This advertising will also appear in the following magazines:
Motion Picture Magazine
Photoplay
Picture Play
Screenland
Screen Book
Motion Picture Classic
Screen Play Secrets
Film Fun & Screen Romances

ALL EYES on "AN AMERICAN TRAGEDY"

Front page publicity everywhere, big national newspaper campaign, Saturday Evening Post and fan magazine ads proclaim coming of most eagerly awaited picture of the year.

"AN AMERICAN TRAGEDY"

Sets S.R.O. Pace for Industry!

BIG PICTURES vitally necessary to this business now. BIG PICTURE you get in "AN AMERICAN TRAGEDY"! Whatever the arguments about this show, all showmen agree on this: HERE'S THE YEAR'S MOST IMPORTANT, MOST TALKED-ABOUT PICTURE! SUREFIRE BECAUSE THE WHOLE WORLD WANTS TO SEE IT! Based on THEODORE DREISER'S famous novel. Directed by JOSEF VON STERNBERG. With Phillips Holmes, Sylvia Sidney and Frances Dee.

*"THE SMILING LIEUTENANT" $2 hit at Criterion, N. Y., now third month on B'way. Still capacity at 2-a-day Carthay Circle, Los Angeles. Coming: MARX BROS. in their newest and funniest, "MONKEY BUSINESS"; "HUCKLEBERRY FINN", better than "Tom Sawyer"; "SILENCE", mighty melodrama with Clive Brook and all-star cast; GEORGE BANCROFT in "RICH MAN'S FOLLY"; "ROAD TO RENO"; "MY SIN", starring BANKHEAD and MARCH. All great! All in the next few weeks!

Let's Go, Show Biz **PARAMOUNT**

JOBS PLENTIFUL FOR ACTORS AND EXTRAS AFTER LEANEST SEASON

"Huck Finn" Prizes!

As a probable basis for ideas on future juvenile films, Paramount is offering $200 in prizes for the best essays, from grade and high school pupils on "Why I enjoyed 'Huckleberry Finn' more than any other picture I ever saw." The film is playing simultaneously at the New York and Brooklyn Paramounts, and each contribution must be accompanied by a ticket stub for the week of August 7-13. The awards are $50 each for the best high school and grade school essay; second prizes in each group are $25; third prize, $15 and fourth prize, $10.

Clara Bow Defamer Sentenced To Eight Years, $2,000 Fine

Frederic H. Girnau, publisher, has been sentenced to eight years in the federal penitentiary and fined $2,000 by Federal Judge Harry A. Hollzer in Los Angeles for his printed attacks on Clara Bow in his former magazine, the *Coast Reporter*.

Girnau was sentenced to three years and $1,000 on one count and five years and $1,000 on another, the court ordering that the last two years and 10 months of the second sentence be suspended for a period of five years. The court characterized the matter as "unfit to be fed as garbage to swine."

Bowes Gets Hole-in-One

Major Edward Bowes, managing director of the New York Capitol, recently made a hole-in-one while playing with Mrs. Bowes at the Sleepy Hollow Country Club, Scarborough, N. Y.

College Gets Theatre

Mrs. Edward W. Bok, Philadelphia, widow of the late Edward Bok, has given Rollins College, Winter Park, Fla., a theatre, which will cost $100,000 and be called the Annie Russell.

Bronx Cashier Robbed of $300

Bandits fled with $300 after holding up Edith McFall, cashier, and George Tupnik, ticket taker, at the Congress theatre, Severn boulevard near 149th street, the Bronx.

House Sponsors Paving

Through the efforts of the Oaks theatre management, Berkeley, Cal., residents of the Thousand Oaks section now have a paved walk to the business center.

Production at Capacity in October Indicated

Pictures Starting This Month Bring Work for 700 to 1,000 Part Players and 15,000 Extras

Pictures starting this month will provide work for 700 to 1,000 part and bit players and more than 15,000 extras, a survey by the *Hollywood Herald* shows. Thus, after the leanest season in the history of Hollywood production, including the strike period of 1929, actors and extras are due for a break this month. Jobs will be plentiful for both classes and all studios except Warners-First National will be more active than at any time since last spring, when temporary shutdowns and reduction of schedules made screen jobs infrequent and hard to get.

September will be even better, from the employment standpoint, and October probably will find production at capacity on all lots. A checkup of prospects for this month shows:

Pictures starting in August will give work to 700 to 1,000 parts and bit players and over 15,000 extras.

Major studios (excepting Warner) have listed 47 features.

Probably half as many more independent features scheduled.

There will be at least 75 shorts.

For the benefit of the acting classes, *The Hollywood Herald* canvassed the studios for a list of productions which will actually be started during the month and for which casting will be done. It found that, in addition to those scheduled, some which started late in July will require cast additions in the next few weeks, while in many cases of the new pictures story preparation is backward to such an extent that it is impossible to tell accurately the number of players and extras that will be afforded work.

The figures appearing in the appended list are as nearly accurate as the studios can make them at this time, but work seekers are warned that important changes may be made. In some cases, there may be increases, in others decreases; but the totals as given are approximately what will be found in the final casting.

Here are the August schedules, with indicated number of acting and extra jobs, as estimated by studios at this time:

PARAMOUNT

PICTURES	PARTS	EXTRAS
STADIUM	20	600
ONCE A LADY	15	300
THE BACHELOR	9	200
COME ON MARINES	25	800
DR. JEKYLL AND MR. HYDE	10	300
THE MAN I KILLED	10	1,000
NIGHT BEFORE MARRIAGE	12	250
GIRLS ABOUT TOWN	12	200
LADIES OF THE BIG HOUSE	20	700
WORKING GIRL	15	200
SOOKY	15	150

MGM

FLYING HIGH	7	200*
EMMA	7	...
MIRAGE	7	...
MATA HARI	8	500*
THE CHAMP	5	300*
A FAMILY AFFAIR	7	...
THE CUBAN	9	250*

FOX

SOB SISTER	31	600
HEARTBREAK	7	1,000
DOLLAR BILL	10	2,000
SURRENDER	9	1,000

COLUMBIA

THE GHOST WALKS	24	55
GALLAGHER	32	63
THE DEADLINE	10	80

UNIVERSAL

SPIRIT OF NOTRE DAME (Parts here confined to star and football squad)	25	500*
FRANKENSTEIN	15	200*
HEART AND HAND	4	...
MURDERS IN RUE MORGUE	12	300*

RKO-RADIO

SECRET SERVICE	15	300
SOUR GRAPES	10	100
ARE THESE OUR CHILDREN?	20	200
OTHER PEOPLE'S BUSINESS	20	150

RKO-PATHE

Company will have four features and eight shorts, using about 100 actors in latter. About 1,250 people to be used in two features, no estimates for other two, as scripts are not ready.

EDUCATIONAL

4 TIFFANY FEATURES	50	500
1 CRUZE FEATURE	10	300
6 SENNETT COMEDIES	50	300
6 EDUCATIONAL 2-REELERS	50	250
2 1-REELERS	45	60

HUGHES-U. A.

COCK O' THE AIR	12	500*
SKY DEVILS	10	350*
TONIGHT OR NEVER	9	...
ARROWSMITH	3**	...
GREEKS HAD A WORD FOR IT	6**	...

* Estimated. ** Incomplete.

These lists, it was pointed out, are not to be interpreted by actors or extras as open invitations to storm the casting bureaus, but are given out to let the players know what they may expect in the way of work possibilities, to be obtained through agents or casting services.

All-Pathe Bill at New House

The Hollywood at Fort Worth, Tex., newest of the RKO theatres, opens August 8 with an all-RKO Pathe program. The feature will be Constance Bennett's latest, "The Common Law."

THE CAMERA REPORTS

HARD ON THE MIKE. *Dorothy Sebastian is trying to protect it from the warbling of Harry Joe Brown, Fred Niblo, Bill Boyd, on the RKO Pathe set, where "The Big Gamble" is being taken. Niblo is directing, Brown is associate producer, and Dorothy plays a lead.*

BAG OF TRICKS. *Gordon White, Educational's publicity-advertising chief, steps on to the Mermaid Comedy set at the studio. Pauline Wagner, George Chandler, Helen Bolton have him holding the bag. This is the first Mermaid of the season.*

SHANGHAI BOUND. *Harry Garson, president of Orient-Pacific Pictures, and a flock of cameramen and technicians he took with him to make a series of two-reelers and features in Multicolor. Over the shoulder of A. A. McDonald, Multicolor president, you can catch a glimpse of the Multicolor camera. Garson has his hand on Shen Hung's shoulder. Multicolor executives in the picture are staying home, including J. C. Wolfe, the color company sales manager, who is the gentleman in summery attire between McDonald and Garson.*

ON THE STREET, TOO. *Jean Harlow, Caddo's platinum blonde, made these herself, and wears them on Hollywood Boulevard. She is doing "Queer People" for Howard Hughes, but the pajamas look rather neat, at that. These "created" things, for the information of feminine readers, are all wool, but by no means a yard wide, and consist of three pieces. Presumably they are of a shade to harmonize with the "platinum" blonde hair.*

COMEDY MAKERS. *Vitaphone's Brooklyn studio reopened recently, and they started the ball rolling in "Lucky Thirteenth." The usual l. to r. shows Alf Goulding, director; Fanny Watson, Sam Sax, production chief, and Thelma White.*

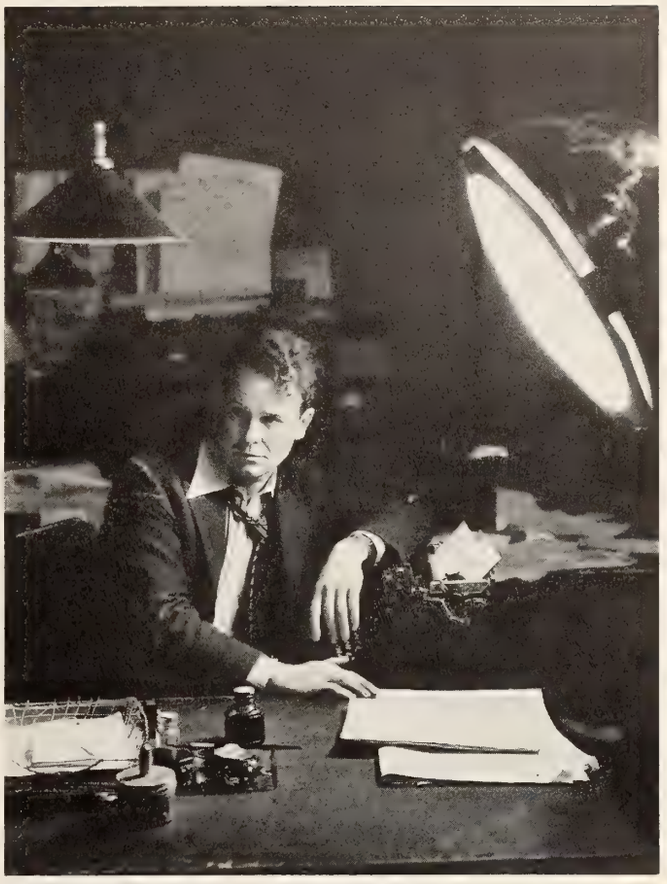
HAIRCOMB. *Will Rogers, who does things for Fox, claims this to be the latest in hair cuts. But it's his hair, so what of it?*

Members of Newly Formed Independent Theatre Supply Dealers' Association Outside Chicago

The Association will serve as a medium for cooperation by members in business building plans, equipment advertising, and development of new equipment projects, says Robin.

STRIKING. *Dolores Costello is a new camera study, done at the Warner Coast studio, where the attractive star is making "Expensive Women."*

R-E-B-O-U-N-D. *Director Edward H. Griffith on an RKO Pathe set, teaches his cast how to pronounce the name of their new vehicle. Ina Claire, Robert Ames, Hedda Hopper and the rest study their assorted dictionaries.*



NEWSPAPERMAN. *Regis Toomey on the Universal set looking harassed according to script during the shooting of a closeup for the company's drama of newspaper life, "Graft." That light must be warm, which may help in the expression here achieved by Toomey, indicating anger, dismay, annoyance, or what you will. Then again, that appears to be an excellent way of acquiring a healthy coat of tan, which merely indicates another advantage of being an actor.*

Stevens Hotel, Where the Organizing Meeting Was Held. J. E. Robin Was Named President

Maintenance of equality standards and the conduct of business along ethical lines that assure the continued growth of the independent dealer, is the claim of the new organization.

STEFFES' SECRET COUNCIL AT WORK

(*Continued from page 25*)

existence is threatened by the perpetuation of those policies.

How the group will accomplish its objective, no member of it knows. Each is pledged to remain on the job, following this lead and that, attempting maneuver and checkmate, but never relinquishing the fight until the objectives are realized. Daily and nightly they are in session in a closely guarded room on the eighth floor of the Auditorium hotel—within a stone's throw of Maloy's headquarters in the Congress Bank building.

The Chicago problem is potentially the problem of exhibitors in any city, Steffes said in the course of a conversation with the interviewer concerning the amazing financial resources of the union, said to include a defense fund of a quarter million dollars.

"There are a lot of people looking for money like that," commented Steffes. "What's to prevent them from setting up the same situation you have here in my own city? If it isn't licked here, there will be little to prevent employment of the same tactics in countless other situations all over the country. A system that has crippled Chicago theatres is a threat against the entire industry."

Want One Man in Booth

Steffes made it clear that his participation in the fight against the Chicago Operators' union was in no way a fight against organized labor.

"What we are after," he said, "is one man in the booth—and that man a union man. Neither I nor anybody else concerned in this fight wants non-union labor. The theatre can't afford it. If a union operator doesn't show up for work, his local has another man in his place in ten minutes. If a non-union operator fails to show up, the theatre is stranded."

Steffes recounted how, in the fight for adjustment of operators' schedules in Minneapolis, he had been approached by representatives of a prominent businessmen's organization of that city, offering him aid in his fight on the condition that, if it were successful, non-union labor be employed in Minneapolis theatres thereafter. Steffes refused the offer, won the fight, and union labor was retained in the theatres of Minneapolis.

Union Men Shadow Him

Wherever Steffes goes in Chicago he is dogged by union "shadow" men. If he leaves his hotel on foot, the shadows are at his heels. If he leaves in a car, a carload of spotters follows. Every exhibitor, every theatre he visits, is visited in turn by the union watchers the moment Steffes has made his departure.

Steffes has requested no protection of the state's attorney's office. He has no bodyguard, and goes about unarmed. He explained to the writer that he has no qualms over his personal safety in Chicago, where the "heat" is on Maloy and his enforcer, Joe Macek, so intensely that a false step for either could not be chanced. It is only, Steffes said, in his home city, Minneapolis, that he fears for his safety, or, for that matter, anywhere outside Chicago, where connections between an attack and the local situation could not be so readily traced.

Union Checks His Record

Agents of the Chicago Operators' union, Steffes has learned, are making a minute investigation of his past record in Minneapolis and other cities in the hope, he believes, of uncovering something in his past life which would serve to blackmail him into withdrawing from the local scene. It is the more sagacious method of "silencing," in view of the present situation, and, according to the state's attorney's office, smacks of the clever legal advisers identified with the union.

Also prominent in the anti-Maloy activities of Chicago exhibitors is Aaron Saperstein, president of Illinois Allied, who has had a leading part in the investigation of the union since its inception. Saperstein, also a member of the exhibitors' secret council, is directing the liaison work between independent exhibitors and the state's attorney's office. His aids are continually in search of evidence for additional indictments against the union officials and for new and valuable witnesses.

Concessions Bared

A valuable portion of the work of Saperstein's investigators has been the uncovering of a vast amount of evidence revealing concessions made by the union to certain theatres as opposed to others. Investigators have learned, for example, that 2,000-seat theatres, running matinees, are paying operators $80 a week, while 400 to 900 seat theatres in the same neighborhood, and open at night only, are obliged to pay $125 weekly for operators. It also has been revealed that a number of Chicago theatres have been permitted by Maloy to run with one operator in the booth. The relationships between these situations and Maloy are being investigated.

Whatever seeming calm descends on the Chicago scene between now and the time that the indicted union officials and their alleged aids go to trial in criminal court, back of it all, working quietly but effectively, will be the exhibitors' secret council pledged to remain in existence until their objectives have been realized. The very nature of their work makes impossible any publicizing of it, but it is directed at this ending—the elimination of the second man in Chicago projection booths.

Operators Granted Charter

The secretary of state's office has announced that the Independent Union Motion Picture Operator's of America, a Delaware corporation with no stock listed, has been admitted into Indiana. Gravdon Fox of Fort Wayne is listed as the Indiana agent.

"Pop" and Radio City!

"Pop" and John D. Rockefeller, Jr., are very angry with each other. Pop is the old bartender of better days who operates a speakeasy at 66 West 55th Street, and John D., Jr., is back of the new Radio City project. No. 66, as it happens, is right in the way of excavation work for Radio City, and Pop refuses to sell his lease, which has until October 31 to run, principally because, as Pop, referring to radios has outspokenly said, "I wouldn't have one around the place." So the Metropolitan Square Corp., representing Rockefeller interests is suing the Maken Realty Corp., charging that John Doe, which is Pop, is violating the Prohibition Amendment, and therefore his lease is void. Pop is still holding out.

Meyer-Rieger to Market Trailers on Franchise Plan

Plans for distributing deluxe trailers through franchise holders have just been announced by Meyer-Rieger Laboratories, which has its general offices and production plant in the Film Center building, New York, effective August 15.

Independent exchanges in 28 key cities will handle the physical distribution under this arrangement.

A five-year sliding scale contract, according to the company, will be entered into with the franchise holder and in this contract will be incorporated a guarantee that Meyer-Rieger will spend at least $25,000 a year on national advertising. Actual service to theatre with de luxe trailers will begin October 1.

The trailers will consist of action stills of motion picture productions animated with color interspersed. It will also have an off-screen voice announcing the highlights of the coming attractions and each trailer will be synchronized with music and dialogue.

There will be three types of trailers; De Luxe of about 150 feet, Class 2 A about 100 feet, and Class 3 B about 65 feet.

Walter J. Freudenberger, formerly with Advance Trailer and National Screen Service, is general sales manager of Meyer-Rieger. Under Freudenberger a staff of 6 men will contact the franchise holders as well as the theatres.

Power Scandal Supersedes Industry Probe in Canada

The so-called $5,000,000 Beauharnois power scandal, now before the Parliamentary committee, in Toronto, has overshadowed in the public mind the Peter White motion picture investigation report charging a trade combine, according to views expressed in film circles in Canada.

Company Name Unchanged

The Fox stockholders' meeting in Chicago last Wednesday was adjourned after the transaction of routine business. The name of the corporation was not changed.

Floyd Gibbons' "Thrill" Series Is Given Its Debut

"Woodrow Wilson's Great Decision," the first of a series of one-reel productions entitled "Floyd Gibbons' supreme thrills" was given its debut to the amusement world and the press this week with a presentation in an improvised theatre on the seventy-ninth floor of the Empire State building on Fifth avenue.

The picture follows the technique of Floyd Gibbons' first screen appearance in a promotional one-reeler made for the promotion of "Cimarron," recorded at the premier showing of that picture in Washington, and re-recorded with Mr. Gibbons pictorially and orally inserted in New York. "Woodrow Wilson's Great Decision" pertains to our entry into the World War. The pictorial content, aside from the heroic features of Mr. Gibbons, is made up of excerpts from the newsreel and war department film archives of the World War. Mr. Gibbons' discourse is a fortissimo, bravissimo, recital of events and moods of the period. He maintains the high excitement of his typical radio delivery.

The function at the Empire State building included a luncheon to the trade press, by RKO Pathe, distributors of the product for the Van Beuren Corporation producers. The first of the series was directed by Arthur Hurley, who since has joined Warners' producing staff.

This projection atop the Empire State building represents the highest attainment of the motion picture art, in terms of elevation from street level.

Loew Orders Carrier System For South African Theatre

Loew's, Inc., has placed orders with the Carrier Engineering Corporation for a complete air conditioning and cooling system to be installed in the new Johannesburg, South Africa, theatre. Work is to begin immediately.

RKO has also ordered a complete air conditioning system for the new Denver theatre. The "manufactured weather" air conditioning and refrigeration, is to be part of the equipment of the new Paramount, Publix Boston house.

Clergymen Seek to Ban Legalized Sunday Films

Although Sunday shows were legalized in Ohio, the clergymen of Steubenville are circulating petitions calling for a referendum at the November election proposing a local blue law.

Entertain from Box

In order to avoid union difficulties, Byron F. Moore, RKO Palace manager in Columbus, Ohio, features Anna Owen and Wayne Clark, radio entertainers, from an orchestra floor box, to provide patrons with extra entertainment.

FIRST DIVISION PICTURES, INC.

FILM CENTER BUILDING
630 NINTH AVENUE, NEW YORK, N.Y.

HARRY H. THOMAS, PRESIDENT — TELEPHONE PENNSYLVANIA 4424 — CABLE ADDRESS "THOMFILM"

August 4th 1931.

Mr. Martin Quigley,
Quigley Publications,
1790 Broadway,
New York, New York.

Dear Mr. Quigley:-

Felicitations upon the splendid showing achieved for the first quarter of the merger of Quigley Publications with the several film business papers you absorbed.

This organization in its individual units and in group as a whole, freely concedes that the results are due solely to the bulk values in all departments that the pooling offers to readers and producers at minimum cost.

In these hours of bewildered business, it is gratifying to know that in the film trade there is one vision which sees clearly and fearlessly the roads which confront producers and exhibitors during the months just ahead. The counsel and cooperation that your periodicals furnish the trade from day to day and week to week are at all times constructive, practical and potentially profitable for all who care to avail themselves of their obvious values.

Cordially yours,

Harry H. Thomas.

HHT:L

AMPA Holds Meeting Postponed from Last Month

New York AMPA was to have held a nominating meeting at the Dixie Hotel on Thursday, after a summer period of no meetings.

Officers for the new year were to be nominated at the session, which President Michael L. Simmons postponed from July because of the extreme heat.

Gloria Swanson Delayed

Gloria Swanson is expected to arrive in New York August 8 on the Aquitania, instead of August 7 on the Paris, as was previously announced.

2,000 Indianapolis Children Are Awarded Theatre Parties

Two thousand children of Indianapolis who had obeyed all city playground rules during July were awarded theatre parties by the managers of the Rivoli and Fountain Square theatres.

The parties were promoted by the city's recreation director and the accident prevention department of the police department.

Theatre Bandits Caught

Two negroes have been arrested in Chicago as the remaining members of the gang that robbed the Indianapolis Walker during July. Four others have also been arrested.

SOUND FILM FOUND BEST IN EDUCATION

Twice As Effective as Silent Pictures, Fox Experiment at Washington Indicates

[Washington Bureau of the HERALD]

Sound pictures are exactly twice as effective as silent films for educational work.

This is the conclusion of the committee which on July 6 and 10 administered the tests given school boys and girls from 47 states and the District of Columbia to determine the value of sound motion pictures as an instrument of instruction. The project was sponsored by the Office of Education of the Department of the Interior, the facilities of George Washington University being used for the showing of the educational films, prepared by Fox Film Corporation.

Adjunct to Lectures

The films were used as an adjunct to lectures, in the same way as they would be used if shown to a school class. Five pictures were exhibited, dealing with toads, monarch butterflies, volcanoes, glaciers and river valleys. After the film was shown and the lectures given, the children were asked a number of questions, to be answered by the selective method; that is, the first half of a question was asked in statement form, the pupil selecting from a number of answers the correct conclusion. Thus, one of the questions was: "Chains of active volcanoes extend (1) through the mountains of Norway and Sweden, (2) around the Pacific Ocean, (3) along the western coast of Africa, (4) across the Atlantic Ocean."

An experiment of this nature was conducted in 1928 with silent films, it being shown that the pupils displayed 19 per cent more knowledge of the subject after seeing pictures than when they were taught by the usual method. The experiment with talking pictures, however, showed a gain of 38 per cent, leading to the conclusion that they were twice as effective as silent films.

Sound Versus Silent

"It is not, of course, possible," the committee declared in its report, "in a demonstration limited as this one was in the number of pupils participating, in the period of time used, and with pupils working in an unfamiliar situation, to expect any definite conclusions as to how sound films compare in effectiveness with other instructional methods and materials, nor as to which types of sound films are particularly good. Several experiments have been conducted heretofore to show relative effectiveness of silent films and oral presentations as instructional techniques, of silent films and the usual classroom discussions, and so on. No such comparisons are possible from this demonstration. Only the amount of improvement made in factual tests covering the subject matter of the films and hence some indication of the value of the films as teaching materials unaccompanied by reading, class discussion, or other study, can be stated.

"Some years ago experiments were conducted to show the amount learned through a single reading of factual material. Reports stated that eighth-grade pupils who had taken an initial test over the subject matter of an article, had then read the article and repeated the test, made a gain of 20.9 per cent in the final test. In this demonstration of sound motion pictures the pupils made a gain of 38 per cent when they took an initial test, saw the pictures, and repeated the test. This seems to show that pupils secure more factual information from the lecture-picture type of sound motion picture than they do from reading informational material through once. This pure gain in information is, of course, in addition to any of the other values usually ascribed to visual aids, such as increased interest in the subject, better understanding of time and place relationships, development of ability to visualize details, and so on.

"It is interesting to note that very good improvement was made by the pupils even in fields in which eighth-grade graduates may usually be expected to have had definite instruction. For instance, boys and girls who have presumably studied glaciers, volcanoes and river valleys gained 42.5 per cent, 79.8 per cent and 156.3 per cent over their first scores in these subjects, respectively. In the field of science, which is less extensively taught in elementary schools than is geography, exceptionally high gains were made. These facts indicate a strong supplementary value in sound motion pictures.

"The development of sound motion pictures presents problems to teachers, curriculum-specialists and school administrators as well as to production companies in the matter of selecting appropriate subject matter, and of devising satisfactory methods of presentation. In this connection it may be noted that the adults who attended the demonstration quite unanimously preferred the lecture-picture type of informational sound film. The boys also rated that type high. The girls, however, gave their greatest approval to the dramatic history films.

Cannot Sue!

Union projectionists at the Miami houses of the Wolfson Meyer Theatre Enterprises have broken their one year contract and gone on strike. Only these houses are affected, though the operators have similar agreement with other Miami independents. But Wolfson Meyer is unable to sue for the performance of the contract, since Sunday work is illegal in Florida. The operators are demanding $2.55 per hour on Sunday, though the contract calls for the regular wage scale. If the dispute is settled, Wolfson Meyer will demand a cash bond to guarantee performance of any future contracts.

Great Success In Circuit Operation Is Seen By Katz

(Continued from page 9)

so much the better for him, and for us. They are expected to become members of the communities in which they live and work and to have a local patriotism which will make them so operate their theatres as to really serve the community. We could not hope to be able to draw upon the class of vigorous, clean manpower that we have brought into this business if that were not so. And it is necessary for us to so operate and relate our supervision that such young men can see a future and progress.

"And in the big towns, Mr. Katz." The interviewer was looking out the window up and down Broadway from the Rialto—reported not long so well—to the Critreion.

"Where there is a problem it is one of product," he answered. "Things are not going so badly as some of the pessimists make out. Right down here,"—he pointed toward the Paramount below— "we are doing a healthy business and returning a satisfactory profit.

Mr. Katz dwelt at length on the subject of the preservation of managerial leaderships and local manpower as evolved out of the experience of the exhibition field, turning over a long array of the names of Paramount Publix "sub-partners" in exhibition, gathered into relation with the corporation with the upbuilding of the greater circuits.

"Far from obliterating or suppressing the local quality of theatre administration, we have insured it in the men who are associated with us," Mr. Katz insisted. "There's M. E. Comerford in Pennsylvania—there's E. V. Richards in New Orleans—Eddie Rubin in Minneapolis, carrying on the best traditions of Rubin and Finkelstein—Bob Wilby of Atlanta, carrying on as usual in North and South Carolina—Ed Sparks in Florida—Jules Rubens in Illinois—Richards & Nace in Arizona—Ed Dubinsky in Kansas City, Kansas—Sam Pinanski of Netoco up in Boston—Colonel Butterfield in Michigan—and so on. If those names do not mean institutional value, local institutionalism, then there isn't any such thing.

"There is nothing the matter with the circuit idea, from the Paramount Publix point of view."

"Then, if there is no disintegration of circuits in sight, do you fancy there will be, on the other side of the equation, an expansion of the idea, Mr. Katz?

Mr. Katz thoughtfully turned a few papers on his desk and then came up with a smile. He had arrived at a notion.

"Well—I suppose you'll admite that the United States Steel Corporation idea is not so bad?"

"Yes—on the whole it will do."

"Then," with the Katz beam, "do you think they are likely to do much expanding about now?"

"No."

"Also, no."

After which the office was aired for a meeting with an array of circuit magnates to talk to Mr. Katz something about something they are trying to arrange about changing something in somebody's set of circuits—which will be another story in due season.

it's
BIG

TRANSA

with

EDMUND LOWE

LOIS MORAN

JOHN HALLIDAY

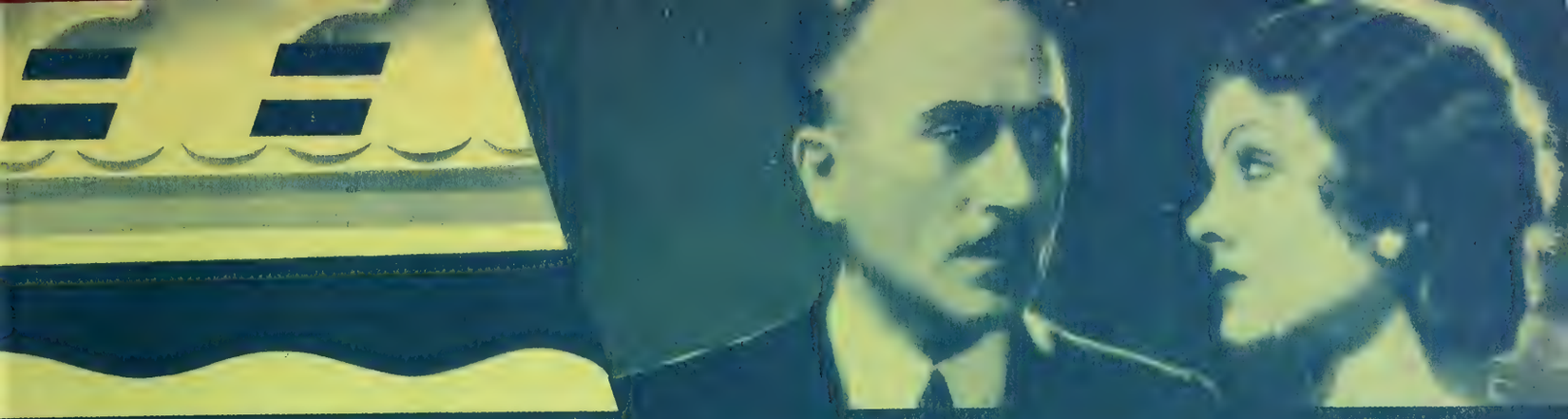
JEAN HERSHOLT

GRETA NISSEN

MYRNA LOY

Directed by

WILLIAM K. HOWARD



TLANTIC

Five days away from home in a world afloat—that's your first class ticket to "Transatlantic." Park Avenue in its *suite de luxe*—Hell's Kitchen across the corridor. Saint and sinner in adjoining cabins. Longitude and latitude, love and hate, in mid-ocean. A voyage of discovery in the comedy and mystery of human hearts.

Here's the swiftest mystery drama of the year—life under an emotional microscope. Mass appeal and class appeal—a full passenger list in your theatre.

Overboard with the dull daily grind! Up the gangplank for a week of gayety, quick kisses, and revelry that greets the dawn.

That's what you get in "Transatlantic" and that's the thrill you give the customers. A sparkling cargo of crisp comedy and high adventure—exhilarating and dramatic.

Why does everybody dream of an ocean cruise as a lifetime goal? Because a great luxurious liner is the playground of love, promenade of smartness, and home of reckless freedom. "Transatlantic" is intoxicating entertainment — another proof that Fox new season pictures are the finest in the studio's history.

"DAZZLING BRILLIANCE—ENTERTAINMENT EXTRAORDINARY"

Races along at cyclonic pace through all its thrilling length . . . Technical perfection and entertainment extraordinary. Howard's craftsmanship lifts entire production to a zenith of artistry and the certainty of popular approval . . . A directorial achievement actually dazzling in its brilliance. —*Regina Crewe, New York American*

"HAD ROXY AUDIENCE BREATHLESS"

Brilliantly directed. Excellent cast . . . Exciting action . . Had the Roxy audience breathless. —*Julia Shawell, New York Evening Graphic*

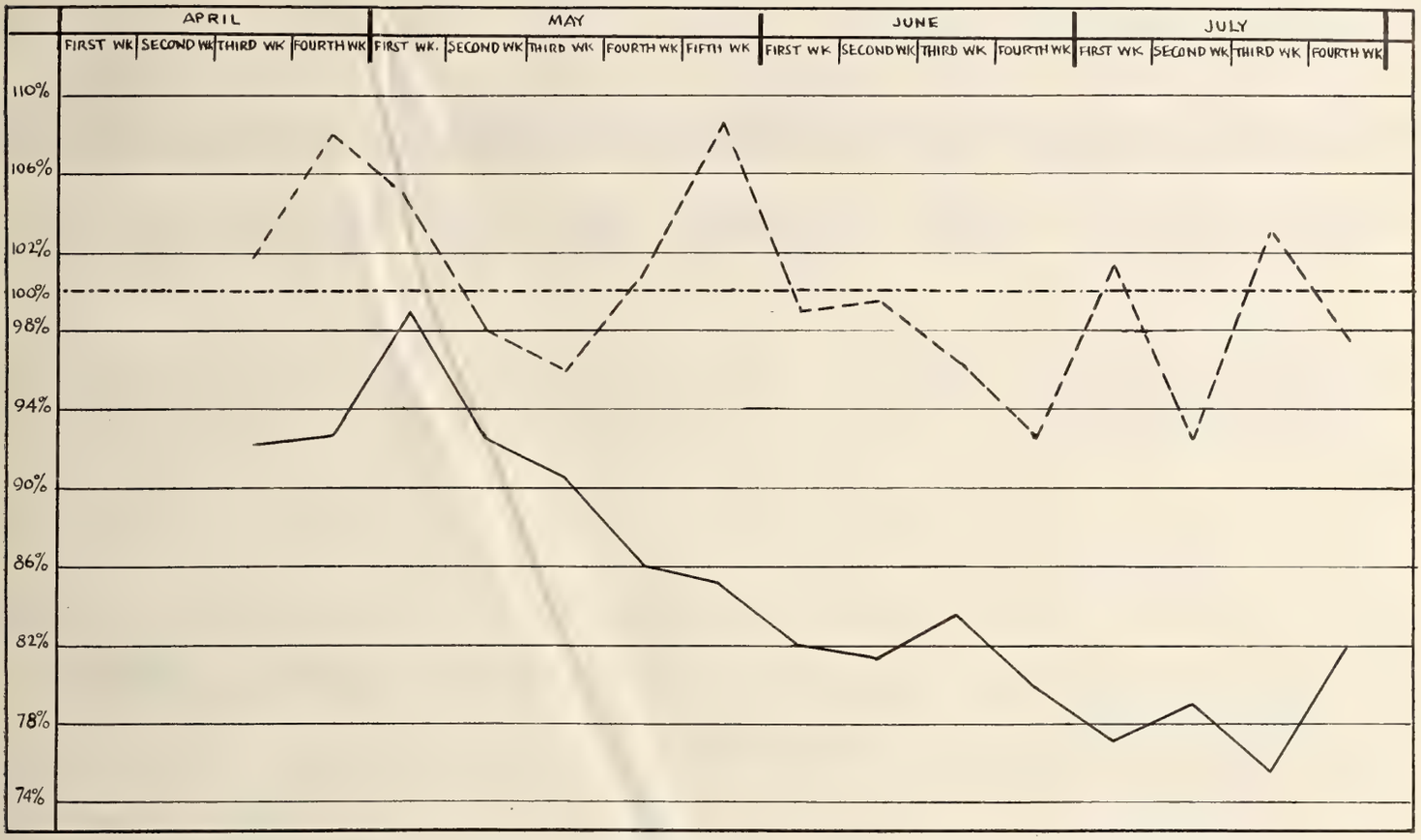
"VASTLY ENTERTAINING MELODRAMA"

Very good. Director Howard has made an unusual and absorbing picture. Splendidly acted by an unusually interesting cast. A vastly entertaining melodrama. —*Bland Johaneson, New York Daily Mirror*

"NOT A DULL MOMENT"

Cleverly handled by director . . . Large and distinguished cast . . . Not a dull moment in the film . . . The director takes his passen-

NEW SEASON
FOX
NEW HITS



COMPARISON OF BOX OFFICE RECEIPTS FOR FOUR MONTHS OF 1930 AND 1931

This chart, based upon the Motion Picture Herald survey of theatre grosses and upon the average box office value per seat, is a comparison of the months April, May, June and July of last year and this year. The straight line represents the box office receipts for 1931, the evenly broken line (– – –) the receipts for 1930, and the unevenly broken line (— - — -) is for the given period in 1930.

Censor to See Darrow Picture

Memphis censors will demand a special preview of "The Mystery of Life" Clarence Darrow's film on evolution, before it is shown in any theatre here, the board announced last week.

The announcement followed a protest by ministers of Dayton, Tenn., scene of the famous Scopes evolution trial seven or eight years ago, against the proposed showing there of the picture this week. A special advance showing of the film was given at the Linden Circle theatre for exhibitors, but the censors were not included in the list of invitations mailed out. According to reports, the film is to be booked in one of the downtown theatres some time in August. Whether it would be shown at the RKO Orpheum or Warner Bros. theatre had not been decided, according to W. M. Jacobs, booker for Universal, distributor of the picture.

"From what I have read about the controversy over the film, it seems, offhand, like a lot of fuss over nothing," said Mrs. M. V. Smith, member of the board of censors.

"I cannot say anything about it officially, however, until I see the film. In any case, I will certainly demand a preview."

Some Storm!

Not the greatest entertainment in the world can stand up against the natural elements on occasion. That was proved in Sydney, Austraila, recently, when the most severe storm in 40 years hit the city at the beginning of a week, which, with important film premieres, was expected to give local houses a decent break after months of depressed box-office. Among houses that opened, business recorded was down 90 per cent on the average take, and 40 per cent of the theatres didn't bother to open at all. At one of the out-of-town houses, only one actual cash customer arrived for the evening's show, surely a record for small attendance. He was turned away. At another, the manager decided to run his pictures for the 30 odd regulars who arrived, but soon after the program was started, the lighting system failed. Feminine members elected to go home while the men stayed on and exchanged yarns. They wouldn't take back their admission money, indicating someone probably spun a story that hit.

Aelograph Co. Is Suing ERPI

The San Antonio Aelograph Company of America will file an appeal against the Electrical Research Products Corporation in the courts of New Orleans on or about August 10. The Aleograph is suing for $50,000 which they claim ERPI still owes them.

Frank Steinle is representative for the Aelograph Company, which is chartered under the laws of Delaware. The suit is based on the charge that Western Electric subsidiary infringed upon patent rights in the exhibition of talking moving pictures.

Mayor Allows Sunday Films But Ice Delivery Is Taboo

The mayor of Wauchula, Fla,, was forced to permit Sunday motion pictures and baseball as a result of the voters' decision favoring them, but the town's chief executive is holding out on the delivery of ice on Sunday.

He has no objection, it is understood, to the local population going to the ice plant and carrying home its own ice, but he refuses to allow delivery. A popular vote may be the result.

Barbara Stanwyck in

"NO MATTER HOW MUCH YOU SAY AB

"OUGHT TO STIR UP A LOAD

HARRISON'S REPORTS

A powerful drama. It should bring tears to the eyes of most persons. The interest is gripped right at the start, and is not relaxed up to the closing scenes. The deeply appealing situations are numerous. The story is unusual; it has many novel twists.

You have the picture; it is up to you then to work hard to put it over. No matter how much you say about it you cannot say enough.

Suitable for all, including children. Excellent Sunday show.

VARIETY

A fine piece of work including a novelty angle. Excellent material which ought to stir up a load of box-office attention. If it doesn't it may be because it won't be properly exploited.

* * * *

In fact "Miracle Woman" is another plum for Columbia's ace director and also Barbara Stanwyck who is starred.

Miss Stanwyck's performance here is splendid in unfolding plenty of fire, balanced by undertones of instinctive character softness and mood as she slowly falls in love with a blind boy who becomes one of her ardent followers.

The cast is good throughout with the reliable Hardy again making a believable promoter, a characterization which seems his long suit. Manners does exceptionally well with his highly sympathetic assignment.

* * * *

It's a splendid effort from Harry Cohn, who supervised, down through Jo Swerling and Dorothy Howell who respectively did the adaptation and continuity. Sound and camera work are excellent.

* * * *

A big and strong film opening up numerous channels of publicity with a fine performance by Barbara Stanwyck and other cast members. Has the novelty of a dynamic opening sequence.

SID.

ANOTHER SMASH HIT FROM DEPENDABLE COLUMBIA!

►►and there are more like these from

gers to

CHANGES MADE BY MAYER ADD TO IMPORTANCE OF ACADEMY AWARDS

A Good Idea!

Hal Hefferman, motion picture editor of the "Detroit News," has begun a Sunday feature in his department, which appears to be finding particular favor among his film-going readers. He calls the service "Current Highlights," and gives special attention to the suitability of the various current attractions from the standpoint of the younger generation of picture patrons. He notes his comments on films as follows: "The following pictures, now available in downtown or neighborhood theatres, are either (1) particularly suitable or (2) not harmful for children." All films commented upon are noted as 1 or 2.

W. E. Victor in Pacent Skirmish

Although granting an injunction against Sol Wallerstein, Buffalo, N. Y., theatre owner, Federal District Judge Clarence G. Galston, who in his opinion declared that the Pacent talking picture reproducing equipment in the exhibitor's theatre infringed three patents of W. E., has allowed a stay of execution provided the defendent posts bond of $5,000, perfects his appeal within 20 days, and regularly prosecutes it thereafter.

This case was defended by Warner Brothers.

The judge's decree orders an accounting of all profits from the operation of Wallerstein's equipment, as well as all damages which the plaintiff may have sustained by reason of its use. Former federal judge John R. Haze of Buffalo, has been appointed a special master to determine the amount of these damages.

Western Electric and afiliated companies, however, will appeal from the Galston decision that the socalled Lowenstein grid-biaspatent was valid and that the Blattner patent was not infringed.

Sound Salesman Killed

John C. Gnas, Indianapolis representative of a theatre sound equipment company, was fatally wounded when Harley D. Cooke fired on him from his basement, alleging Gnas was peeking through his windows.

Release Date Set Ahead

Warners have decided to set the national release date of "Five Star Final", screen adaptation of the Louis Weitzenkorn play, for early in September, instead of October, as originally planned.

Prizes Will be Given All Close to a Tie

No Individual or Company Permitted More Than One Nomination For Best Achievement

Awards of merit by the Academy of Motion Picture Arts and Sciences, for attainment in the various creative branches of the art are becoming increasingly important in the production community with the passing of time and increasing prestige. Mr. Louis B. Mayer, as chairman of the Awards Committee, has instituted a number of constructive changes in the method of making selections. At the request of MOTION PICTURE HERALD, *he has prepared the following article.*

By LOUIS B. MAYER

The fourth annual awards ceremony, under the auspices of the Academy of Motion Picture Arts and Sciences, is set for Wednesday night, November 4, at the Ambassador hotel, Los Angeles. The Merit Awards are bestowed each year by the Academy for the purpose of recognizing distinguished achievements in the arts and sciences of motion picture productions as judged by the creative artists themselves. The purpose is to encourage achievement in these arts and sciences and in the technique of motion picture production. Gold statuettes are presented to the winners. An interesting addition to last year's plan provides for a second award in the form of a bronze statuette to be presented in each instance in which the final balloting for any award shall result within three votes of a tie.

Louis B. Mayer

Continuing the Awards Plan of last year the membership of each branch will make primary nominations by ballot for achievements within its branch, the final election to be by balloting of the entire Academy membership. The exception will be the scientific or technical award which will be decided by a board of expert judges according to rules to be recommended by the Technicians Branch of the Academy.

One Nomination Limit

Another change in the Awards Plan provides that no individual or company (referring to award for best production) shall be entitled to more than one nomination with the achievement polling the highest vote to be listed in case the individual or company may have received enough votes for different achievements to be entitled to more than one nomination. There are to be only five nominees, others being added in order of votes to replace an achievement that may be disqualified by this rule.

Final balloting will be in sealed envelopes to be opened the night of the banquet for the bestowal of awards, on which occasion a board of tellers appointed by the president will make the count and report the results to the president who will announce them. This method of counting the votes will prevent any possible advance announcement of the winners and will undoubtedly enhance the interest of all those who attend the Annual Meeting and the Awards Dinner.

Government Notables Invited

The Awards Banquet committee, appointed by the Academy board of directors, plans to make the Academy dinner a national event in the motion picture calendar with notables of the United States Government present as especially invited guests. It is expected that those presidents of our corporations whose offices are in New York City, together with their associates, will arrange their engagements so as to make possible their presence in Hollywood on November 4. The attendant publicity will indicate definitely to all the world that the makers of motion pictures recognize the high standard of outstanding achievements on the part of single individuals.

The Academy Awards, which began modestly in the first year of their bestowal, have increased in reputation each year until now the attention of the entire American public and of Europe as well is focussed upon this annual announcement of the motion picture profession's approval of outstanding achievements by members in all branches of production.

The board of directors has approved the

(Continued on page 48)

A Few Beads!

The Reverend Peter L. Bell, Catholic missionary on Flores, one of the Little Sunda islands, somewhere east of Java in the Eastern seas, has brought back to New York with him a sound picture which had ben made with a native cast and native music. Father Bell complained of the temperamental actors on the native island; noting, however, that they were much more easily appeased and persuaded to go on when they were tired, than the Hollywood variety. Merely a bright piece of cloth, a few beads or a little money, and they would go back to work before the camera. The missionary vouches for the film story's truth, which concerns the conversion of a native girl to Catholicism, and her subsequent refusal to marry the pagan to whom she had been sold by her parents.

AUTOMAT THEATRE GETS FAST START

Hughes-Franklin House in Hollywood Plays to Six Capacity Crowds on Second Day

The turnstile which acts in place of a ticket-taker at Hughes-Franklin's 298-seat automat house in Hollywood, The Studio, registered four full houses the opening day (July 31) and six capacity crowds on the second day, Saturday.

With "The Viking" as the inaugural feature, the little house got away to a fast start, but local critics credit the draw to the novelty of the theatre itself, rather than the picture. It is the newest thing on Hollywood boulevard and was given an aggressive exploitation bath by Jeff Lazarus and Ben Sobler, house manager, as a christening.

Considered the smallest theatre of its type in the world, the Studio yet differs as much from the usual "intimate" theatre as it does from the big palace.

Appeal to "Intellectual"

The small talking picture theatre, not referring to the fair-sized neighborhood houses, lies outside the pale of ordinary commercial enterprises. It is strictly an appeal to certain "intellectual" classes. It differs more in the kind of entertainment than in any distinctly anomalous theory of presentation.

The Studio theatre, however, has seriously entered into competition with the best commercial ventures on their own plane of entertainment.

It is hoped by Hughes-Franklin officials that lower overhead, coupled with the fact that this theatre is considered much better adapted to perfect sound reproduction and contains a general higher standard of comfort and convenience for the individual patrons, will give it perhaps more than an even break in the contest.

If it can be kept fairly well filled, the Studio undoubtedly will show thousands of exhibitors a way out of their present dilemma, it was said.

Larger Seats Used

Owing to the fact that no attempt was made at "maximum" seating capacity, it was possible to install seats considerably larger than the usual theatre chair. This, combined with provision for more space between rows, affords the patron a higher level of roomy comfort than he has been able to obtain with an ordinary admission price.

There is no middle aisle to disturb one's view of the screen when newcomers arrive. Instead of running outward as they go to the rear, the side walls of the theatre go straight back, at right angles, thus enabling the architect also to dispense with side aisles and, in addition side seats. All seats are directly frontal to the screen.

The screen itself is of the right size to give one a natural, life-like image, and is placed on a more comfortable level with the patron's eye than in most theatres.

The absence of frescoes, false walls, balconies, barnlike expanses of space, makes the sound itself more realistic, eliminating echoes and reverberations. Then, too, the fact that the volume need not be great shuts out the various annoyances accruing from poor sound track conditions.

Entrance to the theatre is by means of a stile. Payment of money is the only transaction needed. No tickets will be used. This obviates the necessity of having a doorman.

Instead of ushers, the theatre will be served by a hostess, who will assist patrons in finding their way around. During peak hours two hostesses will be in service.

Simple Decorations

The decorations are extremely simple and in the modern mode. The marquee is very novel and effective.

Among the many mechanical advantages are a Carrier Air Conditioner, costing $21,000, which will keep the theatre fresh and cool during the summer and an automatic fountain functioning on the principle of the violet ray eye. The body of the person bending down to drink intercepts a light ray which releases a stream of water.

A large glass partition in the sidewalk permits the passersby to view the gigantic refrigeration machinery. The sidewalk itself bears a number of sunken wrought iron inscriptions, cleverly worded to excite amusement and comment. One, at the edge of the glass partition reads:

"Studio Weather Factory.
"Fresh Air Made the Year Round"

Another alongside the curbstone reads:
"Parkin' just ain't allowed."

It is expected that indefinite first-runs will be the policy of the Studio theatre.

Local Ordinances!

Sunday motion picture showings were legalized in Ohio officially on August 2, but local ordinances throughout the state take precedence over the state enactment. Eight towns, a check revealed, officially declared open house, while seven others had to abide by the Blue Laws that said no. In Cleveland Heights, the two theatres conducted a canvass which resulted in 9,000 signatures favoring open Sundays. The city council is investigating and indications point to an ordinance destroying the old Blue Law. In all towns where the local statutes prohibit Sunday films, efforts will be made to revoke them.

Radio Alters Plans for Dix

"Marcheta," instead of "Frontier," will be Richard Dix's next picture following "Secret Service." Irene Dunne will co-star with him. The change was made to permit additional preparation on "Frontier."

Heavy Taxation Faces Australia

The film industry in Australia will be faced with a burden of approximately another $300,000 a year when the federal government brings down its new taxation proposals. It is proposed that the existing primage duty of 2½ per cent, be raised to 10 per cent, and, accepting this year's footage as about the same as that of last, another $412,915 will have to be found, representing an increase of $309,690.

According to estimates, gross rentals in Australia for 1930-31, will amount to $6,000,000. On that basis, the proposed primage increase is, in effect, an additional tax of 5 per cent on film hire. The taxation burden in Australia is said by many to be reaching impossible proportions.

New Technicolor Process In Radio Pictures In New York

"The Runaround" Radio picture scheduled to open at the New York Strand August 7, is the first production to utilize Technicolor's improved color process and is completely in color.

The new process is said to achieve a perfection of registration and sharpness of definition which, it is claimed, marks a far advance over all previous color efforts. The new process, confined to the printing of pictures, serves to remove the grain, resulting in greater clarity.

B & K Increases Ad Space For Booking Announcement

Publix-Balaban and Katz, Chicago, took increased advertising space in all local papers for the announcement of new product bookings, beginning Wednesday, in addition to regular space used for theatre advertising.

The circuit's new season opens in five Loop houses, showing, among others, "Merely Mary Ann," "An American Tragedy," "Monkey Business," "Trans-Atlantic," "Huckleberry Finn," "Bad Girl," "Susan Lenox," "This Modern Age," "Confessions of a Co-Ed' and "Bought."

A New "Calling Card"

R. W. Horn, member of the sales force of ERPI in New York, has a "calling card" which takes the form of a cigar, wrapped in white paper and cellophane, with his name and the company insignia on the outside.

Granet Assigned Dialogue

Dialogue for the series of "Living Book of Knowledge" will be written by Bert Granet, formerly at Paramount's Eastern studio, according to Film Exchange, Inc. Arthur Hale is doing the narrating.

No Foreigns for Dagover

Lil Dagover, German star under contract to First National, who sails for New York August 19, will make no German language films under her contract. She speaks excellent English.

GRAND MERCHANDISE

(*Continued from page* 14)

of the screen. The cast includes lovely June Collyer and Doris Kenyon.

FIRST NATIONAL

DOUGLAS FAIRBANKS, JR., IN "CHANCES"—A World War drama based on the love of two devoted brothers for the same girl. It is a fine picture. Cast is splendid, including Rose Hobart.

UNIVERSAL:

"EAST OF BORNEO," WITH CHAS. BICKFORD AND ROSE HOBART—A thrilling melodrama splendidly produced.

"LASCA OF THE RIO GRANDE"—With Leo Carillo, John Mack Brown and Dorothy Burgess. Reminiscent of "In Old Arizona." It is a western picture with a different treatment, and the preview audience found it very interesting. The splendid performance by the cast, and able direction, make it good for box-office. There is a cattle stampede that caused much interest. This picture contains a variety of entertainment in a colorful background of music, dance, and other gala events, effectively blended into the situations. This picture will click in almost any type of house. The picture has drama, humor, action and thrills, and a stampede that will send them out talking.

"HOMICIDE SQUAD"—Featuring Leo Carillo, Mary Brian and Noah Beery. Was well received at a preview. The picture received warm praise from all sides. A surprise finish found favor with the audience.

"EX-BAD BOY," WITH ROBERT ARMSTRONG, JEAN ARTHUR AND LOLA LANE—Is adapted from J. Ennis and E. Lewis story, "The Whole Town's Talking." A fine farce comedy.

FOX:

WILL ROGERS in "YOUNG AS YOU FEEL"—Directed by Frank Borzage. Cast includes Fifi Dorsay and Lucien Littlefield. A grand tour of gayety. Rogers as an old codger feeling his oats and making up for lost time. Classy 1931 sport model of America's foremost funster.

"TRANSATLANTIC"—With Edmund Lowe, Lois Moran, Greta Nissen, Myrna Loy and Jean Hersholt. Directed by William K. Howard. A panorama of thrills let loose on a super-gigantic ocean liner. This picture has a splendid cast and is splendidly directed. It is a heart-gripping melodrama of adventure and intrigue.

JANET GAYNOR AND CHARLES FARRELL IN "MEELY MAY ANN"—Directed by Henry King. Gaynor and Farrell's best picture since "Seventh Heaven." Greatest girl and boy team in movie history in a smashing box-office triumph of romance, laughter and tears. Janet Gaynor teamed with Charles Farrell brings her back to the type of parts that made her the big box-office bet that she is.

"BAD GIRL," WITH SALLY EILERS AND JAMES DUNN—Directed by Frank Borzage. This picture will make real feature players of Sally Eilers and James Dunn. A picturization of Vina Delmar's novel. Borzage won the Photoplay Medal with "Seventh Heaven," but never did as good a job as this. Story close to the heart of millions. Every quality of outstanding box-office.

"THE BRAT," WITH SALLY O'NEILL—Directed by John Ford. This is Maud Fulton's famous stage success and serves as a splendid vehicle for the vivacious Sally. Her performance is reminiscent of the late Mabel Normand. Beautiful photography, well directed. Picture has a fine cast including June Collyer, Frank Albertson. This one ought to be sure box-office.

RKO-PATHE:

"SWEEPSTAKES"—With Eddie Quillan, James Gleason, Marion Nixon and Lew Cody. A colorful story of racetrack atmosphere. Will please any type audience. Good entertainment and a cheerful relief from sex and crime stories. Should be exceptionally good for kid trade. Picture contains humor and action.

CONSTANCE BENNETT IN "THE COMMON LAW"—Is an adaptation of Robt. W. Chambers' best seller, and contains excellent acting by the star, Lew Cody, Joel McCrea and Hedda Hopper.

INA CLAIRE IN "REBOUND"—A picture that will appeal to every woman. It is a beautiful romance of modern life wherein a wife fights for the love of her husband. It is magnificent entertainment.

COLUMBIA:

BARBARA STANWYCK IN "THE MIRACLE WOMAN"—A picturization of what magic might have been inspired by Aimee McPherson. Should do exceedingly well at the box-office.

BUREAU OF MINES OFFERS 2,000 FILMS

Type of Films on U. S. Bureau List

SULPHUR (2 reels). Made in cooperation with the Texas Gulf Sulphur Co.

SAVING COAL AT HOME (1 reel). Made in cooperation with the Associated Pipe & Boiler Industries.

Animated drawings sketch origin of coal and emphasize advantages and money-saving possibilities of insulating househeating and certain industrial pipes.

ASBESTOS (1 reel). Made in cooperation with the Johns-Manville Corporation.

THE STORY OF ROCK DRILLING (2 reels). Made in cooperation with the Sullivan Machinery Co.

Reel 1 shows use of diamond core drill, "rotator," hammer drill, waterjet stoppers, and "auger" rotators in auger mining.

Reel 2 illustrates use of drills in granite quarries and of drills and channelers on 10-mile power canal of Hydro-Electric Power Commission of Ontario; includes views of Niagara Falls.

MANUFACTURED ABRASIVES (3 reels). Made in cooperation with the Carborundum Co.

THE MODERN GOLIATH, OR THE STORY OF HEAVY EXCAVATING MACHINERY (4 reels). Made in cooperation with the Bucyrus Co.

OXYGEN, THE WONDER WORKER (4 reels). Made in cooperation with the Air Reduction Sales Co.

THE STORY OF AN ELECTRIC METER (3 reels). Made in cooperation with the Sangamo Electric Co.

WATER POWER (2 reels). Made in cooperation with the Westinghouse Electric & Manufacturing Co.

Reel 1 shows ancient methods of utilizing energy of falling water. Animated drawings picture power of Niagara changed into electrical energy.

Reel 2 shows uses of electricity in industry and in homes and generation of electricity from melting snow in mountains, brooks, and streams.

Pictures Available on 35 mm. Stock Cover Many Phases of Industry Without Advertising Names

The United States Bureau of Mines is offering free to exhibitors the use of 2,000 reels of pictures depicting various phases of the mineral and allied industries, and the number constantly is being increased. The Bureau claims to have the largest library of industrial films in the country, and all have been produced under the direct supervision of the technical staff of the Bureau.

Newspapers and trade journals throughout the nation are continually carrying articles regarding this work of the Bureau and many letters of commendation are being received from leading educators calling attention to the educational value of the productions. They are being used by practically all of the foremost educational institutions, engineering societies, and all classes of civic, religious, military and other organizations.

Nothing is left undone to establish authenticity in the production of a subject, under the direction of M. F. Leopold, supervising engineer of the Motion Picture Production Section of the Bureau. On many occasions the staff has penetrated the earth to great depths with camera and lighting equipment to obtain authentic scenes of mining operations. The cameramen have traveled through Europe, Africa and Asia, as well as Alaska and every part of the United States, to obtain authentic shots.

The entire expense of production and of providing prints for distribution is met in each instance by the cooperating agency. Yet the latter does so with the understanding that no trademark, trade name or other material which might be construed as advertising shall appear in the picture. Every name or trademark is obliterated from the scene before it is shot.

In the agreements made with the cooperating agencies, the only part the Bureau of Mines plays is that of supervising, as all the photography, printing and actual physical work in connection with the making of the picture is done by the various industrial producing companies selected by the cooperating agencies.

The Bureau and M. F. Leopold, supervising engineer of the Motion Picture Production Section of the Bureau, have supervision over the actual preparation of the scenario, the directing of the picture and the editing.

The films are loaned free, except for the cost of transportation. It is understood that the borrower will provide for a first-class projection machine and a competent operator and will pay for all loss and damage other than normal wear and tear. All subjects are available in the 35-millimeter width and some also are obtainable in 16 millimeters. In case of requests the Bureau advises the naming of an alternate choice, and should be made at least two weeks for the date planned for showing.

MONOGRAM'S

Mighty melodrama of RENO

THE MOST TALKED OF TOWN IN AMERICA TODAY • ON THE FRONT PAGE OF EVERY NEWSPAPER • CASH IN ON IT !!

★

MONOGRAM PRESENTS THE INCOMPARABLE

CLARA KIMBALL YOUNG

IN

MOTHER & SON

with ERNEST HILLIARD · BRUCE WARREN · MILDRED GOLDEN · JOHN ELLIOTT

WESTERN ELECTRIC RECORDING

A GRIPPING STORY OF RENO GAMBLING - SOCIETY - MONEY DIVORCE ! A STORY THAT GRIPS YOU - THRILLS YOU AND MAKES YOU SHED REAL TEARS !

Directed by J.P. McCARTHY *Story by* WELLYN TOTMAN

MR. EXHIBITOR: THERE IS NO GAMBLE WHEN YOU BOOK THIS ONE!

AVAILABLE AT 33 MONOGRAM EXCHANGES OR AT MONOGRAM PICTURES CORPORATION. 723 7th AVE., N.Y. CITY
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MONOGRAM — THE INDUSTRY'S YOUNGEST NATIONAL ORGANIZATION — CONGRATULATES PARAMOUNT-PUBLIX ON ITS TWENTIETH ANNIVERSARY

3 WEEKS AT WARNERS THEATRE
and Breaking Records Everywhere

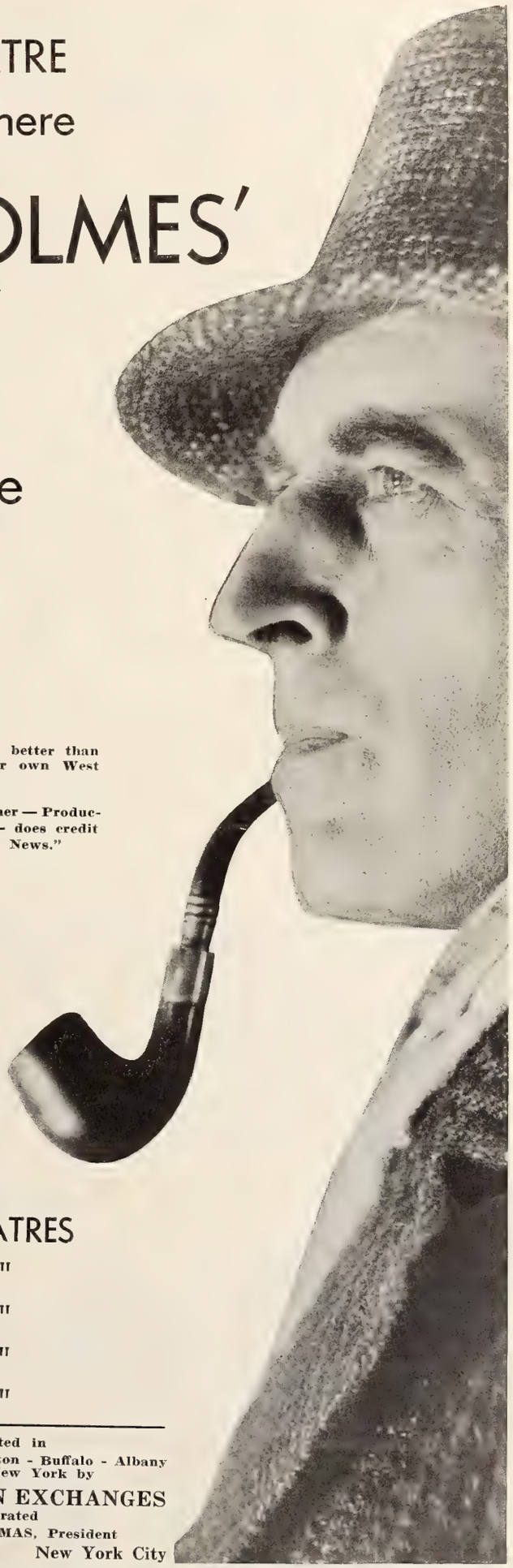
"SHERLOCK HOLMES' FATAL HOUR"

Based on original stories by

Sir Arthur Conan Doyle

Creator of the World Famous
Detective—READ BY MILLIONS!

SELECTED BY THE PRESS AS THE
*** * * PICTURE OF THE MONTH**

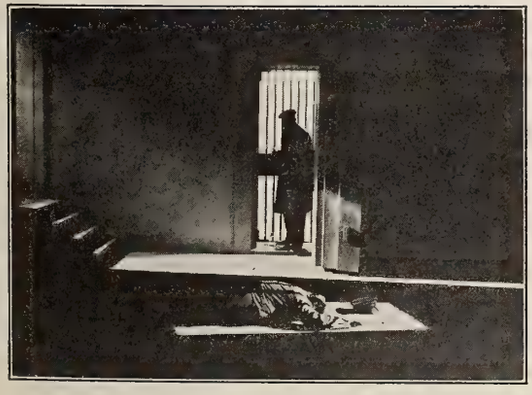


Holmes deftly put on screen—Actor portrays famed detective with consummate skill — one of the best films to be shown on this side of the Atlantic. — "World-Telegram."

Sherlock Holmes' Picture enjoyable in its mystery—"New York American."

The characterization is drawn better than much of that developed on our own West Coast.—"Herald Tribune."

Sherlock Holmes' Film Winner — Production holds interest throughout — does credit to its English makers.—"Sunday News."



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HARRY H. THOMAS AND FIRST DIVISION EXCHANGES CONGRATULATES PARAMOUNT PUBLIX ON THEIR 20TH ANNIVERSARY

A Genuine Cleanup for Exchangemen and Exhibitors

PICTURES WORTHY OF FIRST RUN SHOWINGS EVERYWHERE
AVAILABLE AT ALL LEADING INDEPENDENT EXCHANGES

BOX OFFICE NAMES IN EVERY PICTURE

Now Ready

"Night Life in Reno"

The Sensational Expose of the Private Lives of the Rich in America's Divorce Playground

—with—

VIRGINIA VALLI JAMESON THOMAS
DOROTHY CHRISTY DIXIE LEE CLARENCE WILSON
ARTHUR HOUSMAN CARMELITA GERAGHTY PAT O'MALLEY
Directed by Ray Cannon

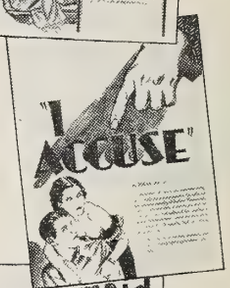
Now in Production

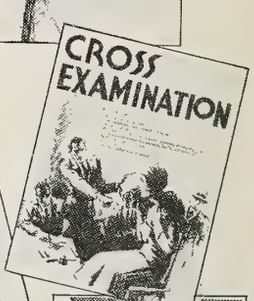
"Pleasure"

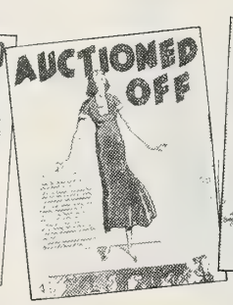
—with—

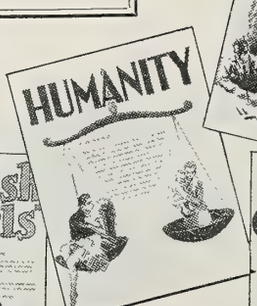
CONWAY TEARLE CARMEL MYERS
LLOYD HAMILTON LINA BASQUETTE
PAUL PAGE FRANCES DADE
Directed by Otto Brower

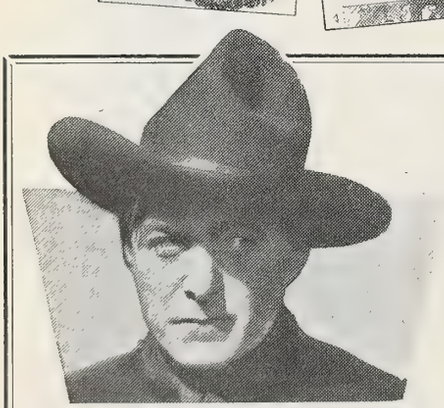
R. C. A. PHOTOPHONE RECORDING
EVERY TITLE A BOX OFFICE MAGNET











HARRY CAREY

Star of "Trader Horn" in a Series of

8 SPECIAL WESTERN FEATURES

Chock Full of Action and Speed

National Distributors
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ARTCLASS PICTURES CORPORATION

Phone BRyant 9-3169 729 SEVENTH AVENUE, NEW YORK Cables Weisspict, N. Y.

"MEETING THE RESPONSIBILITIES OF LEADERSHIP"

Best Sellers

Each month MOTION PICTURE HERALD, *through the courtesy of The Retail Bookseller, published by The Baker & Taylor Company, one of the country's largest retailers of fiction and other types of books, publishes as a guide for producers and exhibitors lists of Best Sellers and Best Renters. Following are the Baker & Taylor Best Sellers, based upon actual count of sales, for the period:*

June 15 to July 14

1. The Sixth Journey, by Alice G. Rosman.
2. Red Pepper Returns, by Grace S. Richmond.
3. The Chance of a Lifetime, by Grace L. Hill.
4. Ships of Youth, by Maud Diver.
5. The Good Earth, by Pearl S. Buck.
6. A Son of Arizona, by Charles A. Seltzer.
7. Money Mad, by Rex Beach.
8. The Windmill on the Dune, by Mary E. Waller.
9. The Truth About Lovers, by Margaret Widdemer.
10. The Road Back, by Erich M. Remarque.

Best Renters

June 10 to July 10

1. The Good Earth, by Pearl S. Buck.
2. The Bridge of Desire, by Warwick Deeping.
3. The Road Back, by Eric Maria Remarque.
4. The White Fawn, by Olive Higgins Prouty.
5. Grand Hotel, by Vicki Baum.
6. Flamenco, by Lady Eleanor Smith.
7. Seed, by Charles G. Norris.
8. Father, by "Elizabeth."
9. Call Her Savage, by Tiffany Thayer.
10. The Winding Lane, by Philip Gibbs.

But one of the foregoing is scheduled for 1931-32 *production. It is "Grand Hotel," which will be made by Metro-Goldwyn-Mayer. "Seed," however, was one of Universal's successes for* 1930-31.

Sees Need of New Screen In Television Projection

One of the most vital needs of television at the moment, according to Hollis S. Baird, chief engineer of Shortwave and Television Corporation, Boston, is a screen which will provide good results for the projection of television images.

The need is for rear projection, as in certain New York newsreel theatres, but in television, which will require a screen in the cabinet to be popular, the screen must be such as to lose as little light as possible.

INDEPENDENTS FORM SUPPLY ASSOCIATION

Cooperative Buying Is Not Part of Plan, Says J. E. Robin, Elected President

(Pictures on pages 30 and 31)

Furtherance of the interests of dealer-members in service and facilities afforded theatre owners is the objective of the new Independent Theatre Supply Dealers' Association, organized at a meeting last week at the Stevens hotel in Chicago. The organization has not adopted a cooperative buying plan, according to J. E. Robin, president. The association is to serve as a medium for cooperation by members in business building plans, equipment advertising and development of new equipment projects, he said. A constitution and bylaws for those purposes were adopted.

"With our dealer-members in all parts of the country," Robin said, "intimately in touch with the individual needs of the theatre owner in the equipment and maintenance of his house, it is felt that the association provides a means for the organization of much valuable information pertaining to successful theatre equipment and maintenance, and at the same time conflict in no way with the independent and individual operation by each dealer-member of his own supply firm. Dealer-members of the association remain sole owners of their individual firms as in the past, the function of the association being to give its dealer-members the advantages of nationwide organization and cooperation, with each maintaining and additionally insuring his independent and individual ownership of his established business."

Through the association as a means of contact, it is understood the members plan for assurance of mutually equitable business relations between themselves, manufacturers, and theatre owners. Maintenance of equality standards and the conduct of business along ethical lines that assure the continued growth of the independent dealer, without interference in the business relations between manufacturer and dealer in any way, will be furthered by the association's plans, it was stated. Specifications and technical data on all theatre equipment products will be supplied all members simultaneously through the central office of the association in standardized form.

Other officers besides Robin elected at the July 25-26 convention are L. G. Dolliver, vice president, R. G. Tannehill, secretary-treasurer and business manager, and five other directors as follows: George McArthur, G. H. Breneman, A. E. Thiele, H. F. Dusman and H. W. Graham.

Included among independent theatre supply concerns attending or represented by proxies were: Superior Motion Picture Supply Co., Pittsburgh; Clem Rizzo Movie Supplies, Philadelphia; United Projector & Film Corp., Buffalo; J. F. Dusman Motion Picture Supplies, Baltimore; Amusement Supply Co., Tampa; Breck Photoplay Supply Co., Los Angeles; Monarch Theatre Supply Co., Memphis; Amusement Supply Co., Inc., New York City; The Ray Smith Company, Milwaukee; Quality Theatre Supply Co., Omaha; Exhibitors' Supply Co., St. Louis; Western Theatrical Equipment Co., San Francisco; Walter G. Preddey Theatre Supplies, San Francisco; B. F. Shearer Co., Seattle; American Theatre Supply Co., Inc., Sioux Falls; Queen Feature Service, Inc., Birmingham; Independent Theatre Supply Co., Inc., Boston; Capitol Theatre Supply Co., Boston; Guercio & Barthel Theatre Equipment, Chicago; Oliver Moving Picture Supply Co., Cleveland; Graham Bros., Denver; Des Moines Theatre Supply Co., Des Moines; McArthur Theatre Equipment Co., Detroit; Independent Theatre Supply Co., Houston; Stebbins Theatre Equipment Co., Kansas City.

Plans were approved for the adequate financing of the functioning of the association, each dealer-member subscribing to the association funds on the basis of an entrance fee and specified monthly dues.

Who Cut It?

When Fox's "Quick Millions" showed at Warners' Metropolitan in Baltimore recently, one of the patrons noted that the picture, which he had seen several weeks before, had 12 cuts in the print. It is understood that the Maryland censor made only one cut in the film. A check on the film indicated that the cuts had possibly been made in Virginia or Pennsylvania on the print used in Baltimore. It is pointed out that this practice works unfairly upon Maryland theatres and the state censor board, making them responsible for changes with which they had nothing to do.

Young Is Named Publicity Head

Lon Young has been appointed in charge of publicity for Educational studios on the Coast. Ray Hoadley, who has been in charge of Educational publicity, has been moved over to assume charge of the Tiffany matter.

Young dates his experience in the motion picture business back many years.

Deny Gang Forced Showing Of Schmeling Fight Film

Exhibitors in Detroit have denied that they were forced to show the Schmeling-Stribling fight pictures, and Chief Assistant Prosecutor W. Gomer Krise has said that he has failed to find sufficient evidence to warrant prosecution of the Purple Gang on a charge that it had "muscled in."

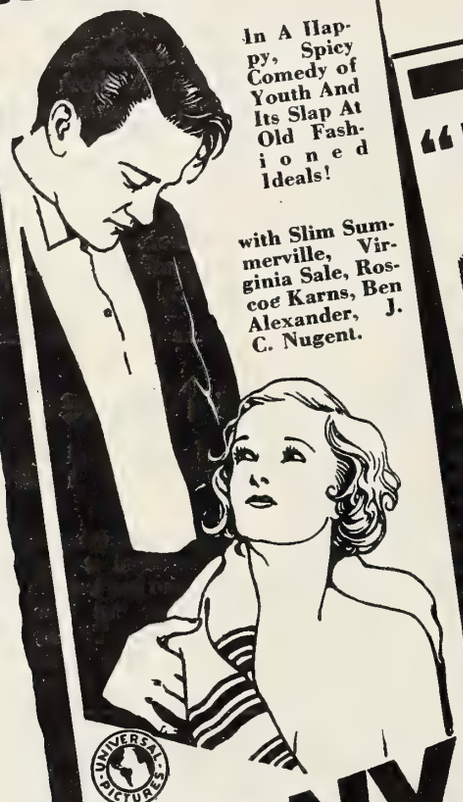
Floyd Fitzsimmons, fight promotor, is the rightful owner of the films, according to Leonard Smith, investigator for the prosecutor. Showing at the Shubert-Detroit was arranged between him and Sam Carver, exhibitor, it is said.

READY

READY

N

JOAN
BENNETT
LEW
AYRES



In A Happy, Spicy Comedy of Youth And Its Slap At Old Fashioned Ideals!

with Slim Summerville, Virginia Sale, Roscoe Karns, Ben Alexander, J. C. Nugent.

MANY A SLIP

Directed by Vin Moore

Presented by Carl Laemmle — Produced by Carl Laemmle, Jr.

"NO"

What Would You Do If Your Husband Loved You Platonically?

VIRTUOUS HUSBAND

—a screamingly funny comedy of a husband who said NO and a wife who said YES!

with Elliott Nugent, Betty Compson, Jean Arthur, Tully Marshall, J. C. Nugent, Allison Skipworth. Directed by Vin Moore. From the play "Apron Strings" by Dorrance Davis.

"Hey, Lady— Nix! Nix!"

He knew nothing about women. But he learned —AND HOW!—in this rollicking laugh picture of the youth who had to paint a lurid past to win a wife. With ROBERT ARMSTRONG, Jean Arthur, Lola Lane, George Brent. Directed by Vin Moore.

A Universal Picture presented by Carl Laemmle.

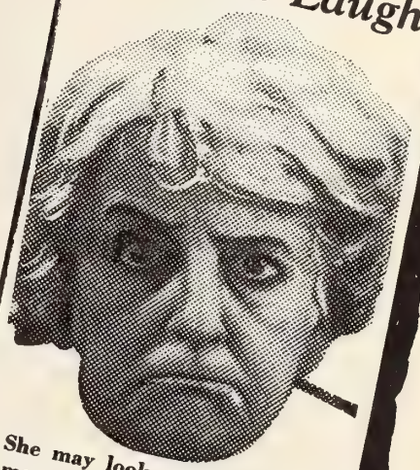
EX-BAD BOY

Ad No. 7—1 Col., Mat 10c, Cut 40c

MONEY FOR YOU OW!!!

These 1-column ads from the Press Books show you how exhibitors are selling Universal's Big Comedy 4 to the public—Ready money ads for ready money pictures!

What This Country Needs Is a Darned Good Laugh!



She may look mean, but the meaner she looks the more you'll laugh when you see her in the picture that's rocking the country with laughter. She's May Robson, the greatest female character comedienne on the stage, and this is your first chance to see her on the talking screen. She'll make you love her and want to see her often. Come and enjoy this thrilling comedy telling the inside story of the richest woman in the world.

with

MAY ROBSON

Frances Dade, James Hall, Lawrence Gray, Edmund Breese. Directed by James Flood from the play by Howard McKent Barnes. Presented by Carl Laemmle.

Mother's MILLIONS

RIDE WITH

UNIVERSAL

and you ride with a WINNER!

MAYER IMPROVES ACADEMY AWARDS

(Continued form page 39)

following awards to be presented for the current year:

1. *Actor's award for the best performance by an actor.*
2. *Actress' award for the best performance by an actress.*
3. *Directing award for the best achievement in directing.*
4. *Cinematography award for the best achievement in cinematography.*
5. *Sound recording award for the best achievement in sound recording.*
6. *Art direction award for the best achievement in art direction.*
7. *Scientific or technical award as defined in last year's rules.*
8. *Production award for the most outstanding motion picture production.*
9. *Writing award for the best adaptation.*
10. *Writing award for the best original motion picture story.*

Most of the producing companies already have sent to the Academy office the list of feature pictures released by them in Los Angeles during the year August 1, 1930, to July 31, 1931. These lists when printed and distributed to the Academy membership are used as a basis for Academy members to make nominations. Studios also are requested to send in examples of sound recording for that special award.

Mailing Blanks

During the week of August 15, nomination blanks, together with an explanatory letter and a booklet containing the list of released pictures, will be mailed to all Academy members in good standing. The nominations are made by branches. For example, the Actors' Branch will choose five actors and five actresses who, in the branch's opinion, represent the best acting for the year.

On September 15, the nominations will close and during the first week in September the tellers, appointed by the chairman of the executive committee of the respective branches, will canvass the nominations. Final ballots will be mailed to Academy members during the week of October 5. These are returned in sealed envelopes, under suitable regulation, to insure secrecy and validity of the ballots, and are kept in charge by the secretary of the Academy until the night of the Awards Dinner. The final balloting is by the entire Academy membership and not by branches.

Vote Closes November 1

On November 1, the Awards vote closes. The president then appoints a board of tellers, composed of five Academy members, one from each branch, who, on the night of November 4, open the ballots and certify the results to the president, who then announces them to the annual business meeting and Awards Banquet of the Academy.

The Awards were given for the first time at a banquet at the Roosevelt hotel signalizing achievements during the year ending July 31, 1928. Fifteen first awards and twenty honorable mentions were conferred at that time.

The awards for the year ending July 31, 1928, were: First awards: Emil Jannings for distinguished performances in "Way of All Flesh" and "The Last Command"; Janet Gaynor, for distinguished performances in "Seventh Heaven," "Street Angel" and "Sunrise"; Frank Borzage for directing "Seventh Heaven"; Lewis Milestone for directing "Two Arabian Knights"; Ben Hecht, for writing the original story for "Underworld"; Benjamin Glazer for adaptation of "Seventh Heaven"; Joe W. Farnham for writing titles of "Telling the World" and "Fair Co-Ed"; Charles Rosher for cinematography of "Sunrise"; Karl Struss for cinematography of "Sunrise"; William Cameron Menzie for art direction of "The Tempest" and "The Dove"; Roy J. Pomeroy for engineering achievements in "Wings"; Paramount-Famous Lasky Corporation for production of outstanding photoplay, "Wings"; Fox Film Corporation for artistic quality of "Sunrise."

Special awards: Warner Brothers for producing "The Jazz Singer," marking an epoch in motion picture history; Charles Chaplin for his versatility and genius in writing, acting, directing and producing "The Circus."

1929 and 1930 Awards

Awards for the year ending July 31, 1929, were conferred at a banquet at the Ambassador hotel April 3, 1930. Statuette trophies were presented as follows: First award for actor to Warner Baxter for his distinguished performance in the pioneer outdoor Western talking picture, "In Old Arizona"; actress, Mary Pickford for her distinguished performance in the exceptional talking motion picture "Coquette"; director, Frank Lloyd for "Weary River," "The Divine Lady" and "Drag"; art director, Cedric Gibbons for "The Bridge of San Luis Rey"; cinematographer, Clyde DeVinna for photographing "White Shadows in the South Seas"; writer, Hans Kraly for "The Patriot"; production, Metro-Goldwyn-Mayer Corporation for "The Broadway Melody."

The Merit Awards for the year ending July 31, 1930, were presented to the following: Lewis Milestone for directing "All Quiet on the Western Front"; M-G-M sound department, represented by Douglas Shearer for sound recording in the picture, "The Big House"; Herman Rosse for the art direction of the Universal picture, "The King of Jazz"; Joseph T. Rucker, representing himself and Willard Vander Veer, for cinematography in the picture, "With Byrd at the South Pole"; Frances Marion for writing the original story, "The Big House"; Carl Laemmle, Sr., representing Universal Pictures Corporation for producing "All Quiet on the Western Front"; George Arliss for his acting performance in "Disraeli"; Norman Shearer for her acting performance in "The Divorcee."

Prominent in the purposes for which the Academy was established is the responsibility of the artist of the motion pitcure industry to society. For that reason, part of the Academy's efforts and energies are directed toward building goodwill between the public and the industry and in furthering the honor and good repute of the profession. The Awards have become the most distinctive method of accomplishing this purpose. The members of the Awards Committee for 1931 are: Louis B. Mayer, chairman; Lois Wilson, Jean Hersholt, John Robertson, King Vidor, B. P. Schulberg, J. T. Reed, Ralph Hammeras, Al Cohn, Waldemar Young, Clinton Wunder, ex-officio.

Text of Decision In Dreiser Case

(Continued from page 13)

and to be the master of his body, rather than be mastered by it.

In the preparation of the picture, the producer must give consideration to the fact that the great majority of the people, composing the audience before which the picture will be presented, will be more interested that justice prevail over wrongdoing than that the inevitability of Clyde's end clearly appear.

Upon this principal question of fact, as to whether the picture fairly portrays the book, there is a difference of opinion.

The plaintiff has submitted the opinion of critics, that the picture reproduces the letter of the book but fails to represent its psychology and social implications and therefore, misrepresents the book.

The defendant has submitted the opinion of an impressive list of critics, who find that the picture is a true representation of the letter and spirit of the book.

Under these circumstances it is clear that no injunction pendente lite should be granted. Dematteis v. McGoldrick Realty Company, Inc., 231 App. Div. 745.

Motion denied with $10 costs.

Maryland MPTO Bans MGM, Paramount Percentage Films

Only two theatre members of the MPTO of Maryland, have thus far signed up for the product of Paramount as a result of the organization's resolution against members playing the MGM and Paramount product on percentage. The two, the Overlea and Irvington, signed prior to June 11, the date of the resolution.

It is understood no Baltimore residential houses have signed for MGM product for the 1932 season. It is estimated that unless some arrangement is made for flat purchases as well as percentage, the two companies will lose some $150,000 for the season in the territory.

20 In Columbia Exploitation Department; Ennis In Charge

More than 20 men have already been appointed to the newly organized field exploitation department of Columbia Pictures, with additions to be made as picture openings increase. Bert Ennis, newly appointed head, will supervise the field work.

Among those films which will receive particular attention, not only in key cities but also in subsequent runs, are "Dirigible," "The Miracle Woman," "Fifty Fathoms Deep," "Pagan Lady" and "The Dreyfuss Case," all scheduled for summer release.

17th in Detroit for Publix

Publix's new 3,000-seat neighborhood theatre, its seventeenth in the Detroit metropolitan area, and its tenth neighborhood house, will open in September, according to N. M. Platt.

ANDY CLYDE at the Throttle

NOW YOU KNOW WHY THERE'S A CARLOAD OF LAUGHS IN

"THE CANNONBALL"

The First Of The New Season's

MACK SENNETT ANDY CLYDE COMEDIES

"The Cannonball" will send your program off to a flying start and carry it along at break-neck speed. It's Andy Clyde's best comedy to date—and your best opportunity to give your public the delightful variety it wants.

PRE-RELEASED
BECAUSE IT'S SO GOOD!

EDUCATIONAL FILM EXCHANGES, Inc.

Educational Pictures

"THE SPICE OF THE PROGRAM"

E. W. HAMMONS, President

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

CONSOLIDATED FILM INDUSTRIES, INC.

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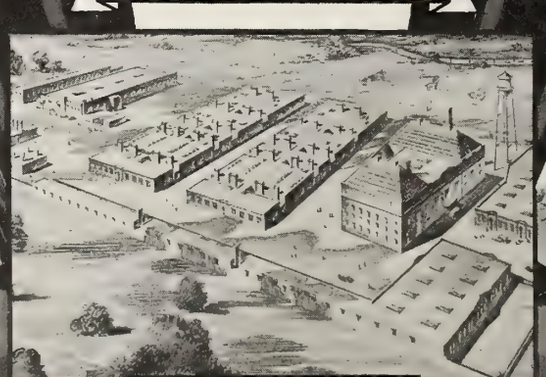

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THEATRE RECEIPTS

Despite the extreme heat of last week, the theatres showed greater losses than the previous seven day period. While the increase was slight, it indicated a trend toward better business. Total grosses from 164 theatres for the previous week were $2,024,443, while the current week jumped to $2,038,596.

Although for the previous week there were only four new low grosses, the current week registered 11. With this also was one new high, which was made at the Lyric theatre in Indianapolis, Ind., with "Gold Dust Girtie." Grosses from theatres in 29 cities are included in the Herald's compilation.

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Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from March, 1930, to August, 1931)	
Albany								
Harm-Bleecker..	2,300	35c-50c	"Annabelle's Affairs" (Fox) (6 days)	7,100	"Doctor's Wives" (Fox) (6 days)	7,800	High 1-24-30 "Reducing"	$ 18,500
							Low 4-4-31 "Passion Flower"	6,100
Leland	1,350	20c-25c	"Stepping Out" (MGM) (6 days)	4,800	"It's A Wise Child" (MGM) (6 days)	5,050	High 5-2-31 "Strangers May Kiss"	8,100
							Low 7-11-31 "Daddy Long Legs"	2,900
Proctor's RKO..	1,500	20c-60c	"The Common Law" (Pathe) (6 days)	6,900	"Miracle Woman" (Col.) (40c-60c—3 days)	2,500	High 3-14-31 "Millie"	8,600
					"Three Who Loved" (Radio) (40c-60c—3 days)	2,350	Low 7-11-31 "Sweepstakes"	2,400
Ritz	1,146	25c-35c	"Defenders of the Law" (Standard) and "The Flood" (Col.) (4 days)	3,900	"Broadminded" (F. N.) and "Captain Applejack" (W. B.) (3 days)	1,900	High 12-13-30 "The Cat Creeps"	4,750
					"Sky Raiders" (Col.) and "Lawless Woman" (Chesterfield) (3 days)	1,760	Low 6-6-31 "Party Husbands"	3,190
Baltimore								
Keith's	2,500	25c-50c	"Honeymoon Lane" (Para.) (6 days & Sun. midnite show)	6,400	"Forbidden Adventure" (Para.) (6 days and Sun. midnite show)	6,640	High 5-9-31 "Bachelor Apartment"	16,080
							Low 5-17-30 "King of Jazz"	3,000
Loew's Century.	3,076	25c-60c	"The Secret Call" (Para.) (6 days)	20,000	"The Great Lover" (MGM) (6 days)	18,000	High 4-11-31 "A Tailor Made Man"	30,000
							Low 11-1-30 "Her Wedding Night"	14,000
Loew's Parkway	987	15c-35c	"Confessions of a Co-Ed" (Para.) (6 days)	3,500	"Man In Possession" (MGM) (6 days)	4,100	High 1-3-31 "Follow the Leader"	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
Loew Stanley....	3,522	25c-60c	"The Magnificent Lie" (Para.) (6 days)	17,500	"Son of India" (MGM) (6 days)	19,500	High 4-11-31 "Strangers May Kiss"	33,500
							Low 5-3-30 "Honey"	12,500
Loew's Valencia.	1,487	25c-35c	"Confessions of a Co-Ed" (Para.) (6 days)	3,200	"Man In Possession" (MGM) (6 days)	3,850	High 7-26-30 "Sins of the Children"	7,300
							Low 11-29-30 "Only Saps Work"	1,800
New	1,600	25c-50c	"Too Many Cooks" (Radio) (6 days)	6,500	"The Black Camel" (Fox) (6 days)	7,500	High 8-30-30 "Common Clay"	18,500
							Low 12-17-30 "Princess and Plumber"	2,800
W. B. Metropol.	1,300	15c-50c	"Up For Murder" (U.) (6 days)	3,300	"Six Cylinder Love" (Fox) (6 days)	3,600	High 3-16-30 "Green Goddess"	9,000
							Low 7-26-30 "Sweet Kitty Bellairs"	2,100
Boston								
Keith's	2,800	25c-65c	"The Common Law" (Pathe)	19,500	"The Miracle Woman" (Col.)	18,000	High 10-11-30 "Half Shot at Sunrise"	34,500
							Low 12-6-30 "Sin Takes a Holiday"	16,500
Keith-Boston ...	2,500	25c-60c	"The Lady Who Dared" (F. N.)	19,000	"Public Defender" (Radio)	19,500	High 1-10-31 "Danger Lights"	22,000
							Low 7-18-31 "Up For Murder"	17,000
Loew's Orpheum	3,100	25c-50c	"Man In Possession" (MGM)	19,000	"A Free Soul" (MGM)	18,500	High 1-17-31 "Hell's Angels"	31,500
							Low 6-28-30 "Lady of Scandal"	17,500
Loew's State.....	3,700	25c-50c	"Son of India" (MGM)	22,000	"Five and Ten" (MGM)	22,000	High 10-18-30 "Three French Girls"	30,000
							Low 6-28-30 "Bad One"	18,000
Metropolitan	4,350	25c-60c	"Confessions Of A Co-Ed" (Para.)	32,500	"Forbidden Adventure" (Para.)	31,000	High 10-11-30 "Sea God"	49,000
							Low 6-7-30 "True to the Navy"	26,000
Olympia	2,500	25c-50c	"Murder By The Clock" (Para.)	14,500	"Night Nurse" (W. B.) (2nd week)	14,000	High 7-5-30 "With Byrd at South Pole"	28,000
							Low 2-21-31 "Sit Tight"	12,600
Scollay Square..	1,800	25c-50c	"Night Nurse" (W. B.)	15,000	"The Black Camel" (Fox)	15,000	High 10-11-30 "Numbered Men"	20,000
							Low 7-5-30 "Shadows of the Law"	11,000
Uptown	2,000	25c-60c	"Murder By The Clock" (Para.)	12,000	"Night Nurse" (W. B.) (2nd week)	11,500	.....	
Buffalo								
Buffalo	3,300	30c-65c	"Night Nurse" (W. B.)	26,500	"The Public Defender" (Radio)	23,800	High 3-28-31 "My Past"	39,500
							Low 7-4-31 "I Take This Woman"	19,000
Century	3,000	25c-35c	"Up For Murder" (U.)	9,800	"Forbidden Adventure" (Para.)	10,000	High 2-14-31 "Cimmaron"	25,600
							Low 7-4-31 "Always Goodbye"	4,100
Great Lakes	3,000	25c-60c	"Son of India" (MGM)	20,000	"Hush Money" (Fox)	21,200	High 4-18-31 "Strangers May Kiss"	30,000
							Low 12-27-30 "Remote Control"	13,400
Hippodrome	2,100	25c-50c	"Chances" (F. N.)	15,000	"The Secret Call" (Para.)	15,700	High 2-14-31 "Free Love"	26,300
							Low 7-4-31 "Six Cylinder Love"	14,800
Lafayette	3,300	25c-35c	"Three Who Loved" (Radio)	10,000	"Meet The Wife" (Col.)	8,900	High 4-11-31 "Ten Cents a Dance"	24,100
							Low 7-4-31 "Lover Come Back"	7,800
Charlotte								
Broadway	1,167	25c-50c	"Mother's Millions" (U.) (3 days)	3,000	"Children of Dreams" (W. B.) (3 days)	2,500	.....	
			"The Reckless Hour" (F. N.) (3 days)	3,500	"Up For Murder" (U.) (3 days)	3,000		
Carolina	1,441	40c-50c	"The Magnificent Lie" (Para.) (3 days)	6,000	"Young Donovan's Kid" (Radio) (3 days)	6,500	.....	
			"The Great Lover" (MGM) (3 days)	5,000	"Politics" (MGM) (3 days)	6,000		

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Producer, Radio Pictures

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THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to August, 1931)	
			Picture	Gross	Picture	Gross		
Chicago								
Castle	299	40c-60c	"Quick Millions" (Fox) (2nd week)	3,280	"Quick Millions" (Fox) (1st week)	4,070	High 4-27-30 "White Cargo"	10,600
							Low 4-13-30 "High Treason"	2,650
Chicago	4,000	35c-85c	"Young As You Feel" (Fox)	44,250	"Politics" (MGM) (8 days)	48,600	High 9-6-30 "Anybody's Woman"	64,800
							Low 7-18-31 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"Public Enemy" (W. B.)	37,800	"A Free Soul" (MGM) (4th week)	11,250	High 7-12-30 "Big House"	50,800
							Low 4-13-30 "Son of the Gods"	17,500
Oriental	3,940	35c-85c	"The Great Lover" (MGM)	26,160	"The Secret Call" (Para.)	21,625	High 7-19-30 "Our Blushing Brides"	60,600
							Low 6-27-31 "Party Husband"	19,450
Palace	2,509	35c-85c	"Girl Habit" (Para.)	21,700	"Arizona" (Col.)	24,750	High 6-7-30 "On the Level"	31,200
							Low 7-19-30 "Shooting Straight"	16,200
Roosevelt	1,591	35c-85c	"Politics" (MGM)	18,925	"The Viking" (Independent) (8 days—2nd week)	11,800	High 7-5-30 "With Byrd at South Pole"	32,800
							Low 6-6-31 "Tabu"	10,100
State Lake	2,776	35c-85c	"The Miracle Woman" (Col.) (5 days—2nd week)	12,450	"The Miracle Woman" (Col.) (1st week)	23,470	High 10-18-30 "Half Shot at Sunrise"	45,300
							Low 6-27-31 "Transgression"	13,200
United Artists	1,700	35c-85c	"The Smiling Lieutenant" (Para.) (5 days—4th week)	9,300	"The Smiling Lieutenant" (Para.) (3rd week)	14,975	High 3-21-31 "City Lights"	46,562
							Low 9-6-30 "Eyes of the World"	13,200
Cincinnati								
Keith's	1,600	30c-50c	"Always Goodbye" (Fox)	4,450	"Many A Slip" (U.)	4,000	High 11-20-30 "Africa Speaks"	13,000
							Low 7-25-31 "Many A Slip"	4,000
RKO Albee	3,300	35c-75c	"Sweepstakes" (Pathe)	25,775	"Kiki" (U. A.)	24,232	High 1-3-31 "Remote Control"	33,321
							Low 12-20-30 "Silver Horde"	20,150
RKO Capitol	2,000	30c-50c	"Women Love Once" (Para.)	9,730	"Maltese Falcon" (W. B.)	11,867	High 9-20-30 "Common Clay"	22,000
							Low 3-14-31 "Fighting Caravans"	9,200
RKO Family	1,140	20c-35c	"The Fighting Sheriff" (Col.) (4 days)	2,487	"A Free Soul" (MGM) (4 days)	2,656	High 11-1-30 "Men Without Law" and "Undertow"	5,600
			"Men of the Sky" (F. N.) (3 days)	1,340	"I Take This Woman" (Para.) (3 days)	1,430	Low 3-7-31 "Captain Applejack" and "The Lion and the Lamb"	2,500
RKO Lyric	1,400	30c-50c	"The Great Lover" (MGM) (7 days & Sat. midnite show)	9,521	"Annabelle's Affairs" (Fox) (7 days and Sat. midnite show)	10,595	High 10-25-30 "The Big House"	23,900
							Low 2-7-31 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"The Magnificent Lie" (Para.) (7 days & Sat. midnite show)	13,264	"Smart Money" (W. B.) (7 days and Sat. midnite show)	12,665	High 11-1-30 "Check and Double Check"	28,100
							Low 7-11-31 "Chances"	11,517
RKO Strand	1,350	25c-40c	"Three Who Loved" (Radio)	4,265	"Never The Twain Shall Meet" (MGM)	4,455	High 10-11-30 "Common Clay"	6,940
							Low 2-21-31 "A Lady's Morals"	3,001
Cleveland								
Alhambra	1,400	25c-50c	"Love Express" (German) (50c—evenings only)	3,500	"Love in the Ring" (Standard)	6,000	.....	
Allen	3,300	30c-60c	"The Magnificent Lie" (Para.)	16,000	"The Night Angel" (Para.)	15,000	High 7-19-30 "Let Us Be Gay"	31,000
							Low 5-9-31 "Ladies Man"	12,000
Cameo	1,200	25c-50c	"Their Mad Moment" (Fox)	3,500	"A Holy Terror" (Fox)	4,000	.....	
RKO Hippodrome	3,800	25c-75c	"A Woman of Experience" (Pathe)	15,000	"The Miracle Woman" (Col.)	14,000	High 4-27-30 "High Society Blues"	46,000
							Low 4-25-31 "Cracked Nuts"	10,000
RKO Palace	3,100	25c-75c	"The Public Defender" (Radio)	23,000	"Lover Come Back" (Col.)	21,000	High 3-23-30 "Harmony at Home"	47,000
							Low 7-18-31 "Arizona"	18,000
State	3,400	30c-60c	"The Secret Call" (Para.)	17,000	"Confessions of a Co-Ed" (Para.) (40c-60c)	16,000	High 1-3-31 "Princess and the Plumber"	45,000
							Low 6-20-3 "The Vice Squad"	14,000
Warner's Lake	800	40c-60c	"The Reckless Hour" (F. N.)	3,000	"Children of Dreams" (W. B.) (4 days)	1,500	.....	
Denver								
Denver	2,300	25c-65c	"The Magnificent Lie" (Para.)	17,500	"The Secret Call" (Para.) (8 days)	15,500	High 3-7-31 "The Easiest Way"	20,000
							Low 7-4-31 "I Take This Woman"	13,000
Huff'n's Aladdin	1,500	35c-75c	"Broadminded" (F. N.)	8,000	"Smart Money" (W. B.)	5,500	High 4-11-31 "Connecticut Yankee"	12,000
							Low 5-9-31 "God's Gift To Women"	4,500
Huffman's Tabor	1,900	25c-50c	"Sweepstakes" (Pathe)	8,000	"Maltese Falcon" (W. B.)	8,500	High 3-21-31 "City Lights"	14,000
							Low 7-4-31 "Annabelle's Affairs"	7,000
Paramount	2,000	25c-50c	"Son of India" (MGM)	11,500	"The Smiling Lieutenant" (Para.)	16,000	High 1-10-31 "Hell's Angels"	22,000
							Low 6-27-31 "Just a Gigolo"	7,500
Rialto	1,040	25c-50c	"The Smiling Lieutenant" (Para.)	3,500	"White Shoulders" (Radio)	3,500	High 3-28-31 "Trader Horn"	8,000
							Low 7-4-31 "Big Business Girl"	2,250
Des Moines								
Des Moines	1,600	25c-60c	"Politics" (MGM)	11,000	"Confessions Of A Co-Ed" (Para.)	9,000	High 2-14-31 "Cimarron"	18,000
							Low 4-27-30 "Rogue Song"	5,000
Paramount	1,700	25c-60c	"Broadminded" (F. N.) (3 days)	6,000	"Hush Money" (Fox) (3 days)	6,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"	22,000
			"Transgression" (Radio) (4 days)	6,500	"Maltese Falcon" (W. B.) (4 days)	7,000	Low 12-6-30 "Three French Girls" and "Derelict"	8,000
Strand	1,100	20c-35c	"Son of India" (MGM) (4 days)	2,400	"The Black Camel" (Fox) (4 days)	2,300	High 3-23-30 "Evidence" and "Roadhouse Nights"	9,007
			"Ex-Bad Boy" (U.) (3 days)	900	"The Great Lover" (MGM) (3 days)	900	Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Hollywood								
Chinese	2,030	25c-75c	"Young As You Feel" (Fox) (25c-65c)	14,000	"A Free Soul" (MGM) (4th week)	7,000	High 6-7-30 "Hell's Angels"	40,500
							Low 6-20-31 "Trader Horn"	4,900
Pan Hollywood	3,000	35c-65c	"Five and Ten" (MGM)	9,900	"Never The Twain Shall Meet" (MGM)	11,100	High 6-14-30 "The Floradora Girl"	30,000
							Low 7-19-30 "True to the Navy"	8,800
W. B. Hollywood	3,000	35c-50c	"Night Nurse" (W. B.)	13,600	"Broadminded" (F. N.)	13,500	High 2-7-31 "Little Caesar"	30,000
							Low 7-11-31 "Big Business Girl"	9,500

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to August, 1931)
Houston							
Kirby	1,654	25c-50c	"Women Love Once" (Para.) (25c-40c)	4,000	"Confessions Of A Co-Ed" (Para.)	6,000	High 11-29-30 "Hell's Angels" 16,000 Low 6-20-31 "Always Goodbye" and.. 3,500 "Blue Angel"
Loew's State	2,709	25c-50c	"The Great Lover" (MGM) (25c-40c)	6,000	"The Miracle Woman" (Col.)	6,000	High 5-2-31 "Trader Horn" 19,800 Low 6-27-31 "Five and Ten" 5,000
Metropolitan	2,512	25c-50c	"The Magnificent Lie" (Para.) (25c-40c)	7,700	"The Secret Call" (Para.)	6,500	High 1-24-30 "Love Parade" 18,000 Low 7-25-31 "The Secret Call" 6,500
RKO Majestic	2,250	25c-50c	"White Shoulders" (Radio) (25c-40c)	7,700	"A Woman of Experience" (Pathe)	7,000	High 10-24-30 "Check and Double Check" 20,000 Low 7-4-31 "The Vice Squad" 6,500
Indianapolis							
Apollo	1,100	25c-50c	"Night Nurse" (W. B.)	3,700	"Hush Money" (Fox)	3,750	High 6-13-31 "Daddy Long Legs" 10,000 Low 7-4-31 "Annabelle's Affairs" 3,500
Circle	2,600	25c-50c	"The Girl Habit" (Para.)	8,500	"Three Who Loved" (Radio)	4,000	High 11-1-30 "Check and Double Check" 22,000 Low 5-23-31 "Reno" 2,500
Indiana	3,300	25c-65c	"Women Love Once" (Para.)	13,500	"Night Angel" (Para.)	14,500	High 6-6-31 "Kick In" 21,000 Low 7-18-31 "I Take This Woman" 13,000
Lyric	2,000	25c-50c	"Gold Dust Gertie" (W. B.)	12,000	"A Holy Terror" (Fox)	7,500	High 8-1-31 "Gold Dust Gertie" 12,000 Low 7-18-31 "Lover Come Back" 7,000
Palace	2,800	25c-50c	"The Great Lover" (MGM)	7,500	"Son of India" (MGM)	8,400	High 5-2-31 "Trader Horn" 22,000 Low 8-1-31 "The Great Lover" 7,500
Kansas City							
Liberty	1,200	25c-50c	"Honeymoon Lane" (Para.)	7,200	"Forbidden Adventure" (Para.)	5,500	
Mainstreet	3,067	35c-60c	"Common Law" (Pathe)	15,000	"The Good Bad Girl" (Col.) (25c-60c)	17,000	High 2-14-31 "Cimmaron" 24,750 Low 4-13-30 "Framed" 11,000
Midland	4,000	25c-50c	"Son of India" (MGM)	10,000	"Man In Possession" (MGM)	16,500	High 11-29-30 "Hell's Angels" 29,000 Low 5-9-31 "Quick Millions" 7,500
Newman	2,000	35c-50c	"The Magnificent Lie" (Para.)	15,000	"The Secret Call" (Para.) (25c-50c)	10,000	High 9-13-30 "Animal Crackers" 23,500 Low 4-13-30 "Light of Western Stars". 7,000
Uptown	2,200	25c-50c	"Party Husband" (F. N.)	6,100	"Up For Murder" (U.)	5,500	High 9-27-30 "King of Jazz" 10,200 Low 11-1-30 "Last of Lone Wolf" 4,000
Los Angeles							
Carthay Circle	1,650	75c-$1.50	"Smiling Lieutenant" (Para.) (3rd week)	12,000	"Smiling Lieutenant" (Para.) (2nd week)	14,800	High 3-21-31 "Strangers May Kiss" 28,000 Low 6-6-31 "Daddy Long Legs" ($5 Premier) 10,000
Fox Criterion	1,652	35c-65c	"Young As You Feel" (Fox)	15,100	"A Free Soul" (MGM) (4th week)	8,300	High 5-24-30 "The Divorcee" 29,700 Low 1-31-31 "Royal Family of B'way" 7,000
International	2,000	25c-50c	"Hay Que Casar Al Principe" (Fox)	4,200	"Su Ultima Noche" (Ind.)	4,900	
Loew's State	2,418	35c-65c	"Son of India" (MGM)	21,500	"The Black Camel" (Fox)	19,200	High 5-10-30 "Caught Short" 48,000 Low 10-18-30 "Three French Girls".. 15,000
Los Angeles	2,100	25c-65c	"Children of Dreams" (W. B.)	8,000	"Salvation Nell" (Tiff.)	9,000	
Orpheum	2,750	35c-65c	"The Miracle Woman" (Col.) (5 days—2nd week)	5,000	"The Miracle Woman" (Col.) (1st week)	9,200	High 2-14-31 "Cimarron" (5 days) 32,000 Low 12-27-30 "Ex-Flame" 6,000
Paramount	3,596	35c-65c	"The Magnificent Lie" (Para.)	19,500	"The Secret Call" (Para.)	12,000	High 9-6-30 "Animal Crackers" 40,000 Low 7-11-31 "The Girl Habit" 10,000
RKO	2,700	35c-65c	"Arizona" (Col.)	11,000	"Lawless Woman" (Chesterfield)	17,500	High 7-25-31 "Lawless Woman" 17,500 Low 9-27-30 "For the Love of Lil" 10,500
United Artists	2,100	35c-65c	"Honeymoon Lane" (Para.)	4,500	"Night Angel" (Para.) (2nd week)	6,000	High 9-20-30 "What a Widow" 30,000 Low 8-1-31 "Honeymoon Lane" 4,500
W. B. Downtown	2,400	35c-50c	"Night Nurse" (W. B.)	12,200	"Broadminded" (F. N.)	12,000	High 9-27-30 "Office Wife" 30,000 Low 3-14-31 "Captain Applejack" 8,000
Milwaukee							
Alhambra	2,660	25c-60c	"Daybreak" (MGM)	6,500	"Doctor's Wives" (Fox)	8,500	
Garden	1,150	25c-60c	"Meet The Wife" (Col.)	8,000	"A Holy Terror" (Fox)	8,000	
Riverside	2,180	25c-60c	"The Common Law" (Pathe)	12,500	"The Miracle Woman" (Col.)	13,000	
Strand	1,406	25c-60c	"Women Love Once" (Para.)	5,500	"A Free Soul" (MGM) (2nd week)	6,500	
Warner	2,500	25c-60c	"The Reckless Hour" (F. N.) (25c-65c)	8,700	"Broadminded" (F. N.)	9,000	
Wisconsin	3,275	25c-65c	"Confessions Of A Co-Ed" (Para.) (8 days)	13,000	"Annabelle's Affairs" (Fox)	13,000	
Minneapolis							
Aster	812	20c-25c	"Five and Ten" (MGM)	1,500	"Big Business Girl" (F. N.)	1,400	High 3-30-30 "The Aviator" 8,500 Low 4-18-31 "Men Call It Love" 900
Lyric	1,238	20c-40c	"The Secret Call" (Para.)	3,500	"Son of India" (MGM)	2,500	High 3-23-30 "They Learned About Women" 5,000 Low 1-24-31 "Men On Call" 1,200
Minnesota	4,000	30c-75c	"The Magnificent Lie" (Para.)	22,000	"A Free Soul" (MGM)	24,000	High 7-5-30 "So This Is London" 45,000 Low 2-28-31 "Dance, Fools, Dance" 18,000
RKO Orpheum	2,900	25c-50c	"The Miracle Woman" (Col.)	16,000	"The Good Bad Girl" (Col.)	14,000	High 2-14-31 "Cimarron" 30,000 Low 5-2-31 "Bachelor Apartment" 12,000
State	2,300	25c-50c	"I Take This Woman" (Para.)	9,000	"Confessions Of A Co-Ed" (Para.)	8,500	High 4-20-30 "Benson Murder Case" 26,600 Low 12-20-30 "River's End" 5,000
Montreal							
Capitol	2,547	25c-60c	"The Vice Squad" (Para.) and... "Dude Ranch" (Para.)	10,000	"Sweepstakes" (Pathe) and... "Speckled Band" (British)	9,500	High 5-2-31 "A Connecticut Yankee"... 15,750 and "Don't Bet On Women" Low 5-9-31 "Man of the World" and.... 9,000 "June Moon"
Imperial	1,914	15c-40c	"Guilty in Love" (Para.) and .... "The Sin Ship" (Radio)	3,800	"My Past" (W. B.) and..... "Desert Vengeance" (Col.)	3,400	High 1-17-31 "The Office Wife" and.... 7,000 "Oh, Sailor, Behave" Low 6-20-31 "Single Sin" and ..... 3,000 "Dawn Trail"
Loew's	3,115	25c-75c	"The Black Camel" (Fox)	11,000	"Just A Gigolo" (MGM)	13,800	High 1-31-31 "Derelict" 16,000 Low 7-18-31 "Stepping Out" 9,000
Palace	2,600	25c-99c	"Young Donovan's Kid" (Radio)..	10,500	"The Night Angel" (Para.)	11,500	High 2-21-31 "Man Who Came Back".. 19,000 Low 8-1-31 "Young Donovan's Kid".... 10,500

TO

The First Gentleman of the Screen

ADOLPH ZUKOR

We have the honor to express our most sincere congratulations on the celebration of PARAMOUNT'S 20TH BIRTHDAY JUBILEE.

With gratitude we remember that at the humble birth of this company it was ADOLPH ZUKOR who tendered us the hand of friendship—who placed his faith in us—who fired us with a spark of his own splendid courage—and who inspired us to build on that same rock of service, on which he founded THE PARAMOUNT-PUBLIX CORPORATION.

We are proud to have retained that faith—that friendship—that courage—and that Paramount ideal of service.

And so it is, with a very full measure of devotion and respect, that we wish ADOLPH ZUKOR and THE PARAMOUNT-PUBLIX CORPORATION—

Many Happy Returns

NATIONAL SCREEN SERVICE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from March, 1930. to August, 1931)	
Montreal (Cont'd)								
Princess	2,272	25c-65c	"Plunder" (British)	8,500	"Kiki" (U. A.)	8,400	High 4-11-31 "City Lights"	22,500
							Low 7-18-31 "Colonel's Lady"	7,200
Strand	750	15c-50c	"Up Pops the Devil" (Para.) and "Skippy" (Para.)	3,200	"50 Million Frenchmen" (W. B.) and "The Flood" (Col.)	3,200	High 1-31-31 "Captain Thunder"	5,300
							Low 6-27-31 "East Lynne" and "Can Love Decide"?	3,000
New York								
Astor	1,120	50c-$2.00	"A Free Soul" (MGM) (9th week)	12,100	"A Free Soul" (MGM) (8th week)	13,641	High 7-5-30 "Big House"	24,860
							Low 6-13-31 "Free Soul"	20,161
Capitol	4,700	35c-$1.50	"Son of India" (MGM)	67,754	"Man In Possession" (MGM)	60,609	High 8-30-30 "Romance"	98,322
							Low 3-21-31 "Great Meadow"	49,789
Embassy	598	25c	All Newsreel	7,717	All Newsreel	7,899	High 11-29-30 Newsreels	9,995
							Low 8-16-30 Newsreels	6,625
Mayfair	2,300	40c-$1.00	"The Common Law" (Pathe) (2nd week)	27,311	"The Common Law" (Pathe) (1st week)	35,000	High 11-8-30 "Check and Double Check"	51,000
							Low 7-4-31 "Sweepstakes"	12,500
Paramount	3,700	40c-$1.00	"The Magnificent Lie" (Para.)	63,700	"Murder By The Clock" (Para.)	52,100	High 8-23-30 "Anybody's Woman"	91,300
							Low 7-18-31 "The Secret Call"	41,000
Rialto	1,904	40c-$1.00	"Manslaughter" (Para.) and "The Mighty" (Para.)	5,400	"The Letter" (Para.) and "Tom Sawyer" (Para.)	5,100	High 9-6-30 "Animal Crackers"	62,500
							Low 6-27-31 "Hell's Angels" and "Dracula"	4,500
Rivoli	2,103	40c-$1.00	"Smiling Lieutenant" (Para.) (2nd week)	24,000	"Smiling Lieutenant" (Para.) (1st week)	38,200	High 12-27-30 "Royal Family"	57,000
							Low 3-14-31 "River's End"	9,519
Roxy	6,200	50c-$1.50	"Sunny Side Up" (Fox) (Return Engagement) (6 days)	39,800	"A Holy Terror" (Fox)	62,000	High 1-10-31 "Man Who Came Back"	130,430
							"Sunnyside Up" 8-1-31 (Return)	39,800
Strand	3,000	35c-$1.00	"Night Nurse" (W. B.) (2nd week)	21,432	"Night Nurse" (W. B.) (1st week)	28,480	High 11-8-30 "Doorway to Hell"	46,445
							Low 6-6-31 "Gold Dust Gertie"	11,348
Warners	1,490	35c-75c	"Fatal Hour" (First Division) (3rd week)	3,450	"Fatal Hour" (First Division) (2nd week)	4,227	High 8-30-30 "Old English"	22,203
							Low 7-4-31 "Maciste in Hell"	1,971
Winter Garden	1,493	35c-$1.00	"Smart Money" (W. B.) (9 days—6th week)	21,160	"Smart Money" (W. B.) (5th week)	18,347	High 7-19-30 "Dawn Patrol"	51,128
							Low 11-8-30 "Life of the Party"	10,750
Oklahoma City								
Capitol	1,200	10c-50c	"Politics" (MGM)	9,000	"Secret Call" (Para.)	5,500	High 11-8-30 "Check and Double Check"	17,000
							Low 4-6-30 "Party Girl"	3,800
Criterion	1,800	10c-50c	"The Magnificent Lie" (Para.)	5,500	"Night Nurse" (W. B.)	7,500	High 2-21-31 "Cimarron"	15,500
							Low 4-6-30 "Locked Door"	4,400
Liberty	1,500	10c-50c	"Arizona" (Col.)	5,600	"Ex-Bad Boy" (U.)	6,200	High 11-29-30 "Truth About Youth"	8,500
							Low 6-20-31 "Big Fight" and Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Common Law" (Pathe)	6,200	"Black Camel" (Fox)	6,000	High 8-9-30 "Dawn Patrol"	15,000
							Low 11-8-30 "Last of the Duanes"	3,800
Omaha								
Orpheum	3,000	25c-60c	"Lover Come Back" (Col.)	13,250	"The Miracle Woman" (Col.)	13,000	High 11-1-30 "Check and Double Check"	26,400
							Low 6-20-31 "White Shoulders"	11,500
Paramount	2,900	25c-60c	"Politics" (MGM)	11,750	"The Night Angel" (Para.)	6,250	High 12-13-30 "Hell's Angels"	12,750
							Low 9-27-30 "Song of My Heart"	5,950
State	1,200	25c	"Svengali" (W. B.) (6 days)	1,800	"A Holy Terror" (Fox) (4 days)	1,000	High 3-14-31 "Trader Horn" (at 50c-$1.50)	10,000
							Low 6-20-31 "Big Fight" and "Drums of Jeopardy"	900
					"Just a Gigolo" (MGM) (3 days)	1,500		
World	2,500	25c-40c	"Women Love Once" (Para.) (4 days)	3,000	"Smart Money" (W. B.)	7,200	High 4-11-31 "Men Call It Love"	16,000
			"The Secret Call" (Para.) (3 days)	2,000			Low 8-1-31 "Women Love Once" and "The Secret Call"	5,000
Ottawa								
Avalon	990	15c-35c	"Daddy Long Legs" (Fox) (3 days)	1,150	"Woman Hungry" (F. N.) (3 days)	1,050	High 3-23-30 "Disraeli" and "Cockeyed World"	3,555
			"The Black Camel" (Fox) (3 days)	1,025	"Always Goodbye" (Fox) (3 days)	900	Low 5-3-30 "Oh Yeah" and "Navy Blues"	1,810
Centre	1,142	15c-60c	"Big Business Girl" (F. N.) (6 days)	4,400	"Tailor Made Man" (MGM) (6 days)	4,100	High 1-24-31 "Madam Satin" and "Du Barry, Woman of Passion"	8,800
							Low 12-13-30 "Remote Control"	2,400
Imperial	1,091	10c-50c	"The Speckled Band" (British) (6 days)	2,300	"Annabelle's Affairs" (Fox) (6 days)	2,600	High 5-9-31 "Trader Horn"	7,000
							Low 12-20-30 "East Is West"	2,050
Regent	1,225	15c-75c	"A Free Soul" (MGM) (6 days)	5,000	"Young Donovan's Kid" (Radio) (6 days)	4,600	High 5-24-30 "High Society Blues"	6,600
							Low 12-20-30 "Scotland Yard"	3,200
Philadelphia								
Arcadia	600	50c	"Forbidden Adventure" (Para.) (6 days)	2,200	"Gun Smoke" (Para.) (3 days)	1,000	High 11-22-30 "Anybody's Woman"	5,500
							Low 8-1-31 "Forbidden Adventure"	2,200
Earle	2,000	25c-65c	"Son of India" (MGM) (6 days)	21,000	"Sweepstakes" (Pathe) (6 days)	20,000	High 9-6-30 "Sap from Syracuse"	25,000
							Low 2-14-31 "Ex-Flame"	15,500
Fox	3,000	35c-75c	"Night Angel" (Para.) (6 days)	22,500	"Hush Money" (Fox) (6 days)	24,000	High 2-7-31 "Man Who Came Back"	40,000
							Low 5-30-31 "Young Sinners"	20,000
Karlton	1,000	40c-50c	"Night Nurse" (W. B.) (6 days)	6,200	"Many A Slip" (U.) (6 days)	4,000	High 10-25-30 "Whoopee"	10,000
							Low 3-21-31 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Confessions Of A Co-Ed" (Para.) (6 days)	17,000	"Women Love Once" (Para.) (6 days)	11,500	High 1-3-31 "Tom Sawyer"	24,000
							Low 3-7-31 "It Pays to Advertise" and "Stolen Heaven"	8,000

PARAMOUNT PUBLIX CORPORATION

20TH ANNIVERSARY

OUR SINCEREST CONGRATULATIONS

AND

BEST WISHES

J. E. BRULATOUR, INC.

EASTMAN FILMS

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to August, 1931)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Mastbaum	4,800	35c-75c	"The Common Law" (Pathe) (6 days)	44,000	"Night Nurse" (W. B.) (6 days)	44,500	High 1-3-31 "Going Wild"	58,000
Stanley	3,700	35c-75c	"The Reckless Hour" (F. N.) (6 days)	12,000	"Rebound" (Pathe) (6 days)	8,000	Low 7-11-31 "The Maltese Falcon"	35,000
Stanton	1,700	25c-65c	"Murder By The Clock" (Para.) (6 days)	7,500	"Tabu" (Para.) (6 days)	8,000	High 2-14-31 "Cimarron"	26,000
							Low 7-25-31 "Rebound"	8,000
							High 3-21-31 "The Last Parade"	16,500
							Low 7-11-31 "Arizona"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Annabelle's Affairs" (Fox) (6 days)	4,500	"Night Angel" (Para.) (6 days)	6,900	High 1-10-31 "Min and Bill"	21,000
Fox Paramount	3,068	25c-60c	"The Magnificent Lie" (Para.)	15,900	"Black Camel" (Fox)	14,700	Low 4-4-31 "The Prodigal"	3,000
Fox Rialto	1,498	25c-35c	"The Great Lover" (MGM) (4 days)	1,500	"Their Mad Moment" (Fox) (4 days)	1,700	High 1-3-31 "Paid"	26,000
			"Misbehaving Ladies" (F. N.) (3 days)	1,200	"Five and Ten" (MGM) (3 days)	1,400	Low 4-20-30 "Ladies Love Brutes"	9,456
							High 10-18-30 "Road to Paradise"	12,800
							Low 8-1-31 "The Great Lover" and "Misbehaving Ladies"	2,700
Hamrick's Music Box	1,800	25c	"Night Nurse" (W. B.) (5 days)	3,300	"Night Nurse" (W. B.)	4,500		
			"Resurrection" (U.) (2 days)	2,200				
RKO Orpheum	1,700	25c-50c	"Three Who Loved" (Radio)	10,500	"Sweepstakes" (Pathe)	13,000	High 2-14-31 "Cimarron"	20,000
							Low 5-23-31 "Iron Man"	8,500
Providence								
Loew's State	3,800	20c-75c	"The Great Lover" (MGM)	13,000	"Son of India" (MGM)	16,000	High 12-13-30 "Hell's Angels"	28,000
							Low 6-27-31 "Five and Ten"	9,500
Majestic	2,300	10c-50c	"Chances" (F. N.) and "Broadminded" (F. N.)	13,000	"Smart Money" (W. B.) and "Big Business Girl" (F. N.)	13,500	High 3-7-1 "Little Caesar"	18,000
							Low 4-4-31 "Love of Aloha" and "Costello Case"	8,000
Paramount	2,300	10c-50c	"Forbidden Adventure" (Para.)	6,000	"Confessions Of A Co-Ed" (Para.)	7,000	High 7-19-30 "Son of the Gods"	18,000
							Low 8-1-31 "Forbidden Adventure"	6,000
RKO Albee	2,500	10c-50c	"The Common Law" (Pathe)	8,500	"Miracle Woman" (Col.)	10,000	High 8-2-30 "All Quiet on Western Front"	20,000
							Low 7-4-31 "Sweepstakes"	3,200
RKO Victory	1,600	10c-50c	"The Public Defender" (Radio)	3,400	"Arizona" (Col.)	2,700	High 4-6-30 "Golden Calf"	13,500
							Low 7-18-31 "Many a Slip"	2,100
St. Paul								
Paramount	2,300	25c-50c	"A Free Soul" (MGM)	9,500	"Man In Possession" (MGM)	8,500		
Riviera	1,600	25c-50c	"Smart Money" (W. B.)	8,000	"Confessions Of A Co-Ed" (Para.)	7,500		
RKO Orpheum	2,600	25c-50c	"The Miracle Woman" (Col.)	13,000	"The Good Bad Girl" (Col.)	13,500		
Tower	1,000	15c-25c	"The Secret Call" (Para.)	2,700	"Son of India" (MGM)	2,000		
San Francisco								
Columbia	1,700	35c-75c	"Private Secretary" (German) (2nd week)	8,000	"Private Secretary" (German) (1st week)	9,000		
El Capitan	3,100	25c-60c	"Women of All Nations" (Fox)	13,500	"Stepping Out" (MGM)	14,000	High 12-6-30 "Up the River"	17,000
							Low 3-14-31 "Part Time Wife"	12,000
Fox	4,600	35c-60c	"Politics" (MGM)	50,000	"Son of India" (MGM)	35,000	High 1-3-31 "Lightnin'"	70,000
							Low 5-3-30 "Children of Pleasure"	18,000
Golden Gate	2,800	35c-65c	"Arizona" (Col.)	15,350	"Ex-Bad Boy" (U.)	15,500	High 5-30-31 "Subway Express"	19,000
							Low 7-4-31 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Common Law" (Pathe)	19,000	"Miracle Woman" (Col.)	10,000	High 2-14-31 "Cimarron"	30,000
							Low 9-6-30 "Outside the Law"	7,000
Paramount	2,740	25c-50c	"Night Angel" (Para.)	18,000	"The Magnificent Lie" (Para.)	20,000	High 2-7-31 "Morocco"	35,000
United Artists	1,200	25c-60c	"The Devil to Pay" (U. A.) (2nd week)	10,000	"The Devil to Pay" (U. A.) (1st week)	15,000		
Warfield	2,700	25c-50c	"The Girl Habit" (Para.)	22,000	"Hush Money" (Fox)	21,000	High 5-24-30 "All Quiet on Western Front"	41,000
							Low 4-5-30 "Bishop Murder Case"	9,500
Warners	1,385	35c-50c	"Night Nurse" (W. B.) (2nd week)	8,250	"Night Nurse" (W. B.) (1st week)	10,500	High 1-21-31 "Illicit"	14,500
Seattle								
Fifth Avenue	2,750	25c-75c	"The Black Camel" (Fox)	11,000	"Five and Ten" (MGM)	11,000	High 4-18-31 "Trader Horn"	17,000
							Low 3-14-31 "Inspiration" (10 days)	10,000
Fox Coliseum	2,000	25c-50c	"Big Business Girl" (F. N.) (4 days)	3,000	"A Holy Terror" (Fox) (4 days)	3,500		
			"Party Husband" (F. N.) (3 days)	2,000	"Annabelle's Affairs" (Fox) (3 days)	2,500		
Liberty	2,000	15c-30c	"Rainbows End" (Tiff.) and "Monsters of the Deep" (Talking Picture Epics)	6,000	"Hell Bent For Frisco" (Sono-Art)	6,000	High 1-10-31 "The Lash"	11,500
							Low 6-13-31 "Sweet Kitty Bellairs" and "Oklahoma Cylcone"	5,500
Music Box	950	25c-75c	"Night Nurse" (W. B.)	6,000	"Smart Money" (W. B.)	6,500	High 2-28-31 "City Lights"	14,000
							Low 4-4-31 "Drums of Jeopardy"	5,500
RKO Orpheum	2,650	25c-75c	"Sweepstakes" (Pathe)	12,000	"Up For Murder" (U.)	12,000		
Toronto								
Imperial	3,444	15c-75c	"The Secret Call" (Para.) (6 days)	15,500	"Women Love Once" (Para.) (6 days)	15,000	High 9-27-30 "The Spoilers"	22,000
							Low 6-20-31 "Always Goodbye"	13,000
Loew's	2,088	25c-75c	"A Free Soul" (MGM) (6 days)	10,500	"Five and Ten" (MGM) (6 days)	12,500	High 4-18-31 "City Lights"	22,000
							Low 8-1-31 "A Free Soul"	10,500
Shea's	2,600	30c-75c	"Party Husband" (F. N.) (6 days)	12,000	"Annabelle's Affairs" (Fox) (6 days)	11,800	High 3-7-31 "Those Three French Girls"	16,500
							Low 6-27-31 "The Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Uneasy Virtue" (British) (6 days)	9,800	"The Night Angel" (Para.) (6 days)	11,400	High 2-28-31 "Cimarron"	19,500
							Low 12-20-30 "Alf's Button"	9,000
Uptown	3,000	15c-60c	"Father's Son" (F. N.) (6 days)	8,300	"Up For Murder" (U.) (6 days)	8,700	High 8-16-30 "For the Defense"	17,500
							Low 8-1-31 "Father's Son"	8,300

Paramount's first director of publicity and advertising (1914-1923)

Extends to the corporation his sincere congratulations on its attainments in the first twenty years of its history and his cordial good wishes for even greater successes in the years to come.

He desires to express his heartfelt appreciation of the privilege of intimate business association with Adolph Zukor, Jesse L. Lasky and Sidney R. Kent.

He gratefully acknowledges his lasting obligation for the many fine friendships formed then which still continue.

JOHN C. FLINN

Now associated with
RUTH COLLIER
at No. 7201 Sunset
Boulevard,
Hollywood.

Los Angeles County—

With its Hollywood, contains over 2,200,000 inhabitants.

In 1929 manufactured products valued at over One Billion Three Hundred Nineteen Million Dollars.

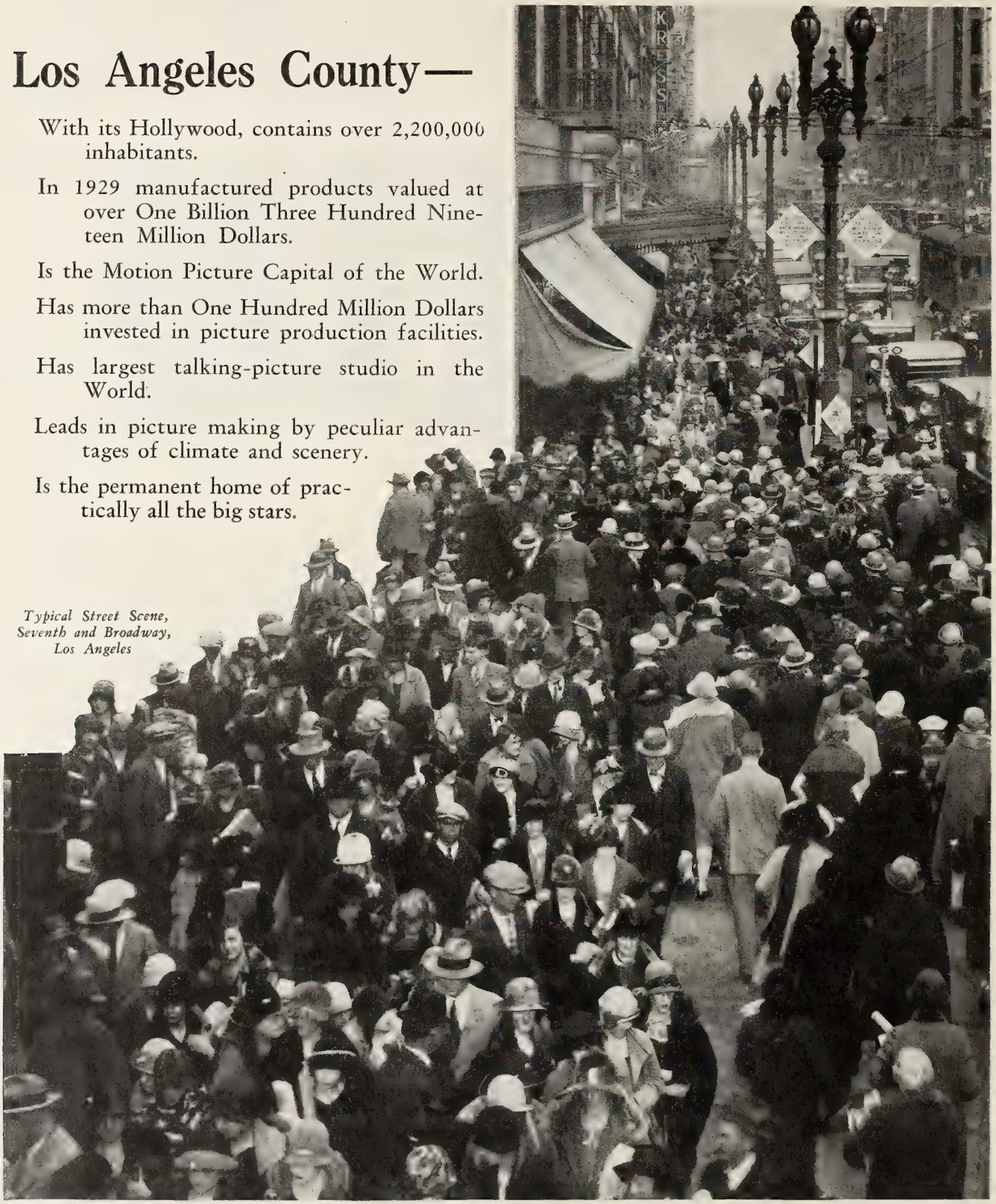
Is the Motion Picture Capital of the World.

Has more than One Hundred Million Dollars invested in picture production facilities.

Has largest talking-picture studio in the World.

Leads in picture making by peculiar advantages of climate and scenery.

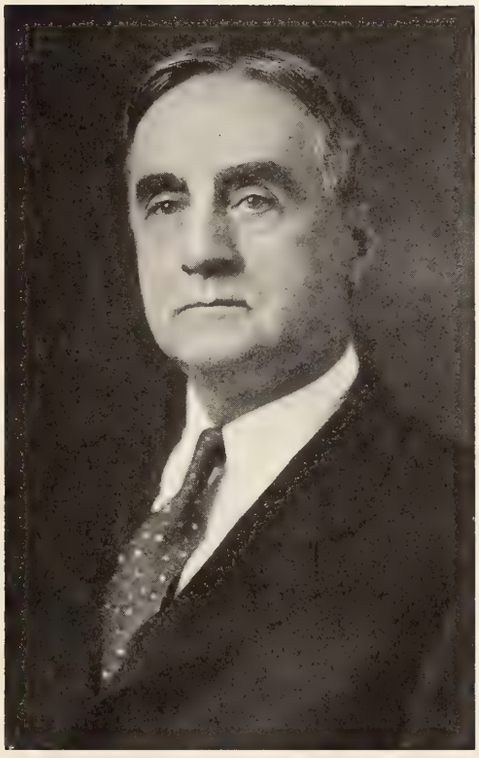
Is the permanent home of practically all the big stars.



Typical Street Scene, Seventh and Broadway, Los Angeles

Industrial Los Angeles *County*

Picture executives are invited to write to Los Angeles County, Los Angeles County Chamber of Commerce Building, for detailed information regarding local opportunities.



MY sincere greetings go out to Paramount Publix. Your record for the past twenty years in the Motion Picture industry is one of splendid achievement.

M E Comerford

OPENING TO-DAY

(FOR A FULL YEAR'S RUN)

❖

THE PRODUCTION REVIEW OF 1931

A COCKTAIL OF PRODUCTION INFORMATION
WORDS AND MUSIC BY STAFF OF FILM DAILY

JACK ALICOATE—Master of Ceremonies

❖

BEING THE
12TH YEARLY EDITION OF THE
FILM DAILY DIRECTORS' ANNUAL
AND PRODUCTION GUIDE

PROLOGUE ⋈ PART ONE

⋈ INTERMISSION ⋈

ADDED ATTRACTION ⋈ PART TWO

AN S. R. O. ATTRACTION FOR EVERY THEATER AND EXECUTIVE

Agfa

and their European representatives extend their sincere congratulations and best wishes to

PARAMOUNT

on its twentieth anniversary

"Witness" Gross To Victims' Kin

Warner Brothers turned over the entire proceeds of the first two performances of "The Star Witness" which opened at the Winter Garden, New York, Monday night, to the families of the five child victims of gang bullets in New York's "Little Italy" recently.

The film, featuring Walter Huston, Charles (Chic) Sale, Frances Starr and Grant Mitchell, and directed by William Wellman, has to do with the revelation to the police by an old man, of information leading to the capture of gangsters. Half-page ads in the New York dailies this week, are in the form of an open letter to the district attorney and police commissioner of the city, pointing out the value of the film in arousing the public to the situation.

New Company Plans Initial Italian Dialogue Picture

The Aurora Film Corporation, recently formed by Rosario Romeo, Italian actor-director for the production of Italian talking films in this country, has opened distribution branches in Boston and Providence.

The first production, shortly to go into work, will be "Love and Death," Italian stage play which will be adapted. "Miss Italy 1931," for the selection of whom a national beauty contest is being conducted, will be featured.

Independent Exchange Sells Lineup of Shorts to Circuit

Loew has bought the entire lineup of shorts released by Standard Film Service Company, Cleveland, for theatres in Cleveland, Akron, Canton, Toledo, Columbus, Dayton and Louisville. This is said to be the first time an independent exchange has sold an entire series to a large circuit.

"Sherlock Holmes' Fatal Hour" has been booked for the Warner Lake theatre in Cleveland by the same exchange.

Furst Wins RKO Pathe Golf Reel Sales Test and Clubs

Nat Furst, RKO Pathe New Haven branch manager, was the winner in the recent Johnny Farrell golf reels sales contest. The award was a de luxe bag of clubs, the donation of A. H. Schnitzer, short subject sales manager.

Ross Cropper of Boston ran Furst a close race, coming out only 2½ percent behind the winner.

3 Papers Added to Universal Reel Sponsors; Total Now 81

Three more newspapers, the *Middletown Press,* Middletown, Conn.; the *Evening Republican,* Mitchell, S. Dak., and the *Stamford Advocate,* Stamford, Conn., have been added to the sponsors of the Universal Newspaper Newsreel.

The total of newspapers now cooperating on the reel has been brought to 81 with the three additions.

AFIFA

The largest laboratories for sound pictures on the Continent

Years of experience.

The largest number of employees.

Outstanding reproduction capacity (10 million feet monthly)

●

Vaults and special work on American negatives.

American-English translation- and adaptation-office for sound film versions.

●

Special equipment for production of dupes and all kinds of combined versions on foreign pictures.

Printing shop for titling work on all languages.

●

Developing, printing and assembling of negatives.

Special equipment for production and adaptation of sound film prints.

Special accommodations for synchronization of sound films.

●

A F I F A

Aktiengesellschaft für Filmfabrikation

Berlin-Tempelhof, Viktoriastr. 13-18

Denies Rumor of Quitting Plant

Trem Carr, vice president and production executive of Monogram Pictures on the Coast, has emphatically denied reports that Monogram intends giving up its Coast studios at Sunset Boulevard, Hollywood. He also scouted a rumor, said to be from the same source, that the company is turning over the production of the Bob Steele Western series to Tiffany.

Carr said in part, "We are ahead of our production schedule for the coming year. . . . Our present quarters are well suited to our needs, and there is absolutely no reason for moving to the Tiffany or any other lot."

Held On Swindle Charge

B. J. Miller, alleged head of the Royal Television and Finance Company of Chicago, is out under $1,000 bail, charged with swindling a Doylestown, Pa., garage owner of $1,070 for exclusive rights to sell television machines.

Naylor, Benjamin Branch Heads

George Naylor has been appointed Middle States division manager for Columbia, with headquarters in St. Louis. Ben Benjamin has been named temporary head of the Kansas City Columbia exchange, pending completion of plans for another post.

Erich Pommer In Paris

Erich Pommer, Ufa production chief, is in Paris discussing contingent policy with French interests.

A New Device

Harold Le Hew, projectionist at the Paramount Theatre in Denver, has invented a device which enables the projectionist to fade one reel into the next without the change being noticeable on the screen. The device is automatic and permits the projectionist an instantaneous change-over from one projector to another. It is expected the device will be manufactured and marketed in New York in the near future.

10 Radio Films in Work Or Finished by October

William LeBaron, vice-president in charge of production for RKO Radio, has announced that 10 pictures for the new season will have been completed, or in actual production, by October 1.

Films not now in production are in the preparation stage, and will be in readiness before the deadline set both by LeBaron and President Joseph I. Schnitzer.

Named Story Editor

Florence L. Strauss, formerly with First National and Fox story departments, has been named story editor for Columbia, with headquarters at the home office.

Marion Marsh Coming East

Marion Marsh, Warner player, is expected in New York August 10 from the Coast, for a visit of one or two weeks.

Lloyd Productions Set Success Mark

Through 15 years of starring in motion pictures, Harold Lloyd, who produces his comedies under the banner of the Harold Lloyd Corporation and has released through Paramount for the past seven years, is credited with never having had a box-office failure.

Harold Lloyd

Paramount reports that all Lloyd's previous box-office records for Europe were broken by "Welcome Danger," his first talking film. Reports from other centers of the world are said to tell a similar story.

The bespectacled comedy star is at present working on several ideas for his next effort, one of which he is expected to settle on and put into work shortly. There will be noticeably less dialogue and more pantomime in the new comedy. He has already purchased two stories for possible adaptation.

Circuit Books RKO Pathe

The Wilmer and Vincent circuit of Pennsylvania has booked RKO Pathe features and shorts for 1931-32, for three houses in Harrisburg, three in Reading and three in Allentown.

WE CONGRATULATE
PARAMOUNT
ON THEIR 20th ANNIVERSARY!

WE KNOW HOW PROUD YOU FEEL BECAUSE WE ARE ALSO CELEBRATING OUR 20th ANNIVERSARY THIS YEAR.—

GEYER FILM LABORATORIES·BERLIN

EUROPE'S LARGEST AND MOST UP-TO-DATE PLANT.

YOUR PUBLIC —AND PARAMOUNT

By RITA C. McGOLDRICK

WITH organizations, as with individuals, there is a great deal to be said about *personality* . . . that indefinable quality that wins for its possessor the quickened interest of his fellow man, friendships in larger number, success in his undertakings. It is not often that we find in the business world of highly organized enterprises a company with a personality—yet, in some inexplicable way, Paramount has achieved it!

Paramount Personality

Paramount is having a party with twenty candles on the cake . . . and "one to grow on." For half of those years Paramount has accepted and developed the Will Hays policy of the Open Door and has invited the organized public to enter. While most of the companies were finding women's clubs and organized film groups a nuisance, Paramount was visioning in their expression a future clamorous voice. During the years that many motion picture executives were wishing that the busy-body women who would have a finger in the motion picture pie were all at the bottom of the fathomless sea, Paramount officers planned preview schedules, saw that these schedules were kept by their employees with meticulous carefulness; answered correspondence promptly and courteously; invited the groups from all over the country to bring their problems to them . . . and develped through all of this a definite public reaction of good will for Paramount.

Reaction

In this department of MOTION PICTURE HERALD which has, through its correspondence, become a clearing house for group expression, the letters that pour in carry, with surprising repetition, praise of Paramount's helpfulness. In our own experience in these columns, there have been more letters of request for Endorsed Lists, Radio Reprints, Helpful Literature for Making Addresses, Information on Censorship and the School and Screen Service from managers of Paramount-Publix houses than from any other. The letters, whether they come from San Antonio or Boston, Palo Alto or Hoboken are practically alike; the stationery is always the same, the heading identical except for the manager's name, and the inquiry interested and courteous. This kind of thing wins reaction. One feels that Paramount has to be reckoned with as a strong national unit.

Keynote Expression

Like the keystone in the archway of a structure that supports and gives the line of architectural dimension to the whole, the formal statements of executives of any organization sound the key note of that company's position. Within this month, Jesse L. Lasky, first vice president of the Paramount Publix Corporation, on his arrival in Hollywood from New York, said for publication:

"Because of recent business conditions, thousands of families throughout the country have been forced to eliminate help from their households. This means that the youngsters must now accompany their parents to the theatre. *Good, wholesome entertainment* that will appeal equally to these grownups and their children is the type of screen fare the public must now have."

In the same week, Sidney R. Kent, vice president of Paramount Publix, declaring that public taste is swinging from the extreme sophistication in entertainment to that of clean, healthy, down to earth subjects, said:

"The public is demanding that its entertainment have a wholesome treatment. Sex subjects always will be treated in entertainment because that is Life, but there is a right and wrong way of presenting it and our film patrons are demanding the former way. We believe that there is room for some religious pictures, or those of a semi-religious nature such as 'The Christian.' Also we believe that gangster subjects will meet with public disfavor because the nation is tired of that phase of life. The screen has overplayed the underworld, *as has the press.* Today's trend in public tastes is explained by the simple fact that when entertainment reaches one extreme, it always swings radically to the other extreme. That is the condition today. Heart interest instead of gun play is the public cry. Comedy is always popular if it is excellent and clean. Outdoor action will succeed if it follows a gripping story instead of featuring gun play in beautiful settings."

Paramount Performance

Those of us who have been in close touch with the studios' releases during the past year know that the statements above are consistent with Paramount's record of achievement. Within the past twelve months the following Paramount pictures have merited high standing on the endorsed lists of the most critical of the national reviewing groups:

The Conquering Horde.....Very Good
Family Audience
Gun Smoke .....Very Good
Family
It Pays to Advertise.....Very Good
Family
The Lawyer's Secret.....Very Good
Adult
Rango .....Excellent
Family
Royal Family of Broadway.....Very Good
Adult
Skippy .....Excellent
Family
Tabu .....Excellent
Adult
Along Came Youth.....Good
Family
The Border Legion.....Very Good
Family
Follow the Leader.....Good
Family
Heads Up .....Good
Adult
Love Among the Millionaires.....Good
Adult
Playboy of Paris.....Good
Adult
Sap from Syracuse.....Good
Adult
The Sea God.....Very Good
Adult
The Shadow of the Law.....Very Good
Adult
The Social Lion .....Good
Family
The Spoilers .....Very Good
Adult
Dude Ranch .....Good
Family
Fighting Caravans .....Very Good
Adult
Finn and Hattie .....Very Good
Adult
Anybody's War .....Very Good
Family
The Derelict .....Excellent
Adult
Feet First .....Very Good
Family
Grumpy .....Excellent
Family
Monte Carlo .....Very Good
Adult
The Mysterious Mr. Parkes.....Very Good
Family
Tom Sawyer .....Excellent
Family
With Byrd at the South Pole.....Excellent
Family

Paramount short features find their place each month on the endorsed lists of every reviewing group. The year's total, however, presents too long a listing for these columns. The outstanding shorts meriting the rating Excellent, or Very Good, are:

My West, Excellent.
Paramount Pictorial, Very Good.
Runaway Boys, Excellent.
Siam to Korea, Excellent.
Many Moons, Excellent.
Paramount Newsreels, (average) Very Good.
A Hunting We Did Go, Very Good.
And the Green Grass Grew All Around, Very Good.
The Thirteenth Alarm, Very Good.
Top Notes, Very Good.
Via Express, Very Good.
Ace of Spades, Very Good.
Camera Trails, Excellent.
New Rhythm, Very Good.
Story Book Parade, Very Good.
Strike Up the Band, Very Good.
The World at Large, Very Good.
While the Captain Waits, Very Good.
Silly Scandals, Very Good.
Simply Killing, Very Good.
The Patient, Very Good.

The Juvenile Cycle

With the making of "Tom Sawyer," Paramount headed the line of march toward the new era in juvenile and family audience entertainment. "Tom Sawyer" was an immediate and gratifying success. The public responded enthusiastically to this needed type of picture—and clamored for more. "Skippy" was the answer, and it was a most happy one. In "Skippy," Paramount gave us a childhood classic, not only the year's best juvenile picture, but probably the finest picture for young people that has come to the screen. "Skippy" has been a box office victory and is directly responsible for the lineup of similar pictures now in production in the studios of the various companies.

News Reel Scoops

The same high compliment for accomplishment may also be awarded to Paramount for its newsreel service in the past twelve months. Those of the public groups broadcasting a motion picture review know better than most people how consistently the Paramount news service flashes through with the first pictured returns of any world event. Beginning with the "Byrd at the South Pole" record the Paramount newsreel aces have scored scoop after scoop in this year.

The thousands of public groups working for better film entertainment in their communities over the entire country are appreciative of Paramount's constructive co-operation. Their voice is raised with that of the industry for Paramount's birthday.

THE STORY *of* PARAMOUNT 1911–1931

SUN NEVER SETS ON PARAMOUNT LAND

SALES OFFICES THROUGHOUT THE WORLD

The Rise of Paramount

FOR two full decades Paramount Pictures have loomed across the amusement horizon of the world. Today the Paramount Publix Corporation, the fruition of years of growth and expansion, is celebrating this attainment with a Twentieth Birthday Jubilee.

The occasion is one for anticipation as well as retrospect. What great strides will this company make in the next twenty years? It grew from a small company paying $18.75 taxes its first year to a $306,000,000 corporation in 1931. It grew from a small producing organization, turning out a few pictures a season, to one producing more than two hundred a year. It grew from a string of nickelodeons to a vast circuit of deluxe theatres. It grew from a small distributing company to a world encircling organization, furnishing screen entertainment to the seventy leading countries of the globe. Its audience grew from a few hundred thousand to hundreds of millions of people.

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With this record behind it Paramount is entering a new period of development, equipped in resources and experience to meet the ever changing demands of the show business. No matter what new form motion picture entertainment may take in the future Paramount is preparing to meet it just as it has met the transitions of the past. The research laboratories of the company are continuously experimenting with new forms and only the imagination can foretell what the future holds.

An ideal of one man—Adolph Zukor—is responsible for the organization known to the world as the Paramount Publix Corporation. Little did he realize twenty years ago, when he decided to produce and distribute "famous players in famous plays," that his company would one day rise to dominant position in an industry that had taken its place among the greatest industries of the world.

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It was a red letter day in the life of Adolph Zukor as a showman when he bought the American rights to the multiple reel feature, "Queen Elizabeth," starring the incomparable Sarah Bernhardt. This was really the beginning of the company that is now Paramount Publix. So successful was this film that Mr. Zukor decided to produce for himself and subsequently he opened a studio on Twenty-third street in New York City. He allied himself with Daniel Frohman and through him lured many of the great stars of the day to films. The Famous Players company flourished. At the same time in Hollywood another producing company headed by Jesse L. Lasky and Cecil B. De Mille was making progress. Mr. Zukor saw "The Squaw Man," their first release, and decided it was better than his company had done. Besides, he needed 104 pictures a year and could not supply them all himself. Accordingly he invited the Jesse L. Lasky Feature Play Company to combine forces with him and as a result the Famous Players-Lasky Corporation was formed in 1916. Included in this new corporation were other companies, one of which was the Paramount Pictures Corporation, which had been the distributing organization for the Zukor and Lasky made productions. The new company now controlled both the production and distribution of its product.

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Mr. Zukor and his associates were soon forced into the theatre business, however, by a combination of exhibitors who engaged in production. It was one thing to produce and distribute pictures and another to get them properly exhibited. Mr. Zukor started by buying the Rialto and Rivoli theatres in New York in 1920. Then his company began the judicious purchasing of other theatres throughout the country to protect the outlets for its pictures. In 1925 the Publix Theatres corporation was formed as a subsidiary of the Famous Players-Lasky Corporation.

Thus did the building of the organization go on and in the spring of 1930 the name of the company was changed to the Paramount Publix Corporation, a name that represents Paramount Pictures and Publix Theatres. Adolph Zukor's creation of twenty years before had rounded a cycle of complete development.

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With studios in Hollywood, New York, London and Paris, producing pictures in thirteen different languages; with a distributing organization of forty-four branches in the United States and Canada and 110 branches in the seventy leading countries of the world, and with world-wide circuits of deluxe theatres Paramount touches the lives of more people in the world than any other commercial activity under one management. Wherever motion pictures are shown, from Capetown to eastern Asia, the Paramount trademark is a symbol of entertainment.

With its affiliated companies—the Columbia Broadcasting System, the Charles Frohman company, and the Famous Music corporation—Paramount, now more than ever in its history, is a story teller to the world. In pictures, on the stage and over the radio this company carries drama, comedy and music to the far corners of the world. Great characters of fiction and the drama are brought to life in action and sound through the stars and featured players in Paramount Pictures. Every afternoon and evening when people decide to go to the theatre for motion picture entertainment millions of them pick a Paramount-Publix theatre where Paramount Pictures are showing. In the United States Paramount-Publix theatres alone have a seating capacity of 900,000.

Now Paramount starts upon another decade of progress with the celebration of its Twentieth Birthday Jubilee—a celebration made possible through the far-sightedness of Adolph Zukor and the working out of sound principles of entertainment by a world-wide organization of showmen.

ADOLPH ZUKOR FOLLOWS THE GLEAM

Motivating ideal that drew him to America is perpetuated in influence he has had on industry

The career of Adolph Zukor is certain proof of the value of Tennyson's exhortation, "Follow the gleam." In the case of this erstwhile immigrant who rose to a dominant position in the world of the screen, "the gleam" was his desire to have the best —always the best, in his business as well as his personal life. That motivating ideal, which became an unswerving creed with him as life progressed, drew him to America with only $40 in his pocket, because in America he felt he could obtain the best more readily than in his native Hungarian village. That ideal guided him through his early ventures in the fur business, in the promotion of the initial penny arcades, in the first gropings of the motion picture business.

The result has been that Adolph Zukor is now recognized as one of the most potent factors in bringing motion pictures out of their early low status as slum entertainment. The president of Paramount Publix Corporation has been outstanding in raising motion pictures to their present eminent standing, both because of the finished product which he has fathered and the high-class, luxurious theatres which he as furthered.

That is why the Paramount Publix organization is now celebrating its Twentieth Birthday Jubilee, for in those two decades which were inaugurated by Zukor's first feature presentation—Sarah Bernhardt in "Queen Elizabeth"—the world has witnessed all that is really worthwhile remembering to date in the history of films.

Humble Birth

Adolph Zukor's beginnings bore little augury of future distinction, back in the tiny, humble town of Ricse in Hungary, where he was born January 7, 1873. Bereft of both parents at an early age, the boy and his elder brother were taken to live with a maternal uncle. The uncle was a very upright man, with an exceptional taste for good literature and good manners. He not only influenced his nephew in this regard by personal example, but fostered his education as much as his own means and the slender income from the elder Zukor's estate would permit.

When further schooling was impossible, young Zukor was apprenticed for three years to a nearby storekeeper, Herman Blau. He became Blau's righthand man. A minor partnership in the general store seemed on the way. But Zukor felt cramped.

After some diplomatic maneuvering he managed to obtain his guardian's consent to come to America, and with a steerage ticket for a little third-class tub of a steamer, and $40 sewed into the lining of his coat, he left the home of his boyhood for the New World. He landed at Castle Garden in the autumn of 1888, in the era when the biggest skyscraper was the 12-story building at Number One Broadway. But the golden gleams of the new miracle of electric light, radiating from the office buildings, lighted the fires of ambition in him, burning so brightly that his early associates said of him, "He's always in a great hurry."

His great hurry to get somewhere took

ADOLPH ZUKOR

him in short order to a job as upholsterer, tacking covers on sofas at $2 a week. Then he shifted to employment as handy man at an East Side fur shop. While he ran errands, swept the floor and made himself generally useful for $4 a week, he was learning the details of the fur business, which struck him then as having the best prospects—especially as expert furriers got salaries as high as $25 a week. Moreover, he was enabled to learn English without embarrassment, as most of the employees were Hungarians. Presently he was supplementing this knowledge at night school.

Building Vitality

His restless energies also found outlet in boxing and baseball. They gave him a wiry, sturdy frame, muscularly lean, and a store of vitality which stood him in good stead during the high-pressure years to come. They came very rapidly, for young Zukor, after embarking with a friend, Max Schosberg, on the sporadic peddling of novelty furs, presently launched forth with him in a regular manufacturing partnership. They removed to Chicago, to take advantage of the growing fur business there and the large trade of the World's Fair. A boom in mink scarfs was followed by a slump in shoulder capes. While out there, Zukor saw his first moving picture, the famous little episode of the kiss between May Irwin and John C. Rice which was the first big sensation of early cinematography.

Managing to pull through the depression, Zukor formed a new partnership with Morris Kohn, and incidentally in his travels met Marcus Loew, another young furrier. By 1904, after they opened a New York branch, Kohn & Company had an A-1 rating with the banks, and Zukor was worth between one and two hundred thousand dollars. He might have retired, a wealthy man at the end of only 16 years in this country, had not fate beckoned him in another direction.

Max Goldstein, a young acquaintance, fired the partners with enthusiasm for a glittering new scheme—the penny arcade. They not only lent him the $3,000 he sought to establish such an amusement corridor at South Union Square in New York, with Marcus Loew as one of the partners, but they entered actively into the management. The enterprise prospered beyond their greatest dreams—so much so that Zukor and his partner decided to dissolve their fur business and dedicate themselves to the fascinating undertaking of the penny arcade. Eventually differences of opinion in the control led Zukor to withdraw, leaving his energy and capital at a loose end.

He heard that William A. Brady, one of the premier theatrical showmen of the day, had bought the Atlantic Coast rights for "Hale's Tours," a unique exhibition which presented travel moving pictures culled from all parts of the world in a realistic manner at the end of an imitation railway car. He approached Brady, arranged a partnership and in 1905 established the first of Hale's Tours in New York on Union Square, alongside his earlier penny arcade.

Other "Trains" Started

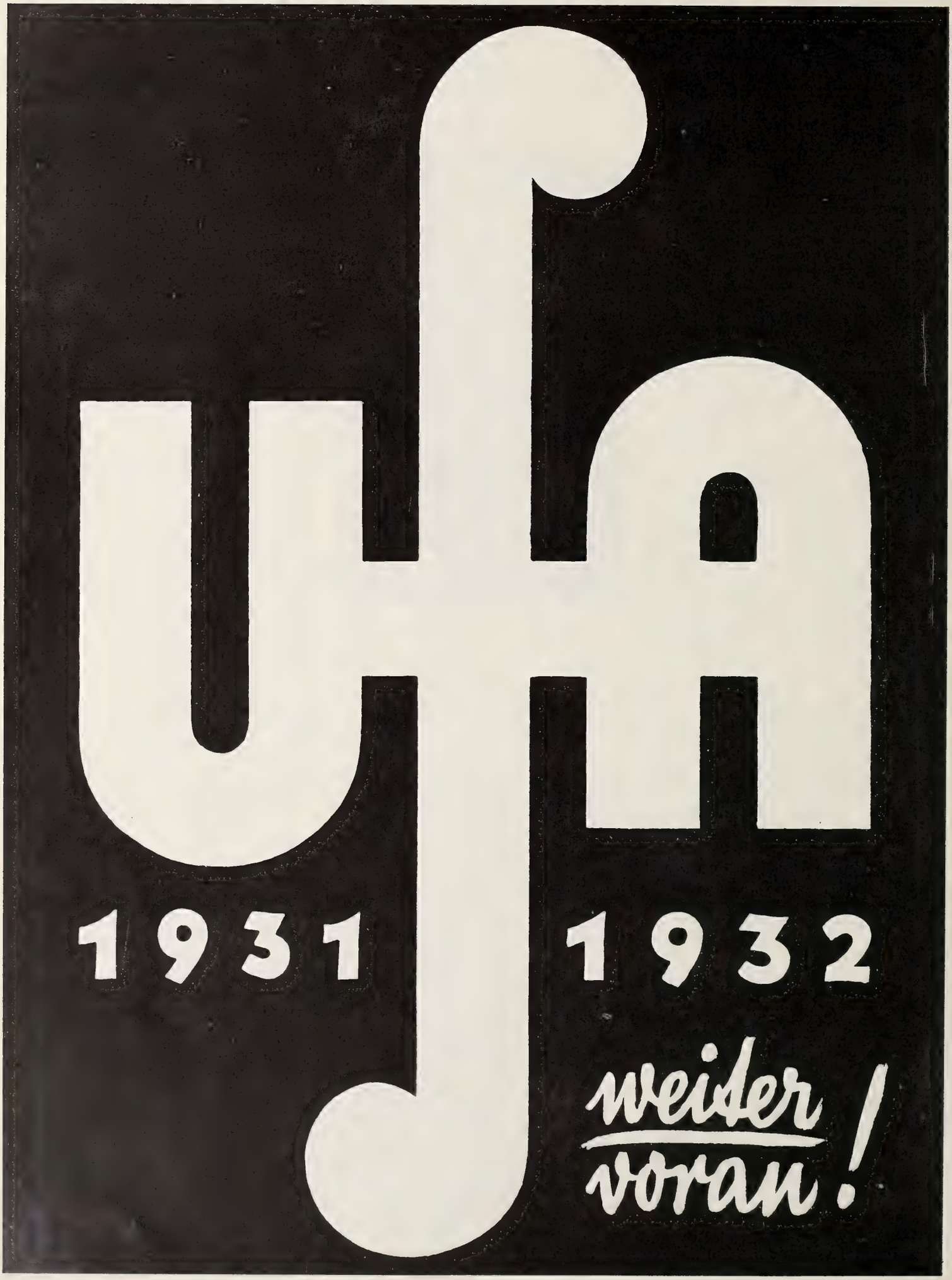
The business prospered greatly at the start, so promisingly that other "trains" were opened in Newark, Boston and Pittsburgh. Then suddenly its vogue vanished. Zukor sought to pulmotor the business with "The Great Train Robbery," the first screen production to tell a genuine story, though lasting only one reel. The melodrama stirred up patronage for a while. But it wasn't enough. Zukor and Brady faced a loss.

Brady suggested that they throw the company, legitimately enough, into bankruptcy. Zukor was dumbfounded. The strict integrity he had absorbed from his maternal uncle forbade him to take advantage of the law in this way. He became so incensed at such an idea that Brady, erstwhile promoter of boxers and accustomed to pugnacity, half-expected for a moment to be attacked by a pair of violent fists.

When Zukor calmed down, he determined to pull the business out of a hole himself—and did. He scrapped the machinery of "Hale's Tours," and turned the site into a five-cent motion picture theatre, called the Comedy, using whatever one-reel and split-reel subjects were available in those days. With the help of these scenes of Western banditry, Eastern mashing and general chases all over the map, Zukor was enabled in a few years to work the New York house out of a deficit. After selling the Pittsburgh theatre, he drew the Boston and Newark nickelodeons also into the profit column.

Meanwhile a great discontent had been growing in Zukor's mind over the quality of picture he was showing. By now he believed heart and soul in the future of the

(*Continued on page 76*)


UFA
1931
1932
weiter voran!

A MESSAGE FROM LUDWIG KLITZSCH

Mr. ADOLPH ZUKOR, President,
Paramount Publix Corporation.

Dear Mr. Zukor,

On the occasion of the twentieth Anniversary of the Paramount Publix Corporation, I wish to convey to you on behalf of the Supervising and Executive Boards of Direction of the Universum Film Aktiengesellschaft—UFA—Berlin, most cordial wishes for the continued success of your world-wide enterprises.

I sincerely hope that the close friendship existing between the UFA Company and Paramount will continue in the interests of the great industry of which we are a part.

My kindest regards to you and to the able officers of your company.

LUDWIG KLITZSCH
Delegate of the
Supervising Board of Directors
UFA, Berlin

UFA FILMS, INC., 1540 Broadway, NEW YORK

TWO DECADES TELL FILM HISTORY

(*Continued from page 73*)

picture, even though he ran vaudeville at the Comedy theatre to help fill out the bill of meager pictures. A habit of questioning patrons adroitly as they emerged, showed him that his clientele talked most about the vaudeville, but that, whenever they saw a really worthwhile picture, they never mentioned the variety turns.

The run of pictures failed to please the creative instinct in him. That inner prompting was stirred, moreover, by contact with the Biograph studio in 11 East Fourteenth street. Here he met David Wark Griffith, already winning fame as an innovator, a pioneer who dared to make pictures of more than one reel, and went even so far as to cut people's bodies off their heads and show the bust alone—an unheard-of heresy in those days before the full flower of the close-up.

Zukor loved to hang around the ramshackle studio, watching the director work, learning the intricacies of picture production, and even catching a glimpse of that rising little heroine with the golden curls, Mary Pickford. Zukor showed the popular films in which Mary appeared anonymously at his Comedy theatre, but he never actually met her till some time later.

When "Camille" was first made as a one-reeler, Zukor employed a versatile young vaudeville performer, afterward to become famous as Lowell Sherman, and stationed him in a box behind the screen to recite the appropriate dialogue in four different voices—thus introducing the "talking picture." While this effort attracted notice, it seemed forced, and Zukor abandoned that.

A New Gleam

It was after he presented the "Passion Play" from Oberammergau in four reels—a daring expansion of the conventional one-reeler—at his Newark house, and realized the strong drawing power it held, that he gained the first clue to the new direction which pictures were to take. Longer films, as well as better films—this was the new gleam he was to follow. He sought cooperation from Motion Pictures Patents Company, then dominating the film business through use of their power to license only pictures they approved. This organization, known as the Trust in those trust-busting days, failed, with the smugness of prosperity, to appreciate Zukor's forward-looking viewpoint.

Driven back upon his own resources, Zukor decided to embark upon the most momentous move of his life. He resolved to launch a production company of his own which would make full length films that would offer a whole evening's entertainment. They were to be finished pictures. To that end he determined upon the most startling departure of all. He would wean actors from the spoken drama, and present them in well known vehicles from the stage. His policy would be "Famous Players in Famous Plays."

Stage actors at that time regarded the screen with scorn as an illicit offspring of the drama. Zukor planned to change all that. He would raise the screen productions to true dignity in the eyes of the profession as well as the public by giving the actors vehicles worthy of their talents.

In the midst of his intensive planning toward this end something momentous happened which aided materially in his project. Sarah Bernhardt, being French and undeterred by any narrow Broadway prejudices about the screen, decided to appear before the camera in her current vehicle, "Queen Elizabeth." The resultant picture was something of a sensation, not only because it was in four reels, but because it was mounted and photographed, as well as acted, in a manner which was a distinct advance.

When word of this great achievement reached New York, Zukor immediately snapped up the American rights—for the unprecedented sum of $35,000. Casting about for some one of established reputation to be associated in presenting "Queen Elizabeth, Zukor decided upon Daniel Frohman. This charming personage, noted on Broadway as in the country at large, was then as now one of the best-beloved men of the theatre, whose keen and humane sympathy would make him more open than other managers to a project which might not, in the view of the period, have the best standing in dramatic caste. At the same time Daniel Frohman's wide circle of acquaintances would be helpful, Zukor felt, in bringing noted actors and authors into the screen fold.

Frohman Cooperates

Frohman proved not only receptive, but resourcefully cooperative. He obtained from his brother, Charles, the use of the hallowed Lyceum theatre for the initial exhibition, and rallied a large number of his distinguished friends to attend the opening. Though it was in the middle of summer, they turned out in gallant numbers. They and the picture made of July 12, 1912, a truly portentous date in the history of the screen. The well-made picture, with a notable cast and a full-bodied, human story, had at last arrived.

The reverberations from this served to spur Zukor on to greater efforts in his aim to bring only the best to the screen. He started Famous Players Film Company. He obtained the directorial services of Edwin S. Porter, the man who had been bold enough to cut loose with "The Great Train Robbery," and actively embarked on producing his own films in a studio improvised on two floors of an old armory on West Twenty-third street. Here James K. Hackett, still a matinee idol, reproduced his success, "The Prisoner of Zenda," doing an impressive job, though facilities were somewhat cramped. In swimming the castle moat, for instance, Hackett had to plow across a tank which could hold only a foot and a half of water, dragging himself along the bottom in a simulation of the crawl stroke.

Nevertheless the picture was deemed such an advance over anything produced in America that Zukor and Frohman decided to give it another gala showing at the Lyceum theatre, similar to the premiere of the Bernhardt film. Here a hitch occurred that threatened to throw all their plans askew. The socalled Trust, which had turned a deaf ear to Zukor's ambitious project, now gave signs of trying to snuff him out. If his heresy of bigger and better pictures should spread, it would not only jar the Trust loose from its complacency over its own inane pot-boilers; it might seriously interfere with its prevailing power. So the directors of the Trust debated until the very moment when the curtain was to rise on "The Prisoner of Zenda" at the Lyceum as to whether they should grant a license, without which a picture could not then be shown.

There were divided counsels in the directorate. One group held that if the Trust refused a license, they would alienate public sympathy. The public was sensitive over anything that smacked of repression. To meet this attitude, the Trust extensively had exploited the point that it sought to present only the best on the screen. Yet here they might be very well making liars out of themselves by suppressing an exemplary picture—and Zukor was counting on just such a deterring thought among them. Moreover, there was another faction that of its own volition desired longer and better films. The result was that the Zukor cause won out, and the license was granted by telephone just as the Lyceum audience was growing impatient.

Zukor drew a long breath of relief, but he decided to avoid a renewal of such a harrowing hair-breadth escape from doom in the future. So he and Frohman set to work to influence Thomas A. Edison in their favor. The celebrated inventor's interests, through the patented improvements he had contributed to films, lay officially with the Trust. His friendly offices could overcome all opposition. The manner in which Zukor and Frohman obtained his influence was a typical example of their canniness in handling men.

How Edison Was Won

Frohman went to the inventor's home and received a polite audience. Edison gave him an equally polite letter to Motion Picture Patents Company, requesting them to license the Famous Players product. But it was only an impersonal, formal suggestion—nothing calculated to obtain general approval from the Trust. So Frohman mentioned casually that he had been Horace Greeley's office boy on the old *New York Tribune* and had seen Edison when he was a newspaper telegrapher. Instantly that remark opened up a flood of reminiscence on the part of Edison, expanding him warmly. He became so responsive that eventually he wrote a new letter of recommendation to the Trust, couched in such strong terms that they would be unable to refuse.

They didn't—and thereby insured the growth of the Zukor company, and their own downfall. That recognition might be called the great turning point of Zukor's career. All other phases of his career, with the exception of the introduction of sound to the screen, were far less momentous than this period.

Nevertheless, though his path became more assured, thrilling and often trying events crowded upon him thick and fast.

(*Continued on page 99*)

HAROLD LLOYD

Now in his seventh year of independent releases through PARAMOUNT, joins in heartiest congratulations on its twentieth anniversary.

A ROMANCE OF MOTION PICTURES

The old 26th studio in New York, rebuilt after the fire, where Adolph Zukor first produced his feature pictures, beginning with James O'Neill in "The Count of Monte Cristo" and "The Prisoner of Zenda," with James K. Hackett.

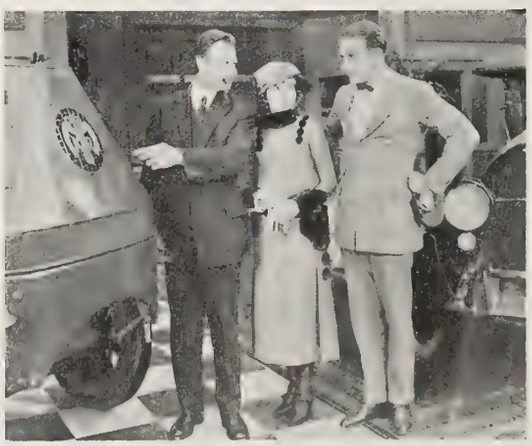
In 1912, Adolph Zukor presented to the public his first feature length picture, "Queen Elizabeth," which starred the great tragedienne, Sarah Bernhardt. Following the success of this film, Zukor started the making of his own pictures.

When pictures were in their infancy, Mary Pickford was appearing in "Rebecca of Sunny Brook Farm." This was in 1917.

Eighteen years ago, or in 1913, to be exact, "The Virginian," with Dustin Farnum, was produced at the Lasky studio in Hollywood. It was one of the forerunners of feature production.

In 1919, the popular picture, "Male and Female," was produced. It was one of Cecil B. DeMille's early triumphs under the Paramount banner. Gloria Swanson, Bebe Daniels and others were featured.

Another of the early famous stars of motion pictures, Marguerite Clark, in "Mrs. Wiggs of the Cabbage Patch," a Zukor film.



Every person in the motion picture industry remembers back to 1920 when Wallace Reid was in his hey-day. This photograph shows him with Lois Wilson and Charles Ogle in "What's Your Hurry."

1921 brought Rudolph Valentino forth in one of his greatest productions, "The Sheik," which was one of the outstanding Paramount attractions. Agnes Ayres and Walter Long appeared with him.

This was an historic day in Hollywood. It was the filming of the first scene for "The Squaw Man," the initial picture to be made by the Lasky Play Company, which later combined with the Famous Players Company.

The historic Lasky barn in Hollywood where "The Squaw Man" was made in 1913. It is a far cry from this plant and the Zukor 26th street studio to the present mammoth organization of Paramount Publix throughout the world.

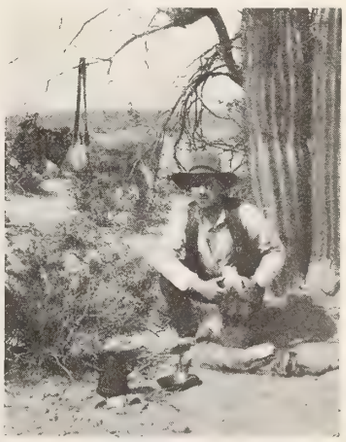
One of the Paramount successes of 1924 was "Peter Pan," the James Barrie story, with Betty Bronson, Mary Brian and Esther Ralston. It was this picture which brought Bronson into the limelight.

Cecil B. DeMille, in 1925, gave the screen his most lavishly produced picture, "The Ten Commandments," which featured such players as the late Theodore Roberts and other stars of note.

William S. Hart in the early days of Paramount Pictures when the West really was "the great open spaces," and Westerns were deluxe screen fare.

One of the first pictures to have synchronized sound was "Wings," which was produced by Paramount in 1929. In this air epic were Charles Rogers and Richard Arlen. This was one of the first air thrillers.

One of Paramount's epochal attractions was "The Covered Wagon," which was directed by James Cruze. By many, this is considered one of the finest pictures ever produced. Above is the famous wagon train, sensation of the picture.



In 1924, Paramount introduced a feature length picture all in color. It was "Wanderer of the Wasteland," and starred Jack Holt, picture above.

KENT AND LASKY TYPIFY POLICY OF LONG SERVICE FOR MANPOWER

Salesmen School One of Kent's Systems

Zoning Plan Innovated by Distribution Executive, Also 100 Per Cent Club

While Paramount has been spreading its activities to the corners of the earth in the last twenty years, the steady growth of the company's manpower has been one of the outstanding achievements in the development of the organization.

A majority of the executives of the company and a great number of the employes in the various departments have been with the company for years. In a business where the turnover in men is as rapid as the turnover in product, this record is all the more remarkable and been a stabilizing influence in the motion picture industry, which, from the very nature of the business, has been one of considerable fluctuation.

To Adolph Zukor this growth in manpower has been a constant source of satisfaction. He has watched young men progress as his company expanded its interests. His vision and foresight in picking men to do certain jobs and his encouragement and guidance of them, after their selection, has been a chief factor in the growth of the company.

One of the most conspicuous examples of Zukor's policy in this phase of the development of the Paramount Publix Corporation was the selection of S. R. Kent, now one of the vice-presidents of the company, a member of the board of directors, and an outstanding figure in the motion picture industry. Kent joined the company as a salesman in the Kansas City office fifteen years ago and has risen rapidly to his present position. When he became general sales manager in 1919 Kent immediately began to build a distribution department which today ranks second to none in the business of selling motion pictures. When confronted with a lack of manpower, he inaugurated the Paramount's Salesmen School. Many of his graduates are now in responsible positions with the company.

S. R. KENT

A zoning system, whereby every theatre in the country is accounted for, was another of the innovations started by Kent. He also inaugurated the present system of sales conventions at which salesmen are told the complete details of the company's productions, policies, and affairs each year. He started the 100 Per Cent Club, honor unit of the distribution department's field force, which has supplied many branch managers for the company.

By precept and example Kent has inculcated a policy of fair dealing into the Paramount sales force.

Kent always has worked on the principle that manpower solves all the problems of the motion picture business. The rise, or fall, of a motion picture company depends upon the strength of its personnel. This view held by the chief executives of Paramount has been, to a large extent, responsible for the growth of the company.

No matter to what department in Paramount one turns he will find men of long service. Jesse L. Lasky has been the guiding head of the production department since the early days when pictures were emerging from the chrysalis stage. E. E. Shauer started and developed the foreign department of the company. Today it has branches in every country in the world. Elek J. Ludvigh, chief counsel of the corporation is another executive of long service, as is Ralph Kohn, treasurer. Frank Meyer, now chief purchasing agent, started with the company as a laboratory executive when Zukor first began to produce pictures at the old Twenty-sixth Street studio in New York.

Herman Wobber, special representative of the company in San Francisco, and William E. Smith, district sales manager, supervising sales in Philadelphia and Washington, have been connected with the company ever since the release of "Queen Elizabeth." Both were original franchise holders of Paramount.

John D. Clark and George Schaefer, divisional sales managers of the company, have been with the company more than twelve years and both have worked their way to executive positions under Kent's "feed 'em from the bottom policy." Other junior executives of the company who have seen many years of service are Charles E. McCarthy, director of public relations, Russel Holman, advertising manager, A. M. Bostford, director of advertising and publicity for theatres, Arch Reeve, West Coast director of publicity, and John Hammell, exchange representative. A number of other executives and department heads have records of ten or more years with the company.

This development of manpower has given to Paramount an esprit de corps among its personnel that money cannot buy. It has fostered an interest in the welfare of the company which is soon absorbed by the newest employee. It is this "Paramount Spirit" that has carried the company successfully through the various changes in the motion picture industry.

Lasky Pioneer in Spirit As Well As Action

Early Desire to Emulate Sousa Was Followed by Newspaper Work and Vaudeville

Jesse L. Lasky, first vice president in charge of production for Paramount Publix Corporation, has had the spirit of a pioneer all his life. From earliest days he was forever trying out new occupations, new avenues of interest. The result has been a career which has been one of the most colorful in pictures. This has provided him with a great range of experience which has proven invaluable in culling proper material for screen productions.

He was bound to have a roving spirit of enterprise, for he came of pioneer stock. His grandfather, Bernard Lasky, came to New York in 1810. Not satisfied with conditions in the East, the family moved westward. When Jesse arrived, on September 13, 1880, his parents, Isaac and Sarah (Platt) Lasky, were residing in San Jose, near San Francisco.

After receiving an education in the grammar and high schools of San Francisco, young Lasky was looking forward to attending Stanford University, when his father died. This threw upon the youth the burden of making his own way and providing for his mother and sister. He managed to curb his disappointment, for he now felt the way was opened for another ambition—a more secret one. He longed to emulate John Philip Sousa as a musician. To that end he had been diligently practicing on the cornet. This enabled him soon to obtain a position with a theatre orchestra. But after two years the Hawiian Islands beckoned to him.

He quickly obtained work in a theatre orchestra in Honolulu. But the theatre closed down and Lasky found that these weren't such isles of the blessed after all. He finally became a member of the Royal

(Continued on page 98)

JESSE L. LASKY

WILLIAM C. DE MILLE

NORMAN TAUROG

Director

Paramount-Publix

Skippy
Newly Rich
Huckleberry Finn

GREETINGS

To

PARAMOUNT EXECUTIVES

and the

BOYS IN THE FIELD

SONO-ART PRODUCTIONS, Inc.

GEORGE W. WEEKS, Pres.

BRINGING THE WORLD TO THE WORLD

Eight "expeditionary pictures" present authentic records of people and fight for existence

If all the world is a stage it can be photographed

No matter how remote the spots—deep into the jungles, high into the mountains, over the vast ice wastes of the poles, or into sparsely inhabited regions of the earth—Paramount has demonstrated that the camera can bring the story of the struggle for existence among all species to the screen in all its dramatic aspects.

Not only has Paramount assisted the roving souls, who took such pictures at hazard to themselves, by releasing their pictures under it own banner but it also has provided funds and the cooperation of its organization throughout the world in the actual creating of scenes of landscape and action. The company has been a pioneer in what might be termed "expeditionary films." It has maintained an unbroken record for the past half-dozen years of presenting to the public at least one such picture a year.

Tiger Country Next

With eight such undertakings to their credit to date—including the new "Lives of a Bengal Lancer," part of which will be filmed in the tiger country of India by Ernest B. Schoedsack—Paramount executives feel this record is an outstanding feature of the Twentieth Birthday Jubilee Celebration. Paramount feels that such pictures as "Chang" and "Rango" are a worthwhile and immortal contribution to the screen.

Even to this day some of the earlier productions, such as "Chang," are still being shown around the world, and are being sought for by educational and other social organizations. Such a picture as the daring epic of fortitude, "With Byrd at the South Pole," has played to repeat engagements, sometimes being brought back to a locality as many as six times.

The inspirational effect of such pictures is incalculable. Educational authorities, church organizations and social welfare associations time and again have endorsed these pictures because of this aspect.

Moreover, pictures like "Grass" and "Moana" have carried weight by their very veracity. Here were adventures that were lived not only by the subjects who were photographed, in stories that grew naturally and inevitably out of their own surroundings and customs. Here were stories that had to be lived by hardy producers and cameramen themselves. In addition, as in the case of "The Silent Enemy" particularly, they formed the authentic record of people—in this case the Indians. They will be invaluable some day as a still living saga of a day that is done.

Paramount has been willing to underwrite such productions even where it might not be expected that they would return a big box office profit.

It is quite fitting that this tradition should be carried forward by Ernest B. Schoedsack, since this famous world-wanderer, photographer, nature lover and explorer has had a governing part in the taking of most of this type of picture. With Merian C. Cooper he produced, in fact, the first on Paramount's list, the story of the migration of Persian tribes across vast stretches of mountains and prairies which was distributed under the title of "Grass."

Their joint undertaking came to pass a few years after the World war, during which Schoedsack served as a member of the Photographic Department of the United States Army, being under fire frequently in major engagements. Cooper, who had been a midshipman at the United States Naval Academy, became an aviator in the war and saw his fair share of combat. Schoedsack, who was driven from his home in Council Bluffs, Iowa, to Hollywood, where he worked in the camera crews of various studios, including the Mack Sennett, followed the call of the horizon after the war to various out-of-the-way corners of Europe, eventually landing in Constantinople, because things seemed to be happening around there.

Fate threw him into contact with Cooper, who had roved all the way from Florida, when the pair joined up with an expedition encircling the globe in a ninety-foot yacht. During the hot trip across the Red Sea these twin restless souls concocted the idea of filming "Grass" in Persia. Finally they reached their destination, after having been shipwrecked on the rocky Arabian coast and forced to fight their way through exposure and thirst for fourteen days to the nearest habitation. With equipment hastily assembled in Arabia, they managed to pierce almost inaccessible territory and reach the little-known tribe of the Baktyaro.

10,000 Miles Afoot

They accompanied the primitive tribesmen through all their privations, fighting their way up in snowy mountain passes, swimming treacherous rapids with nothing but a goatskin to buoy them up, and becoming replicas of their savage friends during the 10,000 mile trip afoot. Schoedsack's stout boots were cut to ribbons by the rugged country, and after they were discarded he had to move through snow-laden defiles in his bare feet. But their vision was justified when "Grass" enlisted the warm support of Paramount executives and achieved a Broadway run at the Criterion theatre, being thought fit to stay at a house which sheltered such notable productions as "The Covered Wagon" and "The Vanishing American."

Paramount, encouraged by the awakened public interest in such offerings, next commissioned Robert J. Flaherty to go to the blessed islands of Polynesia and record "Moana of the South Seas." Flaherty, a wanderer of the northland, had just brought himself to the notice of the film world by his photographing of "Nanook of the North," which had caught the veracious spirit of Eskimo life as it showed these northern denizens battling against the grim forces of frozen nature at the Arctic circle.

Again Paramount turned to Schoedsack and Cooper, this time providing them with financial backing and other assistance, so that they would not be going it blind again. Paramount sent them into an untracked wilderness of Siam, where they undertook to make the jungle melodrama, "Chang." For thirteen months the determined pair cranked their cameras in undergrowth shimmering with heat, while fever and exhaustion stalked them. In the end they presented Broadway with "Chang," which proved during its run at the Rivoli theatre and elsewhere that it was a memorable, vivid and compelling story of the untamed forests. It was unpretentiously honest and appealing, with thrilling shots climaxed by the stampede of the elephants.

After being acclaimed as among the greatest naturalists of the camera Schoedsack and Cooper went to Africa in 1928 and buried themselves for a long period in the British Soudan. Their purpose was to make desert sequences for "The Four Feathers." They had to live among the "Fuzzy-Wuzzies," known to the British as members of one of the fiercest and most sensitive breeds of savages to be encountered anywhere.

Schoedsack to Sumatra

Cooper decided to eschew further anventuring, but Schoedsack, after an attempt to reconcile himself for a time to civilization, gave up and went questing the thrill of the beyond once more. He penetrated the heavy undergrowth of Sumatra, in the out-of-the-way district of Achin. He chose this isolated spot because it was a region where the ape lived alongside the tiger. Here for fourteen months, beset by predatory animals and by torrential deluges of rain, Schoedsack produced "Rango," epic of man's alliance with the orang-outangs, culminating in a battle between a water buffalo and a tiger.

At about the same time two other adventurers, W. Douglas Burden and William C. Chanler, were shooting thrills in a climate as cold as Schoedsack's was warm. These men were photographing "The Silent Enemy" in the North Woods, the story of the battle of the primitive Indian against his insidious foeman, hunger. "The Silent Enemy" was another picture which added to the prestige of the Criterion.

"With Byrd at the South Pole" was still one more link in the chain of heroic deeds splendidly photographed. The two Paramount cameramen, Willard Vander Veer and Joseph Rucker, specially selected by Paramount News for their fitness, spent two years with Rear Admiral Richard E. Byrd in his epochal conquest of the Anatrctic by airplane. They showed endurance and ingenuity in surmounting innumerable obstacles, developing films in water that was often icy slush, protecting cameras from being frozen, handling mechanism that was so cold the skin left their fingers if they touched it with bare hands, and sealing the cans of celluloid to insure against damaging changes of temperature on the long return to New York. It won them unstinted admiration everywhere, starting with its run at the Rialto on Broadway, and procured for them the medal of the Academy of Motion Picture Arts and Sciences for the best photography of the year.

WITH PARAMOUNT CAMERA IN REMOTE PLACES

Merian C. Cooper

Ernest B. Schoedsack

Admiral Richard E. Byrd

"Four Feathers"

"Chang" (Schoedsack-Cooper)

"Rango" (Schoedsack)

"Grass" (Schoedsack-Cooper)

"With Byrd at the South Pole"

ERNEST B. SCHOEDSACK

Director

Paramount-Publix Corporation

DAVID BURTON

Director

Paramount-Publix Corporation

SLAVKO VORKAPICH

Director

Paramount-Publix Corporation

JOHN CROMWELL

Directing the New

Bancroft Picture

NORMAN McLEOD

Directing for
Paramount-Publix

Latest Release
4 Marx Brothers
in
"MONKEY BUSINESS"

AUBREY SCOTTO

Now Directing
at
PARAMOUNT
NEW YORK STUDIOS

casey robinson

writer director

EDWARD GOODMAN

Director
PARAMOUNT

2,000 MOVE BAGDAD TO BROADWAY

37 buildings house 70 departments at Paramount's 26-acre Hollywood plant, city in itself

It is a far cry from Bagdad to Broadway but through the modern magic of the motion picture studio the space can be traversed in less time than it takes to tell it. Behind the walls of the studio the whole world comes to life in myriad settings. Cities spring up as if by legerdemain, deserts unfold in vast expanse, homes take shape, armies march to battle—all in the space of a few acres.

In the Paramount studios in Hollywood 2,000 persons are necessary to produce a talking picture each week and almost as many are required in the studios located in New York, London and Paris.

Within the high fence which surrounds the 26 acre Hollywood plant—the largest of the Paramount studios—are located 37 buildings housing 70 separate departments. Ten stars, 32 featured players, 25 directors and 40 writers have headquarters there. In addition to these, there are 1,972 regular employees on the weekly payroll.

Because of the many departments and varied types of artists within the studio walls, it has been stated that, given a day in which to store food, the 1,972 could withstand an indefinite siege.

This is made possible because the studio contains hundreds of offices and dressing rooms, a complete cafe, wardrobe department capable of outfitting thousands, hospital, fire department, foundry, carpenter and paint shops, garages, hot house nursery, unlimited supply of furniture and supplies, drapery department, barber and hair dressing shop, plaster shops, theatre, electrical and plumbing departments, printing plants and a well-stocked armory in addition to its own lighting, heating and ventilating system.

On 24 Hour Schedule

The work of all these departments is centered on the filming of talking motion pictures upon the fourteen sound stages of the Paramount studios.

Exterior scenes for Paramount pictures can be filmed at the company's 2,769 acre ranch, 30 miles north of Hollywood.

Outside of the studio proper is the Paramount laboratory with a capacity of more than 2,000,000 feet of release prints a week.

Since Jesse L. Lasky began production of "The Squaw Man" in Hollywood in 1913, more than 700 Paramount pictures have been produced at this plant.

Paramount's studios never rest.

Every moment brings work to some of the thousands of employees. Although the actual shooting of scenes for pictures now in production is compressed into eight hours, it takes 24 hours to make that possible.

While a unit is working on one setting, others are being prepared. When a company goes on location, the first workers for the day may report at the studio as early as 3 or 4 a. m. to move the necessary equipment and have everything in readiness by the time the sun is high enough to permit shooting, and this group overlaps with the late night shift which works until 7 a.m.

During the summer much shooting is done at night through the preference of director and cast. To take care of such cases, settings are built on an assembly stage far removed from the actual scene of shooting.

Within eight hours an old setting can be ripped out and the one from the assembly stage installed ready for use, completely painted and dressed with furniture and properties.

It might be interesting to examine the multitude of separate departments the cooperation of which makes motion picture production on such a vast scale possible. There are, for example, sixteen important divisions in each studio, each of which plays an indispensable part.

These are the Research, Casting, Property, Art, Costuming, Drapery, Makeup, Sound, Hairdressing, Camera, Music, Location, Nursery, Lighting, Sound and Cutting Departments, each of which cooperates to the fullest extent with all the others so that not a moment of valuable time may be lost. The loss of an hour of production time means a waste of hundreds of dollars.

Research

One of the little-known but highly important cogs in studio machinery is the research department; its manager's duty is to see that every detail in every picture is true to life.

Thirty thousand photographs, drawings and prints are contained in the research library at the New York studio, while an even larger library at the Hollywood plant assures the public that settings and costumes used in motion pictures will be authentic to the most minute detail.

The vast collection in New York which Gaston Du Val, supervisor, has been compiling for many years, could not be duplicated at any price and is one of the most remarkable in the United States.

Half of the pictures, showing costumes, customs and scenes throughout the world, are contained in fireproof filing cases which cover one entire wall of the library. This collection has been painstakingly clipped from hundreds of domestic and foreign newspapers and magazines.

Some of the headings under which they are catalogued are: Windstorms—Gamblers—Ships—Weddings—Sports—War. By referring to these, any event in contemporary history can be duplicated by the studio art and property departments so closely that even an expert could not detect the substitution.

The clipping file is augmented by a picture postcard library which would delight the heart of the most blase child. There are 5,000 of these cards, purchased from every country on the globe. All are in color and supply details missing in the half-tone clippings.

Rare books showing costumes, arms, hairdresses, and so forth, from the earliest ages to the present, are an important part of the research department. No expense is spared in obtaining such books when a historical novel or sequence is to be filmed. Many of them are more than a century old and out of print.

There is "The Costumes of the Ancients," prepared by Thomas Hope in 1812; M. A. Racinet's "Le Costume Historique" in six great volumes; "Military Costumes of Turkey," prepared in 1818, and more than 500 similar works.

Besides, there are complete files of "Godey's Ladies Book" and other mazazines of the post-Civil War period. Here too are guidebooks of all nations, encyclopedias galore, a complete file of the National Geographic Magazine and voluminous works on architecture, the theatre, geography and war. Even Flammarion's "Haunted Houses" has a place.

The work of the research department is in many ways the hardest and most responsible in the studio, for if a mistake is made in their researches the company may have to rebuild expensive sets.

The head of the research department is one of the first to receive each new picture script. If one scene requires a setting on a Long Island estate, he turns to a file containing 1,000 aerial photographs of real country estates and selects the most satisfactory.

If another calls for a scene in a subway, he gets from the transportation company pictures, costumes and even real equipment to construct an authentic reproduction. If placards in a foreign language are used in another picture he checks tthe authenticity of words and spelling.

Properties

Yet despite the fascination of the research library perhaps the most interesting of books at the studio are those in the property department.

Some persons collect stamps. Others spend their lives amassing Ming vases, ancient coins or even matchboxes. But it remained for the property department to make a rare collection of mail-order catalogues.

One hundred dog-eared volumes which constitute the yearly publication of Sears-Roebuck and Montgomery Ward since 1900, and also the catalogues of English and French concerns, repose in a rough bookcase in the property office and are not for sale at any price.

The value of the books is due to the fact that in them can be found accurate drawings and photographs of almost every commodity used in the Western world, from safety pins to threshing machines. These pictures are accurate reproductions of things actually for sale. Clothing styles shown are those in vogue at the time the catalogues were published. It is therefore possible for the property department to reconstruct a cross-section of twentieth century life from them.

The collection constitutes only a small part of the department's treasures, however. It is estimated that at the New York studio and adjoining warehouses there are 15,000 pieces of property available at a moment's notice. At the company's Hollywood studios, there is an even greater number. The original value of this huge mass of material ran into hundreds of thousands

700 PICTURES MADE AT COAST PLANT

of dollars, but due to the passage of time most of it could not be purchased at any price today.

The property department also has investigators whose duty it is to wander about New York's streets and stores, locating rare pieces of furniture, queer statuary, antique automobiles, and in fact anything which is required for a picture in production or might sometime be of use for other films.

Art Department

After the research department has established the authenticity of every scene in a motion picture script and the property department has selected the properties which fit the production, the scenario is turned over to the art department, the duty of which is to design to fit the mood and settings of the piece.

A large staff of artists and architects which does this work is kept constantly busy in each of the company's studios.

When it is considered that every picture requires twenty or more sets and that Paramount turns out 70 pictures a year, the task of the art department can be comprehended.

But it is due entirely to the speed at which these artists work that the motion picture has become such a factor in the evolution of architecture, furniture design and interior decoration, according to William Saulter, art director at Paramount's New York studios.

"In biological laboratories the processes of organic evolution are artificially stimulated so that scientists may study, in a few years, development which would require lifetimes under ordinary conditions," he explained.

Ending Modernistic "Lunacy"

"The same 'forcing' of the decorative arts occurs in the motion picture studios. We are working with a plastic medium which is necessarily in a constant state of flux. Sets, furniture and decorations must be designed for each new picture and discarded after a few weeks' use.

Referring to modernistic furniture, Saulter pointed out that the studio art departments were among the first to strive for modification of the "lunatic trend" in that art form.

"Recognizing the new life which modernistic design had given to furniture, it was yet seen that comfort, simplicity and charm could not be discarded without introducing discordant notes which would create unpleasant reactions on the screen. Imagine a tender love scene taking place in a dead black living room such as some of the most modern moderns designed at that time.

"So we retained the restful straight lines and simple curves but eliminated the acute angles and dashing colors. This left a style which again was new, yet which could not offend even the most delicate of nerves."

The proper coloring of sets and costumes is another important part of the technical side of motion picture making, Van Nest Polyglase, art director at the Hollywood studios, points out.

Despite the fact that the colors used never appear on the screen, tints are carefully studied by the set designers as well as by the costume department, the director and the actors.

Of first importance in selecting a color scheme is understanding of the effects of various colors on the moods of the players. A comedy sequence is played in a gaily colored set; a heavy dramatic sequence on a somberly tinted set.

Although photography reduces colors to charcoal shades on the screen, settings are painted natural colors because of the psychological effect on the players.

Costume

Costumes also are selected for their mental reaction. A red evening gown, which will photograph the same as a black gown, often is used because of its exhilarating effect.

This statement brings a more detailed consideration of the costume department, which also cooperates to the fullest extent with the art, research and property divisions.

With a wardrobe consisting already of more than 40,000 costumes for men and women, every motion picture made by Paramount add additional outfittings to this imposing total.

Each production requires from fifty to many thousand costumes. Many are constructed by the studio after sketches have been submitted to the directors.

There are costumes to suit the dancers of Crete, to say nothing of the Stone Age. Every period of human history is represented and the stylists design costumes for women that will be the model several months into the future.

Travis Banton, stylist at the Hollywood studio, and Carolyn Putnam, who serves in the same capacity at the New York plant, make annual pilgrimages to Paris to determine the latest trends in fashions. Moreover the latest styles are telegraphed from Paris to the studios, while scouts pass through the Fifth Avenue shops in New York daily.

As a result of this method of procedure, the day of exaggerated screen fashions has passed, according to Banton.

"There was a time," he said recently, "when motion picture actresses were 'dolled up' in creations never seen elsewhere on land or sea. The star wore diamond-studded evening dresses with trains five yards long, while the vampire was dressed in blatant and skimpy costumes usually designed in black and white stripes.

"Sound has changed all that. Actresses are cultured persons, able to wear simple costumes with grace and ease. It is no longer necessary to go to extremes to 'put over the idea of wealth to the sticks,' as an old-time director once expressed it to me. Those who live in what used to be termed the 'sticks' now travel in Europe and wear the latest Paris creations. So today we are endeavoring to dress our players in the height of fashion, but the best of style. Even our vampires have changed."

Drapery

Jack Spratt is no more economical than the manager of the drapery department.

Although this department handles from 500 to 2,500 yards of cloth weekly, which ranges in value from cheesecloth at five cents a yard to damask at $18 and $20 a yard, not one square inch of it goes into the wastebasket. Great hampers are provided for the scraps. In these can be found bits of all sorts of materials. They are used to make pillows, of which the department now has 3,000 of various sizes.

Rags also have their place in the scheme of things. In the New York studio, for instance, there is displayed, with pride, a paint-spattered hanging which was made in 1921 for a tenement scene in a picture directed by George Fitzmaurice. This has been used dozens of times since to create a feeling of depression which could not have been obtained with a new hanging.

In the drapery workshops are employed ten seamstresses and cutters who are kept busy making scores of pillows, scarves, bed linen and using endless yards of cretonnes, chintzes, silks, damasks and so on.

To say that the department does a "rushing business" would be to understate the case. Often an order is received to complete a 20 by 50 foot drop in two hours, or to change all the draperies on a set while the actors and technicians wait.

Carpentry

The carpentry department is the next to get into action when a picture is being made.

Romance and the eight-penny nail have a perpetual union at the studio. Romance, because the building of scenic habilaments for motion pictures always has seemed fascinating to the lay public. The eight-penny nail because utility decrees its importance.

At the Paramount Hollywood studios Van Nest Polyglase, art director, first designs the sets and then sends these designs to the carpenters.

In the mill and adjoining "prop shop" are 55 men, with more than an acre of floor space, dotted with machinery. There are two stickers, four cut-off saws, six ripsaws, four joiners, four bandsaws, one boring machine, one mortising machine, two table model variety saws, one planer, one re-saw machine, one jigsaw, two lathes, one drill press and a general machine shop.

Figures from the files of the chief storekeeper show that more than 2,000,000 feet of lumber were used in Paramount's set-building enterprises in 1930.

The units built and painted in the mill are moved on an overhead monorail system that circumnavigates the entire 27-acre studio property. On the assembling stage they are handled by overhead hoists and the complete set on the shooting stages may

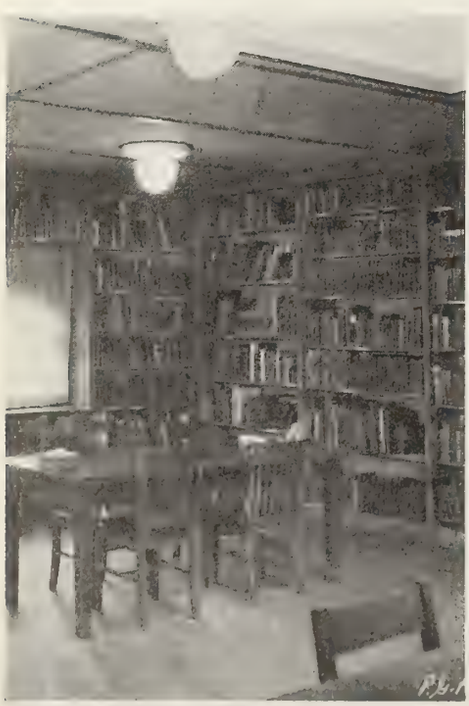
(Continued on page 92)

FROM RESEARCH TO THE SCREEN

Paramount's West Coast Studio

Producing Plant on Long Island

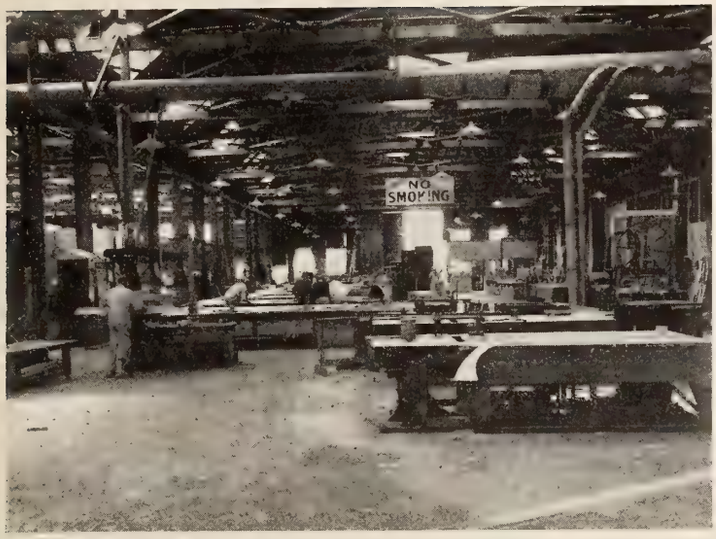
Where Paramount pictures are made in Joinville, France



Research library on Coast

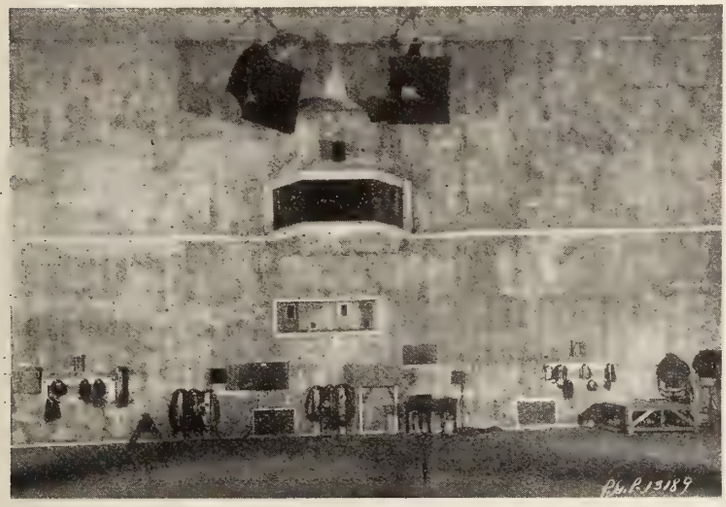
Section of property department

Corner in wardrobe department



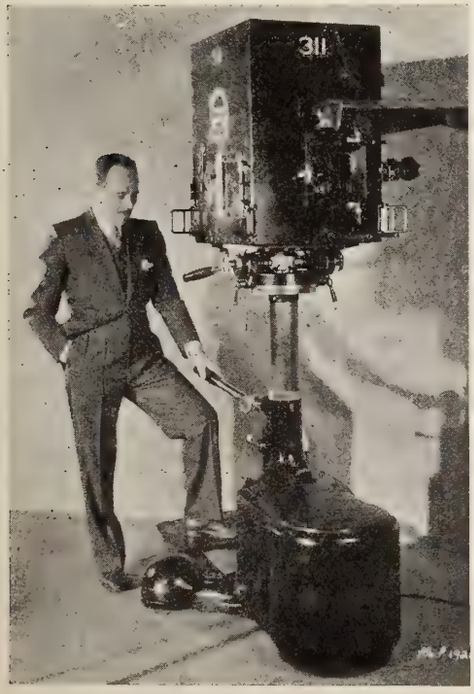
Making sets in the carpenter shop

Machine shop for making metal parts

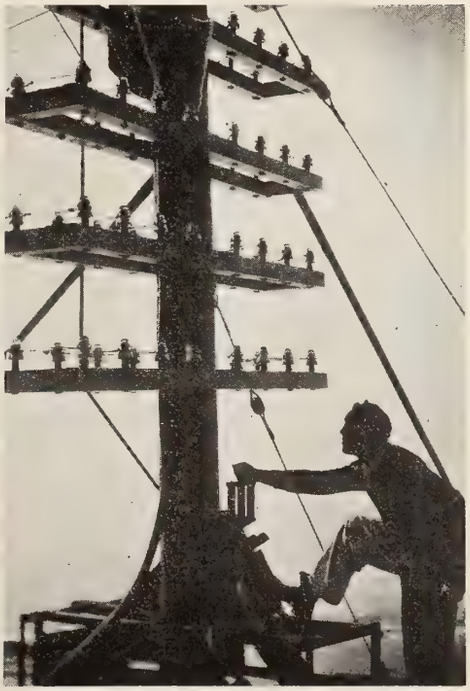


Interior of one of soundproof stages

Ready to feed the hungry stars



Camera for "dolly shots"



Unseen worker—the electrician

Corner of cutting room

FROM THE SCRIPT TO THE SCREEN

Myriad stories and plays, published and unpublished sifted down to 20 a year

The devious ways of the heathen Chinee immortalized by Bret Harte are no more involved than the progress of a motion picture from its inception in the brain of an author until its final appearance on the screen.

It has been estimated that only one published novel, short story or play out of a thousand contains a screenable idea. And even after such an idea has been discovered, the task of translating it to the screen in an entertaining and plausible manner is gigantic, necessitating the coordination of scores of technical departments and the concentrated and unremitting thought of hundreds of brilliant minds.

To meet these exacting demands in motion picture making, Paramount utilizes the resources of a worldwide production organization, staffed by hundreds of experts. Behind this organization is 20 years of progress in the art of translating stories to the screen. During these 20 years the company has built vast studios, accumulated unlimited facilities, forged ahead in scientific research, and developed a host of new talent.

In making a new Paramount picture, first comes the never-ending search for new material.

Paramount has a large staff of noted authors under contract in addition to a story-reading department, the staff of which is kept busy examining all published or about-to-be-published short stories, novels and plays.

With the exception of stories by its own writers, all material from which Paramount pictures are made passes through the hands of this story reading staff. Their selection again is painstakingly examined by studio heads and from it and the work of the contract writers about 70 stories a year finally are selected for production.

Four Major Sources

The bulk of such material comes from four major sources: 1. Agent; 2. Published works; 3. Plays; 4. Foreign representatives. From the various agents comes any unpublished material which they think might be suitable for production purposes. In this are included manuscripts, galley proofs, advance copies of novels and short stories, scripts of plays before their production on the stage; magazine serials before their publication is even announced and other first choice story material.

This unpublished material is augmented by a careful perusal of everything that appears in print. The story department purchases every book of fiction. It has on its racks every fiction magazine printed. Consequently, in the event that a good story is not submitted to the department before publication, it will be picked up later on by the readers.

All this formidable mass is minutely gone over by the department staff and synopses are collected in a bulletin which is sent to the chief editors at the New York and Hollywood studios, Edward Montaigne on the West Coast and D. A. Doran in the East. These concise reports are followed by longer and more exhaustive synopses. The

Ruth Chatterton and her director, Berthold Viertel, and his aids discuss a scene in Paramount's "The Magnificent Lie." Miss Chatterson is seated between Charles Boyer and Francoise Rosay, French stars who make their American debut in the Chatterton vehicle.

synopses then are carefully gone over by studio supervisors and directors. Their final choice is submitted to Jesse L. Lasky, first vice-president in charge of production, or his studio aids and, if approved, are turned over to the legal and purchasing departments for acquisition.

The activities of the reading department are complemented by the original work of the hand-picked staff of contract writers. A roster of these writers includes some of the most brilliant names in American creative literature. Among them are: Zoe Akins, Melville Baker, Vici Baum, Guy Bolton, Sidney Buchman, John Colton, Bartlett Cormack, Lloyd Corrigan, Owen Davis, Marion Dix, Martin Flavin, Paul Hervey Fox, Charles Furthman, Oliver H. P. Garrett, Percy Heath, Ben Hecht, Adelaide Heilbron, Samuel Hoffenstein, Grover Jones, Virginia Kellogg, A. A. Kline, Arthur Kober, S. K. Lauren, Vincent Lawrence, Agnes Brand Leahy, Erna Mankiewicz, Herman Mankiewicz, Joseph L. Mankiewicz, Max Marcin, Brian Marlow, James K. McGuinness, Wm. Slavens McNutt, Alice D. G. Miller, Sam Mintz, Henry Myers, Mme. Condes Neve, Edgar Neville, Edward Paramore, Jr., Ursula Parrott, Ernest Pascal, Gertrude Purcell, Samson Raphaelson, Jose Carner-Ribalta, Viola Brothers Shore, Bella Spewack, Sam Spewack, Donald Ogden Stewart, Preston Sturges, Dwight Taylor, Louis Weitzenkorn and Lajos Zilahy.

So much for the manner in which screen ideas are selected. Now for the development of the ideas themselves.

A novel or play must be rewritten and quite often changed a great deal to make it available for screen use. This work of transposition is done almost entirely by Paramount's staff of contract writers. Many novels require much reconstruction before they can be broken up into a series of pictures which will convey the same ideas in the screen medium.

There was a time not long past when motion picture scripts read something like this:

"Mary and John enter the rose garden and have a love scene"; or "John and Tim meet at the entrance to the cave and have a terrific fight which John wins."

That was all. The remainder was up to the director. Quite often the latter wrote his own scripts.

But the day of such sketchy methods passed with the advent of sound. Today a scenario is as complicated and difficult to write as any novel. All dialogue must be written in full, together with a complete description of the action taking place, the desired lighting, camera angles, characterizations, costuming, and so forth. Such technical work demands a writer well-versed in motion picture methods. No outsider can hope to write an acceptable scenario. All such a person can do is to provide an idea or plot.

What is said to be the most interesting motion picture script ever written in Hollywood was completed recently for Paramount's production of Theodore Dreiser's "An American Tragedy." The work of Josef von Sternberg, director of the picture, and Samuel Hoffenstein, author of "Poems in Praise of Practically Nothing," the script contains 34 sequences and hundreds of scenes. In several of these sequences no word is spoken. On the other hand, the longest is 44 typewritten pages in length and contains 301 speeches varying in length from the mere affirmative to a lawyer's questions to the preliminary addresses of attorneys to a jury.

Hundreds of Scenes

In its final form a scenario looks quite a bit like a published play, but there are many differences. Instead of being written in three acts and perhaps ten scenes, it is constructed of as many as 20 sequences and several hundred scenes. A sequence corresponds roughly to an act on the stage, while a scene is that part of the picture which can be taken with the camera in one position.

Moreover, technical details, such as instructions for "closeups," "dolly" or moving shots; "medium shots" and "long shots," must be indicated. These are to be followed closely by cameramen and sound technicians and must be right to the last detail.

After the script has been approved by the production department one or more directors and assistant directors are selected to bring it to the screen, since every director has talents which show to best advantage in certain types of pictures. For instance. Norman Taurog is a marvel with child actors, Ernst Lubitsch excels in

(*Continued on page* 99)

SAMSON RAPHAELSON

Screen Plays

Forthcoming Releases

THE DOVER ROAD
(In Collaboration)
THE SMILING LIEUTENANT
THE MAGNIFICENT LIE
MY SIN
THE MAN I KILLED

Now Under Contract With Paramount

BRIAN MARLOW

Writing For

PARAMOUNT

CHARLES STARRETT

Under Contract

PARAMOUNT-PUBLIX CORPORATION

WALDEMAR YOUNG

Writer

Under Contract
Paramount

PARAMOUNT'S STUDIOS NEVER REST

(Continued from page 87)

be altered at will because the units are "jockeyed walls," easily lifted out of place for an unexpected camera angle.

Casting

While all this physical work of preparing for the start of production has been going on, the casting department has not been idle, for it is necessary to have a cast ready for rehearsals at least two weeks before a picture is to be shot.

In selecting this cast the Golden Rule in dealing with applicants is applied in Hollywood by Fred Datig and in New York by Frank Heath, casting directors. Heath interviews from 200 to 500 applicants daily. He gives each an attentive ear.

"Why shouldn't I?" he said. "Every person who comes here is anxious to obtain work. Some need the money they earn as extras. Need it badly. Others are ambitious and believe they have talent.

"It is, of course, impossible to give work to everyone, but we can at least alleviate the disappointment."

Location

If a Paramount picture has a large number of outdoor scenes it usually is made in Hollywood, and while the cast is being selected a little man may be seen poring over a big map in an effort to find suitable locations.

This map is one of the strangest ever conceived. On it France is located twenty miles from the South Seas and Venice is next door to Hollywood.

It hangs in the office of Fred Harris, location manager of the West Coast studios, and on it is authentic information which would make staid geographers dizzy.

On the great sheet one finds the Sahara Desert elbowing Yuma, Arizona, and Holland leaking over into Long Beach, California.

Harris has the unique duty of making places come to him, for it is his job to find duplicates of every spot on earth and find them within easy traveling distance of the studios.

More than 15 years of gathering information has enabled Harris to discover "doubles" of almost all locations within a radius of 100 miles from Hollywood.

For instance, the map shows that the French Riviera is found at the Santa Monica Palisades; the British Soudan occupies a part of the American desert in Arizona; the South Seas are at the Isthmus on Catalina Island or the crescent-curved Laguna Beach; the Long Island Sound of New York lies near Anaheim Landing and Colonial homes of the South may be found in Pasadena.

The map is augmented by a file containing 25,000 photographs, neatly catalogued. Here pictures of the actual locations are attached to those of their "doubles." Every stream, mountain and bit of shoreline on the Pacific Coast is catalogued.

When all this preliminary work has been done, when the cast has been rehearsed in new costumes on the new sets among the new or ressurrected properties, the time is at hand for actual shooting.

Now the cameraman, the sound technician and the electrician step in and assume equal importance with the star and the director.

When the motion picture became audible there was almost a year during which it was chained to the studio. Cameras were placed inside gigantic soundproof booths, microphones were slung on ropes from the ceilings of the soundproof stages and the falling of a pin was enough to ruin a scene.

But today all that has changed. Talking pictures can be made indoors or out, at will. Cameras are enclosed in cases no larger than a suitcase and the microphones are suspended from booms which can be moved about with ease. All the apparatus for operating the electrically driven cameras and the sound equivalent can now be mounted on a small automobile truck and used anywhere on earth, in the air or beneath the surface of the sea.

Yet despite the mechanization of their art the school of hard knocks is still the only one in which motion picture cameramen can learn their trade, according to George Folsey, director of the photographic staff at Paramount's New York studio.

"All of our cameramen have grown up with the game," he explains. "There is so much to learn and remember that it would be next to impossible to teach the technique in a school.

Judging Distance

"Moreover, a cameraman must be able to judge distances up to thirty feet almost to the inch, in order that he may keep his lenses properly in focus at all times. The difficulties of doing this will be understood when it is said that a difference of two inches in focal length will blur and ruin an entire scene."

Motion picture photographers also must be crack shots, Folsey pointed out. That is, they must be able to keep an actor directly in the middle of the lens no matter how rapidly he moves about a set. Although the cameras are mounted on ball-bearing tripods, each weighs several hundred pounds when enclosed in its soundproof case, and to swing one of them rapidly about and stop it without a "jiggle" is no light task.

Next to the directors and actors, the head cameraman, in collaboration with the head sound technician or "monitor man," has the most authority on a motion picture set. He is in charge of all lighting effects, suggests novel photographic angles, must be consulted when sets are designed, and literally can make actors "walk the chalkline." If a star steps out of the bounds which he has drawn on the floor with chalk, and thereby ruins a scene, he or she will hear from the cameraman in ringing phrases.

Besides all his other duties the head photographer must be constantly in conference with the monitor man and the director, and not a "frame" can be shot until he gives his approval.

The monitor man, too, from his little soundproof booth, known to the initiate as a "hot box" because it becomes stifling with the thick doors closed, rules as a king on the set.

It is his duty to determine whether the dialogue records clearly in the microphone and also to "mix" the sound, so that, for instance, the tones of a man's voice as he is leaving the set will be clearly intelligible and yet much softer than when he is in the middle of the stage. He also has to be on the constant outlook for echoes, which are the bane of his existence.

And, by the way, did you ever meet an echo-hunter?

Paramount has one of the ilk at its New York studio and several in Hollywood.

Armed with a pocketful of nails, a long, metal-tipped pole, a roll of monkscloth and a can of putty, this individual wanders about the stages like a lost soul, eternally on the lookout for the slightest echo or other sound vibration which might be audible to the delicate microphone.

It is a common occurrence to see him stuffing pieces of rubber into rattling window panes, driving nails into squeaky floor board, or tapping the walls and ceilings to locate the source of a particularly "wild" reverberation.

When the East coast studio was remodeled for the making of sound pictures two years ago it was found that eighty separate and distinct echoes lay in wait on its stages to bedevil the monitor men and mock the voices of the actors.

Thick hangings of monkscloth and velvet "damped" most of these, but after each new set was built the acoustic properties of the stage were changed sufficiently to reproduce new ones.

Cut!

So the picture is finished at last. Three or more cameras have been used on every scene, and thousands upon thousands of feet of film have been developed. Now comes the turn of the cutter, that fateful individual of whom Skeets Gallagher once said:

"Never cut a cutter, or you're likely to find your face on the cutting room floor."

The cutter's job is to reduce the mass of film turned over to him to the 7,000 feet which constitutes a feature-length picture, and to build this into a coordinated whole, in which the dialogue runs smoothly, the players do not vanish as if by magic from the middle of a scene, and there are no distracting explosions of sound when a change is made from one scene to another.

In cutting and splicing film he has to perform an operation as delicate as that of a surgeon removing a bad appendix.

Of course complicated machines built for this operation are used and the cutters peer through miniature projection machines something like the old peep shows and listen to the sound through the telephone receivers clamped to their ears. Nevertheless theirs is an arduous and nerveracking task.

At last the cutting and editing has been completed, the picture is previewed, retakes have been made, a title has been selected, and the film, in little fireproof metal cans, is shipped to Paramount exchanges for distribution to theatres throughout the world.

VICKI BAUM

Author of

"GRAND HOTEL"

Now Writing For

PARAMOUNT

MANAGEMENT
DR. EDMOND PAUKER
CAPITOL THEATRE BLDG.
NEW YORK CITY

BRADLEY KING

Writer

GROVER JONES

and

WM. SLAVENS McNUTT

Paramount-Publix Corporation

D. A. DORAN, Jr.

Scenario Editor

Paramount
New York Studio

REPRESENTED IN 70 FOREIGN LANDS

Hundred features made in other languages for 110 central and branch offices

Paramount's Twentieth Jubilee Anniversary brings to a close a very successful year of the Paramount Publix foreign department in its distribution activities throughout the seventy countries in which Paramount pictures are presented. Through multi-lingual pictures produced in Hollywood, New York, Paris and London and the adaptation of English language pictures, the foreign department has maintained the high rank of Paramount pictures in 37 principal languages.

In the twenty year period the department's facilities have been built up to a high pitch of efficiency which enabled Paramount to carry on through the transition period ushered in by sound foreign business. This great volume of business has been developed through 110 central and branch offices.

In the year just closed, Paramount pictures, speaking the following languages, have been distributed:

English, French, Spanish, German, Italian, Portuguese, Polish, Swedish, Hungarian, Dutch, Rumanian, Czecho Slovakian and Yugo Slavian. Other than English, more than 100 foreign language pictures were produced by the company's studios. Supplementing this multi-lingual feature program were more than 100 short features in 20 languages.

Adapting Product

One outstanding achievement of the foreign department has been its adaptation of American product. Through the use of superimposed titles—that is, titles inserted at advantageous spots on the film—it is possible to translate the English dialogue into the language of all countries. Paramount pictures are shown today in many countries for which it would be impossible to make productions in their own languages.

The Paramount Publix foreign department is called the first motion picture organization to introduce Japanese superimposed titles, "Morocco" being the initial attraction under this new plan. The premiere of this Paramount picture in Tokio attracted favorable publicity and was followed by a command presentation of the picture at the Imperial Palace in Tokio at the anniversary dinner celebrating the seventh anniversary of the accession of the Emperor and Empress.

Paramount introduced multi-lingual productions in many countries. Following the presentation of its first Spanish talking picture in Spain, Paramount was awarded the famous Ateneo of Madrid prize, one of the most highly prized awards known in the Spanish literary and artistic world. Shortly thereafter many leaders in the national and provincial governments of Spain presented to Adolph Zukor an elaborate memorial.

Cuba quickly followed the lead of Spain in paying high tribute to Paramount when the Mayor of Havana wrote to President Zukor on behalf of the citizens of Havana and Cuba thanking him. Fifteen thousand of the leading citizens of Havana signed a similar letter endorsing Paramount's enterprise.

Another fine tribute to Paramount's foreign department came from 125 of the leading exhibitors in convention at Stockholm who cabled resolutions of appreciation of Paramount's Swedish talking pictures and pledging maximum bookings.

The great increase in the number of theatres equipped for the presentation of sound and talking pictures in all the principal countries is the best evidence of the welcome given this new form of entertainment.

Important additions have been made in recent months to the list of theatres operated by Paramount Publix subsidiaries in important cities. One of the most important acquisitions was the four large and beautiful houses owned by the Astoria Theatre Circuit in London—the Astoria of Brixton, Finsbury Park, Astoria; Astoria, Old Kent Road, and the Astoria of Streatham. A magnificent Paramount theatre was opened in Manchester, England, and additional houses are under construction in England, Ireland and Scotland.

On Other Side of World

On the other side of the world, a subsidiary company acquired the Capitol in Melbourne, and another subsidiary has completed a modern theatre in Colon, Panama. The Paramount Publix Corporation now operates, through subsidiaries, in the larger cities of England, Ireland, France, Belgium, Denmark, Sweden, Spain, Australia, Japan, Mexico, Cuba, Panama, Costa Rica, Jamaica, British West Indies, and Brazil.

One of the outstanding pictures of the year abroad has been Paramount's "The Love Parade," starring Maurice Chevalier. This attraction ran for months in leading theatres in most of the world's great capitals.

This Ernst Lubitsch production ran from five to seven months in Buenos Aires, Sydney, London, Barcelona, Paris and Stockholm. Other popular Paramount pictures have been "Rango," "Morocco," "With Byrd at the South Pole," "The Vagabond King," "Monte Carlo," "Feet First," "Tom Sawyer" and "Tabu."

The foreign department of Paramount came into existence back in 1912, the year Adolph Zukor departed for London with a print of his first feature picture, "Queen Elizabeth," in search of a foreign market. This market quickly was located.

The speed with which Zukor's product was accepted in England made it necessary to open a foreign office and this was accomplished through an agreement with J. J. Walker's World's Films of London. Two years later a second office was opened at Liverpool, and then the foreign department was on its way. Zukor's vision of the great possibilities led him to engage as foreign manager Emil E. Shauer, then in another branch of the export business. This milepost was celebrated by the opening of additional exchanges in Birmingham, Manchester and Cardiff.

By 1916 the activities of the department had become so extensive that Shauer found it necessary to obtain an able man who could represent the company abroad in the dual capacity of ambassador and distribution executive. That man proved to be John Cecil Graham, for a number of years active in the film industry. The task of selection was not nearly so difficult as that of getting Graham through the submarine war zone to his post in London. Weeks of search followed before passage for Graham and his family could be obtained and then only on a small Spanish cattle boat sailing from Havana for a port in Spain. Six weeks later Graham reached his destination and began his task as general foreign representative and the development of the British distributing organization in particular.

The two years that followed were marked by intensive development of the foreign department, although the general trade paralysis threatened by submarine activity and the ravages of war made this task one of herculean proportions. The motion picture industry had proved its value as a wartime necessity and Shauer insisted upon 100 per cent service. This was maintained without the loss of a single foot of film.

Exhibitor Service

From the beginning of his operations as general manager of the foreign department Shauer required the greatest possible exhibitor service as a part of the physical operation of the exchanges abroad as well as the home office staff in New York. The development of this service was placed in the hands of Joseph H. Seidelman, who entered the department in 1922 and today is in complete charge of the foreign sales department.

New exchanges and branch offices were opened with great rapidity in many countries and by 1925, when the first international Paramount sales convention was called to order by General Manager S. R. Kent, approximately 100 Paramount exchanges were in operation throughout the world.

Over on the opposite side of the world important events in Paramount's history followed the appointment of John W. Hicks, Jr., as managing directior of the Australasian division, consisting of eleven exchanges in Australia, New Zealand, Java, Straits Settlements and Siam. Many fine new theatres have been erected following the roadshow engagements of specials, and Australia today occupies a position in the front ranks of the industry. Hicks recently celebrated his tenth anniversary as the head of the Australasian Paramount organization.

A further step came with installation of the Paramount organization in Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia, with main office at Buenos Aires, and with Frederick W. Lange in charge as manager. For several years John L. Day, Jr., had served as Paramount representative in South America, with headquarters in Brazil. Day's appointment as general manager for South America followed, and under his direction numerous branch offices were opened. Later the west coast countries—Chile, Peru, and Bolivia—were made a

(*Continued on page* 98)

PARAMOUNT PUBLIX IN FOREIGN EXHIBITION

The Plaza theatre in London, one of the Paramount Publix houses which gives international representation to the company.

At Manchester, England, Publix has this house, the front of which is shown in the photograph above. The picture of this theatre is from the East on Oxford street.

In Paris, also, is a Publix house, with Maurice Chevalier as the main attraction—as it should be in France.

Down in Brazil, at Sao Paulo, Paramount Publix has a new theatre. This is the first South American theatre to present sound pictures, and one of the country's most beautiful.

Paramount Publix in Stockholm, Sweden, has a theatre known as the China. The above picture shows this house decorated for the showing of "The Love Parade."

America is not the only country having its dapper ushers. Here is the staff of the Paramount Publix theatre, the King's in Hong Kong, China. In all respects they compare with the Paramount at the crossroads of the world.

BERNHARDT TO BANKHEAD--A HISTORY

250 stellar artists have worked for Paramount and 30 of present 55 contract players are new

Paramount production executives long since have realized that nothing counts at the box office but the stars of today or the new ones of tomorrow.

This building for the future is typical of the constant reaching out for attractively gifted people—a Marlene Dietrich, a Tullulah Bankhead or a Maurice Chevalier, for instance. In the two decades which started when Adolph Zuckor began his producing career with Sarah Bernhardt's "Queen Elizabeth," more than 250 stellar artists and thousands of freelance players have worked for these producers in a list which dates from Bernhardt to Bankhead. The stars have passed through the company's portals at the rate of nearly fifteen a year.

Today Paramount is facing toward the new season with an unparalleled infusion of new blood. Of its fifty-five contract players who are already stars or are on their way to stardom, thirty are fresh in the Paramount ranks. The list includes Richard Arlen, George Bancroft, Tallulah Bankhead, Nancy Carroll, Ruth Chatterton, Maurice Chevalier, Claudette Colbert, Gary Cooper, Marlene Dietrich, Four Marx Brothers, Frederic March, Jack Oakie, Charles Rogers, Adrienne Ames, George Barbier, Carman Barnes, Eleanor Boardman, William Boyd, John Breeden, Clive Brook, Charles D. Brown, Juliette Compton, Jackie Coogan, Robert Coogan, Frances Dee, Claire Dodd, Tom Douglas, Stuart Edwin, Kay Francis, Skeets Gallagher, Tamara Deva, Wynne Gibson, Mitzi Green, Phillips Holmes, Miriam Hopkins, Carole Lombard, Paul Lukas, Frances Hoffett, Vivienne Osborne, Eugene Pallette, Irving Pichel, Gene Raymond, Charlie Ruggles, Jackie Searl, Peggy Shannon, Sylvia Sidney, Lilyan Tashman, Regis Toomey, Dorothy Tree, Allan Vincent, Anna May Wong, Judith Wood, Marjorie Gateson, Charles Starrett and Kent Taylor.

Never in Paramount history has so large a preponderance of talent been so youthful.

From the earliest days Paramount went in for young stars. Mary Pickford, Douglas Fairbanks, Gloria Swanson, John Barrymore, Ina Claire, Elsie Ferguson, Lois Wilson, Lillian Gish, Dorothy Gish, Mary Astor, Bessie Love and Billie Dove—all these players came to Paramount in the first flush of their powers.

Paramount also capitalized on the romance which the public loves to ascribe to handsome young couples on the screen. Jack Pickford and Louise Huff were one of the early pairs who won a following through their work together in a series that included "Seventeen," "Great Expectations" and "Freckles." Wallace Reed was teamed by turns with Cleo Ridgley in such early pictures as "The Yellow Pawn" and "The House of Golden Windows" and also with Anita King in "Golden Fetter" and "The Squaw Man's Son." Douglas MacLean and Doris May formed one of the happiest of such combinations in "23½ Hours' Leave," "What's Your Husband Doing" and "Mary's Ankle."

Another contribution of this organization—in fact, the one from which it derived its first name, Famous Players—was the engaging of noted stars of the stage to appear in the initial pictures. Besides Bernhardt, Zukor presented on the screen James K. Hackett, Anna Held, Lily Langtry and Gaby Deslys when they were in their heyday. Mary Pickford and Marguerite Clark were brought from the footlights to pioneer in presenting pert minxes, forerunners of the flapper type of today.

Celebrated actor-managers likewise were imported from stage to screen. George M. Cohan, then rising to the height of his fame, played in screen versions of his theatrical hits, "Broadway Jones," "Hit-the-Trail Holiday" and "Seven Keys to Baldpate." Edgar Selwyn starred in his Broadway success, "The Arab," one of the first pictures to use the sheik motif which later became famous through Rudolph Valentino.

Paramount also sought in its initial stages for genuine fidelity in casting according to the types to be represented. It took William S. Hart, just coming to the fore after being graduated from the early two-reel Westerns following a stage career, and gave him a greater scope in depicting cowboy and frontier roles.

Along the same line, Paramount developed actors who represented actual exotic types. Rudolph Valentino, hailed as a Latin of the Latins, starred for Paramount in "Blood and Sand" as a Spanish toreador, besides playing roles like "The Sheik" and "Monsieur Beaucaire," which called for the volatile, romantic temperament of dark-skinned people. This company brought forward Sessue Hayakawa, who did Japanese and Oriental interpretations in such pictures as "The Cheat," "The Typhoon," "Alien Souls" and "Forbidden Paths," and was engaged again by Paramount recently to play with Anna May Wong, Chinese-American actress, and Warner Oland in Sax Rohmer's "Daughter of the Dragon." The company also fostered George Beban in a series of Italian characterizations in "Pasquale," "The Italian," "His Sweetheart" and "One More American."

Paramount even took the step of em-

(*Continued on next* page)

Sarah Bernhardt

Tallulah Bankhead

STARS OF NEW PLAYERS RISING FAST

(*Continued from preceding page*)
barking on the importation of foreign stars. It brought here Pola Negri, after she had been acclaimed for her performance in "Passion," made in Germany. She starred in such films as "Bella Donna," "The Spanish Dancer," "Forbidden Paradise," "East of Suez" and "Hotel Imperial." Paramount later brought over Emil Jannings, who had made a name for himself in "Passion" and "Variety." In America Jannings made such pictures as "The Last Command," "The Patriot," "Sins of the Fathers," "The Way of All Flesh" and "Street of Sin." Lya de Putti, likewise bearing plaudits earned in "Variety," came from abroad to appear in "Sorrows of Satan" and "God Gave Me Twenty Cents."

Carole Lombard

Peggy Shannon

Frances Dee

Another innovation undertaken by Paramount was that of presenting interesting and loveable men who were well on in years. Theodore Roberts stood out among such types, winning the nickname of "the grand old man of the screen" through his performances in such silent hits as "Grumpy," "The Old Homestead" and "Pudd'nhead Wilson." Alec Francis is another who played for Paramount in a similar vein. Maclyn Arbuckle, who recently passed on, appeared in "The Reform Candidate" and "It's No Laughing Matter."

Paramount changed players previously cast in disagreeable or even villainous roles into jovial comedians. Wallace Beery and Raymond Hatton were the first, and appeared in such films as "We're in the Navy Now," "Behind the Front" and "Now We're in the Air." Raymond Griffith was another who turned from portraying cads to comedians.

Another step was the teaming up of comedians. W. C. Fields and Chester Conklin thus were brought together.

In the early days the producers of this organization not only engaged players of the stage who already had shown acting ability, but took artists from collateral fields, such as opera and dancing. Several of the stars so selected appeared in more than one picture, and several of them established great fame for themselves. Geraldine Farrar was at one time one of the leading drawing cards of the screen through the histrionic ability she demonstrated in "Carman, "Temptation," "Marie Rose" and "The Woman God Forgot." Lina Cavalieri, another famous diva, appeared in "A Woman of Impulse," "Two Brides," "Love's Conquest" and "Rose of Granada." Enrico Caruso, most illustrious of Metropolitan tenors, was filmed in "My Cousin."

Mae Murray and Irene Castle were both notable as dancers before they achieved screen fame. Miss Murray appeared in the early days of the Paramount organization in "To Have and to Hold," "The Dream Girl," "The Big Sister," "The Plow Girl," "On Record," "The Primrose Ring" and "At First Sight." Irene Castle played in "The Firing Line," "The Invisible Bond" and "The Amateur Wife." Fred Stone starred in the earlier days in "The Goat," "Under the Top" and "Johnny Get Your Gun." Ann Pennington twinkled her knees and her smile through "The Antics of Ann," "Sunshine Nan" and "Susie Snowflakes." Donald Brian, noted for his dancing in "The Merry Widow" and other stage productions, joined the early drift to the screen, appearing in "The Voice in the Fog" and "The Smugglers." Maurice and Florence Walton when at the height of their terpsichorean fame, were engaged for "The Quest of Life."

Paramount also promoted the screen careers of "the next generation"—that is, the sons of stars already established who showed talent themselves. This company introduced Douglas Fairbanks, Jr., in "Stephen Steps Out" and gave him further opportunities in "The Air Mail," "Wild Horse Mesa" and "Padlocked." The company also had William Collier, Jr., in such productions as "The Devil's Cargo," "Eve's Secret," "The Wanderer."

Sylvia Sidney

Miriam Hopkins

Judith Wood

LASKY A PIONEER IN SPIRIT AND ACTION

(*Continued from page* 80)

Hawaiian Band as a cornet soloist; he was the only white man in the organization and could observe people staring and whispering. He developed an appreciation for the South Seas that was later to show itself in such films as "Tabu" and "Moana."

He entered another field and became a cub reporter on the *Evening Post* in San Francisco. Though the experience seemed to pay little in dividends at the moment, the training he received was to bear fruit, for he developed a flair for the human interest element in stories.

He was ready to look elsewhere. This time "elsewhere" was Alaska. The gold rush there was on, and Lasky became one of the first 100 men to reach Nome. He was there at the same time as Jack London and Rex Beach.

Lasky had turned everything negotiable that he possessed into cash and sunk the money in placer mining machinery and other necessary supplies.

Enters Vaudeville

He returned to San Francisco just in time to observe the growth of a new type of entertainment—vaudeville. His sister, Blanche, had developed her own musical talents, and so, armed once more with his trusty cornet, young Lasky formed with her a juvenile variety offering vocal and instrumental harmony. They were offered booking by a vaudeville agent at $60 a week and eagerly accepted this dazzling amount.

Their engagements brought them East and then they accepted an offer to provide a musical act between the magical illusions of "Herman the Great," second conjurer of that name. After a season Lasky decided to devote himself to the business end. So he became advance agent for the wizard, and subsequently manager.

He still nourished an artistic urge, and decided to try his hand at literary endeavor on the side. His two first stories sold immediately, to Robert H. Davis, then developing the Munsey string of magazines. When Lasky essayed his third story he decided to become as literary as possible in style. The story was rejected by Davis, with a kindly but incisive letter in which he recommended strongly that the writer eschew literary flourishes and stick to telling a straightaway, unvarnished story.

Lasky was so impressed with the advice that he decided to give up short story writing entirely. His attention was now concentrated on vaudeville promotion. Meeting in Utica a fellow cornetist named B. A. Rolfe, he was so convinced of the man's ability that he induced Rolfe to enter vaudeville, booking him at a good salary. Then as Rolfe withdrew from the partnership Henry B. Harris entered as financial backer and adviser.

The boom in vaudeville expanded the agency's business until they had at least ten and sometimes twenty acts on the road. Lasky now had a fortune of $150,000, a handsome income and great prestige in vaudeville—and he sought new fields to conquer.

Going to France for his first vacation abroad, he discovered the vogue created there by the "carabet," a new type of evening's entertainment with revue novelties and dining by the patrons during the performance. Lasky decided he would enter the legitimate production field with this unique type of production. With Harris he opened the Folies Bergere—now the Fulton theatre—and Broadway saw an imported cabaret, "more Parisian than Paris." The venture was a brilliant failure.

When the enterprise closed Lasky found himself without a cent. He decided to return to vaudeville. Germinating the notion of writing a vaudeville operetta that should deal with the old Mission days of California, Lasky got in touch with Cecil B. DeMille, though he at first sought a partnership with his elder brother, William C. DeMille, then a protege of David Belasco.

Lasky was so taken by the personality of the younger DeMille that he formed an association with him. They produced an operatta besides a number of unusual vaudeville acts, such as "The Antique Shop" and "The Little Parisienne."

Then, after they had seen Adolph Zukor's film production of "The Prisoner of Zenda," with James K. Hackett, one of the earlier cinema hits, their minds turned toward the screen. One day when they were dining at the Lambs Club Lasky reached a decision. He suggested to DeMille that they become film producers, and DeMille laconically answered: Let's."

$26,000 Starting Capital

So the Jesse L. Lasky Feature Play Company was formed, with an available capital of $26,000, and DeMille and Dustin Farnum, who was to be their first star, went West to look for a proper site for production. They picked out Flagstaff, Arizona, on the map because its name seemed romantic and promising. When they looked out of the train window, however, the prospect was so uninviting that they went to Hollywood, where they had heard of pictures being made.

Soon afterward Lasky in New York received a wire that they had hired a barn at Vine and Selma streets for a studio at $200 a month—an alarming rental for a fledgling corporation. But the barn had already been prepared for film work by other producers, and here DeMille and his associates, including Oscar Apfel, who is now back in the organization as an actor, worked to such purpose that they turned out a most presentable picture in "The Squaw Man." At first it seemed a complete botch, due to irregularities in the side perforations of the film which cogged it through the teeth of the sprocket wheels regulating its flow through the projection machine. But Sigmund Lubin, expert on films, remedied the defect.

The company prospered with its high grade pictures, so that California proved to be a good omen in Lasky's life. Then Adolph Zukor formed an acquaintance with him that eventually led to a partnership in what is now Paramount Publix.

Rapid Expansion In Foreign Office

(*Continued from page* 94)

separate district with Benito del Villar in charge.

Another move was the acquisition of Film Aktiebolaget Liberty, the Paramount agency for the Scandinavian countries, and the appointment of Carl P. York as general manager for Sweden, Denmark, Norway and Finland. At about the same time M. J. Messeri was appointed managing director for Spain and Portugal and also assumed charge of the Coliseum in Barcelona as the premiere theatre for Paramount product.

Arrangements were made for distribution in Germany, and branch offices also were opened in Central European countries. Gus J. Schafer is in charge of this division as general manager.

Another prominent unit in the worldwide Paramount organization was created in Paris at this time. The territory managed from this headquarters includes France, Belgium, Holland, Switzerland, Italy, Egypt and Northern Africa, and the French colonies, and many branch offices were placed in operation. The Italian organization later was established as a separate unit. David Souham is managing director of the French organization. Arrangements were made for several theatres in a number of the key centers of France.

The Cuban agency and its first run theatre, the Encanto, at Havana, contributed another important link. A. L. Pratchett is in charge as general manager for Cuba, Porto Rico and the West Indies.

Mexico is another important division, with Clarence C. Margon as general manager. The company operates as its first run theatre the Olimpia in Mexico City. The Central American division, including Guatemala, Panama and the other Central American countries, Colombia, Venezuela, Jamaica, and Ecuador, is in charge of Harry Novak as general manager, with headquarters at Cristobal, Canal Zone.

Paramount's organization for Japan and the Orient was founded some years ago by Tom D. Cochrane and R. E. MacIntyre. Important changes have been made with the opening of several offices in China, and at Manila, Philippine Islands. J. E. Perkins has been placed in charge of the Japanese organization following the retirement of Tom Cochrane because of ill health, while R. E. MacIntyre is in charge of the Manila and Chinese offices.

The foreign department operates approximately fifty theatres, among the most important being the Plaza in London, Paramount in Paris, the China in Stockholm, Coliseum in Barcelona, Paramount in Sao Paulo, Capitolio and Imperio in Rio de Janeiro, Olimpia in Mexico City, Encanto in Havana, Capitol in Melbourne and Hogaku-Za in Tokio.

Paramount To Have 16 Key Houses In England by 1932

With two houses due to open before the end of the year, one at Newcastle and the other at Leeds, each to seat 2,700, and another expected at Liverpool in the spring. Paramount will have 16 key houses in England.

Zukor's Formula of Stars Holds Up

(Continued from page 76)

He and his associates worked night and day to gain a big lead on their competitors, for they foresaw that it wouldn't be long before the Zukor formula of fine stars in good stories would be quickly imitated. There was also the early financial uncertainty due to the unavoidable fact in motion picture production that such a long period, about six months, must intervene.

Then came a disastrous fire. The armory building housing their studio went up in smoke, and at first it appeared that the negatives for 17 pictures, virtually the whole year's product, had been destroyed.

Famous Players Film Company now went forward with great strides. The newspapers began to take the screen seriously, assigning regular critics to cover it as they did the spoken drama. Actors were easier to obtain from the stage, though Zukor readily foresaw that it would be the players developed within motion picture studios themselves who would win the greater hold on the public by the more natural acting demanded by the searching eye of the camera.

The first whom his discerning eye singled out in this class was Mary Pickford. She would have her name on the screen—a billing which she never had received on the screen before, under the suppressive, anonymous policy of the Trust. Zukor was so convinced of the drawing power of this pretty girl of 19 that he offered her the unheard-of salary of $20,000 a year.

Lasky Enters Organization

At the same time Zukor was expanding in other directions. He recognized the ability of Jesse L. Lasky when that young man began producing in Hollywood pictures of the Zukor grade, beginning his memorable series with "The Squaw Man" under the direction of Cecil B. De Mille. It wasn't long before the Lasky organization had joined forces with the Zukor company. Then Zukor decided that the problem of distribution must be solved systematically. This led to his acquisition of the Paramount exchanges. When this organization made up the Famous Players-Lasky Corporation in 1916, it formed an impressive body whose value was appraised at $25,000,000.

With the problem of production and distribution well in hand, Zukor and his associates soon went into the theatre business in order to get their product properly exhibited. A powerful combination of exhibitors, who also were engaged in production, were making it difficult for the Paramount organization to get its pictures played in the big theatres. Zukor bought the Rialto and Rivoli theatres in New York in 1920. Then his company began to purchase other theatres and in 1925 Publix Theatres Corporation was formed as a subsidiary of Famous Players-Lasky Corporation.

Today, Paramount Publix Corporation takes in every possible phase of motion picture entertainment. And the man who took such a remarkable far-seeing part in this remains today the same unassuming, soft-spoken, quiet-mannered man he always has been, devoted toward his family, loyal to his friends—a fighter of great pluck and resource, yet a foeman without abiding rancor, and a prince of hospitality to those whom he esteems.

SCENARIO AS HARD TO WRITE AS NOVEL

(Continued from page 90)

sophisticated musicals. Complicated pictures may have two directors and a number of assistants.

Paramount's present roster of directors is the largest in the history of the company. The following is the directorial list: George Abbott, Dorothy Arzner, Monta Bell, David Burton, Eddie Cline, Harry Cort, John Cromwell, George Cukor, H. d'Abbadie d'Arrast, William C. deMille, Louis Gasnier, Marion Gering, Edward Goodman, Edmund Goulding, Victor Heerman, Ernst Lubitsch, Rouben Mamoulian, Guthrie McClintic, Lothar Mendes, Norman McLeod, Ernest B. Schoedsack, Edward Sloman, Edward Sutherland, Norman Taurog, Frank Tuttle, Josef von Sternberg, Berthold Viertel, Slavko Vorkapich, Richard Wallace, and Stuart Walker.

Other Departments Busy

But the work of transposition into celluloid has hardly commenced when the director or directors have been selected. Copies of the script are sent simultaneously to the director and to the heads of the casting, research, costuming, drapery, camera, music, sound, property and art departments.

While the casting is under way the art department is designing sets for the production; the research department is going through its vast files to determine that every detail of setting and local color is authentic; the drapery department is planning curtains and hangings; the costume department is creating new gowns for the leading actresses and, if the picture is set in the past, for the entire cast; the property department is providing furniture either from its warehouse or from new designs submitted by the art department, and the location manager is scanning his large scale maps to find settings for outdoor scenes.

When all this has been done the director and his assistants begin their revision.

According to Josef von Sternberg, director of such pictures as "Morocco" and "Dishonored," motion picture scripts, no matter how good, must be torn down and built up again by the director before great pictures can be made.

After the director or co-directors have completed this work the little-publicized but extremely important assistant director does his bit.

In part his work is as follows:

1. Break down the script into a scene plot showing the number of scenes for each sequence in each set with the time of the day or night specified.
2. Make a property plot; a scene-by-scene specification of the props required.
3. See that the wardrobe to be worn in the production is ready at least 48 hours before it is to be used on the set.
4. See that all bits and extra parts are suitably cast.
5. Take up dance or song numbers with the musical director and submit the finished result for approval by the director and star.
6. Tell the head cameraman the photographic effects desired.
7. Issue calls to everybody desired. (A call is a typewritten sheet upon which the time, place and persons required are mimeographed each day.)
8. Approve the sites of location scenes.
9. Pose the players for still pictures.

When the final approval has been given on all these details the carpentry department bursts into a flurry of activity and sets for preliminary scenes rise on the studio stages as if by magic.

In the meantime the cast has been rehearsing the whole production. These rehearsals last as least two weeks, during which time the now battered script goes through further revisions and polishings.

When all is in readiness for shooting to begin; when the lights are arranged and the cameras set and loaded; the cast dressed in its costumes and the sound technicians at their posts, a dress rehearsal of the first scene is held on the newly built set. Here again the never-ending work of revision goes on.

Quite often at this spot the microphone balks at special combinations of phrases and the speeches have to be changed. A recent example of this occurred at Paramount's New York studio when the sentence "I've seen a museum," spoken by a young actress, came back invariably as "I've seen 'em. You see 'em." The line had to be changed to "I've been to a museum" before the scene could be completed.

"Playbacks" prove extremely important in this final revision.

Changes After "Rushes"

And this is not all. At the end of the day all those working on the picture attend a showing of "rushes," that is, all the film shot during that period. Here again actions which look perfectly correct on paper may be found stiff, awkward or illogical on the screen. In such a case the scene is revamped.

Slowly the picture progresses from scene to scene and at the end of a month of hard work is completed. The film, thousands and thousands of feet of it, is then edited and cut down to the 7,000 feet which will be projected in the theatre.

Then comes the first preview, held in the studio projection room and attended by studio executives and those working on the picture. Sometimes this "rough cut" will show weak scenes and gaps in the action. To remedy these, "retakes" are made.

After this work has been completed a final preview is held, this time open to the public (Glendale is Paramount's preview town in California, while Plainfield, N. J., serves for Eastern productions). At this preview audience reactions are checked carefully by all parties concerned. If these reactions are good, the picture is released without further editing. If not, it goes back for further pointing up.

At last the finished product is sent to theatres throughout the world and the script takes a well-earned rest in the company's vaults.

Jack Benny

starring

in

Paramount Shorts

SMITH & DALE

Starring

in

PARAMOUNT SHORTS

HENRY HEWITT

as he appears in

"STAMBOUL"

—a Paramount British Production, Elstree, England

WARWICK WARD

Colonel de Sevigne

in

STAMBOUL

Paramount British Productions Elstree, England

Groucho Remarx On How To Read Signs at Studios

"Silly things, signs and omens," commented Groucho Marx, famous for Marxian remarx.

Groucho is the one with the black mustache who is usually pictured on the extreme left end of any group because he learned when a small boy that all captions read from left to right, or, in the case of the Marxmen, from laff to riot.

"When I speak of signs," was the next of Groucho's crax, "I don't mean those along the highways, although without signs how would we know what cures pyorrhea and without pyorrhea the ad writers' spelling wouldn't be so hard.

"Now a lot of folks have foolish meanings for signs and omens. What this country needs, besides a good five cent cigar, are more practical interpretations of signs.

"While working on 'Monkey Business' at the Paramount Studios with my brothers, Harpo, Zeppo and Chico, under the direction of Norman McLeod and written by—oh, hang the other credits, if you get that in, it will be enough—and be sure you do mention it in your writeup, I have worked out the following with regards to signs and omens:

"Rapping on wood is a sure sign that one's knuckles will be sore.

"A black cat crossing in front of a person signifies that the animal is going somewhere.

"Friday is a bad day for those who dislike fish.

"Throwing salt over one's shoulder is likely to give the impression that he has dandruff.

"Thirteen is unlucky at a dinner when the host has only twelve chops.

"When a person's nose itches it means he should scratch it.

"Singing before breakfast often brings a quarrel or fight with the neighbors if they are trying to sleep.

"Shaking hands across a table is a sign that the two parties are lazy.

"Walking under a ladder is a bad habit, especially when painters are using the ladder.

"To get out of bed on the wrong side probably means you had too much to drink the night before.

"Finding a four leaf clover means you have had to get down on your knees and probably have grass stains on your trousers.

"To go back home after something you've forgotten is a sure sign that your memory is failing.

"To carry a rabbit's foot means that you are a good shot or have a friend who is—or maybe you're just lucky.

"Recognizing the number 13 indicates that you've been to school.

"Breaking a mirror is certain to end the usefulness of the article."

5,642 In Scenario Contest

Photoplay, fan publication, has received 5,642 manuscripts in its reader contest for a scenario to fit the arbitrary title, "Beauty and the Boss." Winning scenario will be a Warner vehicle for Marian Marsh and David Manners.

STUART WALKER

DIRECTOR

PARAMOUNT-PUBLIX CORPORATION

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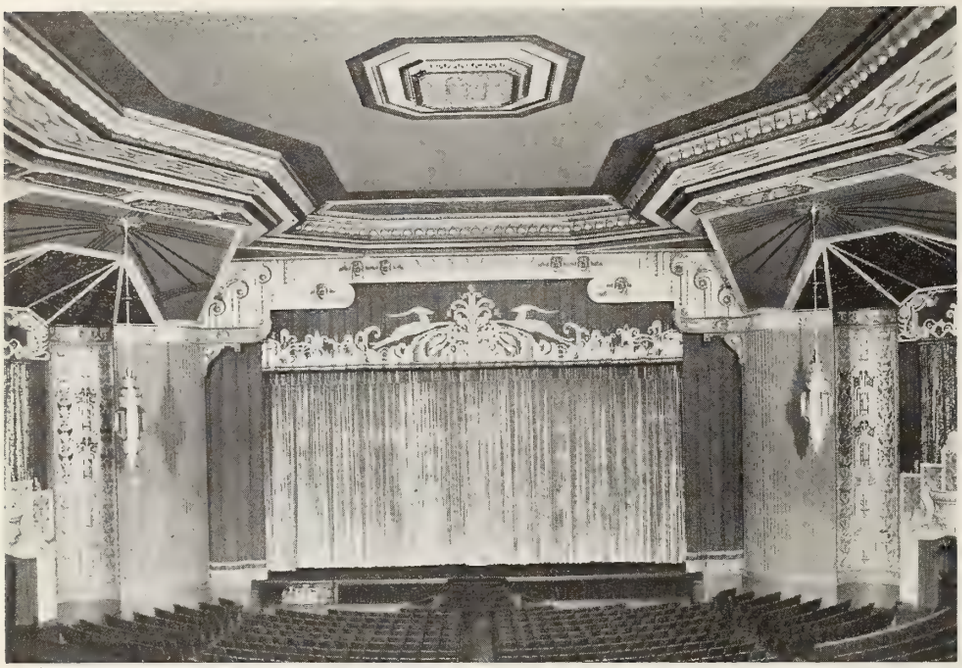

The auditorium of the Paramount theatre in Lynn, Mass. C. W. & George L. Rapp, architects.

Mass Appeal of Theatre Clears Television Fears, Says Franklin

Motion Picture Playhouse Is Community Center for Public Interests, Declares Circuit Executive

THERE are apparent wide differences between officials of important electrical organizations, on the subject of television. Scarcely a few weeks ago, key officials stated that the status of television indicated that it would be years before television would be ready for the public. Following upon that, however, David Sarnoff, president of Radio Corporation of America, before a recent stockholders' meeting, indicated that his company had made rapid strides and would in all likelihood introduce television commercially within a comparatively short time.

The recent activities of engineers not affiliated with the Western Electric or Radio groups such as the Jenkins organization in this country, Baird in England, Dr. Fritz Schroeder in Berlin and others, have no doubt given impetus to its earlier debut.

The Radio affiliates and Western Electric have not been willing to launch this new medium until it had been fully developed, and would rather have its introduction dovetail, so to speak, with their other activities. They feel that the public, being air-minded, will expect a more perfected apparatus than radio was when first introduced. The showing of silhouette figures or half-tones, though astonishing at first, will not continue to interest unless shown with a degree of clarity comparable to present-day radio reception. There is no definite entertainment in the present head and shoulder images.

The activities, however, of television enthusiasts have forced the hands of the big electrical companies, so to speak, and all indications point to the coming of television in a comparatively short time, even though its introduction may perhaps be premature. In New York, at present, several stations are giving television broadcastings, after a fashion, daily. Broadcasting at present is limited to comparatively short distances—not more than 15 miles, and has not been perfected where stations may be chained, as in radio. Therefore television, for some time to come, must be considered as a local and limited thing.

It may be expected that within a year television broadcasting stations will be established in the most important cities. Television will be introduced through the regular radio channels, which, because of sound synchronization, must necessarily depend upon radio. Television will bring to radio a second chapter of progress.

Enthusiasts have pictured the broadcasting of great public events, football or baseball games, right into the home, overlooking the basic fact that no camera even has been perfected that can register pictures on such a scale. The slightest electrical interference practically blots the picture out.

The responsible sponsors of television feel that it will not supplant any present existing form of entertainment. It is not likely that television will become an adjunct of theatre entertainment for some time to come. Apparatus for theatre use must necessarily be of a highly complicated sensitive and costly nature and the proper operation of such apparatus will require the highest grade technicians who are able to operate and maintain such equipment.

Entirely new fundamentals will have to be established before pictures of sufficient size can be projected before large audiences. To enlarge the picture under present conditions is quite possible and is being done, but as the size of the picture increases, the detail becomes less clear. When magnified, all the defects in the images are shown. Television programs will not in any measure approach the crystal clear reproduction of present-day motion pictures. The most advanced development along this connection was shown in Schenectady, when Dr. Alexanderson of General Electric broadcast orchestral numbers and vaudeville acts by radio for a distance of one mile and were reproduced in images on a screen six feet by seven feet. Much work has to be done towards increasing the size of projected images in sufficient clarity to measure up to motion picture standards.

What possible advantage would there be in sending a motion picture from a central station when the same entertainment could be shown less expensively and more accurately by present-day methods. If television is to supplant motion picture projectors and sound apparatus, it will have to develop a greater degree of quality than is now shown in motion pictures, which is unlikely.

Television in the house will in all probability be of such quality and of such nature that it will not be able to compete with the comfort, program, variety and picture quality of the theatre. It is doubtful whether television pictures will ever contain the exquisite pictorial detail of motion pictures.

In the beginning, television will probably affect theatre attendance, but after the novelty has worn off it will be a stimulant for theatre entertainment. Just as radio has brought a taste for entertainment to many, so will the broadened scope of television create a desire for greater entertainment.

There is a mass appeal in watching entertainment in a theatre that cannot be duplicated in the home. Emotional response in an audience is infectious. People prefer to go with the crowd. Here we have an expression of group psychology. They are not satisfied habitually to sit by the fireside. People want to be seen and see. The motion picture theatre is a community center which brings to many people their most enjoyable social contacts. Even when television is fully perfected on a commercial scale and televised subjects are broadcast for reception directly into millions of homes, the motion picture theatre will continue to thrive as the gathering place for the multitudes who seek entertainment.

MGM May Produce Some Multi-Linguals in Berlin

MGM is understood to be considering production of multi-linguals in Berlin. Preliminary discussions with German film interests are said to have been held by Irving Thalberg, who returned to New York this week from Europe, en route to Hollywood.

Use Motor Driven Tripod

George Folsey, chief cameraman at the Paramount New York plant, is using a new motor-driven camera tripod, designed to facilitate movement about the set. A lever tips the camera as desired.

Ufa Looks At Cleveland

Ufa representatives are investigating situations in Cleveland with a view to leasing a house as a foreign film outlet. This would be first of a group of houses outside New York.

Night Baseball Cuts In

Night baseball in Denver is making slight inroads into box office receipts, with women admitted free when accompanied. Miniature golf courses are passing out, rapidly.

Warner House Dark

The Warner in Oklahoma City has gone dark for a six-weeks period, marking the first time a theatre in the city has closed due to summer slackness.

What's in a Name? There's Much in Just One Letter!

What letter seems to be most potent to start off the name of a girl with an ambition to be a screen star?

A survey of the several hundred young and not so young women who have triumphed in the last year, in character or leading parts of talking pictures, brings a most interesting parade of statistics.

It defies, for example, the superstition that "13" is an unlucky number.

"M," the thirteenth letter in the alphabet, has more noted feminine players to its credit than any other—64, to be exact—including such celebrities as Polly Moran, Colleen Moore, Karen Morley, Dorothy Mackaill and Jeanette MacDonald.

"I," a letter which film players are popularly supposed to love with overwhelming affection, is not liked at all as the start of a name. It has one entry, Mary Jane Irving, a child player.

"G," the seventh letter of the alphabet, which should be by all odds the most popular, is only reasonably so. With 35 names (including Charlotte Greenwood, Janet Gaynor, Greta Garbo), it is surpassed by "B," 59 (Edwina Booth, Clara Bow, Constance Bennett, et al.); "C," 58 (Joan Crawford, Betty Compson, Sue Carroll); "L," 45 (Bessie Love, Gwen Lee, Lila Lee).

"S" and "T" are also reasonably popular, with 34 each, including Norma Shearer, Ruth Selwyn, Gloria Swanson, Norma Talmadge, Estelle Taylor.

There are 20 feminine players with "D," but what a 20! They number Marie Dressler, Lily Damita, Marion Davies, Dolores del Rio.

Every letter in the alphabet boasts a feminine star except "X." So far no "Miss Xavier" nor "Miss Zenophon" has appeared to beg for cinematic glory!

Kinsman & Wilkinson Deny Reubenson Association

A statement has just been issued by Robert Kinsman and K. Wilkinson in London denying association with Reginald Reubenson. At various times in the past, they have acted as commission agents for the Reubenson product, the statement says, but that has been the extent of the association.

Clemenger Recording Series

J. F. Clemenger is now recording dialogue for three of the Educational-Lyman H. Howe Hodge Podge series. They are "Vagabond Melodies" and "Highlights of Travel," which complete the current season's product, and "The Veldt," first of the 1931-32 releases.

Pinchot Replaces Censors

Harry L. Knapp, chairman, and Henry S. Richardson, secretary of the Pennsylvania censor board, have been replaced by Samuel D. Schwartz and Mrs. J. French Kerr, respectively. The third, Mrs. B. D. Davenport was appointed by Governor Pinchot early this year.

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"Twenty-Four Hours"

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The auditorium of the New York Paramount-Publix' Broadway house. C. W. & George L. Rapp, architects.

toriums. In the old type of "legitimate" theatre, the distance from the stage to the back of the auditorium was limited on account of the voice, and the majority of auditoriums were generally of a shallow type, limited to a small number of seats, compared to what is now being installed. Inasmuch as in the silent pictures, voice was no factor, this naturally gave every opportunity to the designer of auditoriums to take great liberties in rearranging, enlarging and decorating and showing originality, and he was also able to produce an auditorium with a greater number of seats.

The popularity of pictures has become so great that it has more than doubled the seating capacity of theatres within the last few years and more and more is it the desire to build large theatres, especially in downtown congested sections of our principal cities, and in order to accommodate large crowds, great care must be taken in the arrangement of circulation, lobby spaces, foyers, etc.

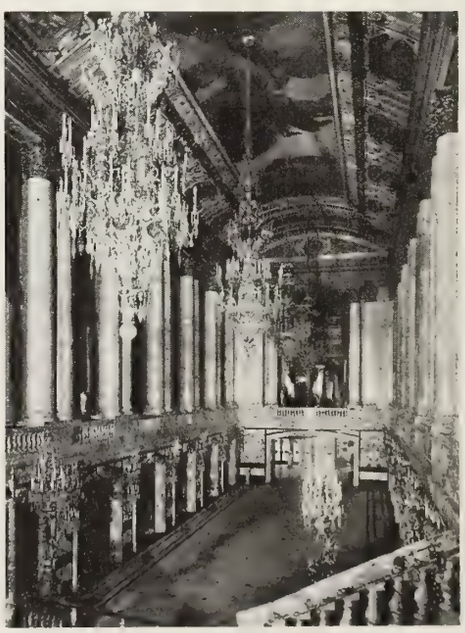
The Grand Entrance

A feature which has been developed entirely by the motion picture theatre designer is what can well be called the "Grand Entrance." The facade or exterior view of a present-day picture theatre is totally different from any of the old type of theatre exterior architecture. Much attention has been given by the owners to having large and very decorative exteriors in order to have them as attractive as possible, realizing the advertising value of decoration to the public. The exterior designs are today being beautifully illuminated with different lighting effects and adorned with attractive advertising signs, attraction signs, also with large overhanging canopies, all of which has developed into a more or less recognized necessity for the exterior of the modern motion picture theatre. Too much attention cannot be given to the beautification of the main entrance, especially to features such as the box office, poster frames, etc.

Notable example of some of the modern theatres in reference to the exterior, is that of the Paramount theatre, Times Square, New York. It has a large arched motif of carved stone, bronze and glass, all of which forms a very effective and characteristic treatment. The box office, entrance doors, etc., are very decorative in statuary bronze. Likewise the Paramount theatre in Brooklyn, New York, together with several large Paramount houses in Chicago and on the West Coast, have also given much attention to the decorative treatment of the exterior.

The Entrance Lobby

After one has passed through the grand entrance he is received into what is known as the "Entrance Lobby," which is practically a large-sized vestibule and which is treated in colored marbles and substantial materials of this sort, and which is always incorporated for the reason that this vestibule acts more or less as a protection against the elements. In other words, in cold weather it makes a separation from the "Grand Lobby" and the street and guards against drafts, which naturally would penetrate into the Grand Lobby where many people are standing and thereby would cause a great amount of discomfort and criticism on the part of the public. C. W. & George L. Rapp, architects for many Paramount theatres throughout this country, have given considerable thought and study to this particular feature.



The loby of the Publix Rialto theatre in Joliet, Ill. C. W. & George L. Rapp, architects.

The Grand Lobby

The "Grand Lobby" of all moving picture theatres has really been developed in order to accommodate large crowds who are not able to obtain seats in the auditorium for a short time, and also who do not care to view a performance unless they can find a seat at the beginning and wish to wait or stroll through the lobbies in the meantime.

Inasmuch as the theatre doors are opened in the morning and stay open until long hours of the night, people come and go as they wish, many people, of course, arriving after a performance has started. As a rule the latter would sooner wait and stroll about the lobbies viewing the decorations, art objects, etc. It is for this reason that the Grand Lobby has developed into a large, spacious room, with lofty ceiling height, beautiful decorations—a room particularly designed for people standing and waiting to be seated, who thus have something beautiful to interest them. They can center their minds upon the decorative treatment of the lobby and will not notice the waiting, as they would if the room were small and drab.

The Grand Lobbies in most of the notable Paramount theatres designed by C. W. & George L. Rapp, have many features, such as stairways, fountains, niches, beautiful marbles, bronzes, lighting fixtures, etc. Several of the large theatres have very beautiful and unusual treatments of this feature, notably the Paramount theatre in

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New York, where the Grand Lobby has a vast amount of Breche Opal marble, statuary bronzes, marble floors, a white marble stairway and a fountain.

The Grand Lobby of the Michigan theatre in Detroit, Michigan, is also in a treatment of marbles, such as Red Levanto, White Marble, Grey Tennessee and Black Marble, with ornamental bronze railings, stairways, etc. These lobbies and others are made as large as possible, to be viewed from the street by the passersby. In other words, a view of the spectacular Grand Lobby from the street is very enticing, and many times, architects feel, people will enter the theatre wholly on account of admiring the architecture and decoration. This has been made possible by a large expanse of glass used for entrances, etc., so that a view can be had of the Grand Lobby through the entrance lobby.

The Grand Lobby is becoming more and more popular and also is increasing in size where it is possible, and at present plans for new theatres are making more and more a decorative feature of the Grand Lobby. This particular feature of a theatre cannot afford to be overlooked, but must increase in size as the auditorium increases in size. One can well understand that with the latest developments that have been made and that will continue to be made in the producing of pictures, together with the novel stage presentations, musical numbers, orchestra features, etc., that the motion picture theatre is practically supplanting all other types of theatres, and may be, indeed, converting the motion picture and legitimate theatres into one group.

Foyers

The term "Foyer" is one of European extraction and is known by different terms, such as orchestra foyer, balcony foyer, mezzanine foyer, etc. This particular feature of a theatre is always an important item, as from these foyers are the entrances and stairways to the different parts leading to the auditorium and miscellaneous rooms of the theatre.

Foyers as a rule are long and somewhat narrow in arrangement and serve mostly, as stated above, as arteries of circulation. These foyers in the majority of houses, especially the large monumental type, have been treated in a very admirable manner. They are designed with mirrors, architectural features, nooks, recesses, etc., and unlike the Grand Lobby accommodate a large amount of furniture and art objects. The foyers, besides being used entirely for circulation, also become large lounging rooms which are beautifully furnished and have art objects, pictures, hangings etc. They become, as one might say, subordinate lobby space, but of a more intimate type.

In the Paramount theatres by C. W. & George L. Rapp, one can well note the different features embodied in these foyers, such as recesses for furniture, nooks, etc., and of the interesting treatment that can be used in foyers.

The Auditorium

The auditorium of all motion picture houses has been one of vast study and research. It has been the desire of the architects, designers and also of the owners, to make as many novel and outstanding features of this particular unit as possible—in fact, more spectacular than any other part of the theatre—as one can well realize greater opportunities can be had in this vast

In the vestibule of the New York Paramount. C. W. & George L. Rapp, architects.

space, and it is always the desire to reach for novel features and in such a way surpass the one previously designed. This, as one can readily see, brings forth talent in different decorative lines, as there are so many opportunities for new ideas and interesting treatments in an auditorium.

Different styles or architecture have been employed throughout the country, bringing into work practically all well known types of architecture of the Old World, and also characteristics of architectural styles of this country. Where auditoriums must be large enough to accommodate a large-sized audience, the problem is one which is very complex at times. Sight lines become a very important item, especially if auditoriums cover a great deal of floor space. In many cases the auditoriums must be very wide, and in cases of this kind, care must be taken to prevent distortion of vision. Also, unlike the old theatre, the later type of picture theatre auditoriums have large side aisles, or what might be called side aisle foyers, in which the audience can promenade, and in these foyers can be decorative objects, draperies, etc., all of which have a tendency to increase the perspective of the interior and enhance the side wall treatment.

Where auditoriums are very large, if not given special attention in the side wall treatment, they will have a tendency to take on a type or style of a coliseum—in other words, just plain walls in spite of what decorations may be applied. It is for this reason that C. W. & George L. Rapp introduced large open treatments, such as colonnades, arcades, niches, etc. Notable auditoriums where features of this kind occur are the Paramount theatre at Toledo, Ohio, which is of an atmospheric type, introducing features of Roman Gardens and the like. The same can be seen in a more elaborate manner in the Paramount theatre in Brooklyn, New York. Here we have a large open arcade with large scale niches, including fountains, statuary and also a perforated ceiling behind which are sky effects of different colors, also trees, shrubbery, flowers, etc., which have been introduced in both of these houses in order to

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lend interest and color to the auditorium.

The auditoriums of the Paramount theatres at Portland, Ore., and Seattle, are of different types and do not have the side aisle or foyer treatment. This, of course, was eliminated on account of not having the space to sacrifice, as the architects were obliged to use all the space possible for seats.

The large auditorium of the Chicago theatre and also of the Uptown theatre in Chicago, make them two theatres of very interesting design embodying the side wall foyer treatment, while that of the Oriental theatre in Chicago is one which has flat wall treatment, but inasmuch as the auditorium is of a smaller type, the architects feel that this particular wall treatment in the Oriental theatre is one that is outstanding among its kind.

The introduction of sound pictures brought forth many complex problems of acoustics, which are more or less influencing at present the features of an auditorium, and in one way are having an effect on the type and style of architecture for these large rooms.

Some of the recent Paramount houses have taken on an entirely different shape on account of sound. What would be satisfactory for the ordinary voice is not always satisfactory for the voice of the screen, and it is for this reason that the auditoriums designed since the advent of the sound picture have taken on a considerably different shape in order to overcome many difficulties that have presented themselves.

The proscenium arch of the auditorium is naturally the focal point and is one which must be well studied in regard to shape and scale. The proscenium arch takes on the aspect of a large framed painting fitted into a large room, and it is natural enough to see that a large room which can accommodate a large painting would do so proportionately. It is for this reason that architects lay great stress in getting the proper

"Ace" Publix theatre—the Paramount at Times Square, New York, housed in the skyscraper headquarters of the entire Paramount Publix Corporation. C. W. & George L. Rapp, architects.

shape and proportion and scale for the proscenium. The prosecenium must be designed in such a way to be fitting in size to the auditorium, but at the same time must be designed so as not to dwarf the performers and stage settings.

Stage

The development of the stage will progress with all mechanical equipment, inventions, etc., which are happening every day. Great strides in all mechanical lines have been made the last few years, and inventions of all kinds are finding their place in stage building and stage productions. Included in these many items are lighting effects of untold possibilities, also riggings, trappings, etc., required in the production of plays.

Although picture theatres have been built and will be built solely for the production of pictures, nevertheless theatres commonly present stage productions as well as pictures, and large stages are being built to accommodate great and mammoth stage productions of unusual theatrical character. These stages are all equipped with dressing rooms, try-

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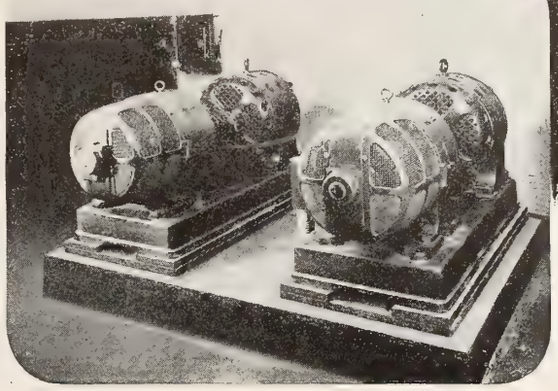

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out rooms, musical director's rooms, chorus rooms and lounge rooms for performers.

The mechanical equipment, which is of great importance in connection with the stage, must be confined in economical space in order to leave as much room for the stage as possible.

The demand for unusual illumination and electrical effects in the auditorium, as well as on the stage, has brought into being new types of electrically operated switchboards and machinery of this kind for the control of color effects in lights, such as dimmers and other automatic devices for controlling these different light units. They are set in what is known as units and these are automatically controlled in most of the large houses.

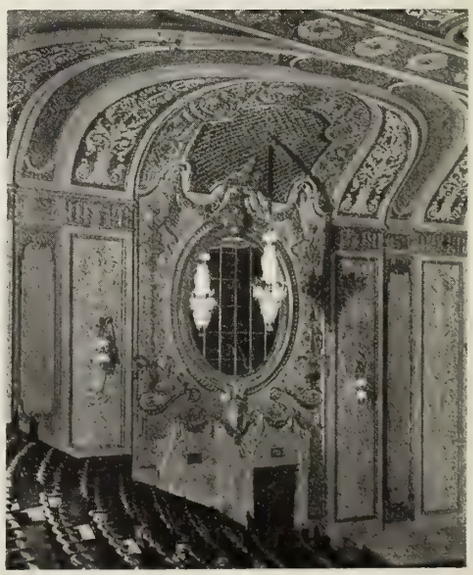
Included in the long list of new and novel mechanical features of a theatre is the Grand Organ, which requires a great deal of space, and in most of the houses is at the side walls of the auditorium and operated from a keyboard in the orchestra pit. The organ plays an unimportant part in the performance. In each house it has a full orchestration for the producing of different musical effects. Colored lighting effects in theatres have also been produced in connection with organ music. In many of the large, modern theatres, mechanical devices for the lifting of the orchestra pit platform, organ console platform, also parts of the stage, and subsidiary or minor stages, which are added from time to time for different productions have introduced more elements than were used in the old type of theatre. In all the Paramount theatres designed by C. W. & George L. Rapp, the stage units have been greatly stressed, and much attention paid to the different dressing rooms, etc., for the accommodation of performers, of which there are a great many in large

Section of the auditorium of the Tivoli theatre, leading Publix house on the South Side of Chicago. C. W. & George L. Rapp, architects.

houses, for pleasant surroundings, clean, bright and cheerful, play a great part in making the work of a performer more effective. This feature in "legitimate" theatres of years ago, was one that was never considered, and it is hard to believe why it was not.

Miscellaneous Retiring Rooms

A great deal has been said about the decorative treatment, planning and arrangement of Grand Lobbies, Foyers, Auditoriums, Stages, etc., which constitute the important elements of every theatre building, but many items still remain which are of great importance as far as the accommodation of the public is concerned. Few patrons realize how many of these features there really are, and the importance of them. In prac-



Detail of decorative treatment in the auditorium of the Paramount theatre in Seattle. C. W. & George L. Rapp, architects.

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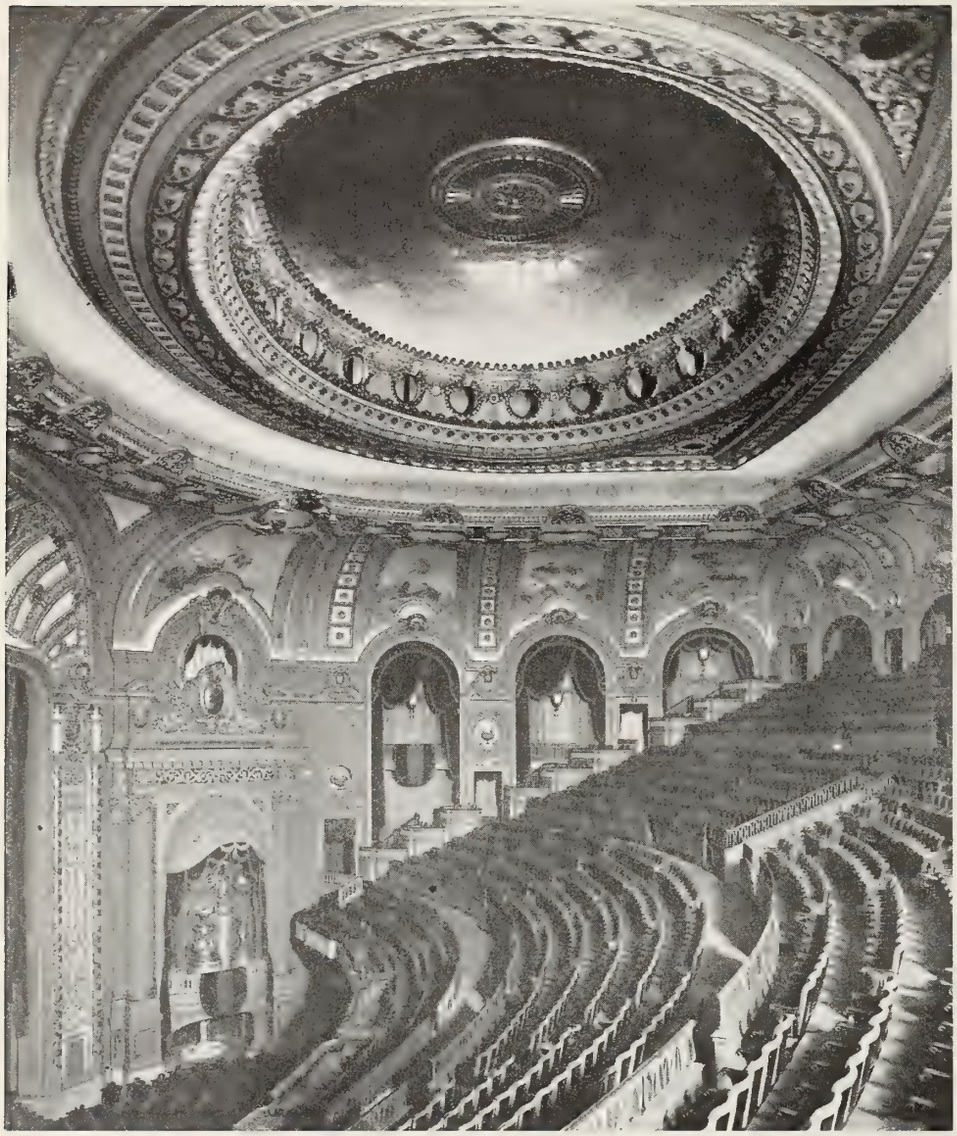


The auditorium of the "ace" Publix house in Chicago, the Chicago theatre, on State street at the North end of the Loop. C. W. & George L. Rapp, architects.

tically all theatres of the modern type many rooms are required, such as lounges, women's retiring rooms, men's smoking rooms, hospital or emergency room, ushers' rooms, rooms for manager, executive staff and many others, not only for the public, but for the theatre operating staff.

Many interesting and novel features are being incorporated in the designing and planning of retiring rooms, and novel architural features are finding their place more and more in these interesting places. Very colorful effects in decorating, and also unusual and novel designs of furniture are being thought of. Smoking rooms are finding their place in all theatres (not only for men, but also for women), and more and more as these different desires are felt by the public, more and more do they complicate the planning of a theatre to meet the wishes of the public.

One of the interesting features embodied in some of the modern houses of today is the large space given to children in the way of a playroom, which has an attendant and is fitted up with toys, games, books, etc. Patrons can take their children to the theatre and leave them in the playroom with a well trained attendant and have no fear of their not being well taken care of.

The Paramount theatre in New York has given a great deal of space to miscellaneous retiring rooms and is one of the most up-to-date theatres in the country as far as features of this kind are concerned. In it is incorporated a museum, together with rooms of different periods of French style of architecture, and for them have been gathered from all corners of the earth, beautiful objects of art.

The Paramount theatre in Brooklyn contains many novel features in the way of retiring rooms, notably a lounge that is one of the largest to be installed to date. This particular lounge contains atmospheric features in the way of giving an outdoor effect, and one end contains a large aquarium containing large Japanese goldfish. This theatre also contains several oval rooms of interesting character and contains novel features, all in connection with the main lounge, smoking rooms, etc.

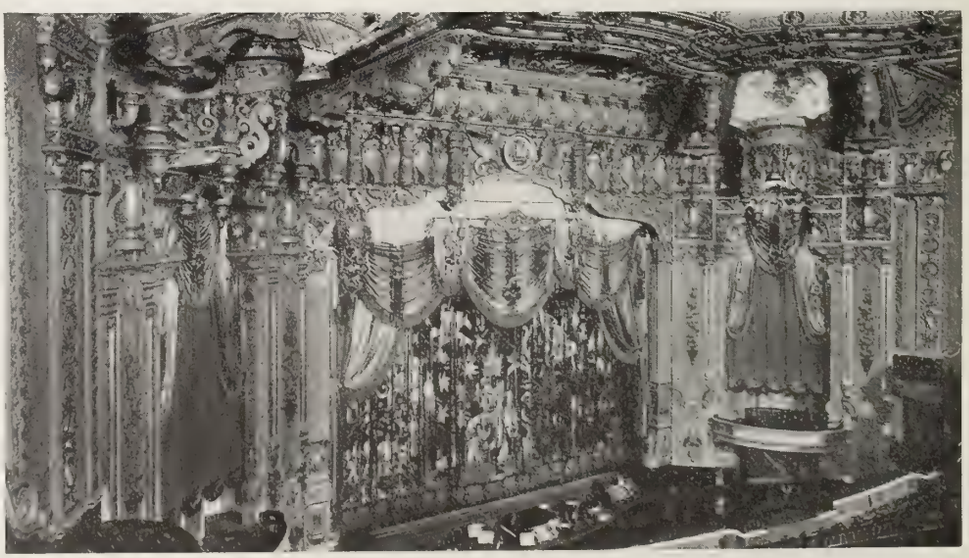
The modernistic type of architecture has found its way in an admirable manner in the treatment of smaller rooms, and every new theatre brings forth some new way to appeal to the theatre-going public.

Other Facilities

Structural matters and architectural effects, of course, do not exhaust the professional interests of the architect. The patron attending theatres like the modern Paramount houses, finds them comfortable as well as appealing to the eye and conveniently arranged. Of first importance to comfort are the seats and the atmospheric conditions.

Seats for Paramount theatres are especially designed to fit precisely the part of the house in which they are to be placed, so as to be most restful and be best adapted to the sight lines at each location. During the last few years seating design has made great advances, and in the Paramount theatres are chairs not only upholstered and designed for greatest comfort and a high degree of beauty, but also to eliminate to every extent possible any danger of injury to clothing or person.

Likewise, it has been since the motion picture theatre has developed to its present standard, that heating and ventilating science has perfected equipment to provide the best atmospheric conditions, regardless of the time of year or what the weather is outside. There are a number of different methods of conditioning the atmosphere of a theatre, the type best suited depending upon the size of the theatre and other specific factors. In general, air conditioning machinery employed in Paramount theatres is of the more elaborate type and is capable of bringing in fresh air constantly from



The proscenium arch of the Oriental, Publix Loop theatre in Chicago. C. W. & George L. Rapp, architects.

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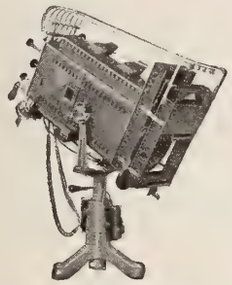

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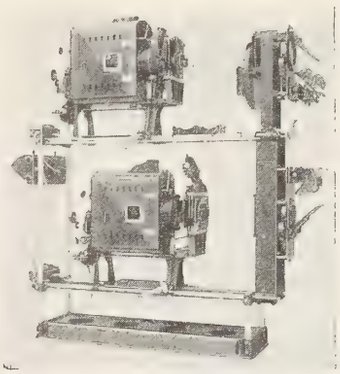

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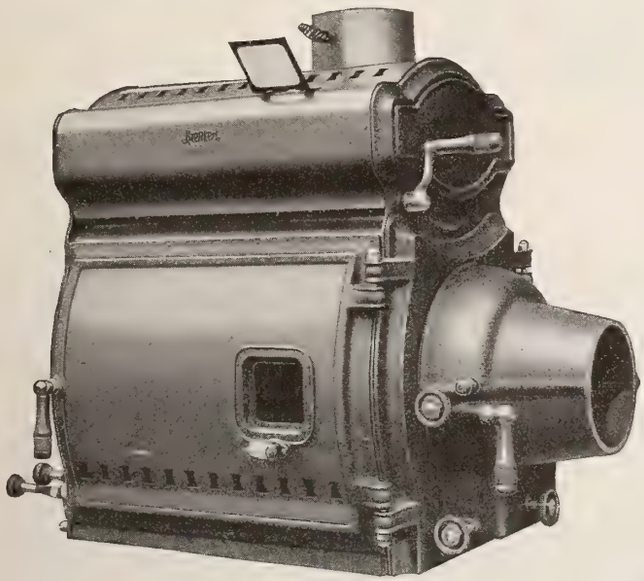

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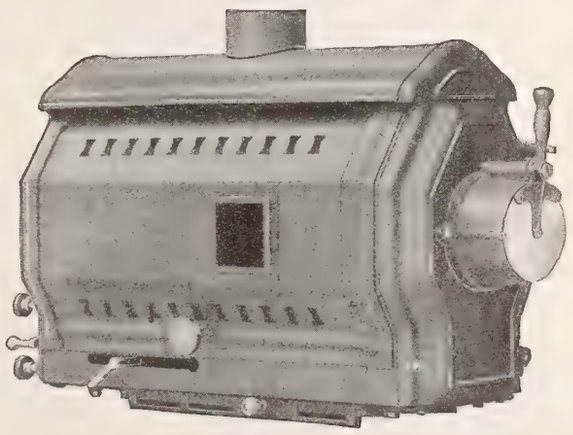

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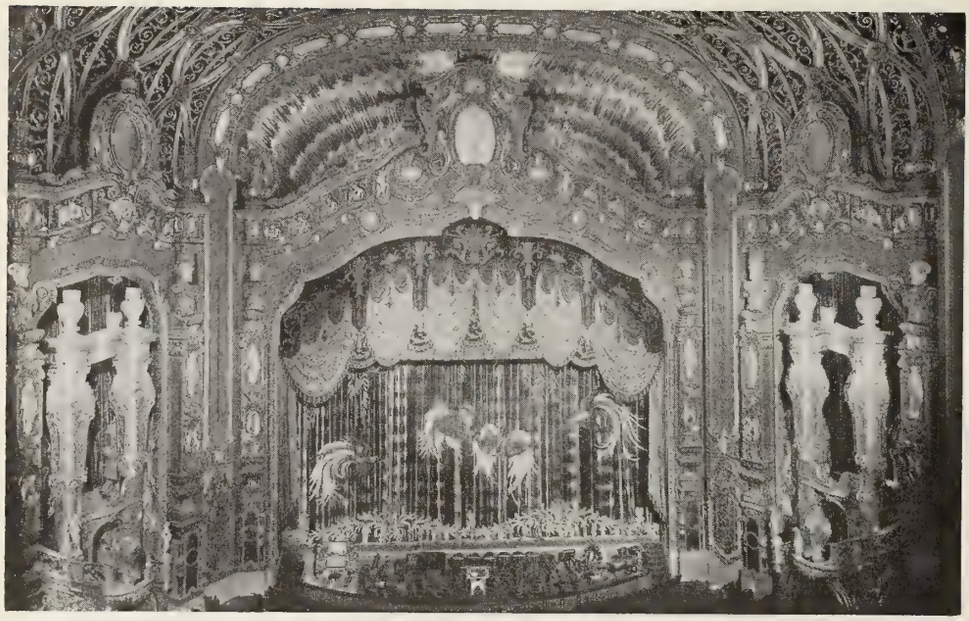

Proscenium arch of the Brooklyn Paramount. C. W. & George L. Rapp, architects.

outside, at the upper part of the building, according to a rate set by the number of seats in the theatre—then washing this fresh air of all impurities, heating it or cooling it (depending on the temperature desired in the theatre), and circulating it throughout the area occupied by the patrons and theatre personnel, without drafts. Machinery capable of accomplishing this represents the highest engineering skill, and its development is a great achievement of our age which the Paramount Publix circuit has taken full advantage of for the welfare of its patrons.

Similarly, projection requires the attention of the architect, since he must provide in the best possible manner accommodations for its extensive outlay of complex machinery. Projection today also includes the reproduction of the voices and other sounds in the picture, and the public demands high quality in both the picture and the sound. As a result, the projection room must be placed most advantageously for the technical requirements of projection, it must be large, it should afford good working conditions for the projection staffs, and its auxiliary rooms must be located in the most efficient place in relationship to it.

The high quality of Paramount projection is not only a tribute to the highly organized projection department of the circuit, which has its own service men and even a research department, in addition to the highly skilled men who operate the equipment, but it is also a result of the provisions made in the layout of the theatre for the most efficient operation of the elaborate and excellent equipment which this circuit insists upon.

The illustrations that accompany this article show what has been realized in an effort to make Paramount theatres reflect the appeal and importance of motion pictures in our life today. Just as any great institution does today, building itself a place of business that in both appearance and facilities is in keeping with the character of its business, so the great motion picture circuit regards it as sound business practice to have theatres that are well built, delightful to look upon and be in, and provided with the means for comfort, convenience and effective entertainment. It has been to meet both these requirements of the fine modern theatre—beauty and facility—that C. W. & George L. Rapp developed the principles of theatre architecture reflected in the Paramount theatres commented on here, as well as in many others. The modern circuit house is particularly notable, architecturally, for its effort to provide for the comfort of its patrons; at the same time permitting that patron to find enjoyment in a luxurious setting.

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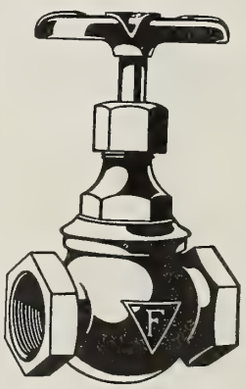

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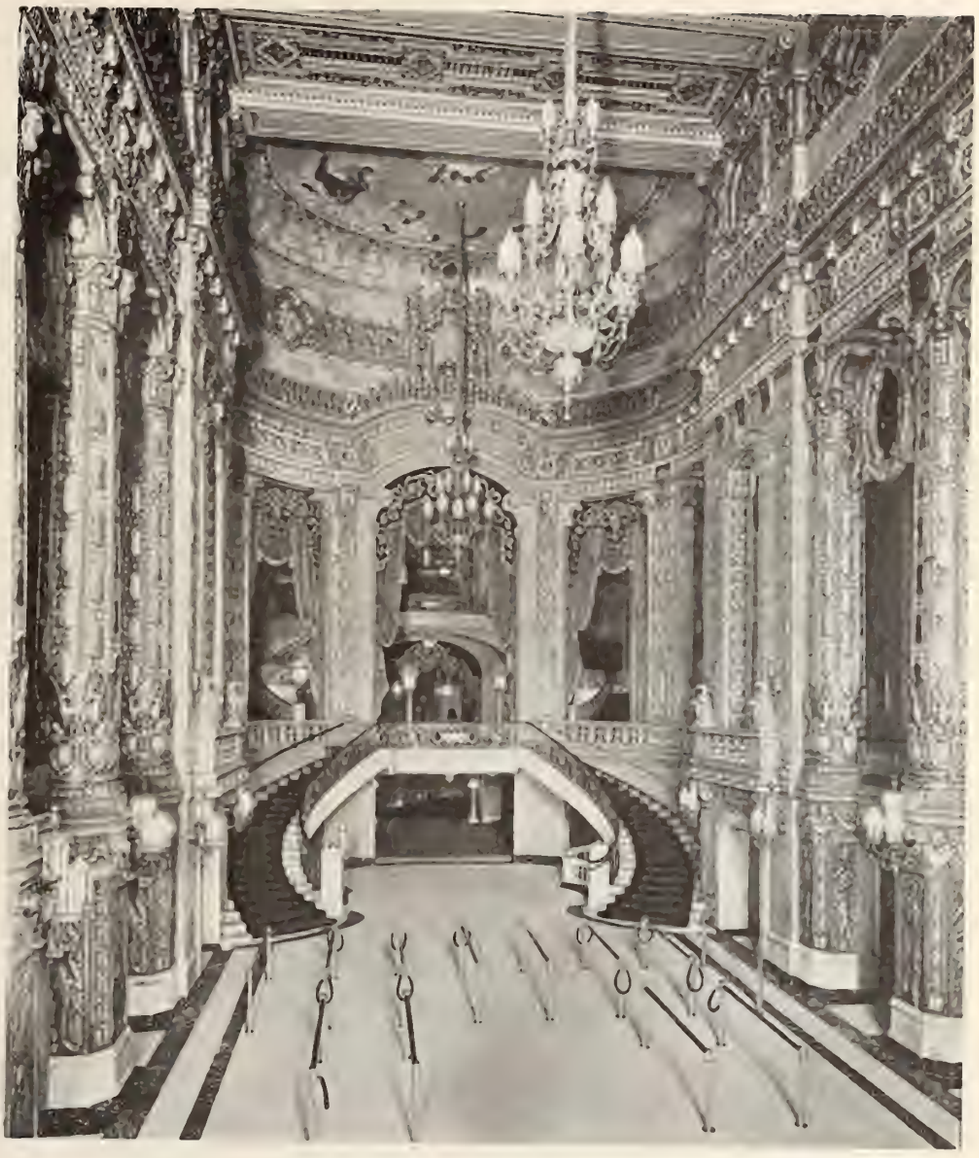
A Group of Publix Theatres

Above: A view of the auditorium of the Paramount theatre in Portland, Ore., showing the wall treatment for that portion adjoining the approach to the prosecenium arch. The design is of French motifs.

Below: General view of the main lounge of the Paramount theatre in Brooklyn, the largest of a number of luxurious lounges possessed by this theatre. Decorative treatment is of Italian pattern.



All theatres shown designed by
C. W. & GEORGE L. RAPP
Architects

Above: The lobby of the Uptown theatre in Chicago as seen from a balcony over the entrance. This chamber, elaborately decorated, is adapted to the standee requirements of a 4,400-seat house.

Below: The spacious, soaring lobby of the Rialto theatre in Joliet, Ill., looking down a corridor toward the entrance. This lobby is surmounted by a dome, from which a mammoth chandelier is suspended.

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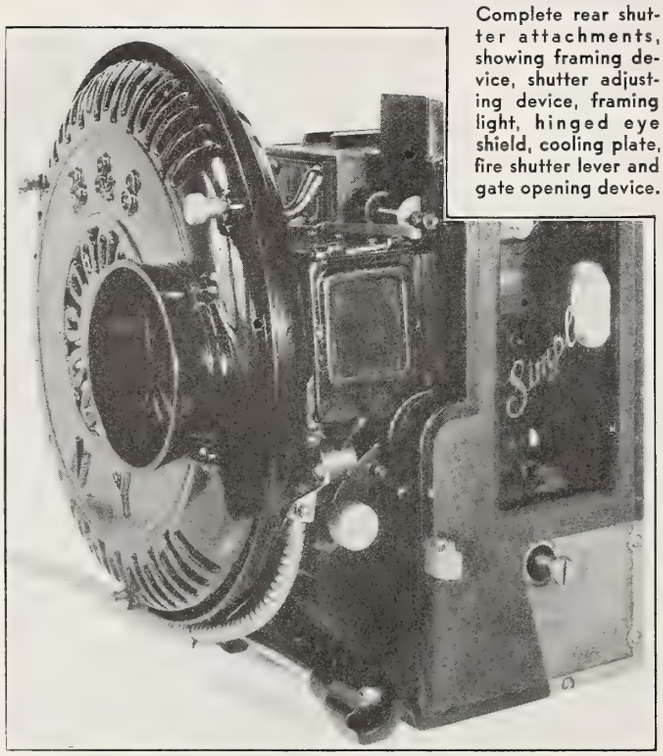

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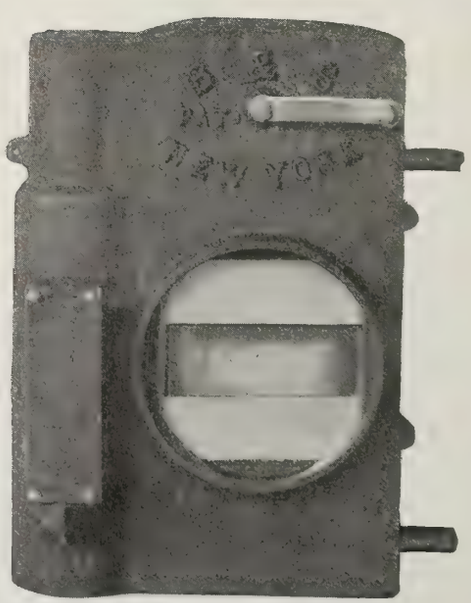

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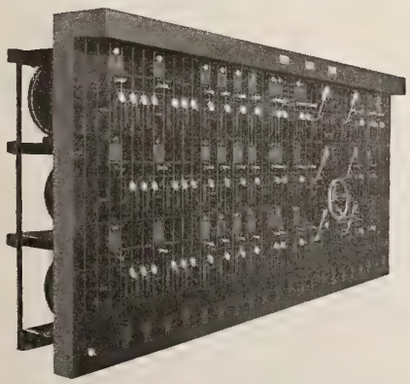

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Oakland Theatre Facade Features An Unusual Sign

The Paramount in Oakland, Cal., which is expected to be completed by October 1, seats 3,500 and is the work of J. R. Miller and T. L. Pfluger, San Francisco architects.

No classical precedent architecturally has been followed in the design of the building, either interior or exterior, but rather is the house unique in design. The sign, unusually enough, has been made the feature of the entire facade, which is built around it, instead of the sign, as is usual, being considered detrimental to the general architectural appearance of the building. The sign rises to a height of 120 feet above the sidewalk, while the building is faced with an enormous mosaic of glazed tile in warm colors.

Two views of the Paramount in Oakland, Cal.—the facade (above) and the lobby (at right) J. R. Miller and T. L. Pflueger, architects.

The base is in polished black marble inlaid with metal.

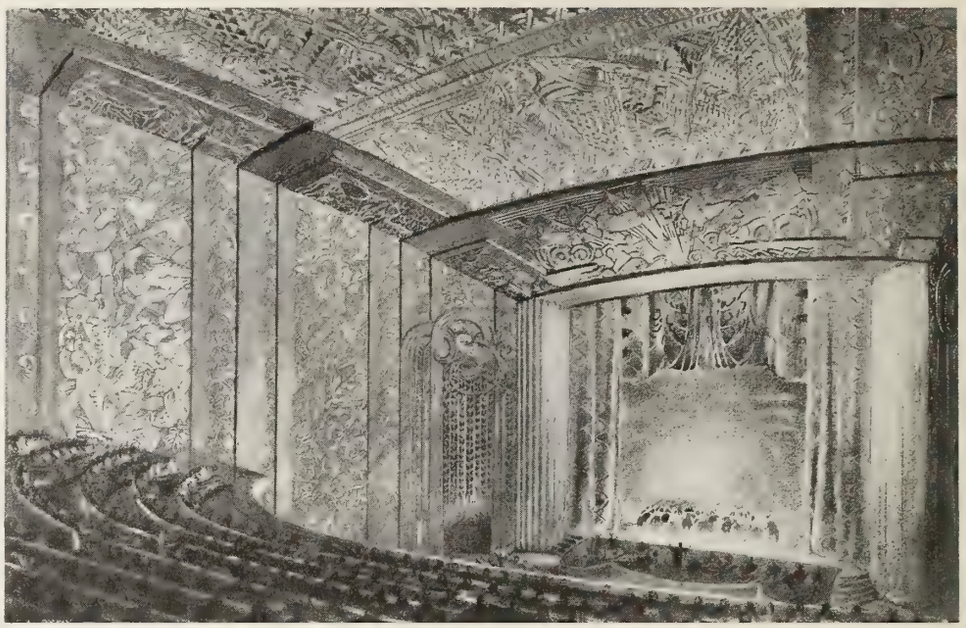
The lobby is 45 feet wide, 52 feet high and 85 feet long. The base is of white grained black marble, with bands of silver metal. The great side-wall piers are of vermilion, framed in gold. A band of silvery metal lace-work 25 feet wide, consisting of metal fins with light shimmering through from behind, forms the ceiling and extends down on the end walls. At the end of the lobby opposite the grand stairway, there is a great light-fountain of glass 35 feet in height. Seven large windows, illuminated from behind, occur between the vermilion piers on each side of the lobby.

The auditorium, in a general way, has the form of a megaphone, the walls are curved toward the stage, and the ceiling curved to a miter with the walls. The central portion of the ceiling consists of a lace-work of metal fins similar to those used in the grand lobby. The stage is flanked by columns of metal indirectly illuminated. The side-walls, and the ceiling, where metal fins do not occur, are entirely sculptured in abstract ornamental and non-repeating figures depicting theatrical motifs.

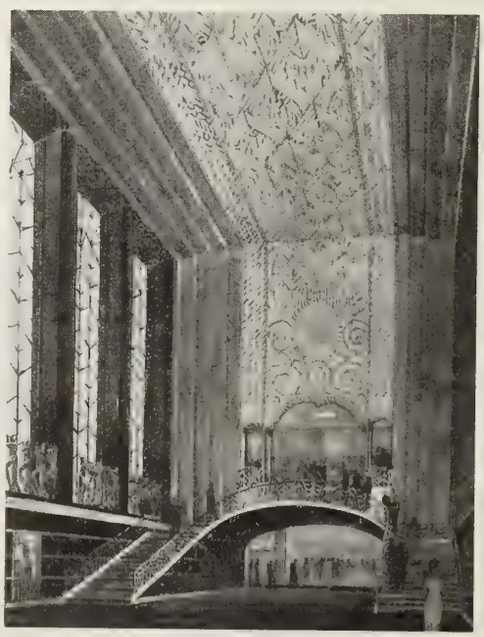
On the ground floor below the orchestra level is located a large general lounge, men's and women's lounges and smoking rooms. These appointments are repeated on the mezzanine.

Mechanical convenience and comfort have been developed to the highest degree, an air conditioned ventilating system, lighting effects giving unlimited color changes, and every device for the control of the circulation and seating of patrons, being included in the theatre's appointments.

The departure of this design from styles widely used and its attempt to achieve distinctive originality in the application of modernistic motifs, promise to make this Paramount house one of the most striking in the circuit.



Architect's sketch of the auditorium of the Paramount in Oakland, Cal., as seen from the balcony.



Oriental Leads 3 New England Publix Houses

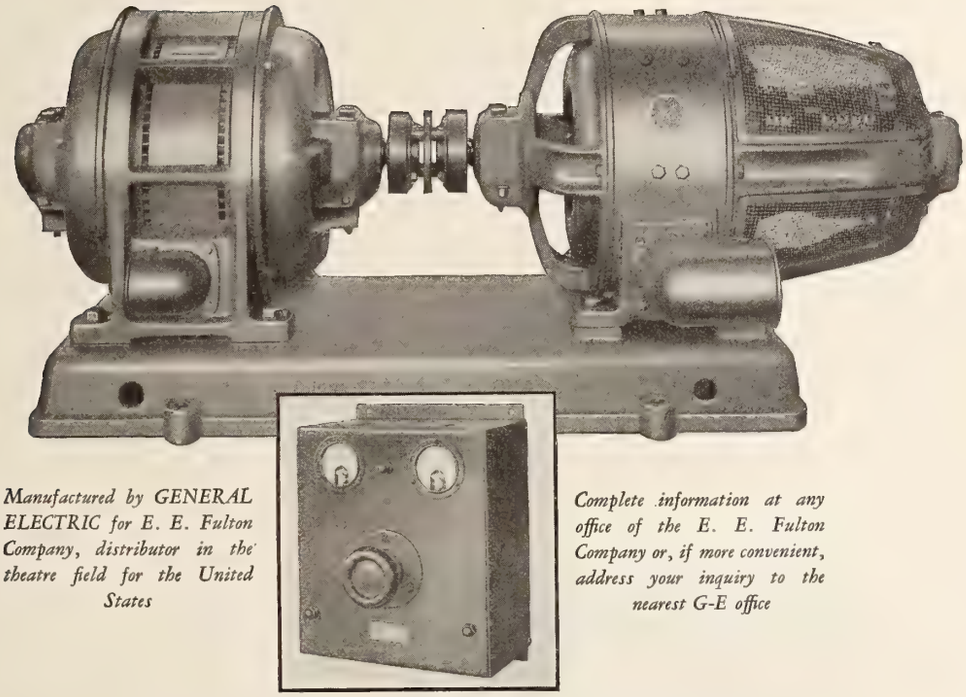
The Oriental and Seville theatres in Boston, and the Community in North Attleboro, Mass., originally built for the Netoco circuit and later taken over by Publix, were all the product of the designing faculties of Krokyn, Browne and Rosenstein, Boston architects.

The Oriental, latest of the three, embodies the newest and most modern principles of theatre equipment and operation in a theatre setting in which the strongly predominant architectural flavor is oriental, with all the grace and charm and unusual effect of the splendidly distinctive architecture of the East.

The exterior is of polychrome stone, while high above the entrance rises the tri-part roof, with the hip rafters well curled, cleverly simulating the gates of the Chinese city of Tsinanfu. The lobby and vestibule are done in modern adaptations of the dominant Chinese motif. Temples and the Great Wall gave of their architectural beauty to adorn the Oriental, with its 3,000 seats, in faithful and hence, dynamically real adaptations and reproductions of the mystic Chinese building characteristics.

The richly decorated and columned foyer gives on two delightful lounges for men and women, a nursery, a small separate lobby for those entering from the large adjacent parking space and to the auditorium. The auditorium is of the stadium type, with the design giving an illusion of the outdoors, typically Chinese and pleasant in its color and variety of forms. The side walls are worked out in a scheme, designed to lead the eye to the prosenium opening, the designs themselves each more entrancing than the one before, drawing the eye to the center of attraction, the stage, which is the fundamental test of good design in any successful theatre interior treatment.

The Seville, also a Boston house, was the first atmospheric theatre in that city. As is indicated by the name, the house is dom-



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mantly Spanish in architectural motif. The theatre, constructed at an approximate cost of $1,000,000, embodies two splendid architectural qualities, dignity and striking originality.

The marquee, 34 feet long, hangs over the sidewalk. A small vestibule is set between the outside lobby and the grand foyer, which is 88 feet long and 24 feet wide. Characteristic decorative touches here and there, relieve the severe simplicity of the foyer. The floor is of tile, and the walls of stucco in the Spanish motif. The wall lights, designed for soft illumination, have as bases, copies of Spanish family shields. Three loggias, each with a fireplace, open off the foyers, and are equipped with antique Spanish benches.

The auditorium, 134 feet long and 88 feet wide, contains 1,725 seats, and is built in the stadium style, with balcony, loges and boxes omitted. The walls represent various types of Spanish homes, blended one into another and so set as to form a continuous panorama. The interior is, on the whole, a pleasant combination of architecture, color, luxurious furnishings and hangings, designed to add to the pleasure of the patron, with its atmosphere of good taste and beauty.

An investment of $300,000 is invested in the Community in North Attleboro's business center, and the building which houses it, now a Publix theatre. The colonial motif is the dominating note in architecture and interior fittings.

The outside lobby, 20 by 30 feet, opens on a foyer, 80 by 15 feet, in which indirect lighting effects, hangings and paintings serve to relieve the keen simplicity of the hall. The auditorium seats 1,500, and measures 100 feet long and 80 feet wide. A huge chandelier is suspended from the center of the ceiling, while various subsidiary wall lights augment this illumination. Here again, the auditorium is of the stadium type.

The entire floor is covered with a rich red carpeting, while blue and gold form the general color scheme of the auditorium. The wall panels are painted to represent silk damask.

The stage is 68 feet wide and 25 feet deep, containing all the most modern musical appliances, including a Wurlitzer organ. Spacious parking space convenient to the theatre, affords a needed and grateful convenience for the Community's local patrons.

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Publix Boston House To Cost Over $2,000,000

The new Publix Paramount in Boston, expected to be opened by February, 1932, is the work of Arthur H. Bowditch, Boston architect. The contract for the actual construction work has been awarded the George B. H. Macomber Company, also a Boston firm. The house will have an approximate seating capacity of 1,900, and over $2,000,000 will have been expended in the entire construction.

The main entrance, 40 feet in width, giving unusually large entrance and exit facilities, leads directly to the main foyer which extends the whole width of the lot. On the right of this foyer is the main staircase to the balcony mezzanine nine feet in width and branching both ways as it reaches the landing half-way up. At the other side is another staircase giving access from this point to the balcony above. Access from this foyer is afforded directly to the main auditorium, which is protected against all noises from the outside by a continuous partition across the entire width of the building.

The stage itself will be most complete in equipment, arranged for sound production with a complete gridiron overhead for the handling of scenery, an unusually large orchestra pit with organ console lift from the stage level to the sub-stage below. The proscenium opening will be 35 feet in width and 30 feet in height, allowing for the largest and best productions available. The floor below the main auditorium will contain a large lounge for the comfort of the patrons from which will open men's and women's rooms. This lounge is equipped with an open fireplace, fountain, telephone booths, and check room.

At the other end of the building and below the level of the stage are the musicians' room, the organ blower room, the switchboard room, a private room for the organist, and one for the orchestra leader. There is also a large property room, machinery room containing the refrigerating apparatus, cleaners' and porter's room, janitor's room, and the transformer room arranged for the handling of the electrical services that enter the building.

The main lounge is located in the balcony mezzanine just above the entrance level of the building. It is an unusually large room connected with the men and women's rooms and to two wide vomitories leading directly to the balcony. One of its prin-

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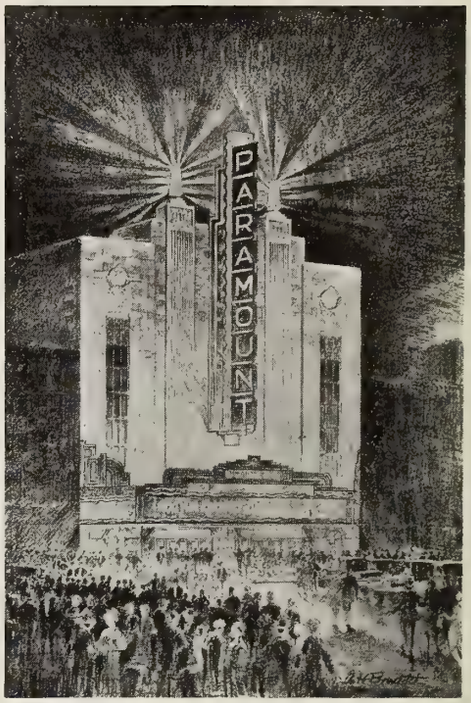
cipal architectural features is a large fireplace located in an alcove. Directly available from this lounge is the manager's room, the assistant manager's, the treasurer's, and the advertisng manager's rooms. On the front of the building at this level and opening with wide folding doors from the lounge is an outdoor promenade extending the entire frontage. During the summer season this promenade will be protected by awnings and attractively decorated with tropical plants.

At the rear of the stage on this level are situated the dressing rooms, eight in number. Every dressing room having outside light and a wash bowl in each room fed with hot and cold water. These dressing rooms are entirely cut off from all other parts of the building and in addition to a liberal enclosed staircase, are provided with outside fire escapes. Above the dressing room floor are two large chorus rooms for the accommodation of men and women choruses, with direct access to the stage below. Above these rooms, is a balcony lobby which connects directly to the main staircases to the first floor, also two emergency exits. Here is located the main fan room for exhausting the foul air from all parts of the house as well as the air conditioning and air washing apparatus which furnishes a continuous supply of warm dehumidified air. All parts of the house are cooled by refrigeration during the summer season. Above the air conditioning room is the projection room, a large room extending across the theatre and equipped with the most complete and modern apparatus of its kind.

Connected directly with the projection room is the sound room, the motor generator room, rewind bench, and arrangement for two exits; one at each end. Directly above the stage in the front of the auditorium is the organ loft with its two chambers and relay room.

The entire structure will be absolutely fireproof in every respect, of steel and reinforced concrete. What little woodwork is required will be fireproofed and the doors will be metal covered.



Front elevation of the Paramount theatre in Boston now under construction. The facade is to be faced with light gray stone. The principal architectural features are a vertical sign of modernistic pattern, and two pylons which have the effect of extending gracefully upward the lines of what is actually a square and relatively low front.

The entire front will be of light gray stone. The principal architectural features arranged to form a part of the design of the front are the huge vertical projecting electric sign and the marquee with its signs extending 80 feet. In addition to these two great signs, the entire building will be lighted by flood lights from the marquee and the two immense lanterns capping the pylons on each side of the front entrance.

The entire equipment, furnishings and decorations will be most elaborate and modernistic in design; extreme care being taken in every case for the convenience, safety, and comfort of the patrons. An unusual number of exits are provided. The aisles and arrangement of the seats are most liberal.

Washington Concrete Cement Flooring Used In Paramount

Washington Concrete Corporation, New York, installed the cement finish floors in the New York Paramount as well as the Paramount building.

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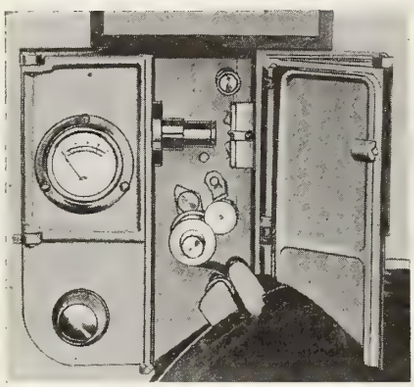

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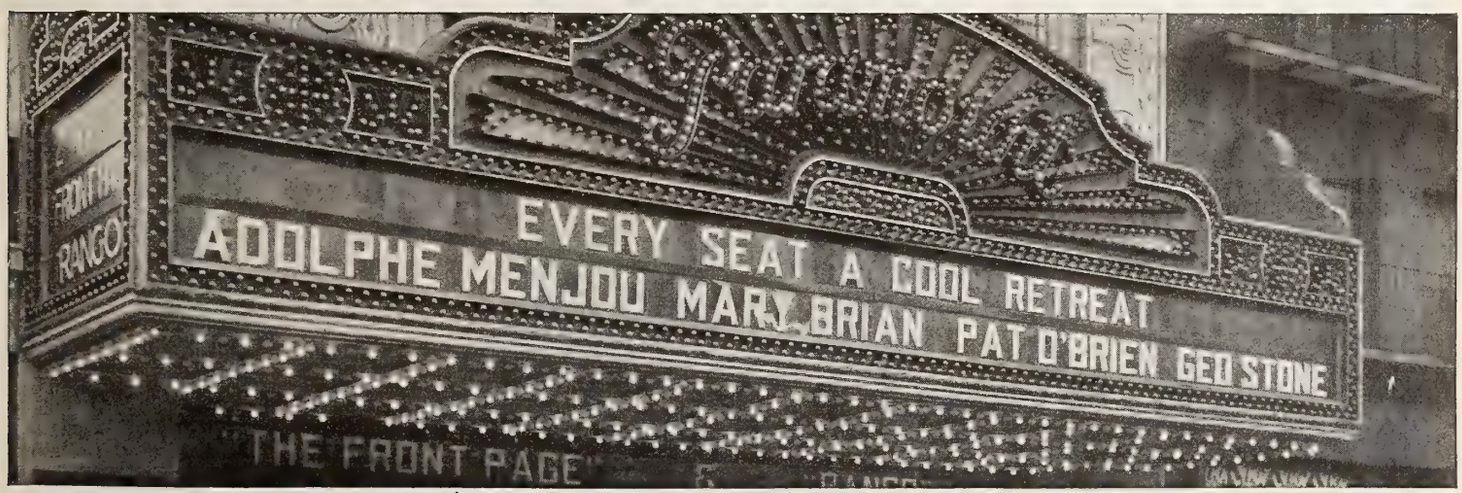

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Two New Publix Theatres in Fort Wayne, Anderson

The Paramount in Anderson, Indiana, was designed and built by A. M. Strauss, Fort Wayne architect, who also planned the Publix house in Fort Wayne and is at the moment engaged in the erection of another theatre for the circuit, at Fremont, Ohio.

The house in Anderson, seating 1,700, was constructed on property 144 by 150 feet and "L" shaped, with a peculiar feature being a narrowing at the rear of the theatre to 78 feet. In the building itself, there are nine stores, and 20,000 feet of rentable space.

Spanish Renaissance is the dominant architectural theme of the theatre's exterior, with Spanish atmospheric effects predominating on the interior. Steel and reinforced concrete construction insure absolute safety from fire in the physical building of the house. The mechanical equipment of the house is featured by volume pressure system of cooling with reversible heating system.

Special lighting effects, designed to enhance the atmospheric effect of the interior, include star and clouded sky treatment, garden side walls and the like.

In order to overcome the unusual problem of the narrowing of the property at the rear, a clever trellis work was simulated to preserve the exterior atmospheric effect. Due to the same property problem, the organ chambers are located in clever concealment further back and adjacent to the front of the balcony, instead of being immediately in front of the proscenium arch.

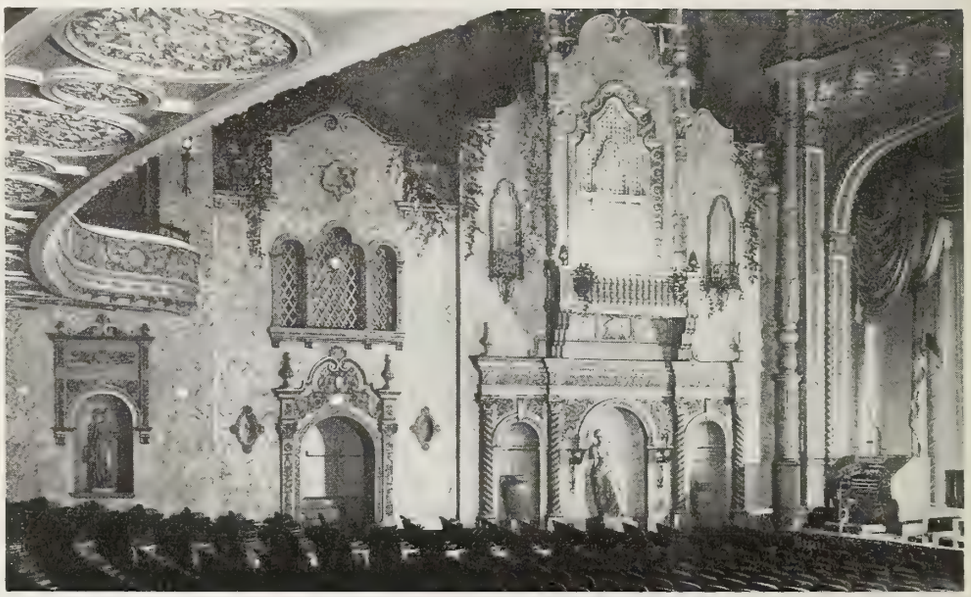
The Fort Wayne theatre, with a 2,500 seat capacity, is built on a plot 150 feet by 122 feet, with the building containing five stores and 10 suites of offices on the second floor. Here also the building is entirely fireproof, being of steel and reinforced concrete construction.

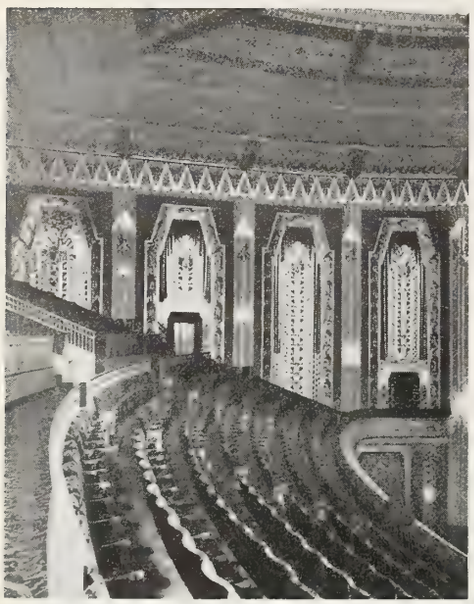
The theatre is equipped in most modern fashion throughout, including refrigeration cooling system, with reversible ventilating system. The electrical equipment includes a remote control automatic dimmer board, and special lighting fixtures in the side walls concealed behind ornamental pylons.

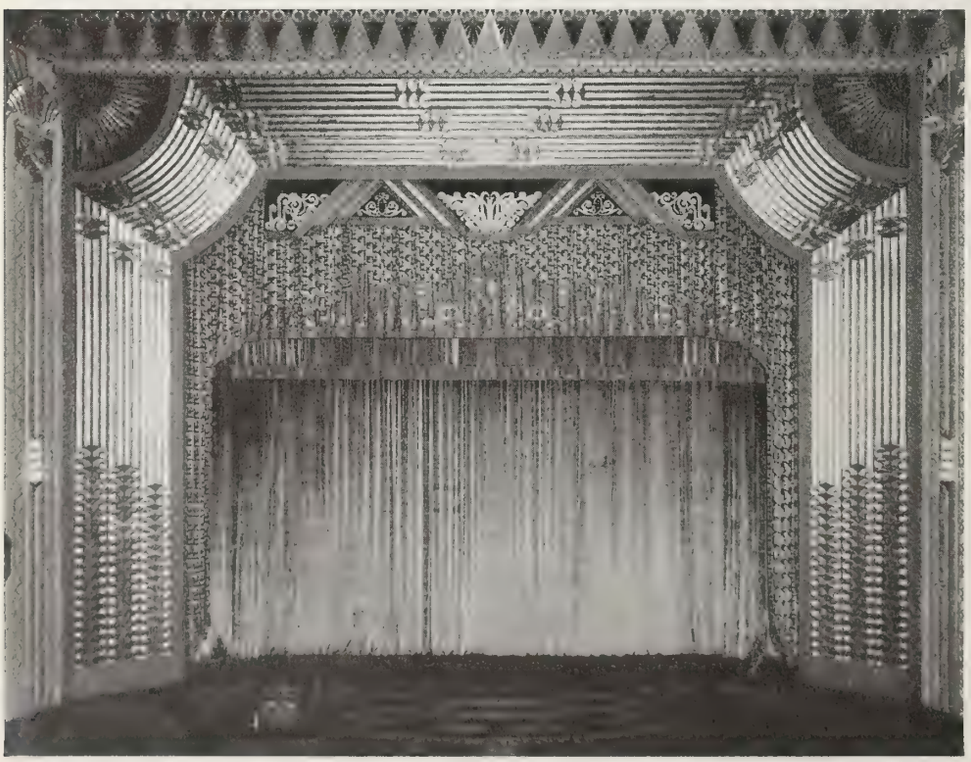
The theatre is particularly designed for the presentation of sound films, with the draperies of the side walls so made as to render the most beneficial results with respect to the acoustical conditions within the theatre.

Despite the shallow depth of the lot, there is no indication in the Fort Wayne house of the top heavy balcony which often results in shallow theatres.

At right and below are two views of the Paramount theatre in Anderson, Ind. At right, stairs leading from the foyer to the balcony. Below is shown the auditorium wall treatment in varicolored plaster.







The two views at left are of the Paramount theatre in Fort Wayne, Ind. The upper view shows the brilliant panel wall treatment of the auditorium. The other is of the proscenium arch.

Paramount—Publix

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THEATERS . . . skyscrapers . . . cathedrals! They represent the highest achievement of architecture and decoration today. And among theaters, those of Paramount-Publix have long been recognized for beauty, luxury, good taste. And well may they be, for Paramount has spared no expense, either in building or decoration. Only the best is good enough.

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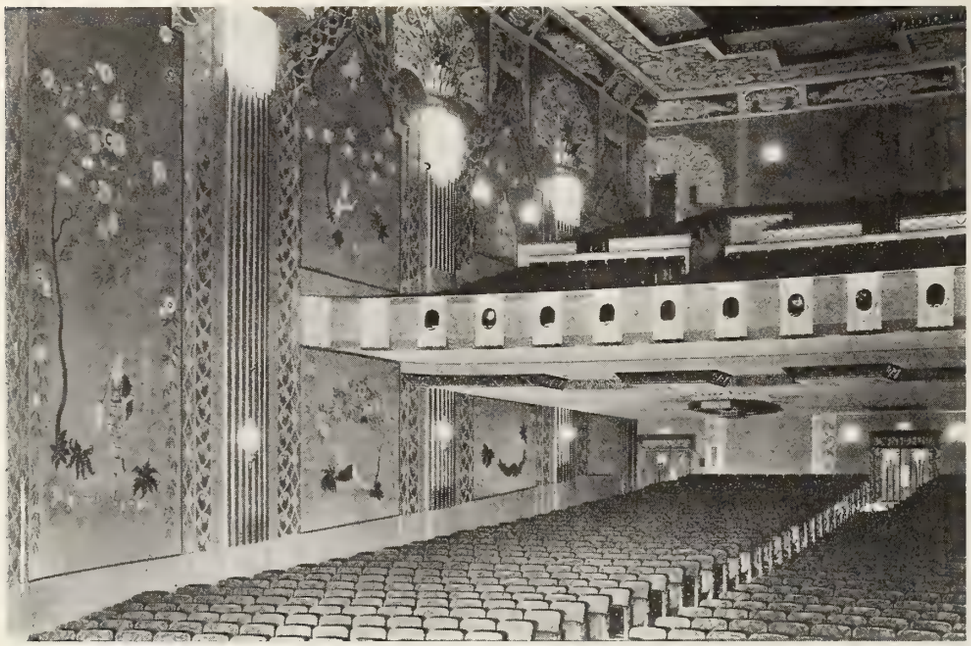


The auditorium of the Paramount in Denver, indicating the attractive wall treatment and striking lighting fixtures. T. H. Buell & Company, architects.

Denver Publix House Feature Is Its Simplicity

The Paramount in Denver is the most recent Paramount-Publix house in the city, and has a seating capacity of some 2,100, of which 1,500 are on the orchestra floor. The house was designed by and constructed under the supervision of T. H. Buell & Company, Denver architects.

The building is located on a plot of ground 125 feet by 175 feet with an additional entrance lobby 32 feet wide by 100 feet long extending through a present seven story office building. This lobby was built at some additional expense in order to place the main entrance on an important street. Steel and reinforced concrete were used to make a fireproof building and the maximum safety is provided the public by ample emergency exits and fire extinguishing equipment.

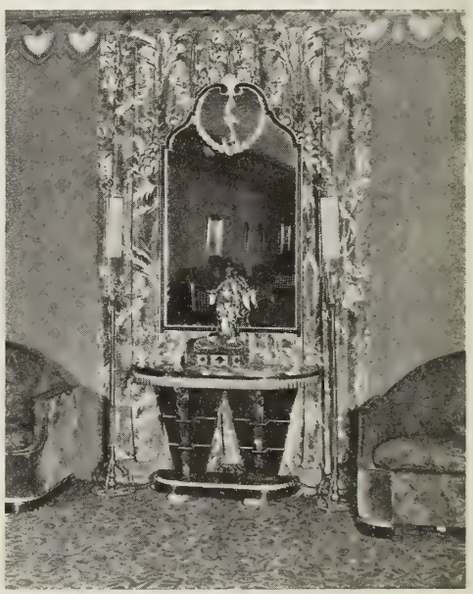
Modern style of architecture was used throughout the exterior and interior of the building, the entire street facade being of white terra cotta. The interior is designed along rather simple lines with much of the decorative treatment accomplished by the use of paint and gold leaf. The entrance lobby is perhaps the most elaborate feature, being designed in marble, wrought iron and ornamental plaster with a terrazzo floor.

Interior furnishings indicate a quiet richness rather than the gaudiness which has been resorted to in the past to give a theatrical effect. Each bit of drapery was selected to be in keeping with the general color scheme and each piece of furniture designed for comfort as well as beauty and harmony with its surroundings. Good taste is the keynote of all decorative treatment with enough sparkle to keep the patron in the proper mood.

The lighting fixtures were each specially designed for its location and requirements. The effects obtainable through the lighting layout and control are striking.

The main auditorium is 90 feet wide by 114 feet long and with its level ceiling, gives the feeling of unusually good proportions. A foyer 24 by 108 feet is provided on both the orchestra and balcony floors while large lounge and rest rooms are located in the basement. The stage is arranged primarily for sound pictures only, having a depth of 20 feet with a proscenium opening of 44 feet. The stage size can, however, be increased if required.

The most modern picture and sound equipment is installed in the projection booth, which with its subsidiary adjoining equipment rooms contain 600 square feet. Good sound effects are obtained due to acoustical correction being provided for. Acoustic plaster was used on the entire ceiling and rear wall while on the side walls mural paintings were provided in panels with a narrow recess in black, acoustically treated.



Decorative feature in the lounge of the Paramount in Denver. T. H. Buell & Company, architects.

Latest types of equipment were provided throughout the house for all phases of construction and operation such as usher signal system, air-cooling, comfortable seating, and other features for public comfort. The orchestra pit is provided with an electric lift for raising and lowering the orchestra as well as the twin organ consoles situated at opposite ends of the pit. A central fan system is installed on the third floor to provide indirect heat and ventilation for the entire theatre as well as a refrigeration system for summer cooling, all controlled by automatic thermostats to produce uniform temperatures.

Varitex Cast Stone Used In Gateway Theatre, Lynn, Mass.

Varitex cast stone, manufactured by the Emerson & Norris Company, Boston, was used in the Gateway theatre construction at Lynn, Mass.

It was found this cast stone harmonized well with the brick work, and being of fast color, is said to be valuable in its property of reflecting night lighting.

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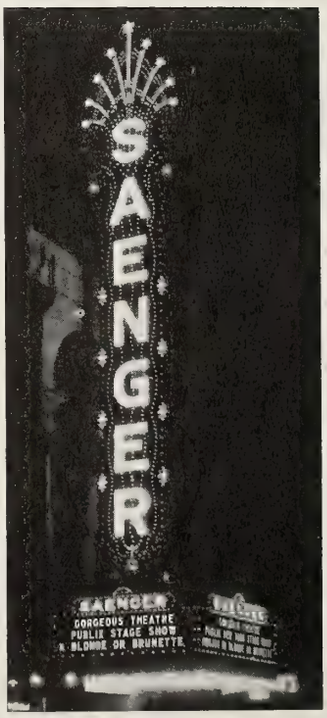

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Circuit Methods Developed Under Katz's Guidance

(*Continued from page* 108)

responded to the change in the public mind. They brought new expense—a relatively enormous overhead. But in the making was the method designed to take full advantage of the savings possible in group buying and merchandising, without sacrificing quick response to local conditions, even though most of the latter were represented in so subtle a thing as community psychology.

The method was evolved as Balaban & Katz, like others, grew. B. & K. (the firm name to the trade) entered the somewhat austere North Shore territory of Chicago and there built a more elaborate Central Park theatre, which they gave the rather elegant and distinguished title of Riviera. Then, just a year later, to the South Side with the Tivoli. Soon afterward to the Loop itself, where the Chicago theatre carried the glorification of motion pictures to even greater heights. By 1925 they had to return to the North Shore and build another theatre twice the size of the Riviera and only a block away from it. Followed the Norshore, the Oriental—and others.

Service System

But even before these later theatres were added, Balaban & Katz had built up at least the foundation of a distinguished system of group theatre operation. For example, even in the days when the Riviera was new, service had begun to assume first-rank importance. No longer was the performance just a "picture show," and hence no longer was the employe allowed to regard it as such. Just as the patron was discouraged from his old attitude toward the moving shadows on the screen, the theatre personnel was systematically coached to regard the job of each in a new light. A department was established to do this coaching, and through it ushers were schooled in a sort of science based on a phase of public psychology which taught them how to direct patrons to seats that it was good economy for the theatre to have them take, how to ward off chagrin in telling patrons that they must wait for seats, how to handle disturbances without creating ill will, and so on. All this to be done, moreover, with a military air and precision that had much of the flavor of the show itself—but a military manner, of course, that was no more austere than it was intimate. Thus even so menial and routine a matter as ushering was given a method, no longer regarded as a superficial process, but as a highly sensitive contact, through each uniformed lad, between the theatre owners and their customers.

The service system was but a part of the general method: The owners, never present in the theatre to meet their public themselves, are represented by the theatre personnel, and the friendliness they create in the theatre is the friendliness of the owners. It has proved a contribution to the problem of how to effect a direct, human contact between each theatre and its proprietor despite the fact that the theatre is but one of a large group owned and operated by a corporation really remote from the life of the communities from which it draws its revenue.

To the first slogan, "Let motion pictures be glorified," was added another, "Let the public be honored." Much money was invested in this phase of operation alone, the expenditure being considered a permanent investment in good-will.

But this, like the elegance of the theatre architecturally and in appointments, was the means of direct contact through the personnel. Indirectly, the personnel was hired and trained with the same study and precision, so that the unseen cogs in the machinery operated as efficiently as the others, even though all, from the manager down, were not the owners but only hired hands.

Studied Waste Elimination

In the first place, the method provided that employes should be made to understand that here was a great and growing business—a socially *important* addition to the means mankind seeks to make life pleasanter—calling for substantial talents. It also became the practice to watch for such talents and to make use of them as they appeared. Thus some ushers rapidly became assistant managers, certain projectionists became projection engineers in charge of projection in a group of theatres, or of certain phases of projection. Under such conditions, employes were anxious to prove themselves, and their efforts not only eliminated great waste through employee indifference or short-sighted selfishness, but uncovered brains that the corporation could build upon. Names could be mentioned easily enough, merely recalled offhand out of memory. But among the thousands of employes would be others unknown to the

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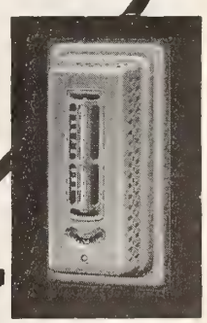

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writer—and, after all, this is really a story about a method.

In an industry that in those days probably deserved the accusation of waste still heard from its critics, Balaban & Katz studied the elimination of waste profoundly. The adverb is used advisedly, since it was precisely to science that the circuit appealed in working out one of the most interesting maintenance systems modern industry can show.

It is especially interesting because it made industrial methods as much a part of show business as the show itself, and a world we are used to visualizing as a place of lights and fantasy, erected a laboratory and a factory and put on overalls.

This unique phase of the developing method came with some surprise (so the writer has been told) to Messrs. Balaban and Katz themselves. It may have been the washing powder used to scrub up the B. & K. theatres, or perhaps the brass polish. At any rate, it occurred to a certain man that the product being used really had no business to cost as much as it did. So he had tests made to find out what was in the stuff, and what the ingredients could be bought for unmixed. The answer proved to be incredible, ridiculous. For something that could be produced for a few cents, the company was paying almost a dollar. And a lot of it was used, of course, so the difference in cost was really a large item—and there was also the possibility that a similar situation would be revealed among other supplies used in theatre maintenance.

Further tests proved this to be true—and a laboratory was established to continue the investigation. The ultimate result was the establishment of a factory to make these supplies, and today bottles and cartons and barrels, of every size and description, containing scores and scores of different liquids and mixtures, are shipped to Publix theatres under Publix labels.

Forced to Manufacture

Not one of them, however, is a product that can be bought from a motion picture supply company. Publix doesn't want to be in the manufacturing business. But it does insist upon getting the most effective materials at a reasonable price, even if it has to turn soap, powder and polish manufacturer to do so.

This attitude was professed in the sale a couple of years ago of its electric lamp-dipping process. This had developed from observations in the Balaban & Katz organization that the colored lamps used in marquees, signs and elsewhere had to be continually redipped, at considerable cost in both material, time and manpower. Inquiries were made among companies that did such dipping. They were doing the best they knew how. So the matter was referred to the B. & K. laboratory. And a better way was found. Indeed, a method was developed to dip lamps not only so that the coloring would not wear off rapidly, but that could hardly be scratched off. When interests came along who wanted the process and would quote Publix a reasonable figure on its lamp-dipping requirements, all machinery and rights were sold.

Group Film Buying

Meanwhile, the method was being developed in other divisions of theatre operation—in the show sector itself. With millions invested in theatre buildings, operating equipment and good will, Balaban & Katz turned its attention to means of assuring itself of product to sell that at least made satisfied customers. In other words, assurance was sought that there would continuously be available goods that were worthy of all this glorification. This led to the establishment of a direct contact between the manufacturer of motion pictures and the merchant, and also the creation of an organized, large scale film purchasing system that could exert strong influence upon the manufacturer. This was circuit exhibition's adaptation of group buying methods to its own peculiar requirements.

A direct contact was achieved through participation, along with others, in the formation of a resourceful producing company—First National. Balaban & Katz influence was also strong in Second National, Educational and others. Balaban & Katz buying power was extended through the formation of Balaban & Katz-Midwest, which was organized exclusively for booking purposes. It not only bought pictures for B. & K. theatres, but for many others throughout the Middle West.

It will be noted that occasionally in this account there has been a seemingly indiscriminate reference to both Balaban & Katz and Publix. The reason is that what *was* Balaban & Katz, is *now* Publix, and the contribution to theatre circuit operation made by the former is the inheritance of the latter, to be further developed and extended.

Publix came into existence as an out-

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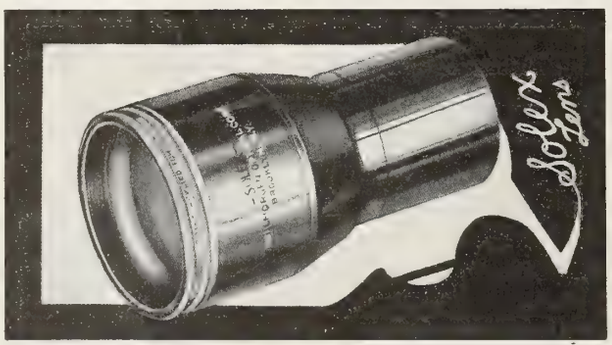

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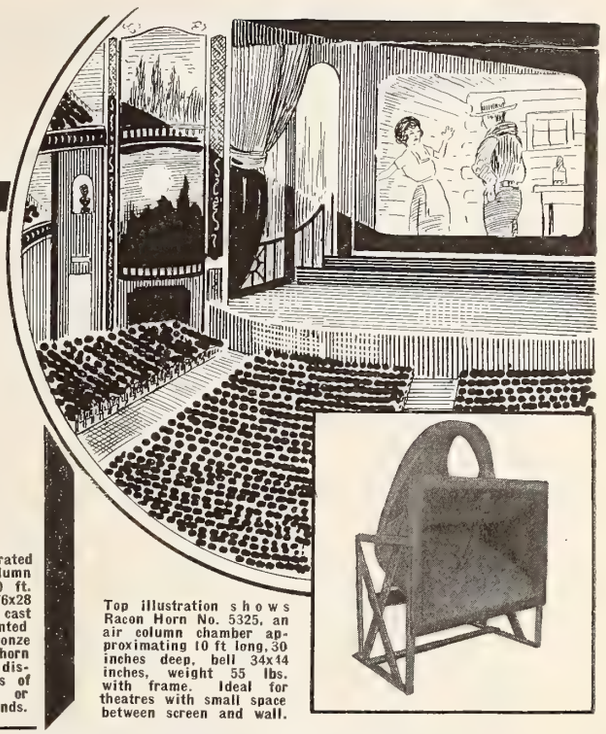
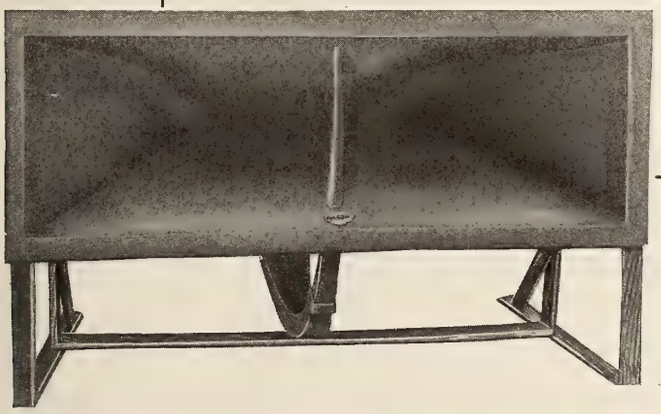


Top illustration shows Racon Horn No. 5325, an air column chamber approximating 10 ft long, 30 inches deep, bell 34x44 inches, weight 55 lbs. with frame. Ideal for theatres with small space between screen and wall.



No. 6320 Horn, illustrated below, has an air column chamber greater than 10 ft. Depth 37 inches. Bell 76x28 inches. Equipped with cast aluminum throat, patented self supporting frame, bronze coupling. A wide angle horn particularly adapted to distribute sound in theatres of extreme width—50 feet or greater. Weight 60 pounds.

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growth of both Balaban & Katz and the loose-jointed group of theatres which the Paramount organization, fundamentally then entirely a producing concern, ultimately found on its hands. Perhaps no one really knew how this latter group of theatres had come to number several hundred. But there they were, needing systematic, scientific management. The Balaban & Katz organization was recommended by its method, which along about 1924 and 1925 was reflecting its value in profits being denied many theatres by a current economic recession. B. & K. theatres (which had by then been added to by affiliation with the Lubliner & Trinz group of small neighborhood houses in Chicago) were joined to those of Paramount (then Paramount-Famous-Lasky), and Sam Katz became the head and organizer of the Publix Theatres Corporation.

Publix on Broadway

Sam Katz was at that time approximately 34 years old. Yet his confreres looked up to him for guidance, and he was the one recommended for the job of creating the farthest-flung, most resourceful amalgamation of theatre interests that the industry anywhere then knew. Thirty years previously he had come from Russia in his parents' arms. His father was a barber, and he opened up a shop in Chicago. Sam was in high school when he became interested in motion picture theatre entertainment as a business. Or was he interested devoting his spare hours to some constructive occupation? At any rate, he got a job playing piano in a nickelodeon on crass, dirty Halsted street, operated by Carl Laemmle. Before long he owned a theatre of his own, in association with his father. Relatively not much later, the head and organizer of Publix.

The Sam Katz—and the Balaban—method was immediately applied to the new and vastly larger circuit. The scale of experimentation as well as operation was at once increased. A first step under the enlarged conditions ignored the well established system of physical operation and struck out along lines of sheer showmanship. There was a new advantage in picture exploitation due to the film sales interest of the parent company, besides a demand for country-wide prestige. Sam Katz took advantage of his removal to New York, and, be it fact or fancy, Broadway's influence on the theatre-going habits of the rest of the country was taken for granted, and the Chicago, Uptown and Tivoli style of deluxe motion picture and stage entertainment was installed at the Rivoli. The Rialto, on the other side of Times Square, was added—and then the New York Paramount, housed in a skyscraper home for the entire Paramount Publix organization.

The circuit was extended rapidly. Every section of the country acquired Publix houses. Smaller circuits were taken over by purchase or affiliation, while a program of construction was immediately launched. New departments of theatre construction and operation were established, and a system of divisional supervising was added to the circuit operation method then developed.

Unit Stage Show Plan

The latter has undergone occasional changes to meet specific conditions and current pressure, to a degree exhibiting a certain amount of uncertainty as to just what is the best structure through which to join the individual theatre to the distantly located proprietor. A recent treatment consists in an extension of the authority of the individual theatre's manager and a reduction in the intensity of divisional superintendence.

Another procedure that has been the subject of subsequent experimentation was the creation of a central stage show production department from which emerged in a form calculated to please everybody from Broadway to Portland, Ore., a unit program of acts, complete with performers, costumes, sets, score and directions to the electricians. The difficulties encountered are obvious, inasmuch as Portland is not Broadway. Other factors also brought about fluctuations in the method of bringing stage shows to the public without jeopardizing their success by economy. For example, in Chicago stage presentations had already become "old stuff," and production was resumed there for several of the local houses. Sound reduced these difficulties materially by eliminating stage shows from a number of theatres. Essentially, however, the unit system with a central production department in New York has been continued.

Some figures on attendance and disposition of the community dollar turned over to the New York proprietors of Publix, were drawn up some time ago by the treasurer of the Paramount Publix Corporation. According to these, a net amount of 43.3 cents of

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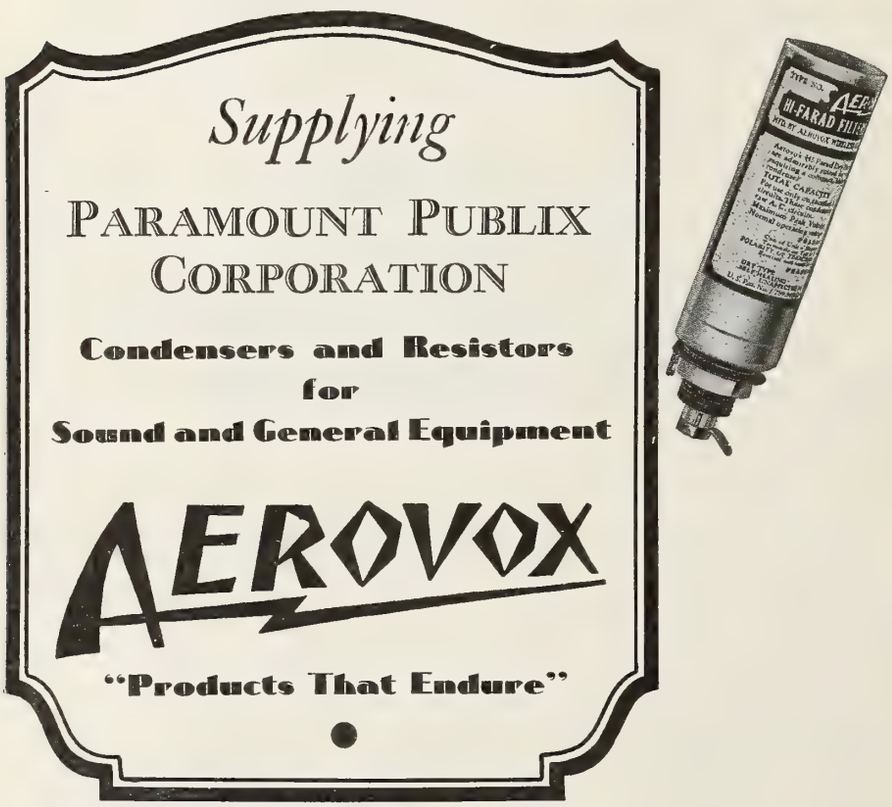
every dollar taken in at any Publix theatre remains in that theatre's community.

This survey, according to the treasurer's report, was made from a close study of many representative Publix theatres located in every section of the United States. The amount given is appreciably higher than that for any other branch of group merchandising.

It was further pointed out that in situations involving only the more pretentious theatres, more money is spent locally because of the larger operating personnel and use of supplies bought in the community. The part of the dollar remaining in the community in these situations was placed at 49.96 cents.

In the other direction, in those communities where the theatres studied were small, the community retained from 37.94 to 41.04 cents of every dollar passed in at the box office.

Attendance figures vary widely, of course, but for the year 1929, when prosperity knew both its height and its fall, daily attendance at Publix theatres was given out by the circuit as 2,500,000. The circuit had at that time 2,000,000 seats, and thus is indicated how many times a day the same seat is sold. Further data divulged, reflecting the relationship between accessible population and attendance, included the number of people within the corporate limits of cities and towns having Publix theatres, the amount being given as 70,745,000, which places daily attendance at approximately 3½ per cent of the population immediately accessible to the theatres.



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Engineering Group Forms Sound Service Enterprise

To offer exhibitors or any other users of sound equipment, an independent service, National Sound Service Bureau, Inc., 723 Seventh avenue, New York City, has been organized.

This Bureau, organized under the laws of the state of New York, is reported as a non-profit, co-operative bureau. This organization now has a total engineer membership of over 500 men, located throughout the country.

The engineer membership is divided into two classes—the student engineer, who is studying; and the certified engineer. There are over 400 men in this latter classification. A rigid examination is necessary before the men are rated as certified engineer members.

Lester Al Smith, formerly president of the Theatrical Stock Managers Association and a partner in the theatrical producing firm of Roberson-Smith Players, Inc., is president. Eric E. Mackey is general director and Fred A. Jewell, electro-acoustical engineer, is chief consulting engineer.

In addition to its engineer membership, the bureau has two other classes of members—manufacturer of sound recording or sound reproducing equipment and accessories thereto, and users of this equipment. These two classes of membership are not required to pay any initiation fee or any dues.

The bureau has a contract with Photo-Electric Research Laboratory Corporation, of which Jewell is president, to engage their complete personnel of installation men, service men and operators.

A New French Camera Takes 30,000 Pictures Per Second

A new camera, the invention of M. Labarthe and L. A. Seguin, of Paris, is said to be capable of taking pictures with an exposure of one millionth of a second, or 30,000 pictures per second.

The inventors made pictures showing the passage of a pistol bullet through a soap bubble and a piece of wood, which are at present in the Academy of Science.

Deciding Meet Location

The Society of M. P. Engineers' board of governors has selected Detroit and New York as probable locations for the fall meeting, tentatively set for October 19 to 22. Members have been asked to record their choice of city on mailed ballots.

New Yorker Buys Patent

Harold LeHew, Denver inventor of the mechanical device eliminating two machines and one operator in the booth, has announced the sale of the patent to U. O. Cumming of New York, believed acting for other parties.

Joins Arcturus Company

C. E. Carraro, well known in radio circles in the Southwest, has joined the sales staff of Arcturus Radio Tube Company of Newark, N. J.

$300,000 Paramount Deal

A booking deal that will total $300,000 for Paramount has been completed with Sam Cocalis of the Cocalis-Springer circuit.

◆

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Managers Aroused As Censor Claims Need Of Censorship

Theatre managers in Boston are aroused over the recent broadcast of City Censor John M. Casey, in which he claimed censorship necessary because producers offer little but the glorification of indecency and immorality.

He later modified the statement by naming the legitimate as the worst offender, and declared it the duty of the mayor and licensing board to protect the mass rather than any particular class.

Abandoned "Minnies" Must Go

The city council of Berkeley, Cal., has instituted proceedings to compel the removal of all miniature golf courses which have been abandoned since last year.

Holdup Nets $2,000 Receipts

An unmasked robber held up and robbed H. S. Sobottka, manager of the Portland, Ore., Fox Liberty of $2,000 week-end receipts of the Liberty and Rialto, while a deputy sheriff watched the show from a loge seat.

Claim Three Dimension Film

The Stobie Steel Company, London, has several patents pending on a film to make possible three dimensional projection. Pictures shown are said to have an extraordinary depth and reality.

Re-elected Film Board Head

R. J. Morrison, Denver Fox exchange manager, has been re-elected president of the Denver Film Board of Trade. Duke Dunbar continues as paid secretary-treasurer.

Day-and-Date Ad Layout Completed for RKO Film

Hy Daab, advertising manager of RKO Radio, has completed the day-and-date advertising campaign on the company's new picture, "Traveling Husbands."

The major campaign will be paid for wholly by Radio, and will embrace a series of 1,100 line ads. The cooperative campaign will include a series of 600, 800 and 1,200-line ads, the cost of which will be divided between exhibitor and distributor.

Dedicate House August 15

The new Warner theatre at Torrington, Conn., will be officially dedicated, with state officials participating in the ceremonies, about August 15.

TWENTY YEARS

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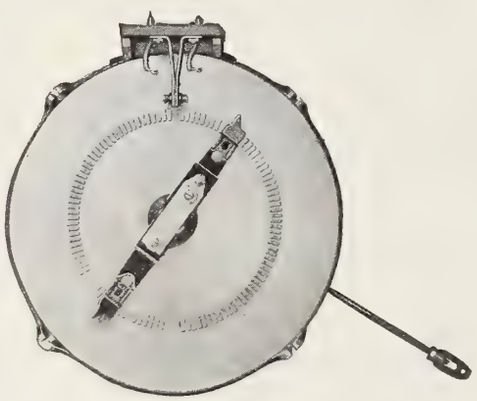
• • •



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Theatre Should Be Hub of Community Interest, He Says

By LEO MEEHAN

"THE community or neighborhood theatre should be the hub around which centers the social, business and cultural activities of its territory. If the theatre will take the lead in bringing this about there need be no fear of the results at the box office. It will do plenty of business."

This is the opinion of R. P. Borst, manager of the Belmont theatre in Los Angeles, one of the best patronized and most popular community theatres in Southern California. "Speed" Borst, as he is known to his legion of friends, backs his statement with a world of experience. He has managed various types of houses, having been associated with Sid Grauman at the great Chinese theatre built some years ago in Hollywood by Grauman and now operated by the Fox West Coast chain. Borst took over the Belmont when it was regarded as very much of a "lemon" by theatre men throughout Southern California. Borst was told he had three months to put the house over. If he did not, the theatre would be permanently closed, and "Speed" would be looking for work.

Today the Belmont plays to capacity audiences as often, if not more often, than any house in Los Angeles. It is so long since the Belmont has had a week "in the red" that West Coast auditors would have to dig out dust covered files to find the date. Through stock market collapses, seasonal and unseasonal weather, holiday slumps and whatnot, Borst stands in the lobby and greets his neighbors—and people from all over town—who flock in to fill the Belmont night after night.

Borst has his own explanations for the results, and his own theories of what may be done to improve theatre business generally over the country.

"When I came here we didn't have any business," says "Speed." Fifty and 60 dollar nights were the rule, rather than the exception. Something had to be done, and done quickly, or "Speed" Borst would be out of a job, and a valuable theatre property would be idle and dark.

"I started out to canvass the neighborhood. I visited every merchant, large and small, for blocks around. I went to the school authorities. I got in touch with officials of the Parent Teachers association. I talked with the people who came to the theatre. I went to every apartment house manager in my district. I conferred with the large owners of business and other income property in the locality.

"From each person with whom I talked I got complaints, suggestions, ideas. I noted them down. When I got through we had a voluminous mass of data about the neighborhood, the sort of people who lived in it, what their past experiences with the Belmont had been, what kind of pictures they thought they wanted. We studied and assembled this data until we believed we had at least part of the answer.

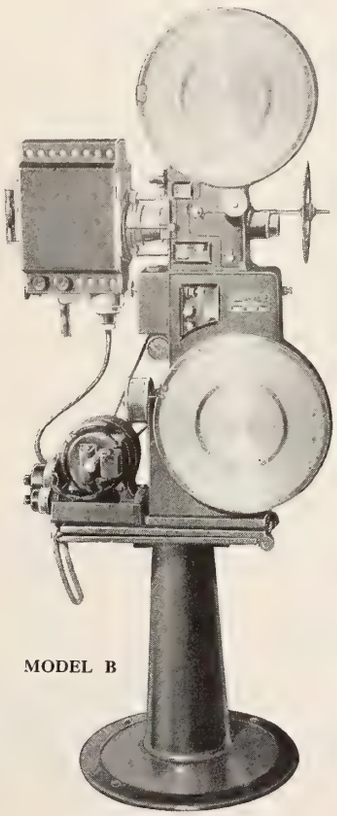
"Then I went to Harold B. Franklin, who was head of West Coast at the time, and told him the story. He listened with interest, and when I finished he suggested that for the ensuing three months we make the admission price 25 cents, any seat, any time.

"During those three months we ran every kind and type of picture. We put on a trailer announcing what we were doing, and asked for expressions of criticism and preference. During the day I went around visiting various men and women in the neighborhood and solicited their comments. When we got through with this period we knew something about the sort of entertainment our people wanted to buy.

"Meanwhile, I proposed the organization of a community Business Men's association, and assisted in forming it. I arranged with apartment house managers, some 80 of them, to spread the word when Borst said he had a good show at the Belmont, and I gave them my word I wouldn't fool them.

"I went to the public school principal nearby, to the president of the P T A, to the head of the Masonic lodge, to the scoutmaster of the Boy Scout troop, to the pastors of churches, to the superior of the Catholic parochial school. I learned from them what they were trying to put over, tendered the assistance of the Fox West Coast organization and wracked our brain to think up ways to help them. As a result there began to be a series of Friday afternoon benefit matinees at the house which

The ROYAL ZENITH—



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THE ROYAL ZENITH MODEL B (illustrated herein) is built for heavy duty. It will withstand the continuous grind so essential in a sound projector for everyday theatre work. It is sturdy and dependable.

The ROYAL ZENITH MODEL A is the portable type with removable legs, light in weight, however possessing the same sturdy sound and projection mechanism as MODEL B.

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engaged the interest and brought the patronage of almost everyone who might be a potential patron of the Belmont.

"They discovered we were in earnest about the matter, that it was no mere gesture when we said we wanted to render service to the community. When we had pictures which we thought were not especially suitable for children I so advised the parents, but made sure at the same time to have plenty of family pictures, as well as Saturday afternoon programs built especially for the youngsters.

"It has been my privilege and pleasure to serve on committees handling many community enterprises in the past two years. I have also been honored with numerous invitations to talk to school children, to Boy Scouts, to P T A meetings and the like. Invariably I stress the willingness and the desire of West Coast theatres to aid in community betterment and development. I try to follow up words and promises by deeds and delivery. And the home offices of West Coast have happily cooperated with me in these community enterprise projects."

The writer and "Speed" Borst were sitting in the manager's office at the Belmont while this interesting story was told. It was frequently interrupted by telephone calls, which the tireless Borst answered in person. Not a few apparently told Borst who it was that was calling. He told Mrs. Jones or Mrs. Brown or Doctor Smith what they wanted to know about coming attractions. Some asked what the bill was that particular evening. Borst told them what it was, but added apologetically: "I'm sorry, but there is no use of your coming

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over; the house is filled and sold out!" And it was a fact.

It is interesting to note that Borst increased his admission prices, and also that he did it during the Christmas holidays, a season when business is supposed to be off. His superiors permitted him to do this with some misgivings.

"We are giving them the kind of shows they want now, and they won't resent it, or stay away," Borst insisted. He proved he was correct. The house never has been in the red since those first three preliminary months. Borst is a part of his community, he thinks and acts and plays with them, lives among them. He knows their entertainment desires, and does his best to cater to them. Box office receipts, always substantially in the profit, are proof of the pudding.

"There are hundreds and hundreds of people in my district who almost never go down town at night," said Borst. "They tell me they don't. They can almost always find suitable programs here, and if they have any doubts they call up and ask us about it. We tell them straight, trying to cater to the tastes of each individual as fully as possible.

"Our ushers, our ticket sellers, our whole theatre organization, follow my lead in the matter. We don't give them any of the military stuff. We give them a friendly nod of welcome and a smile. I make it a point to shake hands with a lot of them. And when I miss certain 'regulars' for any length of time I telephone them and ask why. I call up apartment house managers and tell them to come over and see a particularly good bill. They go back and spread the news among their tenants, never fear."

"Another thing I am opposed to is double features. In 99 cases out of 100 a double bill is one good picture and one weak one. I believe showing the weak one does more harm than can be overcome by the good one. We try to select good, strong attractions and give one feature together with a proper selection of short subjects. My neighbors seem well satisfied with this policy."

It is Borst's firm belief that traffic congestion, the convenience and comfort of community houses and a desire to get good entertainment at moderate prices has greatly affected the big first run houses in the business sections of the larger cities. He therefore is convinced that circuit directors, producers and distributors can get more accurately from the managers of community houses a genuine insight into the tastes and trends of tastes than can be had from the box office returns of the first run deluxe palaces. This, he adds, if the resident managers of the community houses are alive to their opportunities.

"The manager who thinks today that he can sit on an upholstered chair in his office and wait for business to walk up to his box office doesn't deserve to be dignified with the name of manager," said "Speed" Borst. "He's just a bum clerk for the boss, or less. Business there is to be had, but you've got to go out and get it, and the getting is by offering the sort of entertainment your community wants together with a cooperative interest in which the theatre helps all worthy community enterprises to success, in return for an honest and healthy interest in the theatre upon the part of these interests.

"It has worked at the Belmont. I believe it will work anywhere else."

Here's Projector To Put Motion in Still Photos

A projector intended to transmit motion to still photographs is being demonstrated by Maurice E. Morris of Irvington, Cal. In place of a strip of film to create motion, the instrument utilizes a revolving action lens which directs the rays of light so that they convey a realistic motion to any action designated in single pictures. The device is directed toward novelty advertising.

Warner-Stanley Takes House

Warner-Stanley's circuit recently took over the Keith's in Philadelphia, to be used for either runs or hits or as a repeat run house.

Warners Books Universal Films In $2,500,000 Deal

Warners theatre circuit has completed negotiations with Universal for booking of the latter's feature product in the entire chain of Warner theatres, including over 600 houses. Twenty-six features of the 1931-32 program are included.

The contract is for percentage bookings, but the lowest estimate based on its guarantees, involves rentals of between $2,500,000 and $3,000,000.

Tone-O-Graph Office Shut

The Cleveland office of the Tone-O-graph company has closed with the Oliver Motion Picture Supply Company servicing all Tone-O-Graph installations in the territory.

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The Progressive Spirit
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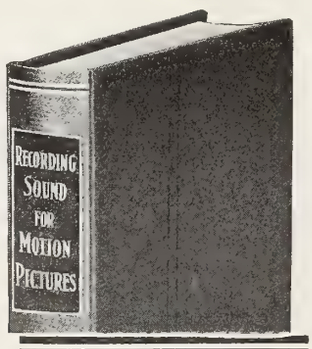
Tiffany Gets Loop Runs For 12; Columbia In B & K Deal

William Weinshenker, Educational feature manager in Chicago, reports a first-run Loop showing for each of Tiffany's 12 specials as included in deals now ready for signing. It is reported that one deal involves Jones, Linick & Schafer for eight features at the Woods and the other is with C. E. Beck for four at the Castle.

Columbia reports a deal closed with all Publix subsequent run houses, in addition to an earlier deal for four Columbia films in Loop runs, probably at McVickers theatre. The balance of Columbia's 26 will play the Woods, first run.

Now ready!



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***Edited by* Lester Cowan**

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CENTRAL PARK THEATRE	Chicago, Illinois
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PUBLIX THEATRE	Abilena, Texas
MARBRO THEATRE	Chicago, Illinois
MARYLAND THEATRE	Chicago, Illinois
METROPOLITAN THEATRE	Boston, Massachusetts
MICHIGAN THEATRE	Detroit, Michigan
NEWMAN THEATRE	Kansas City, Missouri
PARAMOUNT THEATRE	Springfield, Massachusetts
SAENGER CANAL STREET THEATRE	New Orleans, Louisiana
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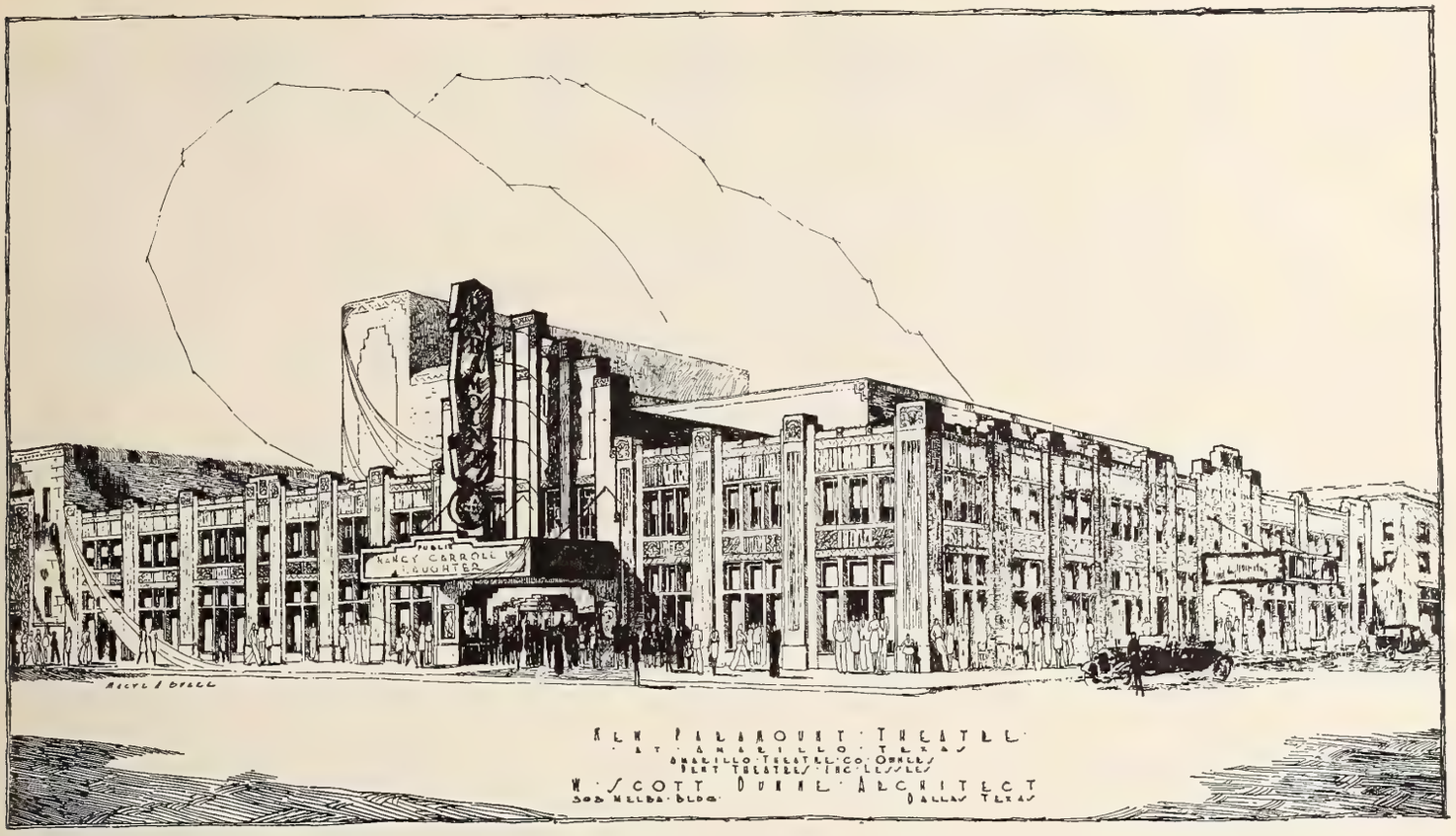
Watching the Trend of Today

In this period of readjustment, the motion picture theatre is moulding its future. This is an inevitable phase of growth. Many have commented on a general tendency to resist any remoulding . . . then when resistance proves futile, the tendency to let the future shape itself. But the destiny of any human activity is largely in the hands of those whose lives are linked with it. The theatre manager . . . the architect . . . the engineer who is not content merely to wait blindly for whatever happens, will watch now each day's trend and endeavor to appraise its meaning. . . . Better Theatres is dedicated not alone to the purpose of giving direct practicable service, but to offer guideposts to the future, by reflecting the trend of today in theatre creation and operation.



Perspective of the new Paramount Publix theatre and commercial structure to be erected in Amarillo, Tex. The building will be of fire-proof steel, concrete and brick construction, with a terra cotta facing and stone base. The site, which is in the heart of Amarillo's business district, has a frontage of 180 *feet. The auditorium and stage are to cover an area of* 90x135 *feet, with an entrance measuring* 30x50 *feet and exit passage* 15x45 *feet. Of the* 1,300 *seats,* 1,000 *will be on the main floor. Mechanical equipment includes an air conditioning and refrigeration system and a vacuum steel heating plant. The design is of modified modernistic pattern throughout. The architect is W. S. Scott Dunne of Dallas.*

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PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter

Daughter of the Dragon

(Paramount)

Mystery

Chills and thrills, and the acknowledged splendid work of Warner Oland, Anna May Wong and Sessue Hayakawa featured this, the third of the Fu Manchu stories at a showing in Santa Monica, on the Coast.

Dr. Fu Manchu, long supposed dead, suddenly and unexpectedly returns to London, with the definite purpose of putting to death his enemy, played by Holmes Herbert, whom he blames for the death of his wife and son. Fu enters the home of Herbert and watches him die after poisoning his tobacco.

Hayakawa, Chinese detective, breaks in and shoots Fu, who succeeds, however, in escaping. On his death bed, he forces his daughter, a popular London dancer, played by Miss Wong, to swear she will kill Herbert's son, Bramwell Fletcher. She fails in two attempts, because of her love for Fletcher, to carry out the wish of the dead Dr. Fu. In a final attempt, always forced by Fu's henchmen who had been directed by the dead man to see that his daughter carried out the command, Fletcher is saved by Hayakawa, the henchman is killed and Anna May and Fletcher are united with the spell of the "dragon" broken.

Notable among the comments were approval of the fine suspense developed in the treatment of the story, favorable comment on the direction of Lloyd Corrigan, and high praise for the performances rendered by Miss Wong, Warner Oland in his old role of Dr. Fu Manchu, and Hayakawa. The other principals' work was described as effective and smooth.

Produced and distributed by Paramount. Directed by Lloyd Corrigan. From the story by Sax Rohmer. Adaptation by Lloyd Corrigan and Monte Katterjohn. Dialogue by Sidney Buchman. Release date, September 5, 1931.

CAST

Ling Moy	Anna May Wong
Fu Manchu	Warner Oland
Ah Kee	Sessue Hayakawa
Ronald Petrie	Bramwell Fletcher
Joan Marshall	Frances Dade
Sir John	Holmes Herbert
Morloff	Nicholas Soussanin

The Immortal Vagabond

(Talking Picture Epics)

Drama

The romance between a poor schoolmaster in a small town in the Austrian Alps and the pretty daughter of the local postmaster, which is broken and then mended in a not unexpected but rather pleasing manner, at least to a New York audience, apparently, forms the theme of this UFA production.

The cast is a German one, with the leading roles taken by Liane Haid, attractive and rendering a sincere performance, comment indicated, as the daughter, and Gustav Frohlich, as the schoolmaster with musical ambitions, whose opera is successful but whose romance nearly fails.

The schoolmaster leaves for Vienna, while the girl, beset by the insistence of the father, who wants her to marry the wealthy cattle dealer, and who burns the schoolmaster's letters from Vienna, finally succumbs and marries her father's choice. On the evening of the wedding day Hans returns, to find her married. His return to Vienna and the subsequent enormous success of the opera he had composed, leaves him despondent, and he disappears, to be noted as a suicide by drowning later.

Five years later, he reads that his town is about to unveil a monument to his memory, and thinking himself unrecognized in the tramp's clothes he wears, he attends the ceremony. But the girl, now a widow, recognizes him, and when he is drawn to her home, she sees him and they are reunited and leave together.

One melody, the theme of the opera, runs through the film story, first as the song which draws the two together, then as the haunting song which seems to mock the young composer after the world has, so to speak, tumbled about his ears. The melody, when played and sung, as well as the opera sequences, seemed to please the New York audience. Ralph Benatsky wrote the music.

The direction of Gustav Ucicky was accorded praise, as was the work of H. A. Schlettow as the cattle dealer and Karl Gerhardt as the postmaster father.

Produced by Ufa. Distributed by Talking Picture Epics. Directed by Gustav Ucicky. Music by Ralph Benatsky. Adaptation and dialogue by Robert Liebmann and Karl Hartl. Running time, 80 minutes.

CAST

Anna	Liane Haid
Hans Ritter	Gustav Frohlich
Franz Lechner	H. A. Schlettow
Reisleitner	Karl Gerhardt
Tenor	Cavara

Ships of Hate

(Monogram)

Drama

Charles Middleton takes the part of the fiery sea captain, whose legs are useless, but who makes things none too easy for his rabble crew, and Lloyd Hughes takes the hero role in this initial Monogram offering, which was accorded a good reception at a New York Loew house.

It is a film story of sea adventure, packed with fast action and has a quota of diamond smuggling thrown in for good measure.

Middleton, as Captain Lash, is on anything but good terms with Lloyd Hughes, and it is a thorough mutual enmity. An accidental meeting at a waterfront cafe adds fuel to the fire, particularly as they are both attracted by the dancer, played by Dorothy Sebastian. By a ruse, Hughes is brought to the ship and after taking a lashing, is impressed as a member of the crew. In a sea crash, Hughes saves the life of the heroine and her husband. The husband is easily disposed of and, when the captain becomes too obnoxious the crew mutinies and leaves him to dangle from the cross trees. The drunken mate goes after the girl, but Hughes puts him out of the way.

Hughes releases the captain, and takes the girl away in the ship's tender to complete the story. Comment was favorable concerning the work of the director and the featured members of the cast.

Produced and distributed by Monogram Pictures. A Trem Carr production. Directed by J. P. McCarthy. Production manager, C. A. Post. Assistant director, Paul Malvern. Settings by Hickson. Cameraman, Archie Stout. Release date, June 20, 1931. Running time, 65 minutes.

CAST

Bart Wallace	Lloyd Hughes
Grace Walsh	Dorothy Sebastian
Captain Lash	Charles Middleton
Norman Walsh	Lloyd Whitlock
The Professor	Ted Adams
Hans	Constantine Romanoff
First Mate	Gordon De Main
Peg	Jean Mason

The Unholy Garden

(United Artists)

Drama

The popularity of Ronald Colman and the lavish beauty with which Samuel Goldwyn always mounts his productions undoubtedly will help this otherwise pretty silly story about gangsters in the Algerian desert written by Ben Hecht and Charles MacArthur and directed with his usual flair for pictorialism and characteristic indifference to drama and movement by George Fitzmaurice.

Such artists as Estelle Taylor, Fay Wray, Tully Marshall, Warren Hymer, Mischa Auer, Lawrence Grant, Uhlrich Haupt and Lucille La Verne contribute the best support possible to Colman's sincere efforts to be convincing.

With considerable recutting and reshooting which it is understood Goldwyn will do, "The Unholy Garden" may be much better than in its present form. This picture will be commented upon again later.

Produced by Samuel Goldwyn. Distributed by United Artists. Directed by George Fitzmaurice. Original by Ben Hecht and Charles MacArthur. Cameramen, George Barnes and Gregg Tolang. Release Date, (Tent.) September 5, 1931.

CAST

Barrington Hunt	Ronald Colman
Camille	Fay Wray
Elise Mowbry	Estelle Taylor
Baron De Jonghe	Tully Marshall
Smiley Corbin	Warren Hymer
Colonel Von Axt	Ullrich Haupt
Poliakoff	Mischa Auer
Capt. Kruger	Morgan Wallace
Dr. Shayne	Lawrence Grant
Nick-The-Goof	Henry Armetta
Kid Twist	Kit Guard
Mme Lucy Villars	Lucille La Verne
Lautrac	Arnold Korff
Alfred	Charles Mailes
Native dancer	Nadja

Leo Meehan

Waterloo Bridge

(Universal)

Drama

The dramatic and intensely emotional story of a girl whom the war tossed into the cold, gray streets of London and the great love which a young soldier on leave suddenly brings into her life is absorbingly told in "Waterloo Bridge," which is now in the process of being polished and tightened up at Universal.

It is an adaptation by Benn W. Levy from Robert E. Sherwood's stage play by the same name, and has been directed by that talented visitor from England who made "Journey's End," James Whale. In no sense is it a war picture, except as there is some air raid action. The whole story takes place while the boy is home on leave; but the soul-searing effects of the war are there to give force and tragedy to a boy and a girl who have been caught up in its terrifying maelstrom.

"Waterloo Bridge" is a distinct triumph for Mae Clarke and Kent Douglas. Intelligently directed by Whale, they reveal the tender, tragic romance with great feeling and poignancy. Miss Clarke's ability during certain moments when she is fighting with herself not to reveal the character of her past to the boy she loves, and on another occasion her actual revelation of it to his mother, is extraordinary. There is a gratifying naturalness to everything which she and Douglas do throughout the picture.

Doris Lloyd and Frederick Kerr carry the

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comedy, and it will be a shame it they have to cut out a single foot of the latter's screamingly funny portrayal of a crusty old British major who likes his whiskey and soda. Others supporting are Ethel Griffies, Bette Davis and Enid Bennett, the latter playing the mother of Douglas. But it is distinctly the direction and the fine performances of Miss Clarke and Douglas which make this an unusually gripping picture.

Produced and distributed by Universal. Adapted from the stage play by Robert E. Sherwood. Screen Play by Benn W. Levy. Continuity by Tom Reed. Directed by James Whale. Film Editor Maurice Pivar. Release date, September 1, 1931.

CAST

Mae Clarke — Kent Douglas
Doris Lloyd — Bette Davis
Frederick Kerr — Enid Bennett
Ethel Griffies

Leo Meehan

Night Life in Reno

(Supreme Pictures Corporation)

Society-Drama

Here is a story of John and Ellen Wyatt, a couple happily married, until Ellen discovers a liaison between her husband and June, her friend. Immediately upon her discovery Ellen goes to Reno where a shyster lawyer, takes her in hand. Clarence Wilson as the lawyer supplies the comic relief and his performance was greeted with approval. While in Reno Ellen makes the acquaintance of an attractive divorcee who has been through the "mill" several times, and through her meets Roy Carlton, a dissipated New Yorker likewise come to Reno for a divorce, and who immediately becomes enamored of Ellen. In the meantime John Wyatt has followed his wife in an effort to effect a reconciliation.

Later at a gambling resort John meets Roy Carlton. Roy calls two girls to share the evening's entertainment and one of them is Ellen. While Roy is away from the table John takes advantage of his absence to plead with Ellen to drop the proceedings and return to him. She refuses and deliberately plays up to Roy, being easily persuaded to visit Roy at his apartment. Once there she realizes her mistake and has to use her ingenuity to escape. Carlton's wife, however, has also come to Reno in the hope of making her husband see the error of his ways. Concealing herself at the night club, she had witnessed Ellen's conduct toward her husband and followed them to his apartment. After Ellen left she had entered Carlton's apartment, and mortally wounded him after an argument.

Ellen, having been the last one seen to leave the apartment, is accused of the murder. John comes to her defense by swearing that in a fit of jealousy he had murdered Carlton, but everything ends happily as the wife of Roy confesses and Ellen and John are reconciled.

This is the first of the Weiss Brothers' series of eight feature productions for the 1931-32 season.

Produced by Supreme Pictures Corp. Distributed by Weiss Bros. Artclass Pictures Corporation. Directed by Ray Cannon. Release date August 15, 1931.

CAST

Ellen Wyatt ..... Virginia Valli
Roy Wyatt ..... Jameson Thomas
June ..... Dixie Lee
Roy Carlton ..... Arthur Housman
Mr. Garrett ..... Clarence Wilson
District Attorney ..... Pat O'Malley

These Charming People

(Paramount)

Cyril Maude At His Best

(Reviewed by London Bureau of HERALD)

Particular interest is vested in this production in that it represents the initial effort on the part of Paramount British Productions, the recently formed unit operating at Elstree, England. The result is an unqualified success and one specially gratifying to its sponsors who had not, at the time of its completion, actually entered into their stride.

A happy choice has been made in an adaptation of Michael Arlen's stage play of the same name, a combination of brilliantly humorous dialogue and delightful characterizations.

The story concerns Colonel Crawford, an impecunious member of Mayfair society whose sole possessions depend upon the wealthy ship owner to whom his daughter is married. That Maude is in essence a humbug, ready to sacrifice even his daughter's happiness to keep open his financial source of supply is obvious though the character is such an amazingly amusing one that it completely captivates the imagination. It is therefore with a sense of fellow feeling that we witness his predicament when faced with the dire consequences attending a split between husband and wife. The latter, against her father's pleading, elopes with her husband's secretary and proceeds to Paris whither she is promptly followed by the father and his butler who here makes the astounding revelation that the secretary is his son. A touch of snobbery now robs these charming people of much of their charm though it is the butler to whom credit goes for the final reconciliation and the assured future of the reprobate father.

The production is well served in every department though more particularly in the dialogue which bristles with clever touches and the superb acting of Cyril Maude in the role of Colonel Crawford, a portrayal which augurs well for the film's success. Others who do well among a notable cast are Godfrey Tearle as the husband whose neglect of the wife is the outcome of the old man's agitation, and Nora Swinburne as the wife. A polished piece of acting is that of C. V. France as the butler.

As a whole the film presents an interesting picture of English life among the upper ten and provides some delightful glimpses of the Eng-

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lish countryside. Louis Mercanton's direction, rather scrappy in the early stages, is decidedly effective as the story assumes shape bringing out to a marked degree all the subtleties of the various characters and a pleasing aspect of a not too convincing romantic angle.

Produced by Paramount British Productions. Distributed by Paramount Film Service, Ltd. Adaptation by Irving Howard. Scenario by Hugh Perceval. Directed by Louis Mercanton. Dialogue direction, Reginald Denham. Running time, 85 minutes.

CAST

Colonel Crawford ..... Cyril Maude
James Berridge ..... Godfrey Tearle
Julia Berridge ..... Nora Swinburne
Pamela Crawford ..... Ann Crawford
Geoffrey Allen ..... Anthony Ireland
Miles Winter ..... Cyril Raymond
Minx ..... C. V. France
Andrews ..... Vincent Holman
Mrs. Wiggins ..... Minnie Raynor
Ulusses ..... Billy Shine

Dugan of the Badlands

(Monogram)

Western

Bill Cody and Andy Shuford, as the "Bill and Andy" team to star in the eight pictures of Monogram's new series, make their first appearance in this, the first of the group.

The two, audience reaction indicated at a New York house, where the picture seemed to be well received by the audience, make an active and picturesque pair. They keep things moving in rapid style in the process of a plot which concerns their efforts, successful, of course, to rescue a sheriff from his crooked deputies. The deputies, incidentally are engaged in Mexican border smuggling, which little game the two manage to break up very neatly.

This film can well be rated as an action western, since the pace is kept going at a fast tempo throughout.

Monogram and distributed by Monogram Pictures. Directed by Robert N. Bradbury. Written and adapted by Robert Bradbury. Release date, July 27, 1931. Running time, 60 minutes.

CAST

Bill Dugan ..... Bill Cody
Andy ..... Andy Shuford
June Manning ..... Blanche Mehaffey
Dan Kirk ..... Ethan Laidlaw
Lang ..... Earl Dwier
Piedro ..... Julian Rivero
Sheriff Manning ..... John Elliott

Wicked

(Fox)

Drama

The general audience reaction at the Uptown theatre in Hollywood, where this Fox film, starring Elissa Landi and Victor McLaglen, was shown, seemed to indicate that the picture is one embodying a good deal of general interest and is highly dramatic.

It is the tragedy of a wife, played by Elissa Landi, who shoots a policeman, in an effort to protect her husband, whom she had just discovered was a thief and a fugitive from justice, from the law. Theodore Von Eltz, the husband, fatally wounded, confesses before he dies, and his devoted wife is arrested and imprisoned as an accomplice to his crimes.

She is permitted temporary release from prison in order that her child may be born outside the prison walls. Through the efforts of a friend, played by Victor McLaglen, she is granted permanent release from prison, but upon regaining her freedom, discovers that her child has meanwhile been adopted.

Driven to desperation, she kidnaps the child, and carries it to the apartment McLaglen has provided for her. The adopters do not press the charge, but make her realize the necessity of giving up the baby. McLaglen prevails upon her to leave with him for Australia, and at the concluding sequence her child is restored to her as they are about to sail.

Miss Landi received decided praise for her heavily dramatic work, and members of the audience expressed approval of the performances of McLaglen, Von Eltz, Irene Rich as the woman who adopted the child and Una

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Merkel as the maid and companion provided for Miss Landi by McLaglen. Allan Dwan's direction received favorable mention.

Produced and distributed by Fox. Directed by Allen Dwan. Adaptation by Adela Rogers St. John. Continuity and dialogue by Kenyon Nicholson and Kathryn Scola. Associate producer, John Considine, Jr. Sound, George H. Leverett. Cameraman, Peverell Marley. Release date, September 20, 1931.

CAST

Scott Burrows.....Victor McLaglen
Margot Rande.....Elissa Landi
Tony Rande.....Theodore Von Eltz
June.....Una Merkel
Blake.....Allan Dinehart
Judge Luther.....Oscar Apfel
Mrs. Luther.....Irene Rich
Matron.....Blanche Payson
Miss Peck.....Kathleen Kerrigan
Stella.....Eileen Percy
Arlene.....Mae Busch
Mrs. Johnson.....Blanche Frederici
Prisoner.....Lucille Williams
Prisoner.....Alice Lake
Fanny.....Ruth Donnelley

The Guardsman

(MGM)

Comedy-Drama

An audience at the theatre where this film played in Glendale, Cal., seemed to derive a great deal of laughter, and whole-hearted enjoyment from the initial motion picture effort of the two famous stage figures, Alfred Lunt and Lynn Fontanne.

The patrons applauded as the film unwound, and later comment made particular mention of the deft and clever direction of Sidney Franklin, and the smart and well turned lines in the dialogue.

It was generally conceded that the well known work of Ferenc Molnar, which was adapted by Ernest Vajda and Claudine West, made a well-nigh perfect vehicle for the screen debut of the two who played the same roles in the original play for many months on the New York legitimate stage.

The story centers about the jealous husband, who, as a means of testing the affections of the wife to whom he is devoted, disguises himself as a guardsman.

Beside the work of the featured players, praise was accorded the performances of Roland Young, Zasu Pitts and Herman Bing.

Produced and distributed by M-G-M. Directed by Sidney Franklin. Author, Ferenc Molnar. Adaptation and dialogue by Ernest Vajda and Claudine West. Film editor, Conrad A. Nervig. Photographer, Norbert Brodine.

CAST

The Actor.....Alfred Lunt
The Actress.....Lynn Fontanne
The Critic.....Roland Young
Liesl.....Zasu Pitts
"Mama".....Maude Eburne
A Creditor.....Herman Bing

SHORTS

Crashing Reno

(RKO-Pathe)

Some Laughs

Daphne Pollard and Eddie Gribbon take the leads in this comedy burlesque on the country's divorce center, which carries a few laughs spotted here and there. Slapstick, as usual in Daphne Pollard comedies, is the method of getting them across. Daphne Pollard is on the way to Niagara with a new husband, and Eddie is Reno-bound to persuade his wife she shouldn't divorce him. Complications follow with wives and husbands made to appear unfaithful, but it all comes out in the end.

The Animal World of Make Believe

(Talking Picture Epics)

Interesting

Dr. Raymond Ditmars in another of his biological lectures in the form of an interview, and extremely interesting. Pictured are the unusual color variations with which nature has endowed many species of animal and fish as a protection against their natural enemies. The basic theme of the short is the survival of the fittest among the lower forms of animal life. As is true with most of this type of film, there is high general interest, and some unusual shots of the subjects in the course of their struggle for existence.—Running time, 9 minutes.

The Naggers in the Subway

(Vitaphone)

Only Fair

Another of the Mr. and Mrs. Jack Norworth "Naggers" series, but hardly rating with their better efforts. Mrs. goes shopping and husband Jack carries the parcels. What they go through in the subway is meant to be amusing, but rather misses fire on the whole. The hat throwing sequence is rather pointless but gathers a few laughs. That is virtually all there is to it.—Running time, 11 minutes.

Models and Wives

(Universal)

Funny

Geory Sidney and Charlie Murray in another of their efforts, this time as owners of a lingerie shop. There are more than a few laughs when they attempt to be salesmen. Their wives are at their heels all the time, considering the type of business in which they are engaged, and check them up any and every time. Does not vary a great deal from the general run of Sidney-Murray numbers.—Running time, 18 minutes.

Oh! Oh! Cleopatra

(RKO Pathe)

Amusing

There is some little amusement in this Masquers Club piece, featuring Bert Wheeler and Robert Woolsey, with Dorothy Burgess as Cleopatra and a host of other names incidentally. Wheeler and Woolsey take some pills and are transported back as Anthony and Julius Caesar, respectively. They vie for Cleo's hand by chariot racing through streets of Paris, New York, on the ocean and where have you. They wake up where they swallowed the pills, slapping each other's face in their own peculiar style. At least a novelty and fairly amusing.—Running time, 22 minutes.

Poise

(RKO Pathe)

Good

One of the Grantland Rice Sportlight numbers which Van Beuren turns out for RKO Pathe release. In this number is illustrated the coordination of mind and muscle, with various demonstrations. Smith College girls show how the Indians used the bow and arrow while at archery practice; Bob Davis shows Dazzy Vance how to plug cast for game fish; Joe Kirkwood handles his golf clubs in a few fancy shots and Barney Berlinger, decathlon ace of

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A Land That Time Forgot
(Talking Picture Epics)
Holds Interest

The cameraman and crew drop down in the little time-forgotten Italian village of Albarella, where things move slowly and the natives dwell in tiny huts, called trulies, of peculiar shape. The camera has taken note of the daily routine of the villagers, which is the be all and end all of their circumscribed, but happy lives. The accompanying dialogue is intelligent and interesting.—Running time, 9 minutes.

Let's Play
(Universal)
Funny

Another of the Slim Summerville soldier comedy series, and very much like the others, which means, among other things, that it is good for more than a few hearty laughs. Tom Kennedy replaces Eddie Gribbon as the top sergeant who is the thorn in Slim's side perpetually. This time the scene is laid in Arabia and of course, and very much as usual, both are after the same girl. It doesn't particularly matter who finally gets her. A good number.—Running time, 18 minutes.

The Spoon
(Vitaphone)
Fine

Here is number seven in the Bobby Jones "How I Play Golf" series, in which he illustrates and carefully demonstrates the use of the spoon, and points out a cardinal mistake in certain shots of using an iron when a spoon should be the club. The story woven about Bobby's demonstration concerns Zelma O'Neil, whose complaints to her friend the judge, in the person of Walter Huston, that hubby is neglecting her for golf, lead them to go to the course. Jones is giving hubby pointers, and Zelma succumbs to the extent of becoming a golf "bug" herself. Rates with the previous numbers in the series.

Good Pie
(Vitaphone)
Slapstick

There is slapstick in this pie affair, but it drew more than a few laughs from an audience at the New York Strand though some comment indicated it as silly. Bill Wayne, in the lead, attempts to put over his father's pies. His simple method is to go about town throwing the pies in the faces of anyone and everyone. It worked because the newspapers give it lots of space.

Fun On the Ice
RKO Pathe
Fair

An Aesop Fable animated cartoon number in which the animals go through every possible contortion on the ice and the snowy hills. Most of them, of course, wind up by going through the ice, and there is no particular originality or cleverness in the cartoon. Still, it should be pleasant enough when the temperature is mean.—Running time, 8 minutes.

First to Fight
(Universal)
Great Comedy

This comes close enough to being the best laugh-provoker of the Slim Summerville series, to rate that term. Slim, the bean-stalk bugler and Eddie Gribbon, the tough top sergeant, leave the army and join the Marines, and there is action and laughs to fill anyone with a bright outlook. Of course they are after the same girl, and neither gets her, a nurse, at the conclusion. The best laugh sequence is the radio affair. Universal is selling this one as a special, and it runs four reels. It cannot possibly miss fire.—Running time, 44 minutes.

Minus the Baby!

The baby, and the implications concerning it, seemed to be the principal thing bothering the Virginia state censor board in regard to Paramount's "Confessions of a Co-Ed." But after the chiefs of the state's board of education had seen the film, as it was after 15 or 20 cuts had been made, and approved it, it was sent back to the censor, which had previously rejected it completely, and they okayed it. Virginia is the only one of the six states with censor boards which has rejected the film and then approved it with cuts. The film, minus the baby, is now being shown in the state.

Babykins
(Vitaphone)
Good Comedy

This one concerns Pee Wee Singer and Bill Halligan. Bill enters Pee Wee in a baby contest and the old baby takes first prize, after which Bill permits a woman to adopt the "baby" for $2,000. Good comedy comes in when Pee Wee's foster mother tries to treat him as a baby should be treated. Bill and Pee Wee take flight in a cab, but the cabby turns out to be a policeman who has been after them.

Big Dog House
(MGM)
Fine

Here is another of the MGM dog comedies, and it rates with any of them in humor, action and the unusual ability of trainer, director and dogs. The New York audience, gave vent to their enjoyment in applause at the conclusion of the number. Tells about the boss who tried to juggle the books and shoots the night watchman. Clerk is arrested and about to be electrocuted, when the doctor rushes in with the boss's dying confession. Worthwhile, any time.

Latvia Gains Tax Cut

The authorities of various cities in Latvia have granted reductions in theatre taxes only on the condition that houses re-engage unemployed musicians. The result is a turn toward silent films.

No Summer Price Cut

With business holding up better than expected, Famous Players' houses in Toronto have not cut admission for the summer. Seasonal box office decline is estimated at from 15 to 20 per cent.

Lillian Gish Returns

Lillian Gish returned from Europe this week, revealing that she had heart trouble, but not seriously. She said she planned appearing on the legitimate stage this fall.

Christian Endeavor Society Scores Picture Production

The film industry was scored for the type of stories generally produced when the International Christian Endeavor Association held its 50th annual convention in San Francisco.

A message from Dr. William Shaw, former general secretary, said in part, "May I serve notice on producers * * * that when we have cleaned up the prohibition situation, or sooner, it will be their turn, unless they stop the flood of salacious slime, lawlessness and violence that flows on the movie film through our theatres today."

Parents' Magazine Finds Only 17% of Films Fit for Child

"The Parents' Magazine" has decided, after an appraisal in which various national societies assisted, that of 188 feature films now being shown in theatres throughout the country, only 17 per cent are fit for children.

It declares 73 per cent unfit for children between 8 and 12, with 19 per cent rated as "perhaps." For children from 12 to 16, 32 per cent are found suitable, 54 per cent unsuitable and 15 per cent in the "perhaps" category.

Warners Complete Booking Deals With Loew and RKO

Millions are said to be involved in two recent deals for Warner-First National product. One provides for the showing of the product in all Loew theatres in the Metropolitan district, including Greater New York and Westchester County.

The second deal calls for product showings in all RKO theatres in the same area. Claude C. Ezell, George Balsdon, Jr., and Andy Smith represented Warners in both deals.

Headline Sells Picture

Headline Pictures has sold "Women Men Marry" to the Premier Pictures Corporation, St. Louis, for Eastern Missouri and Southern Illinois. The film is being shown in RKO New York houses.

Gets New Equipment

The Little Carnegie Playhouse, New York, foreign language theatre, has installed a new type Western Electric sound equipment said to have been only recently developed by the company.

Lebedeff Stars in Own Story

Ivan Lebedeff for the second time will star in one of his own stories for RKO Radio. His latest to be purchased by the company is "The Marquis," a story of European social life.

Thieves Get Nothing

Thieves who hid in the new O'Brien theatre, Pembroke, Ont., one night recently, ransacked the manager's office, but left the safe untouched, and secured no cash.

Foreign Story Buyer Back

John Twist has returned from Germany where he contracted foreign authors and playwrights for RKO Radio.

William Beaudine Signed By Columbia to Direct Several

Columbia Pictures has signed William Beaudine to handle several productions, including "The Men in Her Life," adapted from the Warner Fabian story, scheduled for shooting as soon as a cast is selected.

Beaudine has in the past directed for most of the major companies, including Fox, Warner, M-G-M, Biograph, Triangle and others.

Frank Lloyd To Europe

Frank Lloyd, directing "Age for Love" for Howard Hughes, has booked passage for himself and family, leaving New York on the Europa, August 26. He plans a three months' European tour.

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BOSTON, MASS.

Land of Strangest Noises Runs Gamut of Sounds in Projection

Previews on Studio's Test Row Carry One From Blood-Curdling Yelps to the Roar of Cheering Thousands

Hollywood is the land of the strangest noises in the world!

The modern motion picture studios of today have perfectly equipped projection rooms, where tests are run, previews are held, and the preceding day's work may be viewed by the actor, actress or director.

Here, within the portals of the projection rooms, sound effects are tried out—orchestrations are heard and theme songs are born!

It might prove interesting to take a trip down projection room row—let's say at the M-G-M studios, which have 12 perfectly equipped projection rooms.

On either side of this long narrow walk are concrete buildings that house these rooms. Each has a numbered door with several operators and mechanicians in attendance.

BANG! BANG! BANG! Duck your heads, boys—it's a gang war! Wrong again; it's a war, all right—but it's being fought in projection room number four, where "The Secret Six" is being shown.

Suddenly there is terrifying shriek—blood-curdling yelps fill the air. Ear-splitting cymbals crash—savage voices tear the air in warwhoops of delight. Two man eating tribes of cannibals are clashing in the projection room in a scene from "Trader Horn."

The excitement of battle has just worn away when we hear the strains of a piano and a beautiful contralto voice singing a plaintive song. It is Adolphe Menjou playing and Irene Dunne singing in a scene from "The Great Lover."

What is that hollow "tap-tap" sound? It sounds like some one hammering on a hollow wall. We trace the sound and find it is the merry thud of Joan Crawford's dancing feet as she taps her way to happiness in "Dance, Fools, Dance."

Now comes a dull, sickening "thud-thud." It grows louder and louder and then dies down—as if in the distance. Suddenly we hear the neigh of many horses and then the rumbling sound again, together with the cheering cries from many thousand throats. "They're off!" It's in the projection room where the daily rushes of Charles Brabin's production of "Horseflesh" is being shown.

We are still thrilled from "listening" to the races when a hysterical shriek gives us a start. A damsel in distress! We rush madly back and forth, hoping to rescue the fair maiden before it is too late! We finally locate the voice—that of Norma Shearer, as she pleads with Lionel Barrymore, who plays the part of her father in the famous courtroom scene in "A Free Soul."

After this last tearful outburst, there is a deadly silence. Then bedlam is let loose. Marie Dressler in "Politics" is making a grand speech—the exhaust from many planes roar from "Sea Eagles"—tomatoes squash in a ghetto street brawl in "Sidewalks of New York"—the cool, clear call of a bugle rings out—the shuffle of many marching feet from "Son of India"—all in one big turmoil of sound.

Then louder still comes the blast of the noon-day whistle and automatically the land of strange noises becomes the land of silence. Wars are forgotten—great loves are deserted—the audible world of drama becomes a silent memory for the next hour. Operators pour out of the open projection room doors and race for the studio lunchroom. That, at least, is normal.

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PRODUCTIONS IN WORK

TITLE	WRITERS AND DIRECTORS	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Then Hell Broke Loose"	Norman E. Springer. Director: George Seitz.	Richard Cromwell, Sally Blane, Noah Beery.	Completed
FOX			
"Riders of the Purple Sage"	Story by Zane Grey. Director: Hamilton McFadden.	George O'Brien, Marguerite Churchill.	Shooting
"Yellow Ticket"	Story by Michael Morton. Direction: Raoul Walsh.	Elissa Landi, Lionel Barrymore.	Starting
"Cisco Kid"	Story, adaptation and continuity by Al Cohn. Director: Irving Cummings.	Edmund Lowe, Warner Baxter, Conchita Montenegro.	Starting
METRO-GOLDWYN-MAYER			
"West of Broadway"	Director: Harry Beaumont.	John Gilbert, Lois Moran.	Shooting
"Hell Divers"	Frank Wead. Director: Geo. Hill.	Wallace Beery, Marjorie Rambeau, Clark Gable.	Shooting
"The New Adventures of Get Rich Quick Wallingford"	Original, George R. Chester. Director: Sam Wood.	Wm. Haines, Ernest Torrence, Leila Hyams.	Shooting
MONOGRAM PICTURES			
"The Man From Death Valley"	Director: Lloyd Nosler.	Tom Tyler.	Starting
"In Line of Duty"	Story by G. A. Durlam.	All Star.	Starting
PARAMOUNT			
"Twenty-Four Hours"	Story by Louis Bromfield. Director: Marion Gering.	Clive Brook, Kay Francis, Miriam Hopkins.	Shooting
"Rich Man's Folly"	Grover Jones and Ed. E. Paramore, Jr. Director: John Cromwell.	George Bancroft, Juliette Compton.	Shooting
RKO-PATHE			
"Suicide Fleet"	Story by Lew Lipton. Director: Al Rogell.	Bill Boyd, Robert Armstrong, James Gleason.	Starting
"Devotion"	Pamela Wynne, novel. Director: Robert Milton.	Ann Harding, Leslie Howard, O. P. Heggie.	Completed
Untitled	Story by George Drumgold and Hal Conklin. Director: Ralph Murphy.	Eddie Quillan.	Starting
RKO-RADIO			
"Consolation Marriage"	Original by William Cunningham. Director: Paul Sloane.	Pat O'Brien, Irene Dunne.	Shooting
"Are These Our Children"	Orginial by Wesley Ruggles. Director: Wesley Ruggles.	Rochelle Hudson, Roberta Gale, Arline Judge.	Shooting
"Secret Service"	Play by William Gillette. Director: J. Walter Ruben.	Richard Dix, Shirley Grey.	Starting
TIFFANY			
"Morals for Women"	Story by A. P. Younger.	Bessie Love, Conway Tearle, John Holland.	Completed
"Range Law"	Story by Earl Snell. Director: Phil Rosen.	Ken Maynard, Frances Dade, Frank Mayo.	Completed
TEC-ART			
"The Hard Hombre"	Scenarist: Jack Natteford. Director: Otto Brower.	Hoot Gibson, Lina Basquette.	Shooting
"Torchy"	Director: C. C. Burr.	Ray Cooke, Joan Peers.	Shooting
UNITED ARTISTS			
"Scarface"	Story by Armitage Trail. Director: Howard Hawks.	Paul Muni, Karen Morley, Osgood Perkins.	Shooting
"Corsair"	Story by Walton Green.	Chester Morris, Gay Seabrooke, Mayo Methot.	Completed
UNIVERSAL			
"Battling With Buffalo Bill"	Henry MacRae. Director: Rex Taylor.	John Mack Brown, John Wayne, Jim Thorpe.	Shooting
"Strictly Dishonorable"	Preston Sturges, Gladys Lehman. Director: John M. Stahl.	John Boles, Sidney Fox, Lewis E. Stone.	Shooting
"Twenty Grand"	Tom Reed. Director: Cyril Gardner.	Mae Clarke, Norman Foster, Ricardo Cortez.	Shooting
"The Spirit of Notre Dame"	Original by Richard Schayer and Dale Van Every. Director: Russell Mack.	Lew Ayres.	Starting
WARNER BROS.			
"Larceny Lane"	Kubec Glasmon, John Bright. Director: Roy Del Ruth.	James Cagney, Joan Blondell, Louis Cathorn, Edward Nugent, Noel Francis.	Completed
FIRST NATIONAL			
"Local Boy Makes Good"	Walter DeLeon. Director: Mervyn LeRoy.	Joe E. Brown, Dorothy Lee.	Completed

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Five daily California trains to choose from: The Chief—extra fine—extra fast—extra fare —The California Limited and Grand Canyon Limited—no extra fare. The Navajo and The Missionary.

Any travel information desired will be promptly sent to you.

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SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

ANSWER TO QUESTION NO. 88

Question No. 88 was: (A) Explain just what things sound reproduction systems do. (B) Generally speaking, how many times is the impulse from the photo-electric cell amplified before it reaches the horn receiver? (C) What is the essential requirement of sound sprocket action and what is essential in its care? (D) Exactly what would be the effect of adhesion of anything to the face of the sound sprocket, no matter how slight its thickness?

The list of answers is a long one; also the correct answers are many. Before setting them forth I want to quote from a letter appended to the answer of Bill Doe, Chicago, Illinois. He says: "I want to compliment you, Brother Richardson, for this 'school' idea. It is not so much that I have actually been loser through lack of accurate knowledge, as that I have not been able to handle the equipment quite so well as I have since the Bluebook School has caused me to really dig in and study things that I thought I knew well enough before. And that, Mr. Richardson, is the real benefit the school does, I think. I am one of the projection staff of a large Loop District theatre. I thought I knew all about it, but when I, more through curiosity than anything else, started digging into the questions you ask I soon discovered there was still very much to learn and I have unquestionably learned a lot in the past year or so that I've been one of your 'students.'

▲ ▲ ▲

"The 'school' is a very, very fine thing and I hope you keep it up. If I don't always send in answers you may be assured that I have studied and will examine the published answers with keen interest to find out just how nearly right I am or how wrong I may be."

And that, gentlemen, I believe sets forth the situation. Thousands, like brother Doe, have been made to dig in and study, often finding to their surprise, as did Doe, that there really is still much they may learn about sound, though they thought, before they tackled the question that they knew all about it.

Correct answers to question No. 88 were made by the following: Lester Borst, S. Evans and C. Rau, Herman B. Billings, Thomas Atkinson, Paul Danning, Tom Turk, D. T. Wyley, John C. Danielson, Chas. Kane, William Oatley, S. Evans, George Morgan, Thomas L. Thomas, Alex Tipping, Bert Allerton, James Pendone, Peter Danielson, D. Johnson, Ben D. Grimes, Richard Small, W. D. Hotaling, J. M. Noaling, Dan L. Graves, T. Van Vaulkenburg, Frank Schley, N. D. Garling, Harry Lidding, Nic Granby, R. D. James, H. D. Cole, Philip Maxwell, Dan Fausett, James McGuire, A. F. Boe, William Bogert, Bill Doe, George Thompson, B. G. Anden, Thos. Peters, "Chicago," L. D. Lansaw, Richard Singleton, Andy L. Byers, Alonzo Zerach, Peter S. Hibbing, S. Kay, T. T. Tittling, G. E. Doe, Robert Lester, Seymour Carroll, Robert Whithath, James Devoy, James McPhillips, Leroy Bates, N. L. Sommers, Wm. Gibson, Pat O'Brien, P. F. Fields, Charles Umphrey, Dan Jameson, John Williams, Frank Billings, William Dreyer, F. D. Broyce, George Leroy, Ben T. Lot, David Basson, A. K. Keyser and Matt Vinning.

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I have selected the reply of James Devoy as best for publication, though he had several close competitors. Devoy says: "(A) Sound reproduction systems pick up from a record (if the sound be impressed upon a record) the sound impressions therein contained or thereon impressed, transposing these mechanical impressions into electrical impulses of almost inconceivable weakness, which same are delivered to the amplifying system. If the sound be impressed upon film, then the impression is 'picked up' in the form of variations in light density and sent forward to the photo-electric cell, by means of which it is transformed into electrical impulses of varying strength, which same are sent forward to the amplifying system, after being made very, very much stronger therein, are finally sent forward to the horns or loudspeakers in which the electric impulses are transformed into sound waves and projected forward into the auditorium.

"These are the main items of work a sound reproduction and projection system performs, but of course there are many refinements in the process by means of which the sound is made into as nearly as possible a true replica of the original sound 'hear' by the 'mike', and by means of which extraneous sounds are kept out; also by means of which the amount or 'volume' of sound may be governed.

"(B) I have seen so many and widely varying statements of the number of times that the original impulses picked up from a record or film are magnified that I feel unable to decide which is correct. I have found the Bluebook to be right in most things, but it seems to be a question whether or not any one actually positively knows the correct figure, so I will say that it is apparently in the millions.

"(C) The essential requirement of sound sprockets, or what might at least be termed such, is that they be perfectly round, and that they rotate, with absolutely uniform, unchangeable speed. What is perhaps the one most important item in the care of a sound sprocket is that it be kept perfectly clean. This is so for the reason that should anything adhere to the sprocket face upon which the film travels, it would have the effect, so far as the film is concerned of throwing the sprocket out of round, which would cause the film to move across the sound aperture at variable speed.

"(D) Answered in (C)."

A good answer, gentlemen, or I so hold. Many were not so good. For example, one man, in answering item (C), says: "The essential requirement of the sound sprocket is that it pull the film down so that it will make sound. It is necessary that it be kept well oiled".

Now just what the 'must be kept well oiled' may happen to mean you are just as much entitled to guess as am I. Presumably, of course, the bearing is what is meant.

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Visit any large number of theatres and you will find a wide difference in sound excellence. True, this difference is not all chargeable to ability or lack of ability on the part of the projectionist. Some of it is due to faults entirely outside the control of the projectionist, such as for example reverberation in the auditorium, obsolete equipment, poor equipment or equipment which the management will neither have repaired—or supply repair parts for.

But just the same, some of the fault undoubtedly is directly chargeable to lack of knowledge on the part of the projectionist, and that is something this 'school' helps to remedy. More projectionists should not only study the questions, and compare their findings with the published answers, but should send their answers in. There should be at least ten thousand answers each week, whereas the number has exceeded one thousand just one time.

Question No. 87 was: "(A) Is all sound film interchangeable in the sense that all may be reproduced and projected with the same equipment? (B) Explain, in full detail, just why it is especially important that sound reproduction and projection equipment be handled intelligently, adjusted with fine correctness and kept in a perfect state of repair?"

ANSWER TO QUESTION NO. 87

Answer to question No. 87 by Herman Billings. Brother Billings answers the question from a somewhat different angle, though after all, perhaps, when analyzed, there is not much difference between this and the reply of Messrs. Rau and Evans, except that the latter go rather deeply into detail. Billings says:

"(A) Sound recorded on film by both the variable area and variable density method with the standard width of sound band, that is one-tenth of an inch, can be used on all sound projecting systems now in use in this country and Canada.

"(B) Because of the fact that the projection of motion pictures is for the entertainment of patrons, and that all of the skill of the artists, directors and cameramen is spoiled, hampered, or made perfect by the way it is handled in the projection room, it behooves the projectionist to do his absolute best to put the show on perfectly. It is absolutely essential that all adjustments on the soundhead be right; that the tubes be o. k., and that the horns be tested each day. The batteries must be fully charged, the film must be clean and free from oil and scratches. Projectionists should study and avail themselves of every chance to learn more about the equipment which they are called upon to handle, or will be in the future.

Elaborate RCA Equipment Is Installed In Dollar Liner

The new Dollar Line ship, "President Hoover," which took the water August 6 on her first voyage, is equipped with RCA Photophone apparatus interconnected with the elaborate radio system so that incidental music may be supplied during film showings, if desired.

Special radio equipment will permit of music from shore stations being picked up and broadcast simultaneously to more than 50 loud speakers in different parts of the ship.

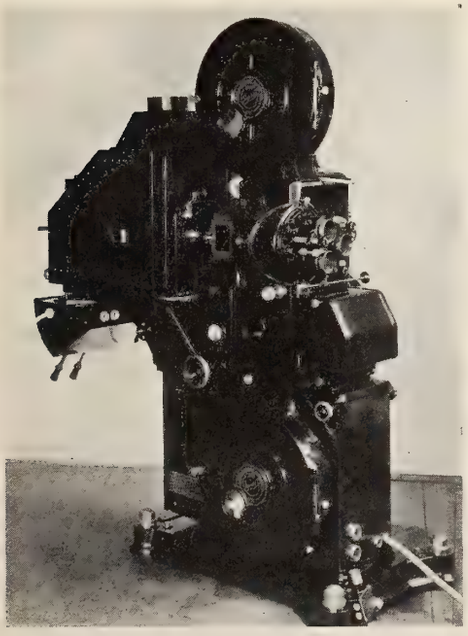
Normal and Slow Speed in Bell-Howell Golf Camera

A new Filmo motion picture camera, 70-DB, for taking golf instructional pictures in normal speed and slow motion, has been announced by Bell & Howell. Seven speeds are included—8, 12, 16, 24, 32, 48 and 64 frames a second. It has a shutter opening of 110 degrees instead of 216 as in the 70-D model.

The 110 degree shutter may be installed on the 70-D equipment.

Sparling Returns to Canada

Associated News, Ltd., Montreal, has appointed Gordon Sparling, until recently at the Paramount studio in New York, and previous to that film editor of the Canadian Government Motion Picture studio, director and editor of its commercial film department.



Wide film projector built by International Projector Corporation, but not in production.

P-h-o-t-o-t-o-n-e spells PERFECT, in the opinion of exhibitors and theatregoers wherever Phototone Sound-film equipment is installed. They say it has the most perfect tone fidelity of any sound-film equipment, regardless of price. We will gladly furnish you a list of users. We urge you to get their opinion of this remarkable, low priced, complete sound-film equipment.

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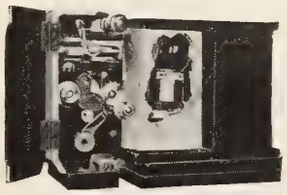
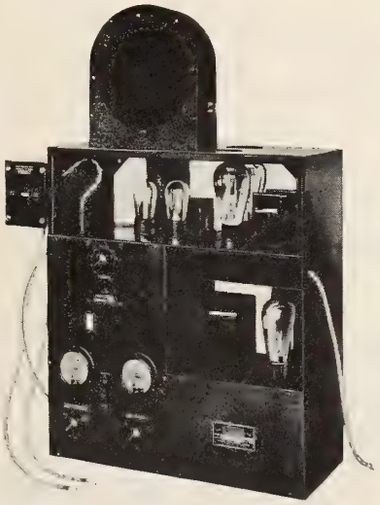


Phototone Sound-Film Heads can be easily, quickly and economically attached to Powers, Simplex or Kaplan Projectors and are suitable for theatres of seating capacity up to 2,000.



This complete A.C. operated sound on film equipment quickly and economically transforms your present Powers, Simplex or Kaplan projector into a sound on film projector of perfect reproduction and tone quality. Everything is complete—nothing else to buy—no batteries, no generator—a complete, perfectly balanced outfit suitable for theatres seating up to 2,000 people. And the price—only $895 complete with two perfectly matched sound heads, main power amplifier, 2 speakers for stage, 1 speaker for booth, tubes, meters, volume controls and all necessary connections, ready to be installed "over night".

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Phototone Sound Heads are scientifically engineered and use only the very best of materials and parts, including G.M. Visitron Photo-Cells, G.E. Exciter Lamps, Radiotron or Cunningham Tubes, Perfect Slit Lens Systems, Link Belt Silent Chain Drives, etc. For use with 110-120 volt A.C. current, 50-60 cycles.

$395 Per Pair

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WABASH AVE.

CHICAGO

The motor truck used for the Apollo (47th St.) theatre's errands carries advertising space for current programs on its sides. As the house has been on a double feature policy for some time, a permanent sign above the ad space on the truck reads "Double Feature Program." The picture advertising is pasted beneath it as the programs at the Apollo are changed.

The other day the Apollo was playing "Trader Horn." The truck was sent to the Metro exchange on an errand, proudly displaying the "Trader Horn" advertising beneath the truck's permanent "Double Feature" sign. It is only a twenty minute run from the theatre to the exchange, but by the time the Apollo's truck arrived, the exchange had received twenty complaints from irate exhibitors who had spotted the advertising en route, that the Apollo was violating its agreement with the distributor not to double feature "Trader." The Metro gents were pretty excited themselves when they saw the truck parked in front of the exchange with its impudent advertising thrown, as it were, in their faces. They calmed down, however, when they learned that part of the driver's errand was to obtain blank strips to paste over the "Double Feature" sign on the truck, because, the driver explained, no other feature was being shown with "Trader."

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Louie Brecka's Homan theatre has been sold to Frank Cerveny. The Homan is the only Chicago theatre which re-titles its pictures (all silent) in Bohemian so its customers can be appeased. The Homan is a little Lawndale house within a few blocks of Mayor Cermak's residence.

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The Drake and Admiral Theatres moved into the Coston circuit, making that northwest side neighborhood 100% Coston. The Empire and Elmo signed up with Henri Ellman's circuit, filling in the Courshon & Solomon vacancies.

▲ ▲ ▲

Henri Ellman closed the independent booking circuit's deal with Paramount for the entire product during the week, and has the welcome mat out at 1018 *South Wabash for film salesmen. And with Al Steffes in town he should buy film, yet?*

▲ ▲ ▲

Jim Darst, former Pathe News midwest manager, to New York for a week in connection with his new work under Courtland Smith. Jim's local headquarters are at the Pathe exchange.

▲ ▲ ▲

Bland Bros. turned over all five theatres to Aaron Saperstein on the first of the month—the Armitage, Oak, Famous, Olympia, and Rogers.

▲ ▲ ▲

Wonder why Morrie Gotschalk affects that peculiar pace on South Wabash. He can't walk fifty paces in the 1300 *block without stopping and glancing behind.*

▲ ▲ ▲

Educational had comedies playing at McVickers, Oriental and Roosevelt concurrently last week.

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Fox stockholders' meeting was adjourned without voting the change in name asked for the Chicago theatres' group by the home office.

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Henri Ellman has seven reels of negatives depicting the arrival, setting up, and performances of the Hagenbeck-Wallace circus. The film will be synchronized and probably released by States Rights under the title of "America's Greatest Circus." It should be a "wow" for kids' programs.

KANE

Roach Renewing Metro Contract

A new contract for an indefinite period of years, signed between Hal Roach, comedy producer, and M-G-M, provides for the continuation of M-G-M distribution of Roach's product, and closer cooperation between the two organizations.

The new agreement calls for the production by Roach of 40 comedies of approximately two reels each in length, and one feature length picture, "Pardon Us," starring Stan Laurel and Oliver Hardy. The feature is completed and scheduled for release August 15.

The balance of the Roach program consists of eight Charley Chase comedies, eight Laurel and Hardy, eight Our Gang, eight Boy Friends and a new series of eight featuring Zasu Pitts and Thelma Todd.

Universal Reel Cameraman Films Lindbergh Offspring

Al Moffatt, Universal newsreel staff cameraman at Boston, has succeeded in filming the Lindbergh offspring being wheeled in his perambulator on the Morrow estate at North Haven, Me.

The film of the baby is being shown in No. 63 of the Universal Newspaper Newsreel. Moffatt had been sent to North Haven to film the take-off of Colonel Lindbergh and his wife.

Clifton Series Obtained By Talking Picture Epics

Elmer Clifton, producer of "Down to the Sea in Ships," will make a series of short pictures called "Wild Life Series" for Talking Picture Epics. George and William Allen are associated with him.

The series, the first two of which are "The Navajo Witch" and "Comrades of the Desert," will be devoted primarily to American wild life.

Select Fish Short Title

"Wrestling Sword Fish" has been chosen by John A. Waldron, general manager at the Sennett Studios, as the title for the second of a series of six one-reel fishing pictures.

There Is No Substitute
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MICKEY MOUSE
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unless it's a
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SILLY
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SHORT FEATURE

Radio Releasing Detective Films

A contract signed between Radio Pictures and Spencer Gordon Bennett, calls for the release by Radio of a series of six two-reel detective stories based on the memoirs of Nick Harris ,chief of the international detective agency of that name, which Bennett will produce.

The first of the group, "Facing the Gallows" has already been completed. Bennett is vice president and general manager of Spencer Bennett Productions, director of many serials and short subjects in the past.

Harris, who has contributed to various magazines and newspapers on detective subjects, also broadcasts every week on the subject "Crime Does Not Pay," a series he has been carrying on for nine years.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 89—Lindberghs off on long flight—Paris fair opens white water way—Daredevil autoists provide thrills in Chicago—Mexican cavalry drills at Pyramids—Siam's rulers see New York from air—Northwest girls don't get hot—Students of Japan meet on mat.

FOX MOVIETONE NEWS—No. 90—Meet Broadway's prize show girls—England defeats United States at tennis—Mothers of Ohio exercise voices—Four more airmen brave dangers of Atlantic flight—Marine firemen stage a show—German singers taken for a ride—Algerian Spahis give Paris a show.

HEARST METROTONE NEWS—No. 288—Two planes in race across Atlantic—Youngsters in California make pets of deer—Deserted warship run by radio—Bavarian girls step out—Seven-power parley helps Germany—New York fireboats hold parade—Algerian Spahis give Paris a show—Cameraman records "hot" New York news.

HEARST METROTONE NEWS—No. 289—Grasshopper army spreads vast ruin—Queen Helen wins new court victory—Longest bike race ends in Paris—The mountain lions like water sports—Rubber tired train tested in Paris—Uncle Sam tests greased lightning—Metrotone aboard zeppelin in Arctic flight.

PARAMOUNT SOUND NEWS—No. 1—Belgians honor king—Hottest summer in New York—United States net stars upset—Lindberghs head for Orient—Seven-power meetings solve debt problems—Ancient cars in Indiana "rodeo."

PARAMOUNT SOUND NEWS—No. 2—Emblems of victory seen in Paris—Los Angeles girls in beautiful spine contest—Britain hears King at dedication—Man's longest flight completed—Experiment proves captive lions do not lose savage instincts—Gertrude Ederle keeps in trim.

PATHE NEWS—No. 1—Pictures of Harlem, New York, where gunmen mowed down children—Daring aviators defy Atlantic in bid for fame—Spahi cavalry show French how they ride on the desert—British net queens invade United States—Belgian sovereigns celebrate century of family's rule.

PATHE NEWS—No. 2—Pathe News presents more pictures in crusade against crime—French stars still rule tennis world—German frauleins use rhythm to keep girlish figures—Roger Babson sees turning in fall—Dig up world's oldest ship in Italy—Chiropractors judge girls' spines in odd contest.

UNIVERSAL NEWSPAPER NEWSREEL—No. 62—Seven-power conference aids German financing—Twin Bridge "war" in Oklahoma ends as governor heeds injunction—News paragraphs—30,000 children meet in first all-Europe Olympiad—Coast inaugurates water toboggan to relieve heat wave—Boardman-Polando land in Turkey, setting new non-stop mark.

UNIVERSAL NEWSPAPER NEWSREEL—No. 63—Reds gather in monster New York rally—Horse buyers meet in famous annual Virginia fair—Throngs mourn at funeral of child slain by gangsters—News paragraphs—Depositors await reopening of stricken German banks—Lindberghs off on long Canadian hop.

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Paramount "Gas Eaters" Travelled Over 1,000,000 Miles in Year, Report States

Paramount Coast studios' automobiles travelled more than 1,000,000 miles during the year ended July 1, 1931, says a report from B. P. Schulberg, compiled by the transportation department under Joseph Robbins.

A few more figures; always considering that gasoline cost money: 12 passenger cars averaged 40,000 miles each, 14 large trucks averaged 30,000 miles each and eight light trucks averaged 20,000 miles each.

Trucks come in mainly for moving electrical and camera equipment, properties, etc., to location. While the "Road to Reno" and "Huckleberry Finn" companies were shooting at the Paramount ranch, 40 miles from the studio, for example, trucks made the round trip daily in addition to an hourly bus service. As far as short runs are concerned the wardrobe department spends most of the gas money. Buyers run into town and the department stores every day, and the property department goes into Los Angeles daily for purchases.

Previews, at least one night a week, run up the mileage: film is delivered to the theatre and studio officials are transported. Some previews are held 90 or more miles from the studio.

Among the 106 pieces of apparatus are 17 cars of ancient vintage including an 1898 Holsman and a 1902 Oldsmobile.

M-G-M Players Must Eat and Frances Edwards Feeds Them

Diets of Stars Watched Closely By Manager of Commissary At Coast Studio

They say that the way to a man's heart is through his stomach.

If this is true the heart interest expressed in M-G-M pictures is due to the manner with which Frances Edwards, the young manager of the company's Culver City studio commissary, takes care of feeding the directors and stars and working staff.

Having had seven years experience in learning the eating likes and dislikes of the various personalities she is efficiently capable of giving them three meals a day which combine the necessary vitamins needed to keep them in trim.

There is no feeling of rush or hurry in her domain—although her staff takes care of as many as a thousand persons at one meal. Instead a friendly, personal atmosphere prevails. Flowers adorn the snowy table covers and specialties find their way enticingly on the menus.

Open for suggestions, the commissary appreciates the favorite recipes of the various people—adding the names of the donor to make it especially authentic. In this manner one finds a King Vidor salad or a Gilbert steak—alongside a Crawford salad or a Shearer pastry.

Each star or player has her favorite nook—which is reserved for her—or for those who wish to partake of their meals in the privacy of their dressing rooms there are appetizing trays.

When Greta Garbo first came on the lot, it was discovered she liked certain brands of cheese. Rye-crisp bread, and Romaine salads also proved to be her preference. So—on hand for Miss Garbo's orders there is a supply of her favorite foods—with a variety of real Swedish candies.

Knowing that Joan Crawford shuns bread—the tray of bread is never passed her way. Also Joan's salads come to the table minus dressing—a small detail—but showing the spirit which rules the commissary.

Wallace Beery's ham and eggs are always fried to his liking without a daily explanation as to just how this should be done—for one wish is all that is needed.

For the directors and writers who gather together at a special table on the dining room porch there is a restful lull from the confusion of their daily duties. Appreciating that they are stopped at every turn by those who have aspirations to act or write, they are provided with waitresses who have no inclinations of becoming famous.

In her morning marketing Miss Edwards buys vegetables—knowing that Ramon Novarro will be expecting his luncheon vegetable plate. Crispy lettuce is procured with Joan Crawford in mind. Fresh fruits are purchased to take care of Edwina Booth, Anita Page, Dorothy Jordan and the many others of the non-meat eating class.

With the invasion of the foreign players, came a demand for full-course meals. This, of course, delighted the chef, a German who delights in creating rich dishes with attractive garnishes. His Hollandaise sauce which is his especial pride, found true appreciation with these players helping them to feel at home in Hollywood.

Holidays are always celebrated in an attractive manner—Fourth of July calling for miniature fire-cracker pastries and Easter being taken care of by dishes fashioned in Easter Bunny disguises.

However, the day before Christmas proves to be the gala day at the commissary—for it is on this day that Louis B. Mayer plays host to the entire studio.

During Lent there were no temptations for those who were giving up some item of feed—for this article was kept from their table by the vigilant eyes of waitresses.

Known to old-timers and new-comers alike, Miss Edwards has worked her way up from a $16 a week checker's job—at a time when no breakfasts or dinners were served—to the place she holds today.

Now—from 7 o'clock in the morning—when the crowds come in for their breakfasts before their daily work—on through the luncheon hour and on into the afternoon tea hour and the evening dinner hour, the commissary is open.

The commissary has grown to be the popular gathering place of the entire studio. When the companies are working at night the commissary stays open to take care of the midnight workers—always being guided by its manager who fulfills her duty by keeping everyone well-fed and happy.

Cartoon Makers!

With 39 reels of animated cartoon animals running around the screens of the land in a year, it requires a good many so-called animators. Van Beuren, located on 46th street in New York, and making the amusing figures for RKO Pathe release, is boasting. It says it has the largest animated cartoon department in the world, and that a big place. It requires 131 artist-animators and assistants to produce 26 Aesop Fables and 13 Tom and Jerry cartoons. Five modern animation cameras have been installed and seven cameramen work in two shifts.

RCA Stockholders Increase 300 Per Cent in Three Years

Stockholders in Radio Corporation of America now total nearly 93,000, or an increase of approximately 300 per cent since 1928, according to a statement just issued by the company. Today there are approximately 77,000 holders on common stock as against 11,976 in April, 1928.

Holders of A preferred stock total 10,000, and B preferred 6,000. The company announces that there are stockholders in every state and territory in the United States.

Publix and Detroit Daily Run Novel Reader Contest

The *Detroit Free Press* in conjunction with the Publix theatres, is conducting a Greater Movie Season prize contest known as "Talkielogues," with a special display ad campaign prepared by the paper's advertising men.

Five cash awards, paid by Publix, are offered daily, including $10, $5 and three $1 prizes and 15 awards of two tickets each. The contestants are required to write a subtitle to a scene from a picture reproduced in the paper each day.

Bury Jewett at Watertown

Gordon W. Jewett, testing engineer for RCA Photophone, who was drowned while swimming in Round Lake, was buried in Watertown, N. Y., his former home.

MUSIC AND TALENT

TALENT CLUB IDEA GOES OVER BIG

80 Enroll in Frolic Unit Within Three Weeks

Members Get Chance in Regular Stage Show Thursday Nights at Brooklyn Paramount

Brooklyn Paramount Theatre Neighborhood Frolic Club, a long name but long also in members, has rolled up a membership of eighty potential actors in the three weeks of its existence. The idea is to afford members an opportunity to appear on the stage of the Brooklyn Paramount.

The club started with sixteen members, left over from the contestants of an Opportunity Contest held at the theatre. The members get their chance on Thursday nights, "Neighborhood Frolic Nights."

Each Thursday evening two members of the club perform at the regular stage show. Those who do not appear on the stage are helped along by the weekly meetings and auditions which take place each Wednesday evening. They are coached, given suggestions as to how to improve their mannerisms, and their enunciation, and to attain that stage presence which is the bane of an amateur's existence.

The newest development in the weekly procedure of the club is that it has been recognized for its possession of potential talent by Station WLTH, The Voice of Brooklyn. Each Wednesday, from 11 to 11:30 p. m., a half hour program of entertainment emanates from within the portals of the Paramount, the talent composed of that included in the club.

Les Kaufman, announcer of the recent Paramount Spelling Bee Contest, handles the microphone for this event, as master of ceremonies, and is credited with having conceived the idea of the club. Talent constantly is being called from the entire borough, the ultimate goal for club members being perfection and recognition, either on the stage or via the ether waves.

A recent election held by the club brought the presidency to Vincent Calondo, 21, of 7612 Fourteenth Avenue; Miss Florenco Newman, 18, of 1349 East 28th street, is vice president, and Miss Buddy Mannors, 19, of 365 Pulaski street, secretary. All club members are Brooklynites.

M.C. in Buffalo Made Trip From Cleveland in Yacht

Wesley Eddy, m. c. with the Loew's unit "Bouquet of Melodies" in the Fox Great Lakes this week, took 11 hours to make the trip from Cleveland to Buffalo in his new yacht. His wife traveled by automobile.

Boris Morros

Mr. Morros' life reads like a story book and we would have to have much more space than this to tell of his entire history. Let it suffice then to say he was born in St. Petersburg, Russia, and received his musical education from Rimsky-Korsakov. Mr. Morros has been in this country seven and one-half years ,all but one year of it in the employ of Paramount-Publix. He started his career in this country as an arranger and orchestrater when Publix was formed. Then quest conductor in Publix theatres in the South, later being permanently stationed at the largest house in Memphis. During a tour of the southern houses by officials of the company, Mr. Morros was assigned to produce shows for the houses in Atlanta, Memphis and New Orleans. He was so successful at this that in a short time he was doing the work for six theatres, then nine. He was finally brought on to New York where he was given the post of general music director, which post he held until his recent appointment as head of both the music and production departments.

There is no doubt about Mr. Morros' ability and genius. This latest advancement of his is his eleventh promotion in the six and one-half years he has been with the company.

His wide knowledge of the entire business can be accredited to his understanding of audience psychology, his musicianship, aggressiveness, and up-to-date methods.

Mr. Morros' middle name should be "Showmanship." He claims that showmanship is composed of three things, "Common sense, good taste and enthusiasm."

Service Station Is Vital Publix Theatre Branch

The Music Novelties department, familiarly known to all Publix theatre managers as the "service station," has in the past three years and since it has been under the able direction of Josef Zimanich, developed into an important branch of the business. The department supplies the entire circuit with all their needs in the mechanical musical specialty line, including 33⅓ RPM records, specially recorded sound on film, organ solos, slides, sound trailers, date strips, special screen announcements, effect records, etc.

The most important part of the department's activities is the producing and distribution of special holiday music novelties, short screen subjects, specially produced for each national and religious holiday. These subjects are being distributed through the entire circuit, and are played in three to four hundred theatres simultaneously. This service has been appreciated by the field to a great extent, the quality of the subjects being so satisfactory, that a demand has been created for more of them. This department has also produced a number of screen overtures, music shorts, special organ solos and is responsible for many of the radio tie-ups and stunts that have proved so successful in many Publix theatres.

Former Publix Producer to Handle Units in Buffalo

Carleton Winkler, former Publix unit producer, will go to Shea's Buffalo as stage production manager and will have charge of staging the Fanchon & Marco units, which will replace the Publix units August 24 in the Buffalo theatre.

The shows will be augmented there by "Name" talent, it is expected. Winkler also will work with Charles Manning, director of the pit orchestra, in connection with symphonic overtures.

Stage Units' Return Expected At Publix San Antonio House

A stage show of some sort is expected at the Texas, ace Publix house in San Antonio, soon after September 1. Either Fanchon and Marco or Publix presentations will be featured.

The house is reported as having been doing well for the past several months with first-run pictures alone.

GREETINGS

TO

PARAMOUNT - PUBLIX

ON ITS

TWENTIETH BIRTHDAY

FROM

PUBLIX MUSIC AND PRODUCTION DEPARTMENT

AND THE

MUSICAL PERSONNEL OF THE NEW YORK AND BROOKLYN PARAMOUNT THEATRES

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Chief Musical Adviser

MAURICE BORODKIN
Librarian

AL STOBBI
Pianist

EDWARD PAUL
Musical Director New York and Brooklyn Paramount Theatres

IRVIN TALBOT
Musical Director New York and Brooklyn Paramount Theatres

MAURICE LAWRENCE
Music Advisor

JOSEF ZIMANICH
Music Novelties Department

MENOTTI SALTA
AL. MOQUIN
A. CAFARELLA
Arrangers

▼ ▼ ▼

BORIS MORROS
DIRECTOR

SAM SHAYON
Assistant

Production

Producers

FRANK CAMBRIA
BORIS PETROFF
JACK PARTINGTON
FRED EVANS

Assistants to Producers

DAVID BINES
Dances

CARLTON WINKLER
CHAS. "Publix" SCHMERTZ
LEO MORGENSTERN

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VINCENTE MINNELLI
Costume Designer

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Musical Personalities of the New York and Broooklyn Paramount Theatres

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EGON PUTZ
FRED FEIBEL
HANS HANKE
RUBINOFF
MERLE CLARK
ELSIE THOMPSON
FRANKIE JUDNICK

STAGE SHOWS

Baltimore Century

Week ending August 1

"Revue Moderne," a Loew-Capitol stage unit devised and staged by Chester Hale under the supervision of Louis K. Sidney, opened with orchestra playing in pit and Douglas Stanbury, tenor, entering at center through parted curtains in 1860 costume explaining the "Story of the Six Ballet Dancers," to music. Curtains parted revealing the six ballet girls in white with blonde wigs in a dance against a flowered back drop. As curtains closed Stanbury on from left continuing the story to music. Curtains part revealing stage door drop with Ivan Triesault as stage doorkeeper. On come six girls dressed as men of 1860. Pantomime with comedy of bribing doorman, finally entering and from wings singing, "Oh, Promise Me."

Stanbury continues story as back drop represents altar of church. Six flower girls come on in pink hoop skirts and bonnets with baskets of flowers. Then Triesault heads procession of six couples on from right. Triesault stands before the altar. Couples in bride and groom costumes kneel before him, as he comically pantomimes the marriage ceremony. Stanbury sings from wings, "Oh, Promise Me."

Then full stage back drop representing six cottages. The couples come on and enter doorways. Drop rises, revealing six bedrooms. Comedy of grooms undressing brides, taking off many petticoats, and brides play bashful. Ending with all falling on beds. Stanbury comes on again as scene returns to back drop of front of cottages. The Civil War is declared. Grooms must go, and they are dressed in soldier uniforms. Brides come out of houses in long night gowns and comedy of clinging to grooms.

Stanbury continues story of soldiers' return Curtains part again, revealing fronts of cottages. Comedy effect of stork flying over the roofs with baby. Grooms on in soldiers' costumes. Brides rush to greet them, each with twins in arms.

Following this, Don Cummings, the Roping Collegian, comes on with his ropes in fancy twirling and some fast stepping. He gained applause throughout and at end. The next scene on full stage is a modernistic treatment of a stately dance with Triesault posing as Rodin's "Thinker" on a multi-colored pyramid in back. Stanbury on singing as dancer covered by black veil gyrates and poses before statue. She falls at statue's feet. Then from each side come eight girls in silver cloth gowns split down back, with low backs and net trimmings. Those on left approach with one arm raised and one lowered at side in stately tread. Those on right approach and then back, repeating as they bow and throw heads back. Finally all mount incline on either side of statue as statue rises and warns them all away.

Followed Rome and Gaut against a back drop of buildings in odd shapes. They do their comic songs, chatter, play and dance with running applause and laughter all the way through. Following that came Stanbury between closed curtains in French army officer's uniform sang a martial song while curtains parted and revealed full stage with six show girls in specialty costumes each attended by two girl pages in black carrying various flags. All march around, then pose at end as back drop rises revealing girl in silver and spangles on pedestal up stage from which pages hold streamers and soldiers in silver cloth uniforms pose at each side.

Named NBC Band Head

Gerard Barry has been appointed head of the dance band department of National Broadcasting Artists Service in Chicago.

New York Paramount

Week ending August 6

Rubinoff, conducting the Paramount Orchestra in an overture of "Friml Melodies," precedes the stageshow. The numbers featured were, "March of the Musketeers," "Allah's Holiday," "Rose-Marie," "Indian Love Call" (Rubinoff does violin solo of this number) and closing with "Song of Vagabonds." Audience reaction to this overture was even more enthusiastic than usual.

Eddie Dowling and Ray Dooley, headlines both on the screen, in Dowling's latest picture, "Honeymoon Lane," and on the stage in Boris Petroff's presentation, "Grand Street to Broadway." This entertaining show is built around Dowling's life, and opens to a typical east side scene of a tenement house on one side and a church on the other, in which an east side gang gives battle to girls and boys on their way to confirmation. Just before this episode, Sammy Krevoff as head of gang, does an intricate tap and twirling routine and is followed by little Larry, who sings from a window of the tenement. Larry is supposed to represent Dowling in his youth and sings well in a soprano voice. Ray Dooley at the tail end of the group going to church gets a lot of laughs after her battle with Krevoff. The scene ends when the priest comes out of the church. Eddie Dowling, entering with Harry Shaw, who bears a striking resemblance to Al Smith, gets a great reception and after the preliminaries are over, introduces J. Fred Coots, noted song-writer, who is pianist for him when he sings a typical Irish song. The song starts with Dowling telling a story as Coots softly accompanies him and finishes with the singing of the chorus. He receives a great reception. Setting then changes to a summery garden scene in which Dowling acts as m. c. and acts do their specialties. Male chorus of eight sing "Honeymoon Lane," the theme song of Dowling's picture, as the David Bines Girls perform a well-routined ballet number. The high spot of this dance is their dancing with house lights out and dresses illuminated with phosphorous paint. Sylvia Froos, who has a pleasing voice, sings a few popular numbers and is followed by Gomez and Winona, who receive a very good reception for their graceful ballroom dancing. This dance team is the personification of grace, and apparently the audience would have liked to see more of their work. Dowling again enters, this time with Harry Shaw, who pushes a baby carriage. After talking of old times, etc., the baby, who turns out to be Ray Dooley, interrupts by starting to cry. Miss Dooley then does most of the act she made famous when she starred in the Follies. Her performance was very well received by this audience. Dowling again enters and introduces "Sally, Irene and Mary," who are represented by Sylvia Froos, Dorothy Dare and Helen Dennison. Dorothy Dare—as Irene—nicely sings "Alice Blue Gown," and is followed by Sylvia Froos (Mary), who also sings very well. Her song is "In a Love Nest." Helen Dennison as Sally does some very good toe work and together with Dowling take their bows and applause. The show closes with a duet, sung by Dowling and Sylvia Froos, of Dowling's song, "Honeymoon Lane," as the entire company enter and scene fades into opening scene of the feature picture, "Honeymoon Lane."

Cincinnati RKO Albee

Week ending July 31

Current bill, headed by Harriet Hoctor, is sufficiently diversified to suit the fancy of practically any fan.

The Six Galenos open with a routine of aerial acrobatics which moves at a rapid tempo and without hesitation. The flying somersaults with the aid of a springboard are especially well executed. Si Wills and Joan Davis follow in a line of rapid-fire wisecracks and smart repartee to the accompaniment of grimaces by Wills and bodily contortions by Miss Davis. By way of diversion Miss Wills does an eccentric dance to guitar music furnished by Wills.

Harriet Hoctor, seen here last season with Ed Wynn in "Simple Simon" on the legitimate stage, occupies center position. She is billed as premier ballerina of Florenz Ziegfeld, who did a commendable job in glorifying her. She is particularly attractive. The act is divided into five scenes, three in full stage and the others in one, the latter being utilized by the three male members of the company for accordion playing and soft shoe dancing to fill in the waits while Miss Hoctor makes her changes. The three full stage scenes are replete with exquisite specialty, classical and toe dancing in which Miss Hoctor's dancing partner, Charles Columbus, shares. Every number is the very essence of grace and rhythm. Miss Hoctor's costumes are exquisite and in excellent taste, with special back drops to harmonize. The act took two bows at the opening performance, but was entitled to a bigger hand.

Don Alphonso Zelaya, claiming to be the son of the overthrown Nicaraguan president, Jose Santos Zelaya is on next to closing with a piano specialty. He is a musician of polished technique, and flavors his music with humor. His comparison of music to the human body is especially clever. After three bows and a blackout for the closing act, the audience continued prolonged applause, forcing Zelaya into a brief curtain speech.

Closing spot is occupied by Chas. Ahearn & Co., consisting of eight stooges including Ahearn, who range from dwarfs to six footers. Their travesties are many and varied, the whole being a hodgepodge of hokum. Relief is supplied by an attractive girl in a classical dance, and one of the stooges, who steps out of character momentarily to do a couple of lively hoofing numbers.

San Francisco Paramount

Week ending July 31

A stage show running a full hour and headlining Captain Hugh Barrett Dobbs, skipper of the Shell Ship of Joy, and his crew of Happytime Entertainers, popular West Coast radio artists, holds forth this week at the Paramount theatre. This organization recently came in for nation-wide attention when it made a round trip voyage to Honolulu on the liner Malolo and broadcasted its regular programs at sea, the first time this has ever been done. The engagement at the Paramount was launched the same day the group returned from the history-making ocean trip.

Jess Stafford and his band start the show by presenting "Metropolitan Overture," a number featuring George Gershwin's "Rhapsody in Blue," in which blue stage effects have an interesting part. He then introduces Capt. Dobbsie, who appears in full uniform, and the fun is on. He advises that the show will be of an informal nature and that each one is different, just as radio programs must be. He suggests that radio announcers, as a rule, should be heard and not seen and mentions his own embonpoint and scanty hair as among the reasons.

Dan O'Brien, Irish tenor, sings "For You Alone," with Miss Eleanor Barnard at the piano, and gets a great reception from the radio fans. Miss Emily Hardy, formerly with the "Blue Moon" company, offers "Lover Come Back to Me" and repeats this, with added vocalizing by members of Jess Stafford's or-

(Continued on page 168)

Duke Ellington

and his FAMOUS ORCHESTRA

IN THE FINAL ANALYSIS

only the paid admissions prove the value of a Headliner.

Record Receipts
Capacity Crowds
Additional Shows

in all

Paramount-Publix Major Theatres

Topping at B. O. all preceding musical attractions in Publix De Luxe Houses.

THERE MUST BE A REASON!

Week of August 14 marks our 4th RETURN ENGAGEMENT in SIX MONTHS, at the ORIENTAL THEATRE, CHICAGO.

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COLORED BAND WINS OVER PUBLIX CIRCUIT

Duke Ellington and his famous orchestra, popular dance band, has proven during his 18 week tour of Publix de-luxe theatres, that a band famous for its syncopated dance rhythms can also bring patrons to the box-office, not to dance, but to hear their concerts. The Duke has proved this in every one of the 18 houses in which he and his band have appeared.

The orchestra was billed to play the Oriental, Chicago, some time ago for one week and due to popular demand, were held over a second week. From there they played many of the western Publix houses and on their return East some of their bookings were cancelled so that the popular demand of Chicagoans could be satisfied and so that they could again play the Oriental, this time breaking not only all other performers' house records, but also their own previous ones.

In nearly every house in which this band has appeared, the house records have been broken. During a three-day stand in the Publix house in Peoria, Ill., on closing day crowds were reported lined up for a block around the theatre from 10:30 A. M. until closing when over 1,000 people were still awaiting admission. Ellington put on an extra show, free, so that these people could hear his band before they left town. The aggregation has just completed its tour and is now featured at the Lincoln Taverns, Chicago roadhouse, from which it broadcasts over WGN 28 times a week. On August 14th, the band goes into the Oriental again for the fourth time in six months time.

Possible Moving of Organist Seen as Buffalo House Loss

If Loew's current retrenchment affecting organists removes Wild Oscar from the console of the Buffalo Fox-Great Lakes, it is pointed out one of the ace attractions that, under the direction of Charles Raymond, have turned the house from heavily in the red to a money maker, will be eliminated.

Warner May Use F. & M. Units In Acquired Texas Theatre

The entire stage force at the San Antonio Empire has been given notice since Warners entered the city.

It is learned that stage presentations similar to the Fanchon and Marco units will be installed at the theatre.

STAGE SHOWS

ganization. Dixie and Patsy sing "Happy Go Lucky" and offer some fun in true radio fashion.

Max Dolin, so long associated with the California theatre as musical director, plays a Jewish air as a violin solo and by special request renders "Estralita" as an encore.

Mr. and Mrs. Sam Moore and Ed Evans, known to radio listeners as Sambo, Ed and Mandy, appear without blackface and sing "At the End of the Road." Sambo plays on a saw, then on a toy balloon, a bottle and a nail puller. William Powers, negro boy, and a real radio find, sings "Can't You Hear Me Calling, Caroline," and obligingly repeats. Helen Lowe sings "What Aloha Means to Me," a song written especially for the trip to Hawaii by Merton Bories, with the entire crew joining in the chorus.

The show is a novelty, presented in rollicking style, and demonstrates how a full-fledged stage act can be arranged on short notice. But a stage show presented in radio style by radio artists would scarcely prove desirable as a steady entertainment diet.

Brooklyn Paramount

Week ending August 6

The show this week is vastly different from the usual one in which Davis and his band are on the stage. This week he leads his versatile novelty band in a high class overture from the pit. It is a modernized version of the opera "Orpheus," and Davis introduced it as "Brooklyn in 1981." Counter melodies, jazz modulations, etc., together with beautiful lighting effects, played a good part in making this overture one that will be talked about in this neighborhood for a long time. Of course, Davis' fourteen piece band augmented the regular pit orchestra and together they sounded like a large symphony orchestra. Their efforts were so well received that they were forced to encore. Frankie Parrish was called on to sing "When Irish Eyes Are Smiling," which also got a great hand.

"Habanera," the stage-show this week, features Don Azpiazu and his Havana Casino Orchestra and opens in a novel way to a scrim setting of a huge map of Spain which is graphically unfolded as a procession marches by, until it rests on the map of Cuba and fades to a most realistic setting of the harbor of Havana, with Morro Castle in the background.

CHARLIE DAVIS AND HIS JOY GANG
CONVEY THEIR BEST WISHES TO
PARAMOUNT---PUBLIX CORP.
ON ITS
TWENTIETH BIRTHDAY
AND ARE HAPPY TO BE DOING THEIR BIT—AT THE
BROOKLYN PARAMOUNT THEATRE

TED MACK

with

SINCERE APPRECIATION

to

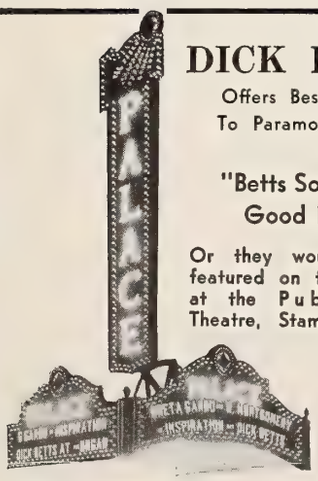
BORIS MORROS and MILTON FELD

ERNEST HAUSER

Extends Greetings
TO
Paramount-Publix
ON THEIR
Twentieth Birthday

▲

Ten Years
Musical Director
WITH
PARAMOUNT-PUBLIX
AS MUSICAL DIRECTOR



DICK BETTS
Offers Best Wishes
To Paramount-Publix

"Betts Solos ARE
Good Betts"

Or they would not be featured on the marquee at the Publix Palace Theatre, Stamford, Conn.

STAGE SHOWS

in front of which 16 beautifully costumed Bines dancers offer a rhythmic dance routine. Paulita Del Oro accompanied by Guerrero, who plays the guitar, does an original Spanish gypsy heel dance which is well received. Don Azpiazu at the piano, leads his orchestra in some of the Cuban music he has made famous. For one of the numbers, Don uses a young fellow who sings a Cuban slave song and Alicia Parla who does a great rhumba dance. Fowler and Tamara, two well-known exponents of dances, do a most graceful fancy waltz in which they incorporate some of their original Spanish steps. The playing of "The Peanut Vendor" would not be complete unless the peanut man sang it, and Don did not disappoint the audience because he had a young fellow with a pleasing voice who did full justice to the number. The 16 Bines dancers in torreador dress do a cape dance and then form a background for Fowler and Tamara's effective "Torreador" dance.

Al Trahan, international comedy pianist, held up the comedy end with his clever playing and comedy antics with his unnamed girl partner. The audience liked Trahan but he was allotted too much time. A most colorful finale was offered, in which Fowler and Tamara, Ojida and Imbert and the rest of the company participated. This proved to be one of the most entertaining shows this house has presented.

Opening of F. & M. Units Approved in Minneapolis

The majority of Minneapolis reviewers accepted favorably the opening of Fanchon and Marco vaudeville at the 4,000-seat Minnesota. The first show was billed as "Tomorrow's Stars."

Stan Malotte, organist, adds the novelty to the program and Lou Breese is master of ceremonies and orchestra director.

Harcke, Theatre Organist, Is Dead in San Francisco

Henry Harcke, prominent San Francisco musician and theatre organist, and member of the examination board of the musicians' union, dropped dead of heart attack last week.

He was at one time manager of theatrical companies in the East. Recently he became business manager for a local music publisher.

Organist Fills In On Bill When Act Fails to Appear

During the course of the stage presentation at the RKO 86th Street theatre, New York City, last week one of the acts on the bill failed to appear. Due to the type of act preceding and closing the show the balance of the program could not be shifted to fill this spot, therefore the manager called on Arlo Hults, house organist, who had finished his organ presentation just before the stage show started, to fill the spot.

Hults made an impromptu speech before playing and then played five minutes of classical music. The applause at the finish of his concert was as great as that accorded the bill's headliner, and was noted as proving that a good organist is an asset to a theatre's presentation.

Two Former Theatre Organists Feature of Hotel Broadcast

Hilda Stone and Don Vernon Geyer, former theatre organists, are now being featured over the radio at the console of the Plaza hotel grand organ in San Antonio.

ORGAN SOLOS

JESSE CRAWFORD (New York Paramount) in his organ concert this week, featured a number of popular and new tunes and incidently gave next week's feature picture a great plug, by featuring the song, "Huckleberry Finn," which is the title of the picture. Opening with Walter Donaldson's latest tune, "Without That Girl," Crawford followed with "Huckleberry Finn," "The Lady of My Dreams Taught Me How to Play the Second Fiddle" and "It's the Girl." The third number offered is a great novelty tune and Crawford got a great hand at the finish of it. Each of the numbers was introduced by slides in a clever manner and slides bearing the words (lyrics and choruses) were shown as he played each song. Crawford's solo was well played as usual and proved highly entertaining to this audience.

MILTON CHARLES (Philadelphia Mastbaum) offers a stunt that is different and well liked. He makes a record of one of his songs, "When the Moon Comes Over the Mountains," then sings and accompanies the record, harmonizing his natural voice with his recorded one. He promises to make a record of the audience singing at each performance next week at the Mastbaum as a farewell treat before he leaves Philadelphia for a vacation.

DICK BETTS (Stamford Publix Palace) presented a clever idea in his "Social Club" solo which he played last week. Opening with a little intimate talk about a social meeting or party, Betts then played a special lyric version of "Moonlight On the Colorado" each line of which was the title of some popular song. It was an effective opening and Betss had no difficulty in having the audience sing the balance of the program. The songs were: "Wrap Your Troubles in Dreams," "Dream a Little Dream," and "Roll On, Mississippi." Dick's cleverly worded chatter and gag slides between numbers was enjoyed by the audience as was the entire solo.

AL HORNIG (Baltimore Century) offered his "Musical Follies" for the audience. As console rose into view, Hornig was playing "Alexander's Ragtime Band," accompanied by orchestra conducted by George Wild. Orchestra played with him throughout organlogue. Colored slides were interspersed with word slides, to introduce each part of specialty. Words were flashed about "Come on and join our show," that Hornig would be the interlocutor and he had invited various well known minstrels like Lew Dockstader, Eddie Leonard and others to join "our show." First flashed was "Darktown Strutters' Ball," with words. After this came picture of Eddie Leonard and words flashed for "Ida." Then Hornig gave a novelty with his hands doing a soft-shoe dance on keys of the organ and the audience was invited to whistle the accompaniment. He then played "I Ain't Got Nobody," with words flashed. Then Ted Lewis' picture was flashed and he went into the strains of "When My Baby Smiles at Me," and words were shown. Then he went into the finale with "Dinah, Is There Anyone Finer," with the entire company and orchestra.

JACK MARTIN (Milwaukee Wisconsin) offers "Your Part of the Program." He asks in opening that the audience co-operate in singing the selections, the words of which are flashed upon the screen. Numbers include "Two Hearts in Waltz Time," "I Surrender, Dear," "Now You're in My Arms," "Please Don't Talk About Me When I'm Gone." Martin offers encouragement and comment between songs, while Orville Rennie, tenor, assists in livening things from his perch atop the organ.

MERLE CLARK & ELSIE THOMPSON (Brooklyn Paramount) presented a song-fest this week that brought back memories of childhood to the audience and also gave an advance plug to next weeks feature picture. Clark first sang a specially written "welcome back' version of "Moonlight Saving Time," to Elsie Thompson who returns to this house after an absence of three weeks. Miss Thompson then made her appearance at the twin console as the audience gave her a great reception. Clark then explained about "Huckleberry Finn," next weeks picture and invited the audience to sing some of the old "kid" songs, namely; "Huckleberry Finn," and "Freckles," "At this time Clark talks to Elsie about her childhood and also about a letter she was supposed to have received. Elsie answers by singing, "I Find I Can't Write the Words," They finish the solo with a duet of "Huckleberry Finn," which the audience sing and which gets them a good reception.

EARL ABEL (San Antonio Texas) recently offered the following late song hits as his organ solo: "Whistling In the Dark"; "Out of Nowheres"; "Lazy River," the tune that is taking the Alamo City by storm; "Let's Get Friendly"; and then closed his musical rendition with "By My Side." At this particular time (Saturday) the house was filled to capacity and the large audience really showed their appreciation by singing every line of the song slides with the organist. A big hand came at the finish and the entire program was well received by the patrons.

DON BAKER (Staten Island Paramount) presented an organ concert of martial airs called "Step by Step," which proved highly entertaining to this audience. Opening with "Step by Step," Baker followed with the famous marching songs, all played in a martial style, of France, Sweden, Italy, England and America. Toward the end of each number, side lights revealed standard bearers of each nation, standing behind a scrim curtain. For the grand finale, Baker played our famous marching song, "Stars and Stripes Forever," at the finish of which Miss Liberty was flashed on the screen. The use of special lighting effects and short prologues in a concert of this type enhance the program and when it is offered in conjunction with fine organ playing it makes for an excellent program.

HAPPY BIRTHDAY
PARAMOUNT-PUBLIX
ADOLPH GOEBEL
SOLO ORGANIST
NOW VACATIONING SOMEWHERE IN EUROPE
"AUF WIEDERSEHEN" IN OCTOBER
(THANKS TO MR. MORROS AND MR. SHAYON)

UP AND DOWN THE ALLEY

Hello Everybody

I think this is just about the right spot to extend my felicitations to the **Paramount-Publix Corporation** so . . . Greeting and all best wishes on your twentieth anniversary . . . **Mr. Paramount-Publix. . .**

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The **Music** and **Production** departments of Paramount-Publix are now trying to get themselves acclimated to their new home on 43rd St., West of 10th Avenue . . . and finding it difficult. . . .

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Josephine Martinio, singer, replaces **Maria Samson** in the **"Petit Frolic"** unit which is currently playing at the **Jersey City Stanley.**

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Kearney Walton, for the past year, master of ceremonies at the **Paramount, New Haven, Conn.,** has just signed up for another year. . . .

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Lyda Roberti, currently at the **Palace, New York,** got her start as a line girl for **Fanchon** and **Marco** at the **Paramount, Los Angeles. . . .**

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Eddie Michels, organist, formerly with **B. & K.** in **Chicago,** is visiting **New York** on a vacation and also to get himself a new assignment. . . .

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John Hammond, organist at the **St. George, Staten Island, N. Y.,** is playing a twenty minute program of classical numbers each day when the house opens. This is being done at the request of many steady patrons of the house and has proved a great help at the box-office and a great help in filling the house right at the start of the day.

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Julia Dawn, Publix organist, who has played in many of that firm's houses, and who has just returned from a year's engagement at **Paramount's Prince Edward** theatre, **Melbourne, Australia,** is now at the **Paramount, Toledo, Ohio. . . .**

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Benny Ross, master of ceremonies, formerly of the **Toledo Paramount, Buffalo, Buffalo; Jersey City Stanley,** and **New Orleans Saenger** is now doing the m.c'ing at the **Michigan, Detroit. . . .**

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Dick Betts, organist at the **Stamford, Publix Palace,** claims that he can not read a note of music though he plays a great organ and everything from popular to the classics. . . **Dick** is a great showman, too, and he sure is the fair-haired boy in his district . . . **Dick** just returned from his vacation which he spent in **Batavia, N. Y.,** his home town . . . and incidentally he spent it with **Eddie Weaver,** organist at the **Paramount, New Haven, Conn.,** who also hails from the same town. . . .

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Space is short, so————————long,

ED DAWSON

Drops Jazz for Classical Music at Shea's Buffalo

Management of Shea's Buffalo theatre has learned that a large section of the Buffalo public long thought, that symphony overtures are preferable to hodgepodges of jazz, with blaring brasses drowning out the strings. Accordingly, Charles Manning, new director of the pit orchestra, is planning to play overtures of that type, and will augment the symphonic ensemble.

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VOICE OF THE INDUSTRY

I READ YOUR DEPARTMENT "YOUR Public," in the Herald of June 27.

I am naturally interested in your endorsed list of pictures, which you will issue each month, and I ask that I be placed on your mailing list.

This is a most important help to managers who are anxious to give their patrons good, clean features.

By checking up through your agencies, I have been able to eliminate some pictures that would not have satisfied and added some that are being well received.

Our folks want us to get away from the gangster and sex stuff. As we play only three shows a week, we should be able to get family pictures that will satisfy.

We are sorry that Norma Shearer is given features that disappoint our audiences. Her acting is wonderful, but many of our patrons think the boundaries are overstepped. I am afraid they will injure her as a star of the first magnitude.—C. W. Mills, Arcade Theatre, Sodus, New York.

Box Office Reports

READING THE JULY 11 ISSUE OF Motion Picture Herald, I notice your remarks in reply to Miss E. A. McKibbons' plea for a "Straight From the Shoulder Tips" department.

I, too, miss this department a great deal since you discontinued it. I cannot see how you can hope that the reports from the big city theatres can even partially take the place of this department.

They cannot show the box office value of a picture. These theatres that give the reports are, in many cases, theatres that depend upon some other attraction for at least a part of their grosses.

Then, too, a chain owned house that was producer owned might be tempted to give unusually large box office figures for one of their own pictures and report a low gross on a competitor's pictures.

And the fact that the grosses you report on a certain picture playing in a certain house are sometimes different from another magazine's report of the same showing would make one suspect that the reports cannot always be accurate.

But, most important of all, pictures that do good in one locality do not do good in another. Pictures that New York likes may be considered rotten in some little southern town.

There are numberless reasons why these reports cannot be depended upon. Please give us the old department.—M. W. Larmour, National Theatre, Graham, Texas.

"Take 'Em or Leave 'Em"

I NOTICE ON PAGE 26 OF A RECENT issue of the Herald you ask for exhibitors' opinions on the picture industry, and am sending the following, hoping, but knowing that it will do no good, as nothing but protests have gone in from small exhibitors since the introduction of sound, with the result that pictures get worse.

Talkies have just about wrecked the movie business, especially in the smaller places, but, as I often have been told, "Pictures are made for the key cities," and it doesn't do the little fellow much good to rebel. He can "take 'em or leave 'em." Talkies are fast going the way of the stage on account of the dirt, gangster, and sex stuff portrayed. New York evidently controls the output, and everyone knows that New York isn't American—it's foreign and completely out of step with the great majority of American people. Producers seem to think the public appreciates the "wisecrack," drunken scenes and all "hot" stuff, but what we need here is pictures that the whole family can come out to and enjoy. We don't cater to the lower element of society—besides, these are the ones that are "broke" nowadays.

I have been told often that if we showed better pictures, our old patrons would come back, but judging from the titles of the new product they are going to be even worse, with the exception of perhaps one company.

So, I am entering a vigorous protest against the present type of pictures, which is driving exhibitors out of business.—P. E. Doe, Electric Theatre, Arcadia, Nebraska.

Industry's Opportunity

RIGHT NOW THE INDUSTRY IS UNDER severe scrutinization by the public because of the wide publicity given to the report of the Research and Educational Department of the Federal Council of Churches, and the producers themselves can do much to offset this attack by leaving all pictures out of their new schedules which would tend to bring more unfavorable criticism upon the industry and to the exhibitors in general.

The motion picture industry today has a wonderful opportunity to render a valuable service to exhibitors and the theatre-going public as a whole, by producing clean, wholesome, refreshing pictures that will help people to forget their troubles for a time at least. Anyone who is acquainted with conditions today knows that nearly everyone has plenty of grief and sorrows of his own, without having it shown on the screen as entertainment and have to pay for it besides. The writer feels that a good many will agree with him in saying that a concentration upon productions of such type of entertainment as "Cimarron," "Life Of The Party," "Laugh and Get Rich," and a few others of various companies' newer product, which I have not as yet had an opportunity to review, will react very beneficially to both the industry and the public, financially mentally, morally and physically. J. C. Jenkins, who has been around "a bit" himself as anyone knows who is religiously reading Motion Picture Herald, says in his "Colyum"—and we believe that he is summing up the whole situation correctly in a nutshell when he says it—that: "If producers would stop trying to corral the market and would produce FEWER and BETTER pictures, this business would right itself." Also we believe that "J. C." voices the opinion of thousands of exhibitors all over the United States and elsewhere, in that statement.—Kenneth W. Thompson, Adams, Wis.

Addressing Rita C. McGoldrick

I APPRECIATE YOUR DEPARTMENT of the Herald. You have a great big job and *it's a help to me.* People here want clean pictures with an appeal to children, and they want their children to come if we'll only give them decent pictures.

Our business on "Tom Sawyer" and "Daddy Long Legs" far surpass any other pictures, and we play the biggest pictures right along. "Daddy Long Legs" grossed nearly three times as much as "Free Soul," and both were played in August and both on Monday-Tuesday. I think producers are not giving enough consideration to the children, our future patrons.

I enclose a clipping from the Charlotte paper. This seems to speak for 99 per cent of the mothers in this town.—A. F. Sams, Jr., Playhouse Theatre, Statesville, N. C.

Film, Recreation Center Planned

Hollywood-Chicago Studios, independently promoted production organization and recreation center, is reported to have obtained financial backing. The organization is expected to be in readiness for the 1933 World's Fair.

Henri Ellman, Chicago executive, identified with the project, states that construction will begin shortly. The project will include a main studio building, 450 x 400 feet, two smaller studios, an open air cafe and dance pavilion, accommodating 3,500, swimming pool, radio broadcasting station and other recreations.

Present plans call for 12 talking features and 52 shorts to be produced in 1933 for commercial distribution. Ellman states that the project will be a permanent center.

Monogram Ready to Shoot Western; Melodrama Is Next

W. Ray Johnston, Monogram president, has announced that shooting on "The Man from Death Valley," Western, featuring Tom Tyler, begins this week. Lloyd Nosler is directing from the story by himself and Al Bridge.

Trem Carr, in charge of production on the Coast, has "In the Line of Duty" scheduled as the next feature melodrama. It is a story of the Northwest Mounted written by G. A. Durlam.

Barrymore Play First to Test Revival of Stage

Ethel Barrymore in "A School for Scandal" is the first play to be booked into the Orpheum in San Diego, Cal., in an attempt by Fox West Coast and Fanchon & Marco to revive the so-called legitimate stage there. It will be presented August 10.

If the experimentation proves successful, it is said that Fox West Coast may devote one house in each key city to the stage drama.

"First Aid," Sono Art Film, Nears Completion on Coast

Sono Art's production, "First Aid," written by Michael L. Simmons, is now being completed at the Metropolitan studios in Hollywood.

Grant Withers has the leading role, with Marjorie Beebe, Donald Keith, Wheeler Oakman, Phyllis Barrington in support. Stuart Paton directed.

Plan Six Independent Films

Six features for the independent market are to be made by Jack Bachman, formerly with Paramount, Morris Schlank, independent producer, and Louis (Pop) Corson, Philadelphia exchange man.

Seattle Mayor Recalled

Mayor Frank Edwards of Seattle, Washington, and former owner of the Winter Garden there, has been recalled by popular vote, as the result of a political dismissal of a city official.

J. C. Jenkins—His Colyum

Neligh, Nebraska

DEAR HERALD:

AN OPEN LETTER TO MISS LOIS WILSON

Dear Miss Wilson:

There are two pronounced elements in our nature that are constantly warring for supremacy. One is pessimism and the other is optimism. Our experience in viewing pictures for the past year has rather given pessimism the best of the argument and caused us to wonder whither this industry is drifting. Then, all of a sudden, along comes SEED and optimism takes on new courage and new hope and extends thanks and congratulations to you for the remarkable performance you gave in that picture.

Seldom, if ever, have we viewed a character more perfectly portrayed than your portrayal of the mother role in that picture; in fact, you played it so perfectly that it caused us to wonder if possibly you might be acting a part of your own life experience.

The industry is indebted to you and to Universal Film Corporation for giving to the public a picture of merit, and one that will build confidence in the minds of the people in the screen's ability to teach a lesson that is indeed worthwhile, a lesson that has been sadly lacking in the bulk of the product of recent months.

We desire to express to you our personal appreciation of your remarkable performance in this picture and the hope that you will be given additional roles commensurate with your exceptional ability. More pictures like SEED and confidence in the industry will again be restored in the minds of the public. Thanks, Miss Wilson, you are a valuable asset to the industry.

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Jaysee the Rainmaker

There, what did we tell you? Everything had begun to dry up until we crossed the Missouri river at Yankton, S. Dak., and crossed the border line of the great commonwealth of Nebraska, when clouds began to gather in the Northwest and the next day it began raining and kept it up all day until better than two inches of water has soaked this state and the corn is making so much noise growing that the chickens can't sleep of nights and golf balls are so wet and slippery that we sliced six of 'em into the Elkhorn river and killed three catfish and one mud turtle, by gosh, and if you want any rain send for us. AMEN.

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It Won't Happen Again!

Say, George Schutz, where in —— did you get that picture you were running in our Colyum and trying to palm off on the public as a photographic reproduction of our Adonis features? You could be shot for less than that. That's a picture of old Chief Sitting Bull that was taken just before he went into the battle of "Wounded Knee," and it looked about as much like us as Al Christie's Airdale looks like Crockett Brown's bullfoundland pup. That picture would queer us with every blonde and brunette in the country. We know what was the matter with you; you were jealous. Folks, there's a pal for you.

We didn't suppose that Mrs. Freise of La Crosse, Wis., would go and broadcast that golf game we played with 'em after they had framed up on us by having us up to their home to dinner and stuffing us with all the good things to eat there were in the country. They did it on purpose, too, and when we went out to play we had to drive and putt with one hand and hold our stomach with the other, and it's no wonder she beat us.

That's the way it is with a woman, though; they'll frame up on you and then show you no mercy when they get you down and out. The next time we go back there we are going to play golf on an empty stomach and then it will be a different story.

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Have Patience, Folks!

B. W. Merrill of the Lyric theatre at Edgar, Neb., writes the HERALD and says he wants them to keep sending the magazine, but he won't renew his subscription until we come down there and get it.

John Cosner of Cosner's theatre at Sargent, Neb., is kicking like a bay steer because we haven't called on him for a year—maybe it's two years. Lawrence B. Wise of Elden, Iowa, says he is out of the theatre business for the present, but he says he wants us to come and see him just the same. So there you are. Now listen, boys. This is a big country, and there are a good many thousand theatres from Pennsylvania to the Pacific Coast, and April Shower can't do better than 85 miles per hour, and while we deeply appreciate your interest in us, and deplore the fact that we can't call on you oftener, yet there is a limit to all things.

We recently made a trip clear up to Port Arthur, Canada, to call on some of our Canadian friends (for the HERALD knows no international boundaries), and we can assure you that we have been taking in a lot of territory both under the Stars and Stripes and the Union Jack, and both flags look pretty good to us, but nevertheless we'd like to visit you fellows, and we are going to do so at the very first opportunity, and that's the best we can promise you at this time. It was mighty nice of you to write the HERALD and invite us to visit you and we deeply appreciate your interest in us. Thanks a whole lot.

A girl would be a whole lot safer in a saddle nowadays than she would be in a rumble seat.

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Paging Clara Bow

We wonder if KICK IN is to be Clara Bow's last picture. We hope not, for we would much prefer to remember her as a ribbon counter clerk rather than a convict's wife. KICK IN, as you already know, is another of those underworld pictures in which Clara plays a tearful role which is in direct contrast to the role she played in IT, which role made her a worldwide favorite. To see her in KICK IN now is like pouring sour cream in your coffee. Come on back, Clara, and give us some more of your old-time stuff.

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A few misguided gentlemen have been heard to remark that we are passing through a financial depression, but that's all applesauce. How could there be a depression when thirty thousand saps will gather in a stuffy stadium, at from five dollars a head and up, to watch a couple of pugs maul each other for thirty minutes? No, there hain't no such animal.

A man will pay 20 dollars for a ringside seat to see a couple of bullnecks black each other's eyes and think he got his money's worth, but if he pays one cent more for gas at Bill Smith's pump than Tom Jones is selling it for, he bellers like a bull calf and tells the public how he has been hijacked. Barnum was too conservative; there are just twice the number he claimed there were. We agree with George Bungle. George, you know, says there are two many pallbearers for this depression, and George is quite a philosopher.

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Says Hartman:

C. M. Hartman, of the Hartman Theatres at Carnegie, Okla., writes to the HERALD and says he has watched our reviews of pictures ever since we have been writing for the world's greatest magazine and that we have never missed fire once in all that time. Well, that's putting it pretty strong. We have always had a lurking suspicion that we knew a good picture from a poor one, but we never knew before that any one else held to that opinion. Our reviews of pictures are not of a great deal of value because the most of them have been played by the bulk of the houses before we get to see them out in the smaller towns, but if we were located at the seat of production, our guess is that our reports on pictures would, in many cases, hardly coincide with the reviews of those much more qualified.

Thanks, C. M., for your good opinion of us, and will you kindly remember us to Mrs. Hartman and your darling little daughter. We hope to see you some time this fall or winter.

For the next few days it is just going to be too bad for some of those rainbow trout up in Long Pine creek at Long Pine, Neb.

All right, George, let's go.

J. C. JENKINS
The HERALD man

101 MILLIONS SPENT UPON STUDIOS IN HOLLYWOOD IN LAST FIVE YEARS

Many Millions More On Expansion Programs

Expenditures Permanently Anchor Production to Los Angeles Area, Says Chamber of Commerce

More than $101,000,000 has been expended in land, buildings and equipment in the Los Angeles County area by motion-picture production companies, and many millions of dollars more are being spent now or will be spent during the next few years for this same purpose in expansion programs already arranged for, says the Los Angeles Chamber of Commerce.

This expenditure, coupled with the natural advantages of the Southland, which originally induced them to locate there, permanently anchors the studios to that section.

Fox Film Corporation is building Movietone City, which, when completed, will represent in land, buildings and equipment an investment of $30,000,000. The largest talking picture studio in the world is located there. An additional $5,000,000 will be expended in buildings and landscaping.

Approximately $6,000,000 has been spent in new building construction at RKO studios the past five years, and adding to this the $3,000,000 invested in equipment brings this studio to a total expenditure of $9,000,000. Approximately $1,000,000 additional is planned for this studio in the coming year also, a film laboratory costing $750,000 and various improvements to other buildings on the lot will be built.

Metro-Goldwyn-Mayer Studios in the last five years has invested $5,000,000 and new construction contemplated for the near future approximates several more millions in cost. Ground was broken recently for a new $1,000,000 film laboratory.

The new plant of Mack Sennett, Inc., has been erected within the past five years, involving an outlay of about $2,000,000. It was completed in 1928 and consists of 26 buildings.

Pathe Studios, Inc., has expended approximately $1,250,000 in expansion and improvements. Included in this is $95,000 spent for new property, giving this company 66 acres of land in Culver City.

Seven sound stages, administration buildings, carpenter and electrical shops, wardrobe buildings, property shops and casting offices, costing $1,500,000 and containing $1,000,000 worth of equipment have been built in the five-year period by Joseph M. Schenck enterprises.

Tec-Art Studios spent approximately $200,000 in the five-year period on new building construction and $400,000 in equipment.

Since 1927, when Tiffany Productions, Inc., took over its present studio property, $370,000 has been spent on new building construction and $485,000 on equipment.

Charlie Chaplin spent $50,000 for construction work at his studio in the past five years. About $25,000 was spent in studio equipment and in the coming year it also is reported that Chaplin is planning the erection of a five-stage studio at a site not yet announced.

Metropolitan Sound Studios, Inc., Hollywood, spent approximately $1,000,000 on new construction and equipment in the five-year period. This year the company contemplates the erection of a new administration building. This studio is the home of Harold Lloyd productions, Caddo productions, Rogell productions and 12 other producing organizations.

Hal Roach Studios in Culver City added $150,000 in new construction and $350,000 in equipment in the last five years to studio equipment. The majority of the building work was for sound stages.

New building construction at Columbia Studios approximated $2,000,000 in the past five years with an additional $1,500,000 spent for equipment.

Warner Brothers Pictures, Inc., has invested approximately $17,000,000 in the period.

First National Productions Corporation broke ground for its new studios March 28, 1926, on an alfalfa field in Burbank. In November of 1928 First National was purchased by Warner Brothers and a great program of expansion planned.

Paramount Publix studios are spending large sums for the construction of a four-story administration building, two sound stages, an assembly plant and several sound-projection theatres. In the past five years this company has expended approximately $20,000,000 in its studio expansion program.

Paramount Opening Jubilee With 15 Completed; 15 to Shoot During August

Paramount, beginning the celebration this week of its 20th anniversary, plans the production of 15 new features during the month of August. Already set for release are 15 of the 1931-32 feature schedule. Early New York openings which inaugurate the celebration are "An American Tragedy," "Huckleberry Finn" and "Silence." Others among the completed 15 are "Secrets of a Secretary," "Murder by the Clock," "Caught," "Daughter of the Dragon," "Monkey Business," "My Sin," "24 Hours," "Personal Maid."

Of the 15 scheduled to go into work this month, at Hollywood and New York, George Bancroft's "Rich Man's Folly" is now in work, and "The Cheat," with Tallulah Bankhead and Irving Pichel, and "Sal of Singapore," with Gary Cooper and Claudette Colbert are to be completed at the New York plant in Astoria.

The remaining 12 include "The Touchdown," with Richard Arlen; Ruth Chatterton in "Once a Lady"; "Bachelor," featuring Paul Lukas; William Boyd in "Come On Marines"; Fredric March and Miriam Hopkins in "Dr. Jekyll and Mr. Hyde"; Ernst Lubitsch's "The Man I Killed," with Phillips Holmes; "The Dover Road," with Clive Brook; "Girls About Town," featuring Kay Francis; Sylvia Sidney in "Ladies of the Big House"; "Working Girl," with Peggy Shannon; Marlene Dietrich's next, which Josef von Sternberg will direct and the Percy Crosby story, "Sooky," with Jackie Cooper and Robert Coogan, directed by Norman Taurog.

Zenith Projector Sales Increase

Gross figures of the Pulverman Corporation of Duluth and New York are reported as showing substantial increases in sales, with the Duluth plant working overtime to fill orders.

J. V. Cremonim, vice president in charge of sales, both foreign and domestic, and pioneer in the sound field, notes the growing popularity of the product as the basis of the increased sales. The company manufactures the Royal Sound Reproducing Apparatus and Zenith Projectors.

First United Artist's '31-'32 Film Opens at Rivoli Aug. 25

"The Unholy Three," starring Ronald Colman, will be the first of United Artists new season's product to be released, the picture opening at the Rivoli in New York on August 25. General release will be September 5. The second release will be "Palmy Days," starring Eddie Cantor, according to Al Lichtman.

The company's third offering will be "Street Scene," which will have a national release October 17.

Big 4 Names Edward L. Klein As European Representative

Edward L. Klein has been appointed Big 4 representative in continental Europe, Africa and the Near East, with headquarters in Paris.

He will handle the distribution of six Westerns, six Wally Wales Westerns and two two-reel comedies.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"Lend Me Your Ears!"

WEBSTER defines the word "manage" as follows: —To control or direct the movements or workings of by manipulation.—To direct or conduct the affairs of.—To guide or restrain by address.—To carry out by action, effort, or skill of any kind.—To carry on or regulate business or affairs; make prudent or thrifty use of means.

How much of the above do YOU actually do? And in its application to this business are you a showman or a janitor?

Not so long ago Frank Whitbeck asked that question of the managers of the West Coast Circuit. From personal observation we can agree with Frank that many we met were janitors, not managers.

Let's look the situation over clearly. How much of the burden do you actually carry on your own shoulders? The bookings are generally handled by the home office or divisional booker. The assistant watches the house staff and general operation of the theatre during show time. He also looks after the ordering of lobby and sign work, changes on the marquee, and the dozens of other odd jobs around the house.

The chief trouble as near as we can figure out is that most managers don't manage anything. Especially themselves. That's the worst of it. If they only handled themselves in keeping with their responsibilities it would indeed be an achievement.

Taking a last minute look to see if the house is ready to open. Dispatching a messenger to the newspaper office with to-morrow's copy. Asking the assistant how the show ran off yesterday. Reading the communications from the home office. Answering them with information furnished by a member of the staff. Signing the reports that go to the office. Such activity can hardly be classed as managing.

To be a manager you must personally supervise every detail in the operation of your theatre. No single item is left to the decision of others. Schedules should be worked out according to YOUR ideas and not the man in the booth or the assistant manager.

Creating new ideas in every department. Different ads. Improving the cleanliness of the house and the way it is being cleaned. Keeping an eye on the equipment to insure proper care and attention. Working out seat-selling stunts. Making civic contacts. Being active in the affairs of your community. Watching . . . experimenting . . . improving . . . creating . . . suggesting . . . stimulating . . . each and every thing about your theatre and the way it is being run . . . that's managing.

Running a theatre is like owning a little industry of your own. But there must be a head to it. You must be the pivot around which everything revolves. Let it start rolling without your guiding and restraining hand and it will soon get out of control. Then, Lord help that little industry.

Habit is an important factor in the handling of any job. But make sure that yours are good ones. The bad habits are so easy to cultivate that it is no small wonder recent years have witnessed many bow-outs in show business.

Weigh carefully every important move you make before you put your foot in it. Don't enter into any kind of an agreement involving your theatre unless you can put a stop to it the moment it proves unwise. Snap judgment is just another way of saying poor judgment. The smart business man knows that he who plays with fire gets burned.

Sell yourself completely on the idea that YOU are the manager of your theatre. Convince yourself that every detail in the operation of that enterprise is up to you. Don't relegate that authority of judgment to any one else. Be open for suggestions. But make your own decisions.

"Chick"

"LOBBY LAFFS"

By
Dick Kirschbaum

Midsummer Madness!

Nutting Arouses Public Interest With Two Stunts

Two stunts recently put over by Floyd C. Nutting, manager of the State Theatre Minot, N. D., helped a great deal to arouse local interest in "Trader Horn" and "Daddy Long Legs."

The photo of the much-lettered automobile will convey a good idea of how the estimating stunt was run on "Trader." Heralds were circulated about town to acquaint the reader with the fact that guest tickets might be obtained by anyone coming nearest to naming the number of "Traders" painted on the car. The auto was parked in front of the theatre daily one week in advance of showing and during showing it was placed in the show window of the motor company that donated it. The company also gave the services of an attractive young lady driver who also did her share in circulating the entry blank heralds, the latter also supplied by the dealer.

When playing "Daddy Long Legs" he featured another guest ticket gag in all newspaper advertising, making a tie-up with the classified ad department for the insertion of local telephone numbers in 10 different ads. This idea tied in nicely with the picture on account of the heroine receiving her name from a telephone book. This point was brought out in the ads.

Both of the above stunts are excellent examples of what can be done without extra cost to the house. In the former, the motor company was glad to be tied in with the idea for resultant publicity and in the latter case the classified ad manager knew that his page would command attention from many additional readers through the tie-up with the theatre. All of which is passed along for the benefit of his fellow members by Nutting.

Played 'Whoopee' So Made Whoopee, Did Wm. R. Bartholomew

He certainly made whoopee when playing the picture by that name, did W. R. Bartholomew, manager of the Alhambra Theatre, Rockport, Ind.—to the extent that the entire town knew something unusual was going on when he pulled his ballyhoo stunt. All you need is the right picture, an old Ford and a lot of noise.

A regular Amos 'n Andy Ford was pressed into service for the occasion, decorated with bright colors and "Whoopee" and playdates painted all over it—a la collegiate style. Two three sheets hung from the sides and a special board was constructed for the back. The occupants consisted of four chaps dressed in assorted costumes and what was perhaps the crowning achievement was an artillery bugle, key of C going all the time, and a husky voiced fire bell that could be heard all over town. Two miles out of the city the whoopee business started and by the time the Ford reached the main districts the whole population was out of doors, windows or what have you to see what was disturbing an otherwise peaceful community.

That was certainly whooping it up, Bartholomew, and we are glad to know that this method helped bring in good business so we'll hand it along to other managers who have one of those Amos n' Andy Fords parked out in the back alley. And while we think of it, Round Table members, let us give the Club welcome to this new member who has recently become owner-manager of the afore-mentioned theatre. He claims to be the youngest owner-manager in our ranks—22 years old this October and in the game since 14, with experience ranging from handy boy and usher to projectionist and acting manager. Prior to acquiring his own theatre he served in various capacities with Publix and the F. & R. circuits. He neglected to send along a photo or we'd let you see what he looks like. Next time maybe.

Bickford Gives A New Slant To Use Of Postcard Mailer

Something new in the line of mailing cards can be credited to Geo. D. Bickford, manager of the Garden Theatre, Davenport, Iowa, the novel twist lying in the fact that the card appears to be a personal message from the theatre cashier to the patron.

Here tiz:

Dear Madam:

Remembering that you wish to be advised when an outstanding picture plays the Garden, I wish to remind you that Gloria Swanson's new picture "Indiscreet" opens at our theatre Wednesday this week.

I have induced our manager not to charge advanced prices as has formerly been the custom on all Swanson pictures. Matinees will remain 25c until 6 P.M. and 40c evenings.

Liberty gives the picture three stars and other reviews posted in our lobby assure you of some real entertainment.

Sincerely,
Fannie Huggins (signed)
Afternoon Cashier at the Garden.

This is a novel little gag to our way of thinking and ought to prove a welcome diversion from the run o' mine post card mailers. Thanks to Bickford for sending it along and we hope he'll think up some more of these.

Ray Brown Used A Popular Magazine To Plug "Trader"

The extensive circulation of a popular weekly fiction magazine was used by Ray C. Brown, manager of the Ohio Theatre, Lima, Ohio, as part of a campaign to exploit "Trader Horn."

It was arranged to have special letters distributed by the carrier boys with each copy of Liberty Magazine, with special cards placed on all newsstands, Banners were also circulated throughout the city by the magazine delivery trucks.

Another "Trader" stunt that captured a lot of local attention was the running of a "whisker contest," using photographs of prominent people with a full growth of whiskers sketched on by an artist. Prizes and guest tickets were awarded those correctly identifying the be-whiskered pictures.

A stand-in with a news and magazine distributor has often been the means of helping a theatre manager secure circulation of a message and so we're passing along Brown's tip-off as a reminder to keep on the right side of this merchant. The whisker contest is another gag that usually gets its crop of answers from the public, whenever it can be tied in with a whiskered character of sufficient importance.

Heat Spurs Howard Waugh's Activities; Makes Own Weather

The hotter the weather the harder he works, does Howard Waugh, manager of the Warner Theatre, Memphis, Tenn., also familiarly known by aliases of "The Old Colonel" and "Voice of the South." But Howard makes his own weather whether or not, so that's that. Just recently he showed his complete disregard for 104 in the shade by knocking off a couple of stunts on "Smart Money," a title by the way, that has corking possibilities for merchandising tie-ups.

There's a couple of hundred Piggly Wiggly stores down his way that came right across when he suggested advertising a number of specials through the use of the title tie-up with his theatre.

You will note by the accompanying reproduction of the herald that a display of the merchandise was made in the theatre lobby and also that the house received a great break on name of theatre, picture and playdates. And all, as we gather, at no cost to the house. He also tied in with a furniture store and a number of others on the same idea, all of them working out most successfully for all concerned. Circular price tags, about 6 inches in diameter, stating that Smart Money would buy this and that article, were attached to the advertised merchandise. The tags also carried name of theatre, picture and playdates.

Extensive circulation of a message was secured through use of the above and certainly this title is a natural when connected with the present "buyers' market." Smart Money is doing the buying these days and the title is a crackerjack for tying in with the offering of especially priced articles of merchandise of wide range. Waugh's suggestion is a good one and we will expect to see this title featured in a great many advertising stunts. Let's hear from you, Howard. Regards to the Mrs.

Cecil Gwinn Has Artist Who Makes Striking Displays

We're publishing a sample of the foyer displays being turned out for Cecil Gwinn, former manager of the Fox D. & R. Theatre, Aberdeen, Wash. Erling Espedal is in charge of the art department and we are indebted to William Evans for sending in the photograph from which the cut on this page was made. He also sent another, but the strong lights inside the display blurred it to an extent that good reproduction could not be accomplished. However, this other one will give you an excellent idea of the effectiveness of the artist's work.

We believe you'll agree that the display made for "Kick In" is both attractive and striking enough to draw the eyes of anyone passing through foyer or lobby. Note how the center photo is brought up by use of vivid lighting and the pleasing tone lent by the filigree work on both sides.

In future issues of this department we will hope to include further evidence of this artist's handicraft so will depend upon Evans to shoot it in. We'll certainly pass on to Charley Branham and Marshall Taylor the Hello from Evans, but the best we can do right now is through the medium of these pages. At the first opportunity the greeting will be made a personal one.

"The Showman's Calendar"

AUGUST

16th	Bennington Battle Day (Vermont)
18th	Virginia Dare's Birthday—(1587)
20th	Benjamin Harrison—23rd President Born—(1833)
23rd	First steamer to cross Atlantic launched (1818)

SEPTEMBER

3rd	Treaty of Peace ending Revolutionary War signed at Paris (1783)
4th	Hendrick Hudson Sailed Up Hudson (1609)
6th	Pres. McKinley Assassinated (1901)
7th	Labor Day
9th	California admitted to Union (1850)
10th	Perry's Victory on Lake Erie (1813)
11th	Washington defeated by Howe in Battle of Brandywine (1777)
12th	Pershing begins successful drive on St. Mihiel salient (1918)
	Rosh Hashonah (Jewish New Year's)
13th	U. S. Troops take St. Mihiel
13th	"Star Spangled Banner" written in 1814
15th	Wm. Howard Taft Born (1857)
19th	150th Anniversary Cornwallis' Surrender
20th	Regatta Day (Hawaii)

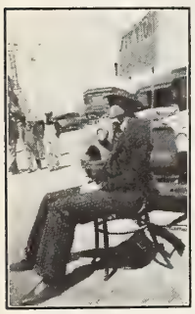
AN EFFECTIVE GANGLAND FRONT!

For a second-run showing of "Little Caesar" at the Columbia Theatre, Seattle, Wash., Manager John Danz constructed a lobby and street display that captured plenty of attention. Making a cut-out of Edw. G. Robinson, as Rico holding a pistol, Danz attached a frame, studded with electric bulbs, to the weapon. A flasher gave the effect of bullets coming from the gun in Rico's hand. This novelty effectively helped along a week of fine business. Also note the generous display given over to frames on Laurel & Hardy shorts.

Letter From John Gray Reveals He's Busy Selling Shows

There's plenty of evidence in a recent enclosure from John Gray, manager of the Oklahoman Theatre, Hobart, Okla., that this Round Tabler has been very much on the job, tie-ups, ballyhoos, heralds, co-ops and numerous other signs of his recent activities all pointing to a successful season.

During Easter time he tied up with a local department store for the staging of a fashion show that went over in great style, the store paying for everything in the way of expense. On "Scandal Sheet," he got out a special herald bearing the same name as the title and an ad on the reverse side paid for the entire run. The newspaper was given a small box on the first page and this concern furnished the first run gratis. Other tie-ups included a Senior Girls' voting contest, with awards made by leading stores, and the issue of a special card to school pupils entitling them to witness the first chapter of a serial for an admission of 10 cents.



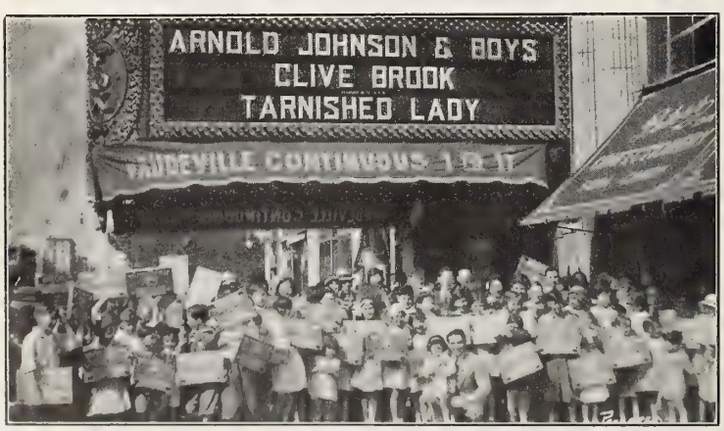
A collection of snap-shots reveals that he used a small dirigible as a street ballyhoo for "Hells' Angels"; an undertaker's hearse bannered with a sign reading, "For The Service Of Those Who Die Laughing at 'Sit Tight';" an old auto chassis with sign reading, "Practically Reduced to a Wreck," for "Reducing"; a walking sign ballyhoo on "Tom Sawyer"; barrells placed on several street corners for "Reducing," with signs reading "Barrells of Laughs Await You," etc., and a caged lion cut-out for a truck ballyhoo on "Spell of the Circus." The accompanying cut will show a figure sitting in a chair on the sidewalk which was successfully used in connection with "Sit Tight." Faintness of detail in a majority of the snaps prohibit reproduction of other samples of his work.

We've skeletonized the above for the reason that John has not furnished a great deal of detail but believe that the outline will give all readers a good impression of what he has been doing to sell shows in Hobart.

Spencer Exploits Bank For Big Tie With Thrift Game

A Thrift-Game tie-up with a local banking institution recently proved a corking means of securing a load of publicity and acted as a builder of good-will for the Fox-Audubon Theatre, New York City, writes Perry Spencer, division publicity manager for the Fox Bronx and Manhattan theatres.

From one of the New York banks that stresses "thrift" he secured 10,000 "thrift games," each game having a claimed retail value. Special coupons, with information how to secure one of the games, were distributed in local schools and carried in the Fox Amusement News, the division newspaper which Spencer edits.



When these coupons were properly filled out instructions directed the holder to present them at the Audubon door on leaving the theatre auditorium and receive one of the prizes. The stunt helped to greatly stimulate Saturday trade, over 700 kiddies stopping to take home a game, and as evidence we are reproducing a photo taken in front of the theatre which shows the kids with the boxes under their arms.

The stunt worked so well at the Audubon that it was tried out in the Fox-Park Plaza and Crotona Theatres, New York City, in the immediate future.

May Suggests Novel Way to Make Use Of Old Organ Console

A novel method of pressing your old organ into service these days is recommended to Club members by Edward C. May, manager of the Riviera Theatre, Rochester, N. Y. Prior to taking an active part in the theatre management this member was a versatile and particularly well known organist, appearing at one time or another in practically every western New York theatre; hence, we believe what he has to say on this subject may be regarded as authoritative.

Shortly after being transferred from the Liberty to the Riviera his old attraction for an organ prompted a desire to put the house instrument in use; not in the ancient manner, with solos or slides, but something different. Here's how he accomplished his aim at the small cost of $22.50.

First, he enlisted the services of a reliable organ repair man, paying for his services with some well planned publicity which brought him additional work. Next, he secured the services of several young students who gave their help in return for the experience gained. This group constructed a platform 4 inches high, placed it flush on the bottom of the console, with four castors attached. Pin blocks were then placed in the orchestra pit and inside the console, the cable was split and 72 feet of the flexible kind added. The instrument was then lifted on the stage, ready to be moved around there or rolled any place in the theatre.

A "phantom organ" was then advertised to the Rochester public, an instrument which could be heard but not seen and as the audience had become accustomed to seeing the organ in its old location they were mystified by the sound coming from several different points in the house. The following week the management presented the organ with the "phantom organist," who was dressed all in black and but vaguely seen by aid of a very dim spot. As soon as the number closed, organist and console had again disappeared. This was continued for several weeks and at present the instrument is being used for song novelties, but in a different position each performance.

Believe it or not, there's still a lot of people who take keen pleasure in organ renditions and there can be no doubt that interest can be increased by the addition of this phantom effect. May is therefore passing it along to those members who, since the advent of sound, have put slip covers over the house console and are at a loss to know what to do with it. The Club will look forward to hearing more about this manager's activities up in Rochester.

Otto Meister Recruits Kiddie Cowboys To Exploit A Western

That most every kid is the owner of a cow boy suit of clothing was the idea used to exploit "So This Is Arizona" by Otto Meister, manager of the Whitehouse Theatre, Milwaukee, Wisc., and the youngsters proved their interest by making it a gala event. Meister, through newspaper advertising, direct-by-mail and trailer announcements, made known to his public that a photographic contest in connection with the picture would be held at the theatre during the showing.

He got all the kids to come to the theatre wearing their cowboy outfits and tied up with a local photographer who, in his advertising, gave prominent mention to the stunt. The kids were lined up in the lobby after each matinee and evening performance and a political official was appointed judge. As the winner of each performance was chosen the photographer issued an order on his studio to have a large cabinet photo taken free of charge. The kids fell for the stunt in a big way and western atmosphere greatly helped to build up gratifying business for the picture.

In almost every town, even the smaller ones, the average boy owns a cowboy costume and most of them get a great kick out of showing them off. There are dozens of western pictures that the above stunt can be tied in with, just as successfully as Meister did with the above named picture. This is the first contribution we've had from this manager and if the foregoing is a sample of his average work we feel sure that his brother managers will benefit through hearing from him again.

George, Brown And McGinnis Put Over Big Lima Campaign

Three tear sheets sent the Club by Douglas George, in charge of advertising when Warner Bros. acquired the Ohio, Sigma and State theatres in Lima, Ohio, contain ample evidence that he and the three local managers ushered in another Greater Movie Season with a corking campaign. Ray Brown manages the Ohio; Lew Smith is the manager of the Sigma, and H. G. McGinnis is in charge of the State.

This group of showmen promoted five full pages of publicity in two Lima papers and many of the local merchants liberally supported the move with generous displays of tie-up ads. Cuts of Warner officials, photos of the local theatres and their managers and pictures of coast activities were spread through the sections.

Other features of the campaign consisted of 50 three-sheets, announcing Greater Movie Season; all houses decorated in gala attire, special announcement trailers at all theatres; Mayor issued official proclamation, same being used in ads; the Sigma tied with Kresge's store for give-away of star's photos with each purchase of a "Fifty Million" a special sundae; the State had a man parade in full dress for "Man of the World," and the Ohio had an Austin street ballyhoo on a "Connecticut Yankee."

Since waging the above campaign George has been transferred to Alliance, Ohio, where he is managing the Strand Theatre and also taking care of advertising for the Morrison and Ray Brown is now city manager in Lima, in addition to being at the helm of the Ohio. The Club will look forward to hearing a lot more from all of the above-named showmen.

Marpole Obtains A School Endorsement As Plug On "Skippy"

An unusual amount of worthwhile publicity was gained through the whole-hearted endorsement obtained from school superintendents on "Skippy" when this picture was played by Jack D. Marpole, former manager of the Paramount Theatre, Ogden, Utah. Certainly, a boost of this kind has untold value.

The "Supers" had seen the picture at a special preview screening. And they thought so well of the picture that they immediately dispatched letters to the principals and teachers throughout the city and county.

Quoting from a part of the superintendent's letter, "SKIPPY is the type of thing that could not be put across the legitimate footlights. Its wholesome philosophy could not be reflected from the printed page. It could not be told, as a story, by mere words. It is an enchanting and beautiful page of life, as honest as an old-fashioned garden and as exhilarating as the first breeze of Spring. In a way that is refreshingly different; it has everything. And as far from the usual cinema emotional conventions as daylight from dawn."

The above comments and others were incorporated in the letter that was read to every child in the schools thorughout the city and county.

That's a corker, all right, Jack, and there can be no question that this endorsement gave this picture a big boost in your community. More power to you, and here's hoping you get more of them.

Eddie Hitchcock With U. A.

Eddie Hitchcock, formerly director of publicity of the Paramount Theatre, ace Publix house in New York City, recently joined Hal Horne's staff at United Artists Pictures Corporation, where he will be engaged with publicity duties.

Hitchcock's name is a familiar one to Club readers for the reason that he has been a consistent contributor to these columns. In addition to his connection with the Paramount he was publicity man for Horace Heidt's Californians and was also prominent in Philadelphia theatre circles.

CONGRATULATIONS, PUBLIX!

Because this issue of the MOTION PICTURE HERALD memoralizes the Twentieth Anniversary of the Paramount Publix organization, the Managers' Round Table department takes this opportunity to extend congratulations to this company on the occasion of its birthday; and to convey an appreciation of services rendered by a highly efficient corps of theatre managers. Many valuable contributions to showmanship in these pages have originated within the ranks of this group of men and to them we give full appreciation for their share in the success of this department.

Size Of Display Is What Hits The Finn, Says Paavo Talvela

Some extremely novel stunt or an ad of huge dimensions is needed to impress the Finnish movie patron, writes Paavo Talvela, of the Suomi-Filmi, Helsinki, Finland, and from a glance at the several snap-shots he sends the Club can easily see that this idea is being forcibly carried out.

Look over the poster on "Atlantic" in the layout which we are reproducing on this page. Owing to the small size of the cut it is difficult to convey to members the exact dimensions of the poster but believe us when we tell you that it completely covered the entire side of a three-story building. What might be taken to correspond with our 24 sheet sign boards will be seen in the circular arrangement of a board placed in one of the city squares. It will be noted that the ads can be seen from all angles. There is one of these at either end of photo. Also take note of the posters on Von Stroheim, Betty Compson and Fanny Brice. In other portions of the layout a good example of the large-sized lettering appears along with a Pickford-Fairbanks ad. The "Hollywood Revue" sign is displayed from the top of the Kino-Palats, the theatre.

The Club is appreciative of the fact that you and your associates of Suomi-Filmi liked the International Number published in February in that it inspired you to send us more evidence that you are on your toes over in Finland, and hopes to hear from you again in the future.

While Mr. Talvela is not the manager of any one theatre, having charge of a number of houses in his zone, he recently became a full-fledged member of this Club.

Above photos show how pictures are advertised in Helsingfors, Finland

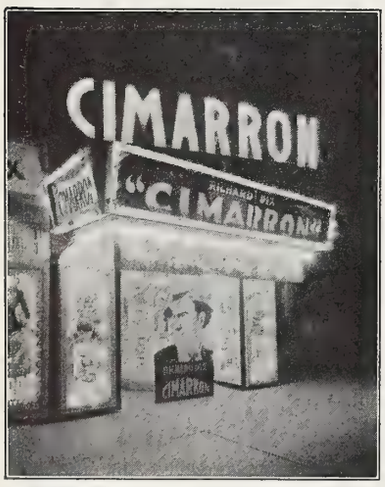
Happy Birthday Greetings

W. E. Adams
Carl Anderka
Paul Apple
Stephen Brenner
A. H. Cohn
Earle Eveland
Steve M. Farrar
L. Stanley Felch
Allen E. Gardner
Hedberg D. Grove
Barney Gurnette
W. A. Heston
Fred E. Johnson
David Kaplan
Nyman Kessler
Jean La Roe
L. L. Levy
E. R. Logan
Verne E. McIntyre
John J. Madden
Fred E. McSpadden
Martin Messinger
Frank S. Mickley
M. H. Nichol
Edward E. O'Donnell
W. R. Paara
Leonore Pierce
Foreman Rogers
Henry M. Rogers
Francis Schlax
Howard Schuster
Arthur C. Stock
C. Ervine Stone
Herman Weinberg

McCarty Gives His Ideas On What Is Best Advertising

In line with recent discussions in this department regarding the most valuable forms of theatre advertising, Mack McCarty, manager of the Paramount Theatre, Logansport, Indiana, does not believe that any two theatres can advertise in the same way owing to differences in population, type of patronage, and type of theatre. But he does believe in having an attractive front display on all occasions.

Take for example his own situation, which is running a theatre in a town of about 20,000. When he arrived in Logansport this house was closed, owing, he says, to the fact that no advertising effort of any strength had ever been put forth. Nothing beyond a front display of some 11 x 14 photos and one sheets had ever been used, which is the reason given for the house being closed.



A considerable portion of patronage for this theatre is drawn from the surrounding country and it's McCarty's system to rig up a front that more or less borders on the extreme, his experience teaching him that this type is particularly attractive to country people shopping for entertainment. He believes that they read every poster that is displayed and form their opinion of the value of the offering by the type of front display.

We are publishing a photo of the Paramount's front on "Cimarron" which conveys a good idea of the way he dresses up his house. Another point he stresses is that he has made it his business to personally know at least two-thirds of his patrons, their means of livelihood, etc., in order that these matters may be discussed when he meets them at the theatre. In other words, it makes them feel as though the theatre manager is taking an interest in their affairs and it is therefore productive of more consistent patronage. Certainly, there's a great advantage in knowing folk.

We quite agree with McCarty on the subject of attractive theatre fronts for a drab looking front most certainly makes the same kind of an impression conveyed by a shabbily dressed person. He's passing the idea along as a reminder to managers who are up against similar conditions to extract just as much as possible from the advertising value of their main show window.

LAWRENCE NOW DIVISION MANAGER

Schine Enterprises, Inc., have appointed Sid Lawrence District Manager for the State of Ohio, which means that he will cover the entire state. He will make his headquarters in Piqua, due to the fact that this city is centrally located.

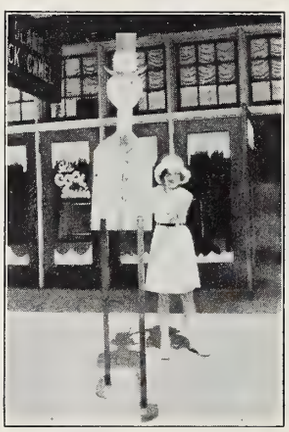
Lawrence has been with Schine Theatres for some little time, being formerly at the Palace in Lockport, N. Y., and this appointment is a promotion in every sense of the word. The Schines are branching out in Ohio and it assumed that the new D. M. will be busily engaged—but not too busy to remember that he is still a member of this Club.

Joe Hewitt Used Good Gag To Sell "Daddy Long Legs"

A crackerjack stunt for use with "Daddy Long Legs" was recently put in effect by Joe Hewitt, manager of the Lincoln Theatre, Robinson, Ill.

About a year ago toys such as the replica seen in the accompanying photo were much in evidence in all parts of the country. At that time Joe's show sense asserted itself and he stowed the idea away for a time when it would prove a natural for some picture. And then "Daddy Long Legs" comes along and you can decide for yourself whether or not it's a corking gag to pull in connection with this picture.

We're not going to stretch our imagination too much in attempting to describe the mechanical details of Joe's long legged ballyhoo, leaving that part for him to explain in a future communication. It would appear that "Daddy" is made out of compo board and wood, having some sort of a hinged connection to the legs which permits the taking of long steps. It is apparently pushed about by a youngster (if we're wrong just correct us, Joe). Anyway, we'll agree that it ties up finely with this picture and when we disclose that it cost but $2.50 and the time taken by the house artist to do a small amount of lettering, we believe it practical for anyone to try out. He also had a couple of pajama clad beauties, not shown in this photo, and the combination of the two made a decided hit.



Hewitt's memory was certainly working when it occurred to him to put the above gag into effect and he's to be congratulated for utilizing such an inexpensive and effective means of advertising the picture in question. We feel sure that he will be glad to give additional information as to construction, etc.

Weekly Tab An Aid To Box Offices In McCarthy Division

The extensive circulation of a weekly four-page tabloid paper in communities of West Frankfort and several other towns in Southern Illinois where Fox Division Manager L. J. McCarthy holds forth, has been productive of much public interest and is thought largely responsible for a great deal of steady patronage in all theatres under his supervision. The publication of the tab was put in effect by McCarthy himself and Lon Cox, manager of the Fox-Strand, West Frankfort, does the actual editing of the sheet.

The tab contains a generous helping of Hollywood news and production notes and the pages are illustrated with mats of popular players and ad layouts of coming attractions. A story on the front page goes into detail concerning a Fox-Personality Girl Contest which is to get under way in the near future. The back page is devoted to advertising the several Fox houses in this zone. Oh, yes, the color of the tab is pink.

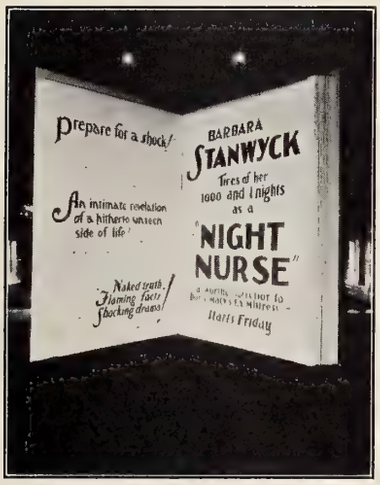
Cox is also having considerable success with the issuing of a Matinee Card, given out to lady patrons until ten have been accumulated. The holder is then entitled to a guest ticket for any matinee performance.

The tab paper stunt, in addition to proving a business booster for the theatres mentioned above, has apparently met with success in many other sections of the country for we have had occasion to examine quite a number of them from different cities. In practically every case comment as to their efficiency as an interest stimulator has been favorable. In case you want to get further information, as to cost, etc., make a call on your local newspaperman or printer and he will be able to tell you all you want to know. In the above case the papers were distributed by mail. For special exploitation they can also be handed out by newsies.

Two Dandy Stunts Put "Night Nurse" Over For C. Carroll

Public interest responded in a big way to two stunts recently put over on "Night Nurse" by Charles P. Carroll, manager of the Stanley Theatre, Jersey City, N. J., and as a result of his ingenuity the Stanley chalked up one of the best weeks in the history of the house. Both ideas were tied up with the book.

The first of these was a cleverly gotten up little pamphlet entitled "Confessions of a Night Nurse," as written by the heroine of the Macy novel. The "confessions" ran to about 1,200 words, was neatly printed on glazed paper and had an attractive cover. On the back cover was a mathematical stunt by which one could, by adding up certain columns of figures, ascertain his or her normal blood pressure. Distribution of these booklets ran into the thousands.


Prepare for a shock!
BARBARA STANWYCK
Tires of her 1000 and 1 nights as a
"NIGHT NURSE"
An intimate revelation of a hitherto unseen side of life!
Naked truth. Flaming facts. Shocking drama!
Starts Friday

The second stunt was another book which was fashioned into a very striking lobby display that took up considerable space. An enormous book, practical in every way, was manufactured to contain printed matter and enlarged stills from the picture. A reproduction of the title page is shown by the accompanying cut. Crowds of people, intrigued by the opening page reading "Prepare for a Shock," stopped at the display to read the pages and examine the pictures of the several scenes. There was considerable pictorial matter in the book and this materially added to its value.

We have a copy of the booklet before us and there's no question but that it is gotten out in a way to excite the curiosity of the reader. And we'll venture an opinion that every page was read by the thousands reached through an extensive distribution. The lobby display certainly was a corker and one that can be easily adapted to other pictures of this type. Some New York newspaper columnist recently opined that "nurse themes" were going to be all the rage this coming season so these two stunts of Carroll's will be good ones to remember. Should anyone want additional information as to how the books were made, copy, etc., we feel sure that Charley will be glad to supply it.

In a past issue we referred to a stirring campaign waged by the Stanley in connection with the running of the Bobby Jones Go.f Shorts. There was a tremendous response to the inauguration of a Bobby Jones Tournament and now we have two front pages of the second section (Sports) of a leading paper before us showing how the publishers cooperated. Some break, we'll say! Across the top of one is a heavy streamer head reading "Bobby Jones Tournament Entry List Closes Tomorrow." The other page contains a fine photographic layout of the winner and other contestants and a two-column lead story of the event. There have been some fine campaigns made this season on these shorts and it is to be hoped that everyone who played them took full advantage of the vast exploitation opportunities offered. Those who did have found that it was a sure-fire method of obtaining some very profitable tie-ups.

We are also publishing a recent sample of the kind of lobby displays being turned out at the Stanley. The figure was made by the art department of the theatre, the money bags were promoted from a local "armored service" and the sole cost including sand for the bags, was $2.80. Good looking display for that amount of money, don't you think?

Bloomberg's Float Wins Approval; It Is A Corking Idea

For a stunt to plug "Women of All Nations," P. D. Bloomberg, manager of the Paramount Theatre, Salem, Mass., put over an idea which can probably be classed as original as far as this picture is concerned.

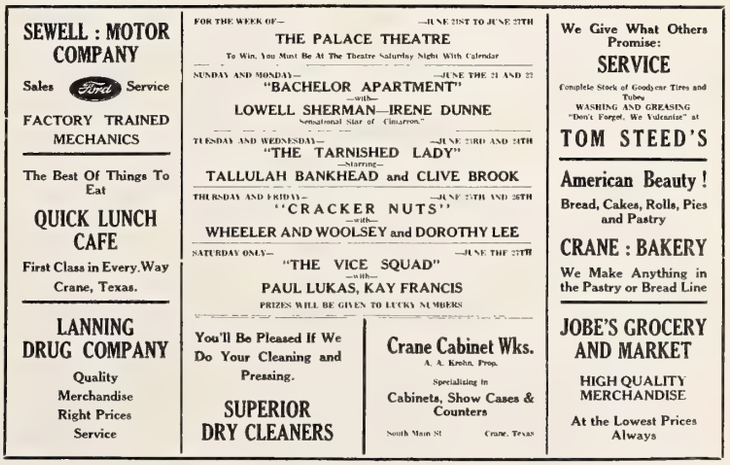
The accompanying snapshot reproduction tells the whole story, that of a float which paraded through the town bearing a bevy of attractive looking girls dressed in different national costumes. A couple of ushers dressed as doughboy and marine also lent color to the setting.

An important detail, in addition to the fact that the float was the means of making a most impressive ballyhoo for the above picture, was that it was practically a costless piece of advertising. The truck was promoted from a local dealer, the girls were promoted from a dancing school and the bunting was loaned by the local Elks Club. Two boys gave their services as cornetists and stayed with the float all day. Naturally, the ushers gave their services.

Bloomberg was commended for this piece of work by one of the best known publicity men in the East, he having said that to his knowledge it was the only stunt of its kind he'd heard of in connection with this picture. And so we're passing it along for the benefit of his brother Club members.

Combs Boosted His Trade By Calendar And Pecan Nut Gag

J. C. Combs, manager of the Palace Theatre, Crane, Texas, one of the "Okay Theatres," has a Calendar gag which has proven a corking business booster for his house. There is a give-away connected with it and the cards are pased out at the box office. In addition to prizes there is also an opportunity offered to patrons to become the owner of a week's pass to the theatre. Each week there are designated merchants, whose ads appear on the card, tied-up with the awards. We are reproducing one of the cards on this page and know that J. C. will gladly send additional information to anyone who will but drop him a line. The cost of the whole stunt is negligible.


SEWELL : MOTOR COMPANY
Sales Ford Service
FACTORY TRAINED MECHANICS
The Best Of Things To Eat
QUICK LUNCH CAFE
First Class in Every Way
Crane, Texas.
LANNING DRUG COMPANY
Quality Merchandise
Right Prices
Service
FOR THE WEEK OF— —JUNE 21ST TO JUNE 27TH
THE PALACE THEATRE
To Win, You Must Be At The Theatre Saturday Night With Calendar
SUNDAY AND MONDAY— —JUNE THE 21 AND 22
"BACHELOR APARTMENT"
—with—
LOWELL SHERMAN—IRENE DUNNE
Sensational Star of "Cimarron."
TUESDAY AND WEDNESDAY— —JUNE 23RD AND 24TH
"THE TARNISHED LADY"
—Starring—
TALLULAH BANKHEAD and CLIVE BROOK
THURSDAY AND FRIDAY— —JUNE 25TH AND 26TH
"CRACKER NUTS"
—with—
WHEELER AND WOOLSEY and DOROTHY LEE
SATURDAY ONLY— —JUNE THE 27TH
"THE VICE SQUAD"
—with—
PAUL LUKAS, KAY FRANCIS
PRIZES WILL BE GIVEN TO LUCKY NUMBERS
You'll Be Pleased If We Do Your Cleaning and Pressing.
SUPERIOR DRY CLEANERS
Crane Cabinet Wks.
A. A. Krohn, Prop.
Specializing in
Cabinets, Show Cases & Counters
South Main St Crane, Texas
We Give What Others Promise:
SERVICE
Complete Stock of Goodyear Tires and Tubes
WASHING AND GREASING
"Don't Forget, We Vulcanize" at
TOM STEED'S
American Beauty!
Bread, Cakes, Rolls, Pies and Pastry
CRANE : BAKERY
We Make Anything in the Pastry or Bread Line
JOBE'S GROCERY AND MARKET
HIGH QUALITY MERCHANDISE
At the Lowest Prices Always

When he played "Cracked Nuts" a little gag was used that certainly whetted the curiosity of his public. A regular sized envelope was distributed containing a herald and a cracked pecan nut. The envelope was sealed and the hard contents prompted everyone to open it to see what was inside. Naturally the herald was read. And if a herald is read, that's all that can be expected.

ROBERT BENDER'S EXPLOITATION MANUAL

(EDITOR'S NOTE: *This is the second and last installment of Robert Bender's Exploitation Manual, the first part having appeared in the August 1 issue of this publication. Mr. Bender is Northwest Division Manager for Fox-West Coast Theatres.*)

— *Part Two* —

MUT DOG SHOW

Stage one on your stage. What if they do some barking and a couple of them get in a fight? It would be good entertainment. Give a prize for the best dog and a prize for the poorest, etc. Have the boys lead the dogs around the stage. This ought to be fun.

ABOUT MUSIC THEMES

Have the organist play the theme song with the advance trailer. In every case be sure to utilize one of the primary advantages of your theme song hook-ups by getting a local dealer to furnish his own singer to plug the song at the theatre during the week in advance of play dates.

Sing the song in the lobby with your radio hook-up on the ballyhoo truck and sing it inside the theatre with the slides.

Attach a herald to every copy of the song the dealer sells. Give him a credit line for the song in the imprint space of the heralds.

Put a three-sheet cut-out in front of his store with a sign plugging the theme song and the picture.

Get the dealer to buy along the bottom of your newspaper advertising, or, better still, use his ad as the first in a cooperative page.

Tie up the dealer on some kind of song or music contest. Consult the press sheets for more ideas.

Theme song hook-ups represent one of the biggest cooperative deals ever effected between theatres and music dealers.

Just so sure as sound is fast stabilizing itself as an integral part of the industry, just so sure will song hook-ups become a regular part of your routine. Get set now! Think about *sound* and ways to get the most there is to get out of the newborn common interest between the music world and the movies.

PUBLIC LIBRARIES

Get into the libraries whenever your picture offers an opportunity. Have neatly lettered cards on the desks and bookmarks placed in the books that are being taken out.

WEDDINGS

Get after recently married couples on pictures where such a stunt applies. If you are inviting some of them free as a wedding gift get some publicity on the matter.

SCOOTER CONTEST

This should go well with the kids. It could include kids with model automobiles as well. Have it on the street with police protection.

BOB SLED CONTEST

This should go well for the winter. Give prizes for the kids with the fastest sled. Stage it on a hill with proper precaution against accidents. Southern California theatre managers may safely ignore this suggestion with exception of Lake Arrowhead district.

PIANO CONTEST

The following details of a piano contest conducted at the Pontiac Theatre, Saranac Lake, N. Y., have been supplied by Mr. L. H. Raymond.

The Dixie Piano, made by Davenport-Treacy, was given gratis by the Adirondack Piano Company. The piano, a small but high grade instrument, sells for $250 retail.

Votes were given away at the theatre and had to be exchanged at the dealer's store for a certificate. This gave the dealer a chance to sell his goods. Girls, grown-ups as well as kids, got into the contest, which practically was a popularity affair.

The piano was displayed in a window, as the lobby of the theatre was too small.

Votes were given out as follows:

> VOTES
>
> THIS TICKET ENTITLES YOU TO 100 VOTES IN THE PONTIAC THEATRE-ADIRONDACK PIANO COMPANY POPULARITY CONTEST. Votes do not count until exchanged at the Adirondack Piano Co., 6 Academy Street for a certificate. SAVE FOR YOUR GIRL FRIEND.

The certificate was in two parts, one of which was used by the theatre for counting.

Plenty of advertising was given the stunt, which lasted some time.

Be sure to get several girls interested at the start so the campaign can be conducted with a smash right from the drop of the hat. Announce the weekly results on your screen and in programs. Daily announcements would keep the interest going.

CHAMP TEAMS ON STAGE

If you have a championship team in any sports, get them to be officially welcomed in your theatre. Go after the mayor, etc., have presenting of cups and medals on the stage and the members of the team as the guests of the theatre. The crowd that will be interested in this will swell your receipts, in addition to adding to your good will.

SERIALS

Watch your press books for serial stories. Plant these serials with your newspaper. If newspaper is running a serial put your tie-in ad at the end of the serial during the last week of its run as an advance "Teaser."

FREE RADIO BRINGS ADDITIONAL BUSINESS

Three hundred dollars above average receipts were netted by Manager Fred Brown of the Fox Theatre, Green Bay, by giving a radio free to the holder of a lucky number The radio was displayed in the lobby and coupons given to each patron for two weeks in advance. The radio was donated by a local dealer

BOOK STORES

Watch your press books in advance of play dates to see if the story of the picture is out in book form. If it is, go after your book dealers to get copies and plant them in their windows with mention of theatre, etc.

CROSS WORD PUZZLES

Many press books contain good cross-word puzzles on individual pictures. Sell the idea to your newspaper to print these. Prizes of passes can be offered for correct solutions.

Y. M. C. A. STUNTS ON STAGE

If the institution has good athletic teams get them on stage for demonstration of Y. M. C. A. work. Good Pyramid Team. Padded Horse, Parallel Bar Teams, etc.

Perhaps the Y. M. C. A. has some good juvenile boxers who would raise a laugh. This should not cost the theatre any money and should be a good ad for the Y. M. C. A. and goodwill builder.

HARMONICA CONTEST

In some towns Rotary Clubs are fostering harmonica bands among boys and girls. If you are in such a community make use of this band. However, harmonica contests are good whether such a band is organized or not. Grown-ups still like to play the "ole mouth organ."

"OUR GANG" CONTEST

Prizes for the best make-up resembling the different members of "Our Gang." This idea can be developed into a parade and stage stunt in theatre.

Elimination contests can be held on several nights. Ballots or volume of applause can decide the winners.

Properly handled this should get the theatre plenty of money at very little cost. Possibly the newspaper would like to tie up with you, but it is not essential.

BABY FASHION SHOW

If you can use children on the stage, try a baby fashion show as a direct box office attraction. No children over four years of age—younger the better. Inject comedy.

"SHORTS"—CLUB TIE-UPS

Watch your short subjects continually. Possibly a newsreel subject will have a particular appeal to a section of your community.

For instance, golfers, hunters, billiard players, baseball, football enthusiasts, could give a play if you get to their organizations and let them know what you have.

Use the mails as well as personal word to the secretaries.

Such special groups may bring you from $5 to $100 on your show, as well as interesting people who are not regular attendants.

"MY MOST EXCITING MOMENT"

This idea can be worked into an essay contest on war pictures with the cooperation of your newspaper, for war veterans or the general public.

WALL PAPER HERALDS

These are always attention attracters. Get some old samples from your wall paper dealer and print your message on them.

R. F. D. MAILING LISTS

Find out from your postmaster how many boxes there are on the different rural routes running out of your city. Print your message on postal card and tie up in packages the proper number for each route. The delivery man will distribute them.

TELEGRAMS

Telegram blanks are always good for heralds when not used too often. Distribute them by boy dressed in telegraph company uniform and obtain signatures. Use signatures for mailing list.

ARMY "A BOARDS"

Individual pictures offer opportunities to obtain the use of these boards for advertising purposes.

DRUGGIST

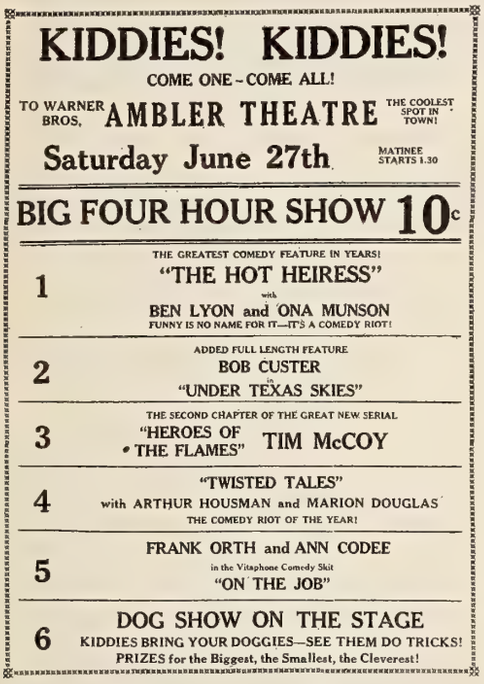
See druggist about national cosmetic samples to give away or for use as prizes at matinees.

(*Continued on following page*)

Artz Makes Strong Appeal to Kiddies With Special Show

A strong appeal to the kiddies was made by W. Walter Artz, manager of the Ambler Theatre, Ambler, Pa., in the way of what was billed as a "Big Four Hour Show," starting at 1:30 P. M. and running through the afternoon session.

An 8x11 herald announced to the kids that the big show could be seen for the sum of ten cents—one dime—and the numbers, which ran from 1 to 6, included a feature comedy and all kinds of short subjects calculated to make a hit with the youngsters.


KIDDIES! KIDDIES!
COME ONE - COME ALL!
TO WARNER BROS. AMBLER THEATRE THE COOLEST SPOT IN TOWN!
Saturday June 27th
MATINEE STARTS 1.30
BIG FOUR HOUR SHOW 10c
1
THE GREATEST COMEDY FEATURE IN YEARS!
"THE HOT HEIRESS"
with
BEN LYON and ONA MUNSON
FUNNY IS NO NAME FOR IT—IT'S A COMEDY RIOT!
2
ADDED FULL LENGTH FEATURE
BOB CUSTER
in
"UNDER TEXAS SKIES"
3
THE SECOND CHAPTER OF THE GREAT NEW SERIAL
"HEROES OF THE FLAMES" TIM McCOY
4
"TWISTED TALES"
with ARTHUR HOUSMAN and MARION DOUGLAS
THE COMEDY RIOT OF THE YEAR!
5
FRANK ORTH and ANN CODEE
in the Vitaphone Comedy Skit
"ON THE JOB"
6
DOG SHOW ON THE STAGE
KIDDIES BRING YOUR DOGGIES—SEE THEM DO TRICKS!
PRIZES for the Biggest, the Smallest, the Cleverest!

On the bill was the comedy feature, "The Hot Heiress;" an added feature, "Under Texas Skies;" the second installment of "Heroes of the Flames;" a comedy, "Twisted Tales;" a Vitaphone skit, "On the Job," and last but not least, a request was made to the kids to bring their doggies for participation in a dog show to be staged in the theatre. Prizes were offered for the biggest, smallest and cleverest doggies. The reverse side of the herald advertised the feature attraction for the evening of the same day. This is certainly going after kiddie business with a wallop and there can be no doubt that Walter not only did capacity business but paved the way for a steady increase in patronage from the youngsters—a move being made by many these days who have found out that kids do manage somehow or other to extract the necessary funds that will admit them to a theatre. And the above method of making up a special bill, with direct appeal to the younger element, appears an excellent means of stimulating attendance.

BENDER'S EXPLOITATION MANUAL

(*Continued from page* 182)

Make most of Thanksgiving, decorate your lobby. If there is a football game be sure to tie up with it; have sandwich man on the field.

Be sure to have something arranged for this annual event.

Ask readers to write their replies concerning the stores advertising on the page. Send replies to stores and get tickets for the best answers.

"Show People I Remember and Why." This is the title for a contest on "Show People." Write answers to newspaper and tickets for prizes.

Tie up with automobile dealer for the use of one of his models for an endurance contest, applicable to some picture. Start the contest a day in advance. Have nurses in car and proper banners. Get newspaper tied in with proposition. Automobile agent should help on this. Have car drive past theatre many times and have contest end in front of theatre. Banner could say your picture starts so many hours after the start of the contest.

For girls with the best boyish bob and dressed as boys. Could use them on the stage and let applause decide the winners. Give prizes.

If conditions permit put a banner across the street from your theatre and have light from your theatre on it for night displays.

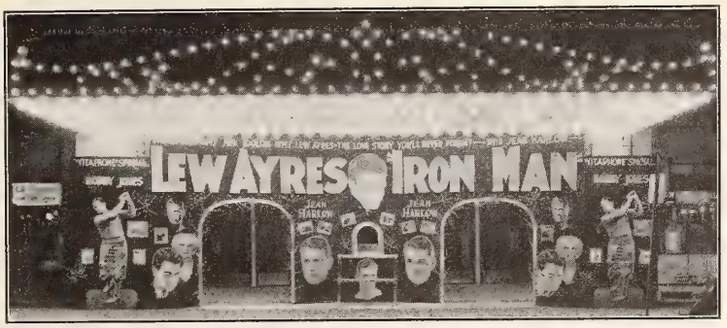
Invite all the twins or triplets on pictures where such a stunt applies.

ARTHUR K. DAME SAYS:

"I thought you would be pleased to note how we successfully carried out one of your suggested stunts—that of the long tailed dog contest in connection with "SKIPPY" as originated by Charles O'Donnell and printed in the June 6th issue."

Manager, Palace Theatre, Penacook, N. H.

EXAMPLE OF WHAT ONE MAN CAN DO!



The above photo of a front on "Iron Man," etc., was designed, painted and erected entirely by Alvin Hostler, manager of the Warner Theatre, Altoona, Pa. It proved a real flash, with a color scheme of black, silver and green, set off by apple blossoms, and the management received plenty of favorable comment. Note also the prominent placing of the cut-outs on Bobby Jones shorts.

Fred Perry Leans Toward The Use Of Atmospheric Stunts

Atmospheric stunts play a heavy part in exploitation campaigns of Fred Perry, manager of the Capitol Theatre, Binghampton, N. Y., a specialization in this phase of the work having reaped gratifying results at the box office. A few examples of what he's doing along these lines follow:

When he played "Fighting Caravans," several men representing cowboys and pioneers were employed to ride about town and an old desert schooner, with waterbarrel and other old-time paraphernalia, was driven through the streets during the engagement.

During the showing of "Reaching for the Moon," one of the theatre boxes was made up with appropriate scenery, with a moon shining down and a spotlight turned on a string quartette, playing the theme song just before the start of the feature. Likewise for the showing of "Trade Horn" the lobby was given African treatment with the help of local taxidermists and considerable interest created by a striking animal display.

Another advertising hook-up he tried a short time ago was the installation of a refreshment booth, artistically decorated and arranged in the mezzanine floor, where local packers of a good brand of coffee served patrons free, and a local baking company furnished crullers.

We are always glad to hear from an experienced showman like yourself, Fred, and we're passing along your suggestions to the rest of the Club. It is our recollection that Binghampton used to be a crackerjack showtown, and undoubtedly still is; hence, we'll be looking forward to hearing a lot more about your activities. It's always good to hear that a manager enjoys reading these pages and thanks for your toast to the continued success of this Club.

Symon Gould Gets Out Novel Herald To Sell Broadway

We're sorry that we cannot reproduce an 11 x 18 herald gotten out for the Warner Theatre, New York City, by Publicity Director Symon Gould but even if we could both sides would have to be shown to get a correct idea of what it's all about. So we'll have to do our best with a brief description.

The front is a reproduction of one of the city's tab sized newspapers, with corresponding display of type and size of sheet. The head reads, "Murders Unsolved!" There follow photos of Arnold Rothstein, Vivian Gordon, Starr Faithfull and a large photo of Sherlock Holmes, the latter captioned, "Famous London Detective-Criminologist Urged to Tackle U. S. Mystery Killings." A short story underneath the caption outlines the detective's willingness to come out of retirement. The bottom margin advertises "Sherlock Holmes' Fatal Hour," at the Warner. On the reverse side are four reproduced reviews from leading dailies.

Most of you will recall Symon Gould's name as one long associated with the motion picture theatre. Not so long ago he was engaged in a "Little Theatre" movement, that of establishing a chain of small houses in the principal cities. New York City was the nucleus of the move and it was gradually extended to other points where many of these houses are enjoying a steady patronage. Gould is now on the main stem in New York City, where exploitation stunts either border on the sensational or are not done at all. We will be interested in further accounts of what he is doing at the Warner.

THIS DISPLAY SOLD SHOW UP-STATE!

Adults as well as the kiddies got a great kick out of viewing the lobby display made for "Skippy" by H. C. Lee, manager of the Babcock Theatre, Bath, N. Y. It was placed in the lobby four days prior to opening and attracted so much attention that many brought along kodaks in order to take a snap-shot.

Bob Sparks Stages Bathing Girl Tie-Up With Merchants

A bathing girl contest, staged for two nights in conjunction with the showings of "Kick In" brought compliments from both patrons and sponsors of the affair, according to a report from Robert D. Sparks, manager of the Temple Theatre, Arcadia, Texas. And as long as this torrid weather continues the stunt should prove popular.

Eleven merchants were tied-up with the stunt and each of them entered their "girl" to vie for championship honors. Twenty-two merchants originally agreed to participate but owing to some shyness displayed by desirable contestants the number dwindled to eleven.

The merchants all used their windows for display of large cards five days in advance, copy urging people to see their respective entrant. Bathing apparel was also tied-in with the displays in many instances. Eight days in advance a story announcing the event broke in the paper and two others followed, including two on the front page. A full-page of co-op ads broke on opening day.

Inasmuch as the merchant stood the expense of buying his entrant a costume and devoted time to searching out the girl, the theatre stood the expense of prizes, the increased attendance more than making up for the small outlay. A local orchestra was prevailed upon to play on the stage both nights for the advertising received.

Just prior to the appearance of the first girl, a cute little bathing beauty strutted across the stage, accompanied by a blare of trumpets and a drum roll, unfolding a banner with appropriate credits to those sponsoring the event. She then stood near the side of the stage and changed the cards as each contestant appeared.

After all girls had appeared individually they were lined up across stage and as their names were called stepped up front where they were judged by amount of applause. A winner was chosen each night and these two were pitted against each other in the finals for first and second prizes.

This one ought to be a fine stunt to pull during the bathing season, or any other time for that matter, for a group of pretty girls generally makes an interesting stage novelty on account of local interest in the participants. Further, this is an example of what we may expect in the way of future contributions from this new Club member. Judging from the calibre of this stunt, we go on record in the belief that he's a live wire showman.

Stilt Stunt Helps George Seed Garner Capacity Business

The cashier had to stop selling tickets at three o'clock in the afternoon as the result of a corking little publicity stunt put over by George Seed, manager of the Supreme Theatre, Livonia Avenue section of Brooklyn, N. Y., in connection with "Daddy Long Legs," another picture getting its share of exploitation these days.

The excitement was supplied by ten boys, dressed in quaint costume, walking around on wooden stilts. Hats and trousers were designed from cretonne paper and each boy had a sign on his back telling readers to follow "Daddy Long Legs" to the Supreme. Everything was made up by the house staff at negligible cost.

This one certainly brought home the bacon for Seed and he's so enthusiastic about the idea that he's passing it along for the benefit of other members. Keep up the good work, George.

Popular Fare Of Town Ascertained By King's Canvass

To ascertain the likes and dislikes of his many patrons, J. C. King, manager of the Arcadia Theatre, Harlingen, Tex., made a canvass to find out the best type pictures, most popular stars, etc.

A man was engaged to do the canvassing in a house-to-house call. Among the questions asked of each one by this young man were: 1. How often do you attend theatre? 2. What theatre or theatres do you attend? 3. What nights do you generally attend theatres? 4. What type of picture do you prefer? 5. Your three favorite stars? 6. What picture or pictures that you have seen appealed to you most? 7. What coming picture or pictures are you anxious to see? 8. Through what medium do you keep in touch with attractions at theatres? 9. What Valley newspaper or newspapers do you subscribe to? And, of course, the person's name, address, phone number, etc.

The people seem quite willing to state their viewpoints, as they somehow feel that they are partially dictating the policies of the theatre. And the newspapers carry a daily story on the stunt setting forth the compiled data to date. When completed, the data gathered will be tabulated to be used as a guide in booking of pictures.

The process is a rather long one, but inasmuch as the theatre gets newspaper publicity daily on it, it proves a worth-while stunt. And in addition, any manager will be in a better position to choose the proper kind of pictures which in return should be better patronized than heretofore.

Jack Goodman Uses Picture Title For Spread Catch Line

The title of "Meet the Wife" was used as the catchline for the promotion of a double truck on this picture when played by Jack Goodman, manager of the Ritz Theatre, Scranton, Pa.

It's meet the wife at so and so's and buy her an electric washer; or meet her at your clothier's and let her see how well you look in one of those Blank brand suits, and a dozen other ads built along the same lines. For the interest-getter a number of unnecessary or misplaced letters of the alphabet appear some place among copy of the ads and the first twenty-five to send in the solution become entitled to pairs of guest tickets. Incidentally, the theatre got a fine break on the page and, as you are well aware, at no cost.

The above is a very attractively gotten-up spread and we are glad to pass the idea along to this manager's brother members. There are many angles to this co-op page stunt and each week some manager discovers a new one to work out. As fast as they come in we print them so if any member is holding out on us, now's the time to shoot it in. Thanks, Goodman, and keep up the good work.

MICKEY MOUSE ON PARADE!

In conjunction with a Fanchon and Marco presentation of a "Mickey Mouse Idea" Bill Thomas, publicity director of the Pantages Theatre, Hollywood, Calif., (Rodney Pantages, Mgr.), organized a parade of the female "Mice" through the main streets of the film city. Certain tie-ups were effected, such as a stop at a well-known restaurant for a huge ration of cheese for the "Mice"; a peek at the inside of a nationally advertised electric refrigerator, and you will also note that transportation was taken care of by a local auto dealer.

A FRONT THAT SPEAKS FOR ITSELF!

Credit Sigmund Haller with the splendid front pictured above. It was designed for the Princess Theatre, Montreal, Canada, when that house played "Front Page" and made of white silver, trimmed with black and orange letters. Much favorable comment on its effectiveness was expressed by local citizens.

Harry Stearn Gets A Valuable Merchant Aid For "Kick In"

Hitting his usual stride in the way of making successful tie-ups, Harry Stearn, manager of the Orpheum Theatre, Wilkesbarre, Pa., recently effected a number of these stunts that resulted in a lot of publicity for "Kick In."

A local restaurant gave a window display and a card inside and each copy of menu had a stickler with copy of show. The restaurant also used 14 inches of newspaper space on a co-operative nature.

The Martz Bus Line carried banners on both sides of one of their advertising buses all week from 11 A. M. to 6 P. M.—visiting all the neighboring towns as well as through various parts of the city. This was put over at *no cost to the theatre.*

A sporting goods house ran a ballyhoo through the streets, the outskirts of town and also to the ball park where a league game was in progress. The ballyhoo consisted of a man and a girl attired in bathing suits on a wagon drawn by a horse. The girl sat in a sun chair and the man sat on the driver's seat driving the horse. On the sides and rear were banners advertising the show as well as the sporting goods house. This sporting goods house also dressed up the lobby with the latest in sporting outfits. All of this was at *no expense to the theatre.*

11,000 tabloids were made up as the *Orpheum News Weekly* on Clara Bow and other Paramount stars and pictures. These tabloids were distributed around from house to house, in parked autos and in parking stations. This was one of the best means of advertising in a long time and *it was all gratis* through the co-operation of a printing company.

Inasmuch as a lot of stress is being laid on "costless advertising" these days (always has been the "cats," we think) the above indicates that Stearn garnered a whale of a lot of free advertising. But that's one of his specialties, so we're not surprised at the extent of his activities. He shows that it can be accomplished and that's what we want to get across. Good work, Harry, and lots of luck working out that next stunt we'll expect to hear about.

Gus Mitchell Bills Two Counties For A 30 Mile Coverage

Two counties were plastered with announcements, window cards and photographs when Gus Mitchell, manager of the Imperial Theatre, Newton, N. C., waged a campaign on "A Free Soul," covering an area of over 30 miles. He also had special announcements mailed out to theatre-goers over the county and had heralds distributed in a house to house canvass.

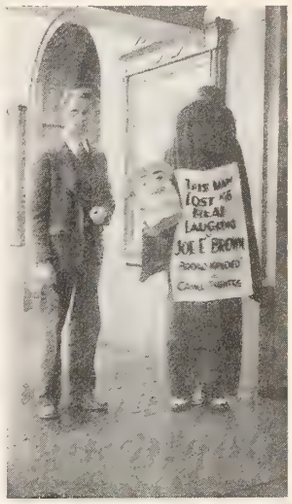
In building his newspaper campaign he started his teaser ads ten days in advance of opening and then continued to insert copy every other day, concluding same on opening day. Time was also obtained from a radio station some fifty miles away and announcement made on the second day of run that the picture could be seen in Newton. Other effort consisted of slides and trailer and a special lobby display made from stills and photos and a painted banner hung across the front.

This is the first time we've heard about Mitchell's work and we are glad to welcome him as a member of this organization. We will hope to hear more from him in the future concerning show selling in his section of the country.

Ballyhoo And Swap Ad Contest Garner Business For Lynch

Eddie Lynch, manager of the Cameo Theatre, Bridgeport, Conn., is still batting them over the center-field fence in his town. Samples of recent work that we've come across include some novel street ballyhoos and a tie-up with his local newspaper on a "Let's Swap" ad contest. The former helped boost business for "Broadminded" and "Cracked Nuts" to the capacity mark and the latter not only materially helped to bring new trade to the house but proved a good all-around business stimulator. Eddie is ably assisted in his work by M. J. Carroll, to whom we are indebted for information concerning the following:

For "Cracked Nuts" he used two ushers, one dressed in the costume of a drum major and the other a la Cameo Kirby, and had them parade a baby carriage through the town. A big doll, swathed in regulation baby clothing, was given prominent display throughout the tour. A sign read, "Just a Couple of Cracked Nuts—Now Playing at the Cameo Theatre."



Ushers were again used to ballyhoo Joe E. Brown in "Broadminded" when that picture was shown. Note the headless figure in the accompanying photo which bears a sign reading, "This Man Lost His Head Laughing at Joe E. Brown in 'Broadminded' at the Cameo Theatre." In both cases, this and the above, the necessary garments were promoted from city merchants without cost to the theatre.

We are also reproducing a copy of his "Let's Swap" ad and to our way of thinking it's one of the best constructed ads of this kind that we've ever seen. The layout is particularly well done, as to copy, boxes and borders, and you will also note that it is a combination of Swap Ad and current attraction. The mat of Mary Pickford, instead of detracting attention from the contest really dresses up and lends tone to the whole layout, at the same time calling the reader's attention to the fact that this picture is being shown. It is to be hoped that Club members will be able to read the staggered copy in the center of the ad. If too small however, a magnifying glass will bring it up for anyone who wants to follow out the general scheme. The staggered copy is also a good example of the pleasing effect produced by setting up type in a way that is different from the ordinary method.

We believe that most members are familiar with Swap Ad contests, as examples of several have been published in this department from time to time. As a matter of fact this idea was hashed around not long ago in these columns in a controversial way, H. M. Addison, of the Penn Theatre, Pittsburgh, having claimed honors for originating it here in the East. He is yet to be challenged by any other Club member.

As a reminder, however, it is a tie-up with your newspaper by which the advertiser receives a pair of guest tickets as an inducement to insert an ad. The cost of the advertisement is thus practically offset by the free tickets. It generally carries strong appeal to the classified ad manager for reason that it is a means of garnering additional space for his department.

KEEP POSTED ON CONVENTIONS, ETC.!

Just as we keep a check on national events through contact with the United States Chamber of Commerce, so can you keep in touch with coming events via your local Chamber and other organizations.

Make it a point to check up on these matters every few weeks by meeting the secretary. They are always in communication with bodies arranging conventions, etc., and can keep you posted.

Very often this knowledge serves to effect some kind of a ticket-selling idea, binding the theatre closer to the Chamber.

Thames Makes Hit With Audience By Staging Band Act

Big town atmosphere was injected into a stage presentation at the Saenger Theatre, Vicksburg, Miss., by J. F. Thames, Jr., through a tie-up with a local dance orchestra, many of the patrons complimenting this manager, as they left the theatre, upon the effectiveness of a set that was constructed at very small cost.

In connection with the above a revolving platform was used as follows: a black drop with orange stripe down the center was secured from a dancing school without cost. Directly in front of this was the 16 feet square platform upon which the whole orchestra was mounted. Just before the curtain was raised, the former organist who donated her services, rendered an organ solo lasting five minutes. As the orchestra began to play the platform was slowly revolved until it had turned completely around, with musicians facing the audience. Five snappy numbers were played and the audience signified its appreciation by loudly applauding for more.

The color scheme on the inside of the platform was in various hues of orange, red and yellow, sprinkled with silver flitter and it made quite a flash. Novel lighting was effected from the use of olivettes and indirect lighting from within the platform.

Here's a suggestion for members who may wish to vary their regular week in and week out programs with an added attraction that can be promoted at small outlay. Local dance orchestras can be found most anywhere these days and they are generally willing to perform for the publicity received. If the leader, or some other player, will act as an M. C., or maybe the theatre manager himself, it often injects additional color to the occasion. Thames' patrons liked the stunt and he's passing it along as a reminder to others.

Bill Brown Plugs German-Made Film In Two Languages

A lot of interest was created in his neighborhood in advance of the showing of a German-made picture, "Gretel and Liesel" when Bill Brown, manager of the Fox-Lefferts Theatre, Richmond Hill, N. Y., distributed colored heralds with one side printed in English and the other in German. They were large enough to give a good display to the several exchange cuts and he stressed the point that whether one understood German or not the picture would be enjoyed. Another point he brought out was that the story was similar to that of Shakespeare's "Taming of the Shrew."

Brown's show selling work is familiar to most readers of this department and he generally comes through ace high, whether it's the selling of foreign film or one made in this country. We'll admit that the former are harder to put across and note that he did not lose the opportunity of making an appeal to German speaking people in their own language.

C. Ryan Encourages Kiddie Trade With New Selling Angles

If you are fortunate enough to belocated in town or city that boasts a beverage manufacturer or distributor, perhaps you can make a tie-up for a Junior Saturday Matinee which will prove as effective for building hot weather trade as the following stunt did for District Manager Charles J. Ryan, located at the Buckingham Theatre, Chicago, Ill. Tie-ups for the serving of iced drinks to the kiddies in torrid weather is not a new idea but the way this was handled has some new twists; and after all, new angles to old ideas are what we're all in search of in these days of highly competitive selling. The following was good enough to boost Summer matinee attendance from 700 to 1,200 and we'd call that pretty snappy work.

The manufacturers of an iced chocolate drink were tied in with in this instance and they provided every child and adult who attended the matinee with a free glass of the beverage. They also installed two dispensing units in the lobby and furnished the services of two uniformed attendants. This drink happens to be called "Kayo" and there is a comic strip in one of the Sunday papers entitled Kayo Mullins. A boy who at one time appeared in a Paul Ash act was dressed up the same as the cartoon character and provided a 7-minute act of songs and monologue that delighted the children. Two days previous to the matinee little "Kayo" toured the theatre neighborhood in an Austin auto and wherever children could be found and handed out a 9 x 12 hand bill announcing the program. Inside the theatre the kids were told that if they would bring in four corks from the Kayo bottles a Kayo Club button would be given them entitling the holder to special privileges and gifts at meetings to be held every four weeks.

The above is in line with country-wide effort being made by theatre managers to encourage kiddie patronage. As Ryan points out, the youngster of today is tomorrow's fan who will be an important factor in what's what in entertainment. Every Junior Matinee turns out hundreds of the best little word of mouth advertisers procurable. To our way of thinking Ryan's Matinee tie-up is not only a fine idea for the hot weather weeks but is one which can be successfully adapted to many other lines the year around. An iced cold drink would naturally delight the kiddies during the hot weather but there are also many other small articles that could be worked in for all kinds of seasons. It necessarily follows that this idea is then not limited to beverage manufacturers but applicable to many others.

Travelling Auto Effectively Used For "Trader Horn"

A travelling auto ballyhoo was effectively used in selling "Trader Horn" when this picture was played by E. E. Whittaker, manager of the Carolina Theatre, Charlotte, N. C.

The car used was a new coupe with the title of picture, "Trader Horn" and "on the talking screen at last" written all over the body and fenders. The car visited all the city schools during recess for three days in advance of showing and also did the neighboring towns as well as the city itself.

The man at the wheel of the car would pass out estimate cards to all that gathered around. Prizes were offered to the persons nearest estimating the correct number of titles on the car. The car attracted lots of attention and undoubtedly sold many tickets for the picture.

The above appears to be a gag that can be used with the title of most any picture and the Club thanks Manager Whittaker for passing it along. Let's hear more about what you are doing, Whittaker, in the way of selling shows down in Charlotte

Carden And Slentz Team Up Again To Garner Free Space

It's really not news when we inform other members that the well known team of Roy Slentz and C. E. Carden have been grabbing a lot of free space for this feat appears to be one of their specialties. This time, it's newspaper tie-ups again, together with some unusual makeup for an ad on "Front Page." These two are, respectively, manager and advertising manager of the Worth Theatre, Fort Worth, Texas.

In advertising "It's a Wise Child," they tied up with the newspaper on the Want Ad page. The paper kicked in with a three-column by 8½ inch ad on the picture together with details on how one could win guest tickets to see the picture. Scattered through the Want Ads were sentences or phrases pertaining to the picture. The idea was to clip them and arrange neatly.

In advertising "Skippy," the paper kicked in with another 3-column by 8½ inch ad depicting various scenes from the picture, especially of individual scenes of Jackie Cooper. Contestants in this instance were offered guest tickets by filling in the balloons as to what was possibly said by the persons shown on the ad.

An excellent tie-up was also effected with the Fort Worth Public Market whereby they ran co-operative ads in the paper tying in their copy with the stars appearing in pictures at the Worth.

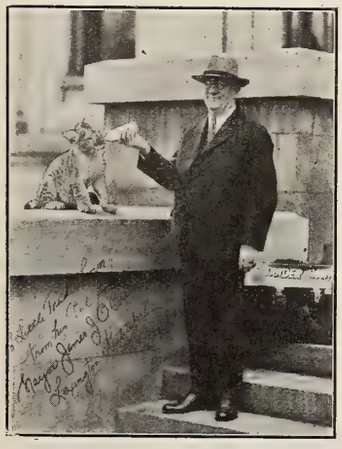
As for the co-op ad in "Front Page," it was quite unusual in make-up; all the merchants' ads appearing on a background of type from a front page. The caption at the top read, "The news on this page is as important as that on the front page." And every one of the ads carried the line, "A Value of 'Front Page' Importance." The theatre carried its ad on the picture in top center.

Most of you are familiar with the work of the two men mentioned above and know that they've been consistently putting over many effective stunts. We wonder what they're up to right now in the way of socking the hot weather bugaboo and will expect them to let their brother members in on the methods employed.

The Mayor Assists Annabell Ward To Crash A Newspaper

A fine publicity break was recently secured for the Strand Theatre, Lexington, Kentucky, by Miss Annabell Ward during the run of "Trader Horn" at this house. Miss Ward is the assistant manager and publicity director of the Phoenix Amusement Company, operating the Strand and Ben Ali Theatres.

We have before us a tear sheet from the amusement section of the local newspaper which carries a three-column cut that runs almost a half-page in depth. It shows a front view of the City Hall where no less a personage than Mayor James J. O'Brien can be seen holding a bottle to the mouth of a cub lion which is the property of Miss Edwina Booth and caught by the "Trader" company when on location in Darkest Africa. The bottle which the Mayor is calmly holding undoubtedly contains milk—not the liquid that this city used to be famous for dispensing when entertaining important visitors. The cub will be returned to the film star as soon as it completes a tour of the larger cities.



We congratulate Miss Ward for obtaining this corking publicity tie-up with such an important personage. Any theatre that can rate a news story with a mayor surely is in for its share of public attention.

'Atta Boy, Paul!

". . . during the month of July we are using Hugh Borland's 'Merchant' Get-Acquainted Month' idea . . . in six nearby towns and find it a great medium for attracting this distant business. . . ."

Paul W. Kunze,
State Theatre,
Stoughton, Mass.

(Regards to Natalie)

SCHOOLS REOPEN SOON!

It will be well to keep in mind that the schools will be reopening again early next month. This may suggest to you some tie-up with local merchants dealing in school supplies, etc.

Make it a point to contact your school authorities right from the start of the fall session with a view of securing indorsements for pictures warranting such approval. They can also be asked to preview special productions and express themselves for use in your newspaper ads.

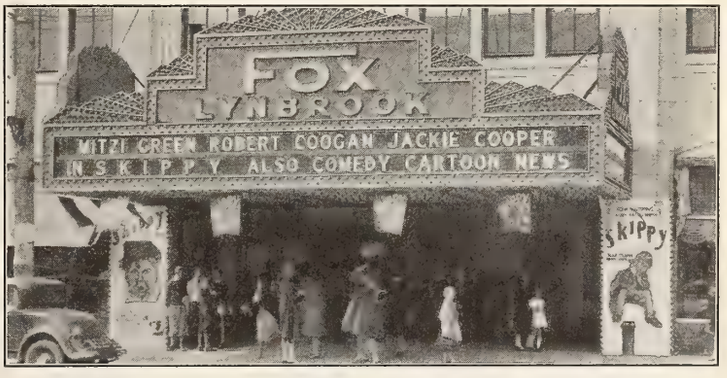
Educational bodies are valuable assets to theatres knowing how to handle them. Here and there you may find a "crab" to deal with, but as a general rule they will cooperate for any worthwhile picture.

MacLevy Plugging Local Enterprise For Summer Boost

According to a recent communication to the Club from Monty MacLevy, former manager of the Fox-Lynbrook Theatre, Lynbrook, L. I., N. Y., he lately contacted a number of local organizations and succeeded in effecting several tie-ups which materially aided the box office and proved a means of building further good-will for his theatre. In his work, he was ably helped by Assistant Manager George King.

As one of his moves he secured the services of a well-known orchestra leader and teacher to conduct the Fox-Lynbrook Junior Symphony Orchestra. Twenty-five members had already been enrolled, schools had been contacted and it is expected that a fifty-piece orchestra will soon be fully organized for Saturday matinees.

He has also engaged a well-known singing and dancing instructor for the promotion of a free school along these lines. This instructor already has a dancing school in Lynbrook and on Saturdays takes her place at a desk in the theatre lobby, enrolling the kiddies as they come in. George King has arranged with a local photographer to furnish the theatre with a picture of every pupil who becomes a member of the club. A special trailer is run and additional interest obtained by the placing in the lobby of a 40 inch by 60 inch frame for views of the dancers.



Baseball clubs are also coming in for their share of attention this summer in and around Lynbrook. There is a pro team there that draws approximately 1,500 to 2,500 people at its games. The theatre prints up a two-side throwaway with one side for scores and schedule and the other for a theatre program. This was done in conjunction with the Valley Stream Theatre, managed by MacKenzie and formerly supervised by MacLevy. These throwaways are distributed at the game and to homes, and printing costs are split between the two theatres.

Other activities include a similar baseball tie-up with a nearby high school and the promotion of a Theatre Party for the benefit of the Junior Class dance. This stunt helped the Class put over its sale of tickets and at the same time boosted business at the box office.

All the above stunts have been engineered within the past few weeks and they appear to be excellent means of helping along business during the summer months. The combination of Junior Orchestra and the dancing singing school can be accomplished at no cost to the theatre and it is figured that within a few months a local revue and concert can be put over which will be good for a two or three days' stand. There is also the large amount of established good-will to be taken into consideration. The Club wishes Monty and his associates unlimited success in his promotional ideas.

A WEST COAST SIGN ATTRACTS!

Photo above shows a night view of a compelling sign erected for "Skippy" by Charlie Wuerz, City Manager for Fox-West Coast in San Bernardino, Calif. This shot was taken by Wuerz, himself, and the sign was an effective means of ballyhooing the title for a considerable distance around the neighborhood.

Preview Plug For Film Nets Perrin Plenty Free Space

A preview held for prominent citizens and a tie-up with the local Kiwanis organization resulted in a whale of a lot of publicity for "Skippy" when this picture was played by C. T. Perrin, manager of the Paramount Theatre, Cheyenne, Wyo.

Eight days in advance the invited guests at the preview included the Governor of Wyoming and his wife, the Superintendent of Schools, School Principals, Clergymen and representatives of all luncheon and civic clubs. Permission was secured to publish the Governor's endorsement.

A tie-up was made with the local newspaper for a front page story which made an offer of free tickets to anyone who could not afford to pay their way. Anticipating the greatest response to this move from kids, an avalanche of requests was avoided by explaining to applicants that these tickets were to be distributed through schools to deserving pupils. Teachers used their judgment as to this distribution and 500 tickets took care of all requests, including the small percentage of adults.

Arrangements were also made with the Kiwanis for distribution of free tickets to the "Under-privileged" school children, a cause which the club was supporting. The club paid all printing costs and several members became so enthused over the picture that they put up essay contest prizes for the children.

That certainly was getting to the kid end of it, Perrin, and it ties-in with the idea of "women and children first"—and the rest is easy. He's passing along this series of stunts for the benefit of his brother members, with the hope that they, too, will reap a like benefit should they adopt his plan. Next time he writes we'll be looking for information on how hot weather trade is being kept up to mark.

ROUND TABLE CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 *per pin.*

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

Satz Knows How To Bring In The Kids During Hot Months

How to compete with swimming holes and ball games when 100 in the shade weather inspires kiddies with intense thought about these two popular pastimes, is seen in a recent stunt put over by Bernard Satz, manager of the Casino Theatre, Ware, Mass. It takes a good stunt to do this, but you'll recall that Satz is a live-wire showman.

This manager is a devout Rotarian, in addition to acting as song leader and director, and arranged to have this organization sponsor a Kids' Free Morning Show. The local chief of police, also a Rotarian, who is a great booster of recreation for the kiddies also lent his cooperation to the move. Fifty merchants were approached, most of them members of the organization, and asked to contribute samples of merchandise for the give-aways. Thirty-eight of them responded with product that ranged from ice-cream to house paint. Boss Ralph Snider contributed the theatre, the Boston Film Board of Trade donated a real program of comedies and Boy and Girl Scouts, as well as everyone connected with the theatre, watched carefully over the children. The show was opened by a reel giving a talk on Safety by a State Trooper. 535 bags containing 38 useful gifts were handed out to the kids.

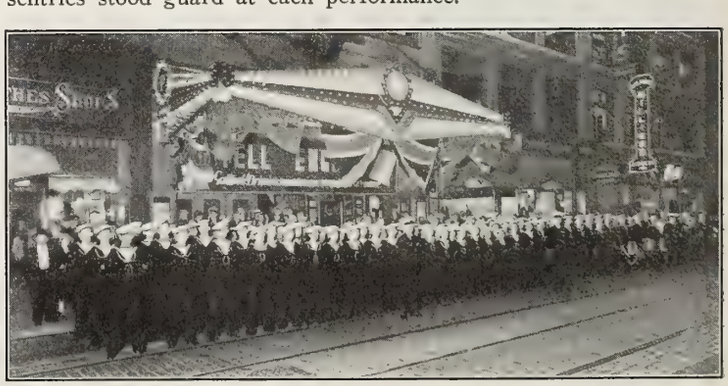
A humorous slant was given the affair on account of the inclusion of a bottle of ginger ale in each bag. The Chief of Police told the kids that inasmuch as he was responsible for the empty bottles they should be returned to the station house. Satz went him one better by telling them that if they were returned to the theatre the bottles would be redeemed as a 5 cent credit on a 10 cent admission. Bernard thinks some of the kids put one over in that he made rebates on over 600 bottles, only 535 having been handed out. We have a small snap-shot showing an army of kids lined up in front of the theatre with the bags but it's not sharp enough for good reproduction. Just take our word for the fact that plenty of them attended the performance.

Any stunt that can pull kids away from playgrounds, particularly during vacation season, is certainly worthy of much consideration and we can vouch for the fact that this one went over in bang-up style. His tip-off on the surplus bottles is interesting.

Cleary's Campaign On British Picture Brings Nice Return

Although the weather was very hot and effects of the world-wide business depression were being felt, the campaign made on "Tell England" brought most gratifying returns to the box office of the Princess Theatre, Montreal, Canada, managed by Thomas Cleary.

He held a Military Night and had all the prominent regiments of the city parade to the theatre as guests for the occasion. Following Military Night, he held a Naval Night and invited a whole company of the Naval Cadets, a photo of this outfit in front of theatre, appearing on this page. In keeping with the picture theme the entrance and front was dressed with flags, a ship's compass and other nautical equipment placed in the lobby and two uniformed sentries stood guard at each performance.



Other publicity effort included the distribution of 15,000 two-for-ones; 8,000 bookmarks and 20,000 cards to the householder, and 500 cards to leading city merchants, the latter carrying a special plea to patronize a British-made picture and to help publicize same by allowing space on bulletin board for enclosed card.

In addition to having a smartly dressed theatre for the above picture we think most of you will agree that a considerable mailing effort was put forth. It was instrumental in producing brisk trade. Thanks are also extended to C. E. Duffey for sending this matter in.

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

G. L. WOOD has been appointed manager of the Grand Theatre, Corsicana, Texas, recently acquired by C. J. Musselman. Wood was formerly associated with Musselman in Paris, Tex. The Grand is now undergoing a thorough renovation.

* * *

GABE YORKE, advertising-publicity manager for Fox West Coast Theatres, recently accompanied Robert Bender, division manager in the northwest, on a tour of the lat ter's zone. This was the first of a series of tours to be conducted by Yorke since assuming his position.

* * *

W. H. "BILL" BLAIR, for the last year or so manager of the Griffith Bros. Rex Theatre, Borger, Texas, has taken over the management of the Midland theatre, Midland, Tex. He is a son of Tom Blair, district manager for Griffith.

* * *

W. H. CLARK is the manager of the recently opened Lafayette Theatre, Lafayette, La., operated by the Southern Amusement Company. Over 1,200 people attended the premiere.

* * *

M. E. GILLIOZ is building a new theatre in Monett, Mo. It will resemble the Fox Theatre in Joplin, Mo.

* * *

CECIL GWINN succeeds R. E. Charles as manager of the Fox Centralia Theatres, Charles planning to take a brief vacation before hooking up again. Gwinn, before assuming his new post, was manager of the Fox Theatres in Aberdeen. Although there are three houses in Centralia, the Fox is the only one in operation at present. It is understood, however, that the Twin City Company has renewed lease on the Liberty and plans to reopen it.

* * *

W. ALLYN BUTTERFIELD is installing a new sound system in the Majestic Theatre, Liberty Centre, Ohio. He recently took over the lease on this house and claims that it's the smallest house (150 seats) in the state to feature sound.

* * *

ROBERT ROSENTHAL, manager of the Mark Strand Theatre, Albany, N. Y., has returned from a vacation spent in points North.

* * *

CHRIS BUCKLEY, operator of three Albany theatres, is an enthusiastic wrestling fan. If there's a good bout on, and Chris can spare the time from his theatres, you'll be very apt to find him cheering from a ringside seat.

* * *

N. P. DIPSON, well known upper New York state theatre man, recently paid a visit to Wheeling, West Va., where a report is current to the effect that the local Warner houses, the Court, Liberty and Victoria are to be linked up with the Capitol Theatre Enterprises. The deal is said to be in effect at this writing. Round Tabler George Odlum is manager of the Capitol Theatre in this city.

* * *

WILLIAM "BILL" LEVEY, manager of the Beacon Theatre, Port Washington, Long Island, N. Y., recently gave his audience a treat by arranging for the personal appearance of the famous bandmaster and composer, John Philip Sousa. The occasion was the showing of a Paramount pictorial containing a large part about Sousa and his activities.

A. C. RALEIGH is again connected with the Liberty Theatre, Seattle, Wash.

* * *

R. A. ANDERSON continues as manager of the Orpheum Theatre, Twin Falls, Idaho, where Publix recently negotiated a 15 year lease.

* * *

A. SCHWARTZ has been appointed manager of the Earle Theatre, a Warner house in Reading, Pa.

* * *

LEONARD CARKEY, last heard from in Utica, N. Y., is reported at the Strand Theatre in Elmira, N. Y.

* * *

CHARLES E. ROSE is now in charge of the Fox-Colonial Theatre in Norwich, N. Y.

* * *

LLOYD MOORE has bought the half interest owned by Ronald Begg in the Oasis Theatre Company, Hermiston, Ore.

* * *

ROBERT L. LIPPERT, former manager of the Lincoln Theatre in Alameda, Calif., has reopened the Roxie Theatre, Oakland. Associated with him in the venture are James Barbis and Paul Barrett. The house has been closed for several weeks.

* * *

W. L. CRULL, manager of Loew's Strand Theatre in Memphis, Tenn., will be transferred to another Loew house in the city, according to report, since it was learned that the Strand will be closed. It was not stated whether the move is a permanent one or not but Loew is operating four downtown houses at present in Memphis, exclusive of the Strand. Herbert Jennings is city manager for the Loew interests here.

* * *

G. C. INGHAM, head of the Crewe Theatre Corporation, Crewe, Va., recently acquired the Crew Theatre in this city.

* * *

BEN PITTS has added the Dixie Theatre, Manassas, Va., to his other holdings in the state.

* * *

A. A. WRIGHT (Mrs.) has taken over the Palace Theatre, Clarksville, Va.

* * *

HERMAN H. HABLE is listed as president of the recently organized Hable Theatres, Inc., of Winchester, Va., just chartered under authorized capital of $50,000.

* * *

CHARLES HATFIELD, of the University theatre in Cambridge, Mass., has been granted a permit for the erection of a theatre in West Newton, Mass.

* * *

BILL SAXTON, City Manager, and Sam Gilman, Parkway Manager, both with Loew in Baltimore, have returned from their vacations.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

JOHN GARRY, manager of the Leland Theatre, Albany, N. Y., is planning a vacation trip these days.

* * *

LOU BREESE, popular M. C. at the Minnesota Theatre, Minneapols, Minn., has a new gag that is going over. Each week he presents some local talent which he bills as "Discoveries."

* * *

ROY EBY succeeds Russell Stewart as assistant manager of the Midwest Theatre, Oklahoma City. Stewart has switched to the insurance business.

* * *

ABE STONE, veteran theatre operator in Albany, N. Y., is still doing business at his Eagle Theatre in spite of a block fire which was responsible for water pouring over the theatre floor. A little sawdust turned the trick.

* * *

AL JOHNSTONE, operator at the Tudor Theatre, New Orleans, recently honeymooned in Biloxi, Miss. Report states he forgot his room number and pulled a regular wrong door comedy gag . . .

* * *

ALEC SAYLEY, Buckley theatre executive in Albany, N. Y., has been away on a vacation. Ray Morey pinch-hitted at the Harmanus-Bleecker Hall during his absence.

* * *

CHARLES A. RAYMOND, manager of Loew's Fox-Great Lakes Theatre in Buffalo, N. Y., has returned from a two weeks' vacation spent on Cape Cod. Jack Simmons, who sat in for him, has gone back to Pittsburgh.

* * *

GEORGE MASON, manager of Shea's Hippodrome Theatre, Buffalo, N. Y., is autoing along the New England coast for his vacation. Assistant manager John Sheedy and John E. Carr, manager of Shea's Century, are at the helm in his absence.

* * *

JAMES HALLERAND, manager of the Rose Theatre, Troy, N. Y., is in the hospital as a result of a recent fall.

* * *

MOISE BLOCH is the new P. A. of the RKO Orpheum in New Orleans, La. He was formerly associated with publicity for Loew's State, managed by Rodney Toups. The latter will assume Bloch's duties as well as manage this house.

* * *

JOE BLANK, manager of the Carolina Theatre, Burlington, N. C., is absent from his theatre these days as the result of injuries received in a recent auto accident. Two ribs and a pelvic bone are said to have been broken.

* * *

RAYMOND WILLIE, managing director of the RKO-Majestic Theatre, San Antonio, is getting all set to share in one of the all-expense-paid-trips-abroad his concern is offering for best B.O.'s during July. Latest reports stated that he was leading Texas resident managers.

* * *

EDWARD HART has succeeded Earle Johnson as manager of the Stanley Theatre, Utica, N. Y.

* * *

HAROLD LE VALLEY is the new manager of the Warner Embassy Theatre, New Britain, Conn.

* * *

CHARLEY WINSTON has succeeded Milt Crandall as division exploiteer for RKO out of Cleveland. Winston was formerly in the RKO New England territory.

Never Too Late To Join This Club!

EBRON CROWE is at the helm of the Von Ritz Theatre in Bedford, Indiana, and is proposed for membership by Arthur B. Clark, manager of the Indiana Theatre, Bloomington. We are glad to extend a welcome to this new club member and will look forward to hearing about what he's doing in the way of selling shows.

———*Wear Your Club Pin! ! !*———

LOUIS SYLVESTER is responsible for the art work turned out at the Strand Theatre, Perth Amboy, N. Y., where Tommy Phelan is doing an excellent job as manager. Now that Sylvester has become a full fledged member of this organization we shall look forward to publishing some examples of his creative work in the art line.

———*Wear Your Club Pin! ! !*———

DR. S. NAIFY manages the California and Mystic Theatres, Petaluma, Calif., and since he's been elected a new member of this organization we will expect to receive some information in the near future concerning his activities, if he can spare time enough from the job of looking after two houses. We are fully aware aware that this takes a lot of time and energy but know that the Dr. will do his best.

———*Wear Your Club Pin! ! !*———

WALLY AKIN has the job of managing the Arcadia Theatre, Dallas, and is another Publix manager to become associated with this Club of showmen. He's now in a position to swap selling stunts with several thousand brother managers, including many in his own organization, and we'll soon be looking for an account of what he's doing in the way of selling shows down in his town.

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

BYRON E. ABEGGLEN manages the Fox-McDonald Theatre in Eugene, Oregon, and prior to taking over this post was connected with various theatres in northwestern cities. He admits having followed Round Table Club pages ever since since the first issue of this department, in fact he keeps a file. Now he's going to become an active member and tell the rest of us what kind of showmanship is being used in his town.

———*Wear Your Club Pin! ! !*———

PAAVO TALVELA is not the manager of any special theatre but has charge of the Kino Palatsi, Helsingfors, Finland and 11 other houses operated by the Suomi Filmi. Examples of what has been done to sell pictures to the Finnish public have already been published in this department and we are indebted to Mr. Talvela for making these contributions. We will look forward to receiving further evidence of his managers' handicraft now that he has become a regular Club member.

———*Wear Your Club Pin! ! !*———

W. R. BARTHOLOMEW is the manager of the Alhambra Theatre, Rockport, Indiana, and Club welcome is extended to this new member right now. We are also in receipt of an example of his show selling work in Rockport, which will soon make its appearance in this department. partment. Other views of his on what it takes to put shows over the top will be forthcoming now that he's signified his intention of taking an active part in this organization.

———*Wear Your Club Pin! ! !*———

HARRY WEINRICH holds the job of Manager of African Theatres, Ltd., Cape Town, South Africa. That's a long way from Broadway or any other town in this country; however, the Round Table has representation in all corners of the globe and no point is too far way for Club headquarters to receive accounts of what members are doing. Let's know, Harry, how you are selling amusement 'way down in your neck of the woods.

———*Wear Your Club Pin! ! !*———

PHIL LERNER managers the Tivoli Music Hall, which is also located in Cape Town, South Africa. We shall look forward to a little friendly competition in show selling lines between Lerner and Weinrich which we are sure will enrich the contents of this department. It takes quite a long time for a letter to get to Club headquarters from your town, Phil, so don't put off writing too long. And pass this tip along to Weinrich, too, will you?

———*Wear Your Club Pin! ! !*———

THOMAS MALLER holds the position of assistant manager at the Biltmore Theatre, New Lots avenue section of Brooklyn and his boss, Edward Stoffer, recommends that he be elected a member of this Club. His last job, before going to the Biltmore, was assisting at the Beverly Theatre, also located in Brooklyn. Maller, tell your boss that we passed by his house not long ago and that it certainly cannot miss being seen. It's probably one of the best "lit-up" houses in the big borough and we'll be looking forward with interest to hear about what show selling stunts are being put over out your way.

ARNOLD STOLTZ is the publicity director of the Loew Theatres in Baltimore, Md., a city that boasts many live-wire managers who are members of this Club. They have been cited many times in this department and in the future it will be a pleasure to record Stoltz's name in connection with the stunts Loew managers in this city are putting over. He's making his headquarters at the Century Theatre.

———*Wear Your Club Pin! ! !*———

GEORGE O'BRIEN is the assistant manager of Hamrick's Alder Theatre in Portland, Ore., and with Manager George Appleby's recommendation we are listing his name among the many assistant managers who have made application for Club membership. His Boss states that he's proving to be a very capable showman so it probably won't be long before George will be at the helm of his own theatre. Before joining up with Manager Appleby he was with the Publix organization and also held the job of floor manager at Hamrick's Music Box.

———*Wear Your Club Pin! ! !*———

C. W. TROUT is in charge of the Park Theatre, Schuylkill Haven, Pa., and inasmuch as we do not recall ever having published samples of showmanship turned out in his community, we'll be looking for some from this new member in the very near future.

———*Wear Your Club Pin! ! !*———

EDWARD SHUKER has the job of assisting J. Luke Gring in the management of the Strand Theatre in Reading, Pa., and was promoted to the post of assistant manager from that of Chief of Service. We can see that Edward has stick-to-it-iveness for he's been with this house for four years and is now well on the way toward the goal of getting a house of his own. In the meantime, we'd be glad to hear about what he's doing to help his boys put over shows at the Strand.

———*Wear Your Club Pin! ! !*———

JACK P. MOORE is City Manager of the Granada, Strand and Royal Theatres in Emporia, Kansas. We know that he's kept mighty busy looking after three houses but hope that duties will permit his taking off a little spare time now and then to acquaint his brother member with what's going on in his city. We are aware that some Kansas managers have had to scratch around for ways and means to garner business these days, but that produces results. We'll be interested in hearing about Moore's activities.

———*Wear Your Club Pin! ! !*———

SUMY LANDO manages the Grand Theatre in Pittsburgh, Pa., and we are taking this opportunity to extend a welcome to this new member from a state in which this organization is strongly represented. What was that last good stunt that you put over, Lando? Let your brother members in on it, and then tell us more from time to time.

———*Wear Your Club Pin! ! !*———

ALBERT E. PALMER is at the helm of the Quirk Theatre in Fulton, N. Y., and we had the pleasure of looking over this house some little time ago. Fulton is a good live town so we will expect to receive some live information on what's being done to exploit pictures in this new member's territory.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breed of the West	Wally Wales	Nov. 12	60	
Flying Lariats	Wally Wales	Aug. 18,'31	60	
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Riders of the Cactus	Wally Wales	July 7,'31	60	July 25,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Shadows			6 reels	
Devils' Decoy			6 reels	
Diamond Mystery			6 reels	
Masters of Steel			6 reels	
Midnight Prowlers			6 reels	
Railroad Mail Limited			6 reels	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona	John Wayne-L. La Plante	June 27,'31	67	
Atlantic		Jan. 17,'31	63	Oct. 11
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Criminal Code, The	Holmes-Huston-Doran	Jan. 15,'31	88	Dec. 13
Desert Vengeance	Buck Jones-Barbara Bedford	Jan. 25,'31	65	Feb. 28,'31
Dirigible	Holt-Graves-Wray	Apr. 4,'31	93	Mar. 14,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31	61	
Flood, The	Boardman-Blue	Feb. 28,'31	75	
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	64	Apr. 11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	80	Feb. 14,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Man from Chicago	Bernard Nedell	Mar. 17,'31	65	
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Middle Watch, The		Mar. 3,'31	65	
Miracle Woman, The	Barbara Stanwyck	July 20,'31	97	
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15,'31	67	
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Ten Cents a Dance	Barbara-Stanwyck-Cortez	Mar. 6,'31	79	Mar. 14,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31	61	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blonde Baby	Jean Harlow			
Border Law	Buck Jones-L. Tovar			
Branded	Buck Jones	June	61	
Fifty Fathoms Deep	Richard Cromwell - Jack Holt-Loretta Sayers	Aug. 17,'31		
For the Defense	Evelyn Brent			
In the Secret Service	Jack Holt			
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel			
Range War	Buck Jones			
Shopworn	Barbara Stanwyck			
Shot Gun Pass	Tim McCoy			
Then Hell Broke Loose (Tent.)	Richard Cromwell			
Virtue's Bed				

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31		May 23,'31
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31		
Sea Devils	Molly O'Day-Edmund Burns	Jan. 15,'31	58	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Eagles			6 reels	
Hellion's Last Cruise, The			6 reels	
Rose of Chinatown			6 reels	
Streets of Shadows			6 reels	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars Opera, The	Rudolph Forster	June '31	114	
Big Business Girl	Loretta Young-Ricardo Cortez	July 4, '31	80	Mar.14,'31
Broadminded	Joe E. Brown	Aug. 1, '31	72	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18, '31	72	May 9,'31
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
Kismet	Otis Skinner	Jan. 18,'31	92	Nov. 8
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lady Who Dared	Billy Dove	May 29,'31	56	
Lash, The	Richard Barthelmess (Reviewed under title "Adios," Issue of Oct. 4)	Dec. 28	80	
Little Caesar	Edw. G. Robinson	Jan. 25,'31	81	Jan. 17,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Mothers Cry	Peterson-Manners	Jan. 4,'31	75	Dec. 13
Naughty Flirt	Alice White	Jan. 11,'31	76	
Party Husband	Dorothy Mackaill	June 6, '31	66	Apr.18, '31
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31	72	May 2, '31
Right of Way, The	Nagel-Young	Feb. 7, '31	68	
Sunny	Marilyn Miller	Nov. 23	81	Oct. 11
Too Young to Marry	Young-Withers	May 8, '31	68	Nov. 29
Truth About Youth	Young-Tearle	Nov. 30	69	Nov. 29
Widow From Chicago	Neil Hamilton	Nov. 9	65	Oct. 25
Women Hungry	Lee-Kohler-Blackmar	Apr. 4, '31	68	Mar. 28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good As New	All Star			
Bargain, The	Lewis Stone-Doris Kenyon (Reviewed under title "You and I")	Sept. 5,'31		Apr. 18,'31
Blue Moon Murder	Huston-Young			
Five Star Final	Edward G. Robinson	Sept. 26,'31		June 27,'31
Honor of the Family	Bebe Daniels			
I Like Your Nerve	D. Fairbanks, Jr.-L. Young			
Last Flight	Richard Barthelmess	Aug. 29,'31		
Local Boy Makes Good	Joe E. Brown			
Merry Wives of Reno	Chas. Butterworth-L. Young			
Our Social Whirl	Marilyn Miller			
Penrod and Sam	Leon Janney	Oct. 3,'31		
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31,'31		
We Three	Ben Lyon-Rose Hobart			

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24, '31	60	Apr.25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14, '31	75	May 30,'31
Are You There?	Lillie-Garrick	May 3, '31	60	Nov. 29
Bad Girl	Sally Eilers-James Dunn	Sept. 13, '31	88	July 18,'31
Black Camel	Warner Oland-Eilers	June 21, '31	71	May 15,'31
Body and Soul	Farrell-Landi	Feb. 22, '31	82	Mar. 7, '31
Charlie Chan Carries On	Oland-Churchill	Apr. 12, '31	69	Mar.28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5, '31	96	Mar.21,'31
Daddy Long Legs	Gaynor-Baxter	June 7, '31	80	May 23,'31
Doctors' Wives	Baxter-Bennett	Mar. 15, '31	82	Apr. 4, '31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15, '31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1, '31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1, '31	62	
Girls Demand Excitement	Wayne-Cherrill	Feb. 8, '31	68	Feb. 14,'31
Goldie	Harlow-S. Tracy-W. Hymer	June 28, '31	68	July 11,'31
Holy Terror, A	George O'Brien-S. Eilers	July 19, '31	53	July 25,'31
Hush Money	J. Bennett-J. Kirkwood-Hardie Allbright	July 5, '31	69	June 13,'31
Man Who Came Back	Gaynor-Farrell	Jan. 11, '31	81	Jan. 3, '31
Men on Call	Edmund Lowe-Clarke	Jan. 18, '31	70	Mar. 7, '31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22, '31	67	Mar. 7, '31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8, '31	61	Apr. 11,'31
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25, '31	70	Jan. 24,'31
Quick Millions	Tracy-Churchill-Eilers	May 3, '31	70	Apr. 4, '31
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29, '31	91	Feb. 7, '31
6 Cylinder Love	Spencer Tracey-Merkel (Reviewed under title "The Minute Man")	May 10, '31	70	Apr.18,'31
Spy, The	Hamilton-Johnson	Apr. 26, '31	58	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31	57	
3 Girls Lost	Wayne-Young	Apr. 19, '31	71	Apr. 18,'31
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30, '31		July 18,'31
Under Suspicion	Murray-Moran	Jan. 4, '31	64	Nov. 22
Women of All Nations	McLaglen-Lowe-Nissen	May 31, '31	72	May 30,'31
Young As You Feel	Will Rogers-Dorsay	Aug. 23, '31	78	Apr.18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17, '31	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brat, The	Sally O'Neil-F. Albertson	Sept. 20, '31		July 25,'31
Cisco Kid, The	Baxter-Lowe-Montenegro			
Delicious	Gaynor-Farrell			
Heartbreak	C. Farrell-H. Albright	Nov. 29, '31		
Merely Mary Ann	Gaynor-Farrell	Sept. 6, '31		Aug. 1,'31
Over the Hill	Lane-Dillaway-Marsh, Kirkwood	Nov. 22, '31		
Plutocrat, The (Tent.)	Will Rogers-Jetta Goulal	Dec. 6, '31		
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 25, '31		
She Wanted a Millionaire	J. Bennett-S. Tracy	Oct. 11, '31		
Skyline	T. Meighan - H. Albright - Maureen O'Sullivan	Oct. 4, '31		
Sob Sister	Linda Watkins - James Dunn	Nov. 1, '31		
Spider, The	Edmund Lowe-Lois Moran	Sept. 27, '31		
Wicked	V. McLaglen-Elissa Landi	Oct. 18, '31		
Yellow Ticket, The	Elissi Landi-L. Barrymore	Nov. 15, '31		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Father, The	Davies-Forbes	Jan. 10, '31	91	Dec. 13
Billy the Kid	John Mack Brown	Oct. 18	82	Sept. 13
Complete Surrender	Joan Crawford	May 9, '31	81	
Dance, Fools, Dance	Joan Crawford	Feb. 21, '31	81	Jan. 3,'31
Daybreak	Ramon Novarro	May 2, '31	76	Apr.18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7, '31	73	
Five and Ten	Marion Davies	June 13, '31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20, '31	92	Apr. 25,'31
Gentleman's Fate	Gilbert-Wolheim	Mar. 7, '31	93	Jan. 31,'31
Great Lover, The	A. Menjou	July 18, '31	71	July 4, '31
Great Meadow, The	Brown-Boardman	Jan. 24, '31	80	Nov. 29
Inspiration	Greta Garbo	Jan. 31, '31	76	Dec. 27

Title	Star	Rel. Date	Running Time Minutes	Reviewed
It's a Wise Child	Marion Davies	Mar. 21, '31	75	Feb. 28, '31
Just a Gigolo	William Haines	June 6, '31	67	Apr. 25,'31
(Reviewed under title "Dancing Partner")				
Laughing Sinners	J. Crawford-N. Hamilton	May 30, '31	72	June 6, '31
Man in Possession, The	Robert Montgomery	July 4, '31	84	June 13, '31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14, '31	71	Feb. 28, '31
New Moon	Tibbett-Moore	Jan. 17, '31	78	Oct. 25
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16, '31	80	May 30, '31
Paid	Crawford-Armstrong	Dec. 20	87	Nov. 15
(Reviewed under title "Within the Law")				
Parlor, Bedroom and Bath	Keaton-Eilers-Denny	Feb. 28, '31	72	Jan. 31, '31
Passion Flower	Francis-Johnson-Bickford	Dec. 6	80	Oct. 25
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 19, '31	74	
Politics	Dressler-Moran	July 25, '31	73	July 4, '31
Prodigal, The	Lawrence Tibbett	Feb. 21, '31	83	Jan. 17, '31
(Reviewed under title "The Southerner")				
Reducing	Dressler-Moran	Jan. 3, '31	77	Dec. 13
Remote Control	Haines-Doran	Nov. 15	66	Oct. 11
Secret Six, The	Beery-Harlow	Apr. 18, '31	83	Apr. 25, '31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25, '31	72	Mar. 28, '31
Son of India	Ramon Novarro	Aug. 1, '31	73	Aug. 1, '31
Sidewalks of New York	Buster Keaton	Oct. 10, '31		June 13,'31
Stepping Out	Denny-Greenwood-Hyams	Apr. 11, '31	73	Mar. 21, '31
Strangers May Kiss	Norma Shearer	Apr. 4, '31	77	Feb. 28, '31
Tailor Made Man, A	William Haines	Mar. 28, '31	80	Mar. 7, '31
This Modern Age	Joan Crawford	Aug. 29, '31		June 13,'31
Trader Horn	Harry Carey-Renaldo-Booth		120	Jan. 24, '31
War Nurse	Walker-Page-Montgomery	Nov. 22	82	Sept. 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School	Madge Evans-Jordan-Page			
Emma	Marie Dressler			
Flying High	Bert Lohr			
Guardsman, The	Lunt-Fontanne-Z. Pitts	Oct. 3, '31		
Guilty Hands	L. Barrymore-M. Evans	Aug. 22, '31		July 18,'31
Hell Divers	Beery-Rambeau			
Lullaby, The	Helen Hayes-Lewis Stone	Aug. 8, '31		
Mati Hari	Greta Garbo-R. Navarro			
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Sept. 26, '31		
Mirage, The	Joan Crawford			
Pardon Us	Laurel-Hardy	Aug. 15, '31		
Squaw Man, The	Roland Young-Valez-Baxter	Sept. 5, '31	106	
Sporting Blood	Clark Gable-M. Evans	Aug. 8, '31	84	July 18,'31
Susan Lenox, Her Fall and Rise	Greta Garbo	Sept. 12, '31		July 18,'31
West of Broadway	J. Gilbert-Brendel-L. Moran			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27,'31	60	
Montana Kid, The	Bill Cody	Aug. 10,'31	60	
Mother and Son	Clara K. Young	Aug. 1,'31	60	
Partners of the Trail	Tom Tyler	July 11,'31	64	
Ships of Hate	L. Hughes-D. Sebastian	June 20,'31	65	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
In Line of Duty			7 reels	
Man from Death Valley, The	Tom Tyler		6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillip Holmes-Slyvia Sidney-Frances Dee	Aug. 22, '31	95	June 6, '31
Blue Angel, The	Jannings-Dietrich	Jan. 3, '31	109	Nov. 22
Caught	Richard Arlen-L. Dresser	Aug. 8, '31	68	July 4, 31
City Streets	Slyvia Sidney-Gary Cooper	Apr. 18, '31	80	Apr. 11, '31
Confessions of a Co-Ed	Phil Holmes-Sylvia Sidney	July 11, '31	75	
Conquering Horde, The	Arlen-Wray	Mar. 7, '31	72	Feb. 21, '31
Derelict	Bancroft-Francis	Nov. 22	75	Oct. 18
Dishonored	Marlene Dietrich-McLaglen	Apr. 4, '31	81	Mar. 7, '31
Dude Ranch, The	Jack Oakie	May 16, '31	67	Apr. 18, '31
Fast and Loose	Hopkins-Starrett-Lombard-Morgan	Nov. 8	71	Nov. 29
Feet First	Harold Lloyd	Nov. 8	93	Jan. 17, '31
Fighting Caravans	Cooper-Damita	Feb. 14, '31	91	Feb. 7, '31
Finn and Hattie	Errol-Green	Feb. 28, '31	76	Oct. 11
Follow the Leader	Ed Wynn	Dec. 13	65	Dec. 13
Gang Buster, The	Oakie-Arthur	Jan. 17, '31	68	Dec. 13
Girl Habit, The	Charles Ruggles	June 27, '31	77	July 11,'31
Gun Smoke	Arlen-Brian	Apr. 11, '31	64	Mar. 14, '31
Honeymoon Lane	Eddie Dowling	July 25, '31	71	July 11,'31
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21, '31	75	Mar. 7, '31
I Take This Woman	Gary Cooper-Carole Lombard	June 27, '31	74	
It Pays to Advertise	Foster-Gallagher-Lombard	Feb. 28, '31	64	Feb. 14, '31
June Moon	Jack Oakie-Francis Dee	Mar. 21, '31	70	Feb. 28, '31
Kick In	Clara Bow	May 23, '31	74	Apr. 25, '31
Ladies' Man	Wm. Powell-Kay Francis	May 9, '31	75	Apr. 4, '31
Lawyers, Secret, The	Clive Brook	June 6, '31	63	May 23, '31
Magnificent Lie	Ruth Chatterton	July 25,'31	79	July 25, '31
Man of the World	Wm. Powell-Lombard	Mar. 28, '31	70	Mar. 7, '31
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8,'31	74	July 4, '31
Newly Rich	Mitzi Green-Jackie Searl	June 20, '31	77	June 6,'31
(Also booked as "Forbidden Adventure")				
Night Angel	Nancy Carroll-Fred. March	July 18,'31	71	July 11,'31
No Limit	Clara Bow	Jan. 24, '31	72	
Only Saps Work	Errol-Arlen-Brian	Dec. 6	74	Nov. 29
Rango		Mar 7, '31	64	Jan. 24, '31
Right to Love, The	Ruth Chatterton	Dec. 27	79	Dec. 6
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31, '31	81	Jan. 3, '31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7, '31	73	Dec. 20
Secret Call, The	Peggy Shannon-Richard Arlen	July 25,'31	73	
Silence	Clive Brook-Mary Brian	Aug. 29,'31		July 25, '31
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25, '31	88	Mar. 21, '31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1, '31	89	July 11,'31
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb. 21, '31	76	Feb. 21, '31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1, '31	81	Mar. 21, '31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2, '31	80	May 9, '31
Tom Sawyer	Jackie Coogan	Nov. 15	88	Oct. 18
Unfaithful	Chatterton-Lukas	Mar. 14, '31	85	Feb. 28, '31
Up Pops the Devil	N. Foster-Carole Lombard	May 30, '31	75	
Vice Squad	Lukas-Francis	June 13, '31	70	May 9, '31
Women Love Once	Lucas-Boardman-Tashman	July 4,'31	73	July 4, '31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor	Paul Lucas	Oct. 24,'31		
Come On, Marines	Wm. Boyd-C. Rogers	Oct. 24,'31		
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5, '31		
Girls About Town	Kay Francis-L. Tashman			
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15, '31		Aug. 1,'31
Mad Parade	E. Brent-L. Tashman	Oct. 3,'31		
Monkey Business	Four Marx Bros.	Sept. 26,'31		Aug. 1,'31
My Sin	Tallulah Bankhead-March	Oct. 3,'31		
No One Man	P. Holmes-C. Lombard	Oct. 10,'31		
Once a Lady	Ruth Chatterton	Oct. 31,'31		
Personal Maid	Nancy Carroll	Sept. 12,'31		
Rich Man's Folly	G. Bancroft-Kay Francis	Oct. 17,'31		
Road to Reno	Charles Rogers	Sept. 26,'31		
Secrets of a Secretary	C. Colbert	Sept. 5,'31		
Touchdown	R. Allen-C. Stewart-J. Oakie			
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10,'31		

RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr. 15,'31	77	Feb. 28,'31
Beau Ideal	Vail-Forbes-Stengel-Rich-Young	Jan. 25,'31	79	Dec. 13
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82	
Cimarron	Richard Dix-Irene Dunn	Feb. 9,'31	124	Jan. 3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	64	Feb. 14,'31
Donovan's Kid	R. Dix-Shilling-Sheridan-Jackie Cooper	June 6,'31	77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76	May 9,'31
High Stakes	Lowell Sherman-Mae Murray	Aug. 18,'31	69	May 9,'31
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76	Jan. 24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72	Mar. 7,'31
Millie	Helen Twelvetrees	Feb. 8,'31	85	Jan. 17,'31
Perfect Alibi	All Star	Apr. 1,'31	70	
Public Defender, The	Richard Dix	Aug. 1,'31	70	
Royal Bed, The	Sherman-Astor	Jan. 15,'31	76	Dec. 13
Runaround, The	Kerr, Prevost, Brian, Hines	Aug. 22,'31	66	May 9, '31
(Reviewed under the title "Waiting at the Church")				
Sin Ship, The	Wolheim - Mary Astor - Ian Keith	Apr. 18,'31	65	
Three Who Loved	B. Compson - R. Ames - G. Nagel	July 3,'31	78	June 13, '31
Transgression	Kay Francis-Ricardo Cortez	June 27,'31	69	
Traveling Husbands	Evelyn Brent	Aug. 15,'31	74	May 2,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	81	May 30,'31
W. Plan, The	All Star	Mar. 15,'31	98	Apr. 4,'31
Woman Between, The	Lily Damita-Lester Vail	Aug. 8,'31	73	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	All Star			
Caught Plastered	Wheeler-Woolsey-D. Lee	Sept. 5,'31		June 27,'31
(Reviewed under the title "Full of Notions")				
Consolation Marriage	Irene Dunn-Pat O'Brien	Nov. 21,'31		
Fanny Foley Herself	Edna May Oliver	Oct. 17,'31		
Follow the Ladies	G. Tobin-B. Compson	Sept. 12,'31		Aug. 1,'31
(Reviewed under the title "Woman Pursued")				
Frontier	Dix-Dunne			
Marchita	Dix-Dunne	Sept. 12,'31		
Other People's Business	Phillips "Seth Parker" Lord			
Peach O' Reno	Woolsey-Wheeler			
Penthouse	Hope Williams-Joel McCrea			
Secret Service	Dix			
Should Wives Work	Mary Astor-Rob't Ames			
Smart Woman	Mary Astor - Robt. Ames	Aug. 8,'31		Aug. 1,'31
Sour Grapes	Mary Astor-Ricardo Cortez			
Sphinx Has Spoken, The	Lily Damita - Adolph Menjou - Eric Von Stroheim	Nov. 7,'31		
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18,'31	77	

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73	Apr. 18,'31
Big Money	Quillan-Armstrong-Gleason	Oct. 26	82	
Born to Love	Constance Bennett	Apr. 17,'31	99	
Common Law	Constance Bennett	July 24,'31	77	July 25,'31
Lonely Wives	Horton-Ralston-LaPlante			
Painted Desert	Miller	Feb. 22,'31	92	Jan. 24,'31
Rebound	Boyd-Twelvetrees	Jan. 18,'31	85	Jan. 17,'31
Sweepstakes	Ina Claire	Sept. 18,'31	91	
Woman of Experience	Eddie Quillan-Marion Nixon	July 10, '31	77	June 13,'31
	Helen Twelvetrees	Aug. 7,'31	76	Apr. 25,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Gamble, The	Bill Boyd	Aug. 21,'31		
Dangerous to Loce	Constance Bennett			
Devotion	Ann Harding			
Eddie Cuts In	Eddie Quillan			
Mad Marriage, The	Helen Twelvetrees			
Pick Up	Helen Twelvetrees			
Salvaged	Helen Twelvetrees			
Suicide Fleet, The	Lill Boyd			
Sundown Trail	Tom Keene-M. Shilling			
Timber Beast	Bill Boyd	Jan. 22,'31		
Woman Commands	Pola Negri			
Women Need Love	Ann Harding	Nov. 20,'31		

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60	Mar. 21,'31
Damaged Love	Collyer	Dec. 15	68	Jan. 24,'31
First Aid	Gr. Withers-Marjorie Beebe	July 25,'31	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10,'31	65	July 18,'31
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25,'31	62	June 20, '31
Jaws of Hell	McLaglen-Hume	Dec. 30	100	Jan. 10,'31
Just for a Song	Davis-Carpenter	Dec. 20	72	
Symphony in Two Flats	Novello-Logan	Apr. 15,'31	74	
Swanee River	Withers-Todd	Mar. 15,'31	58	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30,'31
Ball		J. C. Jackson	Nov. 15		
By Rocket to the Moon		Ufa	Feb. 6,'31	97	Feb. 14,'31
Cain and Ariem	Emil Gall	Sovkino			
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			
Chess Player, The	Johanne-Blanchard	Unusual Pict.			
Clearing the Range	H. Gibson-S. Eilers	M. H. Hoffman, Jr.			Apr. 25,'31
Comrades of 1918		Forenfilm			Feb. 28,'31
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6,'31
Die Foerster Christl	Irene Eisinger	Trans-Ocean Film		94	July 4,'31
Docks of Hamburg	Juuo-Fritsch	Ufa Film			
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17,'31	94	Aug. 1,'31
Enemies of the Law	Mary Nolan-J. Walker	Capital Films	July 21,'31	69	July 18,'31
Ex-Flame		Liberty Prod.		72	Nov. 29
Figaro		Franco-American		71	Dec. 7
Glamour	Wardour Films	Seymour Hicks		73	July 4, '31
Heart's Melody	Fritisch-Parlo	Ufa Film			
Immortal Vagabond	Hald-Froelich	Ufa Film			
Jade Casket, The	French Cast	Cosmos	Oct. 31	64	
Jew At War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1,'31
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15,'31	63	July 4,'31
Let's Love and Laugh	Gene Gerrard	Wardour Films		84	May 30,'31
Lotus Lady		Audible		68	Nov. 15

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Lost Patrol		Pro Patria		57	Dec. 21
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Maciste In Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			
Mad Parade, The	M.Day-L. Fazenda	Liberty Prod.			
Manxman, The	Carl Brisson	Ufa	Dec. 21	76	Dec. 14
Merry Wives of Vienna	Willy Forst	Super Films	July 9,'31	95	July 18,'31
Midnight Special, The		Chesterfield	Dec. 15	60	Dec. 6
Mysteries of Nature		Ufa		71	
No Lady	Lupino Lane	Gaumont-British		72	May 30,'31
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		60	
Peri	Special Cast	Ufa Films			
Primrose Path, The	Foster-Darrow	Hollywood Films		94	Jan. 24,'31
Pueblo Terror	Buffalo Bill Jr.	West Coast Studios	Apr. 15,'31	60	Apr. 11,'31
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road To Hell		Public Welfare Films			July 4,'31
Rosenmmontag	Mathias Wieman, Lien Dyers	UFA		8 reels	
Sally In Our Alley	Gracie Fields	Asso. Radio Pictures		77	July 25,'31
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18,'31
Slums of Tokio	Japanese Cast	Moviegraphs			
Smoke Bellew	Conway Tearle	First Division		73	
South of Panama	Carmelita Geraghty	Chesterfield		70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31		
Ten Nights in a Barroom		Goetz		8 reels	
Three From Filling Station	Willy Fritsch	Ufa		75	July 4,'31
Thunder God	Cornelius Keefe	Crescent		66	
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16,'31
Today	Nagel-Owen	Majestic	Nov. 1	74	Oct. 25
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	55	Jan. 31,'31
Treasurer, The		Film Arts Guild			Nov. 30
Two Hearts In Waltz Time	Janssen-Theimer	Asso. C. of A	Oct. 10	98	Oct. 25
Two Worlds	Nora Baring-John Longdon	E. A. Dupont	Nov. 21	82	Nov. 29
Viking, The	C. Starrett	J. D. Williams		72	June 20,'31
White Devil	Mosjukin-Degover	UFA Films			
Wien du Stadt Der Lieder	Max Hansen	Protex		8 reels	
Wild Horse	Hoot Gibson	Allied Pictures			July 11,'31
Wild West Whoopee	Jack Perrin	Allied			Feb. 28,'31
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7,'31
Yankee Don	Richard Talmadge	Richard Talmadge Prod.			
Yiddish Mama, The	Mae Simon	Judea Films		45	

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept.1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Phantom of the West	Tyler-Gulliver	Nov. '30	10 episodes	
Vanishing Legion, The	Harry Carey-Edwina Booth	June10,'31	12 episodes	July25,'31

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battling With Buffalo Bill	Tom Tyler - Rex Bell	Nov23,'31	12 episodes	
Danger Island	Ken. Harlan-Lucille Brown	Aug24,'31	12 episodes	Aug.1,'31
Fingerprints	Kenneth Harlan	Mar23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Spell of the Circus	F. Bushman,Jr.-A. Vaughn	Jan.12,'31	10 episodes	

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Law	Robert Frazer	Oct. 1	55	Nov. 5
Code of Honor	Mahlen Hamilton	Oct. 1	60	Nov. 15
Code of the West	Bob Custer		51	
Convict's Code, The	Cullen Landis		62	Oct. 4
God's Country and the Man	Tom Tyler	May 1, '31	67	
Law of the Rio Grande	Bob Custer	July 20,'31	58	
Phantom of the Desert	Jack Perrin	Nov. 1	58	Feb. 14,'31
Riders of the North	Bob Custer	Mar. 1, '31	67	Apr.11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1, '31	61	May 9, '31
Son of the Plains, A	Bob Custer	May 15, '31	60	July 11,'31
Under Texas Skies	Bob Custer	Nov. 15	57	Jan. 17,'31
West of Cheyenne	Tom Tyler	Jan. 15, '31	60	Mar. 7, '31
Westward Bound	Buddy Roosevelt		60	Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frontier Days				
Honor of the Texas Ranger, The				
Last of the Pawnees		Aug. 1, '31		
Red Coats of Canada				

TALKING PICTURE EPICS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Across the World with Mr. and	Mrs. Martin Johnson	Feb. 1, '30	93	
Bottom of the World, The	Robt. Cushman Murphy	Aug. 1	45	
Break Up, The	Capt. Jack Robertson	Aug. 1	60	
Girl from the Reeperbahn	German Import	Mar. 6, '31	94	Feb. 14,'31
Hell Below Zero		June 26,'31	42	July 4,'31
*Hunting Tigers in India	Comm. G. M. Dyott	Nov. 15, '29	82	
Lost Gods	Byron De Provok	July 1	55	
Monsters of the Deep	Capt. Jack Austin	July 4, '31	59	May 23,'31
*To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept. 15	60	
Wild Man of Kalihari	Dr. C. Ernest Cadle	Jan. 1, '31	50	

[NOTE—Features marked with asterisks are also released as serials. Exhibitors have the choice of booking either as feature versions or as serials.]

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Bad Man	Ken Maynard	July 15, '31	66	
Aloha	Torres-Lyon	Feb. 16, '31	87	
Caught Cheating	Murray-Sidney	Jan. 21, '31	63	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16, 31	79	
Drums of Jeopardy	Roland Colliyer-Hughes	Mar. 2, '31	63	Feb. 21,'31
Hell Bound	Carrillo-Lane-Hughes	Mar. 7, '31	70	Feb. 7,'31
Ridin' Fool	Bob Steele	May 25, '31	64	June 20,'31
Salvation Nell	Graves-Chandler	July 1, '31	85	July 11,'31
She Got What She Wanted	Glass-Compson	Dec. 18	88	Oct. 10
Single Sin, The	Johnson-Lytell	Feb. 23, '31	73	Feb. 21,'31
Sunrise Trail, The	Bob Steele	Feb. 7, '31	67	
Two Gun Man, The	Ken Maynard	May 15, '31	63	June 13, '31
Women Go On Forever	Clara Kimball Young	Aug. 15, '31		July 18,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone at Last				
Arizona Terror, The	Ken Maynard			
Barbarian, The				
Branded Men				
Fighting Mad				
Gangster Girl				
Gossip				
Hotel Continental				
Husband Hunters				
Last Mile, The				
Leftover Ladies				
Luxury Girl, The				
Men of the Night				
Monster Kills, The				
Morals for Women				
Near the Trail's End	Bob Steele			
Price, The				
Race Track	Leo Carrillo			
Range Law	Ken Maynard			
South of Santa Fe	Bob Steele			
Strangers of the Evening				
Sunset Trail	Bob Steele			
Those We Love				
Thrill Girl				
X Marks the Spot				
Yellow Sheet				

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bat Whispers, The	Chester Morris	Nov. 29	87	Nov. 15
City Lights	Charlie Chaplin	Mar. 7,'31	88	Feb. 14,'31
Devil to Pay	Ronald Colman	Jan. 31, '31	74	Dec. 6
Front Page	Adolphe Menjou	Apr. 4, '31	90	Mar.28,'31
Hell's Angels	Lyon-Hall-Harlow	Nov. 15	116	June 7
Indiscreet	Gloria Swanson	Apr. 25, '31	94	Mar.14,'31
Kiki	Mary Pickford	Mar. 14, '31	89	Feb. 21,'31
Lottery Bride, The	MacDonald-Garrick (Reviewed under title "Queen of Scandal")	Oct. 25	83	Nov. 22
One Heavenly Night	Evelyn Laye-John Boles	Jan. 10, '31	82	Oct. 25
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21, '31	91	Dec. 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Sept. 1, '31		
Arrowsmith	Ronald Colman			
Cock of the Air	Billie Dove	Oct. 7, '31		
Corsair	Chester Morris			
Greeks Had a Word for It				
Palmy Days	Eddie Cantor			
Queer People	Jean Harlow			
Scarface	Paul Muni	Sept. 8,'31		
Sky Devils	All Star	Oct. 15,'31		
Street Scene	Sylvia Sidney-W. Collier, Jr.			
Struggle, The	Zita Johann-Hal Skelly			
Tonight or Never	Gloria Swanson			
Unholy Garden, The	Ronald Colman			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23, '31	67	Mar.14,'31
Boudoir Diplomat	Compson-Keith-Duncan-Loff	Dec. 25	67	
Cohens and Kellys in Africa	Sidney-Murray	Jan. 19, '31	80	Nov. 8
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15, '31	66	
Dracula	Lugosi-Manners-Chandler	Feb. 14, '31	75	Jan. 3,'31
Free Love	Nagel-Tobin	Jan. 5, '31	72	Dec. 6
Iron Man, The	Lew Ayres	Apr. 30, '31	72	Mar.28,'31
Lasca of the Rio Grande	Leo Carillo-J. M. Brown	Oct. 13,'31		July 25,'31
Many a Slip	Ayres-Bennett	Mar. 2, '31	74	Feb. 28,'31
Mother's Millions	May Robson	Aug. 15, '31	93	Feb. 28,'31
Mystery of Life	Clarence Darrow	Aug. 3, '31	73	July 11,'31
Resurrection	Boles-Velez	Feb. 2, '31	77	Jan. 10,'31
Seed	John Boles-Genevieve Tobin	May 11, '31	97	Apr. 25,'31
Strictly Dishonorable	Paul Lucas-Sidney Fox			
Up for Murder	Ayres-Tobin	June 15, '31	70	
Virtuous Husband	Compson-Elliot Nugent	Apr. 12, '31	76	Mar.21,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadline	Regis Toomey-Sue Carol			
East of Borneo	Rose Hobart-Charles Bickford	Sept. 15, '31		
Fate				
Frankenstein				
Heaven on Earth	Lew Ayres-Anita Louise			
Homicide Squad	L. Carrile-M. Brian-N. Beery			Aug. 1,'31
Murders in the Rue Morgue				
Spirit of Notre Dame	Lew Ayres			
Twenty Grand	Mae Clarke-Norman Foster			
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1,'31		

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Thunder	F. Wray-V. Varconl	Apr. 26, '31	67	May 16,'31
Children of Dreams	Margaret Schilling	July 25, '31	83	July 25,'31
Divorce Among Friends	All Star	Dec. 27	66	Oct. 4
Fifty Million Frenchmen	W. Gaxton-H.-Broderick	Feb. 14, '31	74	Jan. 3, '31
God's Gift to Women	Fay-LaPlante	Apr. 25, '31	75	Mar.14,'31
Gold Dust Gertie	Winnie Lightner	June 27, '31	68	May 9,'31
Illicit	Stanwyck-Rennie	Feb. 14, '31	81	Oct. 25
Life of the Party	Winnie Lightner	Oct. 25	79	Oct. 25
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13, '31	80	Apr. 18,'31
Maybe It's Love	Brown-Bennett	Oct. 4	73	Oct. 25
Man to Man	Holmes-Mitchell (Reviewed under title "Barber John's Boy")	Dec. 8	69	Oct. 4
Millionaire, The	George Arliss	May 1, '31	81	Mar.14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14, '31	74	Dec. 20
Night Nurse	Barbara Stanwyck	Aug. 8, '31	73	July 25,'31
Other Men's Women	Astor-Withers (Reviewed under title "Steel Highway")	Jan. 17, '31	71	Oct. 4
Public Enemy, The	Harlow-Cagney	May 15, '31	96	
Sit Tight	Lightner-Brown	Feb. 28, '31	79	Oct. 4
Smart Money	Edw. G. Robinson	July 11, '31	81	May 16,'31
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov. 1	57	
Svengali	John Barrymore - M. Marsh	May 22, '31	83	May 9,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12, '31	71	June 13, '31
Bought!	Constance Bennett-Ben Lyon	Aug 22, '31	83	July 18,'31
Expensive Women	Dolores Costello	Oct. 24, '31		
Larceny Lane	James Cagney-J. Blondell	Oct. 17, '31		
Mad Genius, The	John Barrymore	Nov. 7, '31		
Mouthpiece, The	All Star			
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10, '31		Aug. 1, '31
Safe in Hell	All Star			
Side Show	Lightner-Butterworth	Sept. 19, '31		July 4, '31
Star Witness, The	Walter Huston	Aug. 22, '31		July 25, '31

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Radio Razzberry, A	Jamison-Murdock	Feb. 7, '31	25	
Wages of Gin, The	Jamison-Murdock	Apr. 28, '31	25	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Kid, The	Krazy Kat Kartoon	Oct. 9	1 reel	
Birthday Party	Mickey Mouse	Jan. 6,'31	1 reel	Feb. 7,'31
Blue Rythm	Mickey Mouse		1 reel	
Busy Beavers, The	Silly Symphony		1 reel	
Castaways, The	Mickey Mouse	Apr. 6,'31	1 reel	
Cat's	Silly Symphony		8 min.	
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar. 13,'31	1 reel	
China Plate	Silly Symphony	May 25,'31	8 min.	
Curiosities No. C 212		Aug. 29	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curoisities No. C 216	Novelty by Walter Futter	Jan. 8,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 29,'31	1 reel	
Curiosities No. C 220		Mar. 26,'31	1 reel	
Curiosities No. C 221		May 25,'31	1 reel	
Curiosities No. C 222		June 25,'31	1 reel	
Curiosities No. C 223		June 26,'31	1 reel	
Delivery Boy	Mickey Mouse	June 15,'31	1 reel	
Disarmament Conference	Krazy Kat	Apr. 27,'31	1 reel	
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Father Nile	Rambling Reporter	May 11,'31	1 reel	
For Christopher's Sake	Specialties (Eddie Buzzell)		1 reel	
Home of the Sheikh	Rambling Reporter	Jan. 29,'31	1 reel	
I Can't Find a Name for It	Specialties (Eddie Buzzell)		9 min.	
Jerusalem, City of Peace	Rambling Reporter	May 11,'31	10 min.	
Kings or Better	Specialties (Eddie Buzzell)	May 1,'31	8 min.	May. 30,'31
Land Nobody Knows	Rambling Reporter	June 27,'31	1 reel	
Last of Moe Higgins	Specialties (Eddie Buzzell)	May 22,'31	1 reel	
Laughing with Medbury in Africa			9 min.	Apr. 25,'31
Laughing with Medbury in Reno		July 6, '31		
Little Beezer	Monkey Shines	July 5,'31	8 min.	
Little Pest, The	Scrappy Cartoons		1 reel	
Little Trail, The	Krazy Kat Kartoon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Mickey Steps Out	Mickey Mouse		1 reel	
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug. 10,'31	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse	May 8,'31	1 reel	May 30,'31
Mother Goose Melodies	Silly Symphony	Apr. 17,'31	1 reel	May 9,'31
Natives Along the Nile	Rambling Reporter		1 reel	
Pioneer Days	Mickey Mouse	Dec. 10	1 reel	
Playful Pan	Silly Symphony	Dec. 28	1 reel	
Rodeo Dough	Krazy Kat Kartoon	Feb. 13,'31	1 reel	Mar. 7,'31
Soda Poppa	Krazy Kat Kartoon	May 29,'31	7 min.	
Stork Market	Krazy Kat Kartoon	July 11,'31	1 reel	
Streets of Cairo	Rambling Reporter	Apr. 14,'31	7 min.	May 30,'31
Subway Jam	Krazy Kat Kartoon		1 reel	
Svengarlic	Krazy Kat		1 reel	
Swiss Movements	Krazy Kat Kartoon	Apr. 4,'31	1 reel	
When Mickey Steps Out	Mickey Mouse		1 reel	
Wild Man's Land	Rambling Reporter	Nov. 19	1 reel	
Wine, Women—But No Song	Specialties (Eddie Buzzell)	Feb. 14,'31	1 reel	
Yelp Wanted	Scrappy Cartoons		1 reel	

EDUCATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An Anonymous Letter	Wm. J. Burns Detective Mysteries	Jan. 4,'31	10½	Feb. 7,'31
Albany Branch, The	P. Kelton-T. Dugan	Aug. 2,'31	6	July 4,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec. 21	10½	Jan. 24,'31
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	20	Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan. 18,'31	11	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15,'31	11	Mar. 14,'31
Blues	Terry-Toon	June 28,'31	6	July 4,'31
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar. 22,'31	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	13	Jan. 17,'31
By the Sea	Terry-Toon	July 12,'31	6	July 4,'31
Canadian Capers	Terry-Toon	Aug. 23, '31	6	
Clowning	Terry-Toon	Apr. 5,'31	6	Mar. 28,'31
Club Sandwich	Terry-Toon	Jan. 25,'31	5½	Jan. 24,'31
College Racket, A	Glenn Tryon	June 14,'31	20	June 6,'31
College Vamp, The	Clyde-D'Avril	Feb. 15,'31	22	Feb. 7,'31
Come to Papa	Ford Sterling	Feb. 22,'31	20	Feb. 21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10,'31	22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5,'31	20	Mar. 21,'31
Cross Roads	Romantic Journeys	May 3,'31	11	Apr. 11,'31
Dance Hall Marge	Gribbon-Beebe	Jan. 18,'31	19	Jan. 3,'31
Day to Live, A	Terry-Toon	May 31,'31	6	
Death House, The	Wm. J. Burns Detective Mysteries	Apr. 12,'31	10	
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 26	21	Jan. 17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar. 15,'31	22	Nov. 1
Don't Bite Your Dentist	Clyde-Pollard	Nov. 9	18	Jan. 17,'31
Don't Give Up	Buster and John West	Oct. 26	22	Sept. 27
Don't Leave Home	Johnny Hines	Dec. 28	19	Oct. 11
Don't Divorce Him	Clyde Cook	May 31,'31	18	May 2,'31
Dream World	Romantic Journey	July 5,'31	9	
Dutch Treat	Terry-Toon	Sept. 21	6	
Explorer, The	Terry-Toon	Mar. 22,'31	6	Feb. 28,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	21	Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr. 12,'31	19	Mar. 7,'31
Fainting Lover	Clyde, Boteler, Dent	Aug. 16,'31	18	
Fireman's Bride, The	Terry-Toon	May 3,'31	5	
Flying Trip, A	Hodge-Podge	Sept. 7	10	
Foolish Forties	Ford Sterling-June McCloy	June 28,'31	21	June 6,'31
Fowl Affair, A	Gayety Comedy	Apr. 26,'31	6	Mar. 21,'31
Framed	Wm. J. Burns Detective Mysteries	May 10,'31	10	
Ghost Parade	Clyde-Gribbon-Beebe	May 24,'31	22	May 2,'31
Girls Will Be Boys	Charlotte Greenwood	Jan. 25,'31	21	Jan. 24,'31
Go West Big Boy	Terry-Toon	Feb. 22,'31	6	Feb. 21,'31
Happy Little Honeymoon, A	Glenn Tryon	Feb. 15,'31	21	Feb. 7,'31
Her First Egg	Terry Toon	July 26,'31	6	
Hold 'er Sheriff	Beebe-Murray	June 7,'31	21	
Honeymoon Land	Romantic Journeys	Feb. 1,'31	10	Mar. 28,'31
Honeymoon Trio	Cameo Comedy	Aug. 30,'31		
In Conference	Clyde-Gribbon-Wilson	Apr. 26,'31	21	Apr. 11,'31
Jazz Mad	Terry-Toon	Aug. 9,'31		
Jungle Giants	Hodge Podge	June 21,'31	11	
Just a Bear	Clyde-Gribbon-O'Leary	Mar. 29,'31	20	Feb. 21,'31
Love a la Mode	Granville-Drew	Nov. 2	19	
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan. 11,'31	21	Jan. 17,'31
Lure of Hollywood	Brooks-Chandler	July 5,'31	20	June 27,'31
Marriage Rows	Lloyd Hamilton	Jan. 18,'31	20	
Mead Trial, The	Wm. J. Burns Detective Mysteries	June 7,'31	10	
Medley of Rivers, A	Hodge-Podge	Nov. 9	21	Jan. 24,'31
Money Makers of Manhattan	Hodge-Podge	July 19,'31	10	July 11,'31
Monkey Business in Africa	Clyde-Beebe	June 21,'31	22	July 4,'31
Movie Town	Sennette-Beebe	July 5,'31	17	
My Harem	Moran-Bradbury	Nov. 16	19	
No, No Lady	Clyde-Christy	Jan. 4,'31	20	Dec. 6
One Yard to Go	Beebe-Eastman	Feb. 1,'31	21	Jan. 31,'31
Our Nagging Wives	Ford Sterling	Nov. 9	19	Oct. 25
Pete and Repeat	Harrison-Elms	Mar. 1,'31	20	Feb. 21,'31
Philadelphia Lancaster Counterfeiters, The	Wm. J. Burns Detective Mysteries	Feb. 1,'31	9	Feb. 21,'31
Pigskin Capers	Terry-Toon	Dec. 28	6	
Popcorn	Terry-Toon	Jan. 11,'31	6	Jan. 17,'31
Poor Fish, A	Beebe-Stewart-Stone	Jan. 4,'31	12	
Quack, Quack	Terry-Toon	Mar. 8,'31	6	Feb. 21,'31
Razzberries	Terry-Toon	Feb. 8,'31	6	Feb. 7,'31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	11	Apr. 11,'31
Rough Idea of Love	Beebe-Eastman	Dec. 21	21	Jan. 3,'31
Salt Water Taffy	Terry-Toon	Nov. 30	6	
Scotch Highballs	Terry-Toon	Nov. 16	6	
Shotgun Wedding, A	Buster & John West	Apr. 19,'31	20	Mar. 14,'31
Shooting of Dan the Duck, The	Cook-McPhail	Feb. 22,'31	20	Feb. 21,'31
Sing Sing Song	Terry-Toon	Apr. 19,'31	8	Mar. 28,'31
Slide, Speedy, Slide	Daphne Pollard-Tom Dugan	July 19,'31	18	
Speed	A. Clyde-M. Beebe	May 10,'31	22	Apr. 11,'31
Speed Up	Hodge-Podge	Dec. 21	8	
Starbrite Diamond, The	Wm. J. Burns Detective Mystery	May 24,'31		
Strange Bird	Beebe-Eastman-Alberni	Nov. 23	10	Feb. 7,'31
Strangler, The	Wm. J. Burns Detective Mysteries	Mar. 29,'31	12	June 6,'31
Sultan's Cat, The	Terry-Toon	May 17,'31	6	May 2,'31
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov. 23	11	Jan. 3,'31
Their Wives' Vacation	Kelton-Murray	Dec. 14	21	
Three Hollywood Girls	L. Lane-R. Flynn-P. Crane	Jan. 4,'31	21	Jan. 3,'31
Tidbits	Hodge-Podge	May 24,'31	9	
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1,'31	11	Apr. 11,'31
2000 B.C.	Terry-Toon	June 14,'31	6	June 6,'31
Up a Tree	Lloyd Hamilton	Nov. 30	19	
Vagabond Melodies	Hodge Podge	Aug. 16,'31		
What a Head	Duffy-Rondell	July 26,'31	20	
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	21	Apr. 11,'31

FITZPATRICK PICTURES, INC.

Traveltalk Series

No. 1	From Barcelona to Valencia	Sept.	11	
No. 2	From Valencia to Granada	Oct.	11	Oct. 12,'29
No. 3	From Granada to Toledo	Nov.	11	Nov. 10,'29
No. 4	In Old Madrid	Dec.	10	Feb. 8
No. 5	Egypt—The Land of the Pyramids	May	11	June 21
No. 6	Gateway to India, The	June	9½	
No. 7	Temple of Love, The	July	10½	Sept. 6
No. 8	Imperial City, The	Aug.	9	Aug. 23
No. 9	Picturesque Hong Kong	Sept.	10	
No. 10	The Island Empire	Oct.	8	Sept. 6
No. 11	Japan in Cherry Blossom Time	Oct.	9	Nov. 22
No. 12	Java—The Fragrant Isle	Nov.	9	
No. 13	Charming Ceylon	Nov.	9	
No. 14	Honolulu to Havana	Dec.	10	
No. 15	Siam to Korea	Jan. '31	10	Jan. 3,'31

American Holiday Series

Abraham Lincoln	3
Armistice Day	3
Christopher Columbus	3
George Washington	3
Independence Day	3
Labor Day	3
Memorial Day	3
Mother's Day	3
Origin of Christmas	3
Thangsgiving	3

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Running Time Minutes	Reviewed
People Born in August			9	
People Born in September			11	
People Born in October			10½	
People Born in November			8	Nov. 9
People Born in December			8	
People Born in January			10	
People Born in February			10	
People Born in March			10	
People Born in April			8	
People Born in May			8½	
People Born in June			10½	
People Born in July			9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Running Time Minutes	Reviewed
George Bizet		Sept.	11	
Johannes Brahms			11	
Franz Liszt			11	
George Frederick Handel		Oct.	11	
Frederick Chopin		Oct.	10½	
Ludwig Von Beethoven			7½	
Guiseppe Verdi		Nov.	9½	Nov. 29
Felix Mendelssohn		Dec.	9	
Johann Strauss		Nov.	6	Dec. 13

FOX FILMS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Magic Carpet Series				
Down to Damascus	Near East		8	May 9,'31
Giants of the Jungle	Elephants		8	May 9,'31
Happy Days in the Tyrol	Bavarian Alps		8	May 9,'31
King's Armada, The	Great Britain's Fleet		9	May 9,'31
Pageant of Siam, The	Bangkok and the Siamese		9	May 9,'31
Wild Life on the Veldt	Govt. of South Africa		8	May 9,'31
Wild West of Today	Wyoming Mountains		8	May 9,'31
World at Prayer	Miracle at Lourdes		8	May 9,'31

METRO-GOLDWYN-MAYER

Air Tight	Boy Friends	May	9,'31	17	May 2,'31
Ambitious People	Colortone Revue	Mar.	21,'31	17	
Bargain Day	Our Gang	May	2,'31	19	
Be Big	Laurel-Hardy	Feb.	7,'31	24	Mar. 28,'31
Big Dog House, The	Dogville	Mar.	14,'31	16	
Big Ears	Our Gang	Aug.	29,'31	21	
Bigger and Better	Boy Friends	Oct.	25	19	
Blood and Thunder	Boy Friends	Jan.	17,'31	20	
Busy Barcelona	Holmes	Apr.	11,'31	9	Mar. 14,'31
Call a Cop		Sept.	12,'31	19	
Catch as Catch Can		Aug.	22,'31	20	
Chickens Come Home	Laurel-Hardy	Feb.	21,'31	30	Mar. 14,'31
Come Clean	Laurel-Hardy	Sept.	19,'31	21	
Crazy House	Dane-Moran	Feb.	7,'31	16	Mar. 14,'31
Devil's Cabaret	Revue	Mar.	7,'31	17	Mar. 14,'31
Dublin and Nearby	Holmes	Dec.	27	9	Apr. 4,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fly My Kite	Gang	May 30,'31	21	
Gems of M-G-M	Novelty	Jan. 3,'31	21	
Geography Lesson	Colortone Revue	Mar. 28,'31	17	
Helping Grandma	Our Gang	Jan. 3,'31	21	Nov. 1
High C's	Charley Chase	Dec. 27	29	
High Gear	Boy Friends	Feb. 28,'31	25	
I Love a Lassie	Sir Harry Lauder	Dec. 10,'31		
Land of Maharajahs, The	Travelogue	Aug. 22,'31		
Laughing Gas	Flip the Frog Series	Mar. 14,'31	7	Mar. 14,'31
Laughing Gravy	Laurel-Hardy	Apr. 4,'31	21	
Let's Do Things	The Boy Friends	June 6,'31	27	
Little Daddy	Our Gang	Mar. 28,'31	21	Mar. 14,'31
Love Business	Our Gang	Feb. 14,'31	20	Dec. 13
Love Fever	Boy Friends	Apr. 11,'31	20	
Love Tails of Morocco	Dogville	Sept. 5,'31		
Nanny	Sir Harry Lauder	Nov. 14,'31		
One of the Smiths	Charley Chase	May 23,'31	26	
Our Wife	Laurel-Hardy	May 16,'31	22	Apr. 11,'31
Panic Is On	Charley Chase	Aug. 15,'31	20	
Peeps at Peking	Holmes	Jan. 17,'31	8	May 9,'31
Pip from Pittsburgh, The	Charley Chase	Mar. 21,'31	21	Mar. 14,'31
Ragtime Romeo	Flip the Frog Series	May 2,'31	9	May 30,'31
Roamin' In the Gloamin'	Sir Harry Lauder	Sept. 5,'31		
Rough Seas	Charley Chase	Apr. 25,'31	20	June 6,'31
Rounder, The	Novelty	Nov. 22	20	
Roy Evans	Roy Evans		9	Apr. 11,'31
She's My Daisy	Harry Lauder	Oct. 10,'31		
Snappy Caballero		Jan. 3,'31	18	
So Quiet on the Canine Front	Dogville	Jan. 31,'31	16	
Soup Song, The	Flip the Frog Series	Jan. 10,'31	9	
Splash	Novelty	Oct. 3,'31	9	June 20,'31
Sultan's Camp of Victory	Holmes	Feb. 28,'31	10	
Tale of the Alhambra, A	Holmes	Feb. 7,'31	9	
That Little Bit of Heaven	Holmes	Mar. 21,'31	10	
Through the Yangtze Gorges	Holmes	Oct. 25	9	
Thundering Tenors	Charley Chase	Feb. 7,'31	21	
Trader Hound	Dogville	Nov. 28,'31		
Two Bark Brothers, The	Dogville	Oct. 12,'31		
Village Smithie, The	Flip the Frog Series	Jan. 31,'31	9	
Whippet Racing				July 25,'31
Wild and Woolly	Sports	Nov. 7,'31		

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Spades, The	Talkartoon	Jan. 17, '31	1 reel	
African Dodger, The	Tom Howard	Apr. 4, '31	10	Mar.14,'31
A Hunting We Did Go	Bruce Novelty	May 16, '31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9, '31	1 reel	
All for the Band	Eddie Younger	Apr. 4, '31	1 reel	Mar.14,'31
And the Green Grass Grew All Around	Screen Song	May 30, '31		
Antique Shop, The	Burns and Allen	Mar. 7, '31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18, '31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28, '31	1 reel	Feb. 28,'31
Anything But Ham	Smith and Dale	Jan. 24, '31	1 reel	Jan. 3,'31
Betty Co-Ed	Rudy Vallee	Aug. 1, '31	7	May 16,'31
Big Splash, The	Weismuller-Kruger	Jan. 17, '31	2 reels	
Bimbo's Express	Talkartoon	Aug. 22, '31	1 reel	
Bimbo's Initiation	Talkartoon	July 25, '31	1 reel	
Broadway Romeo, A	Jack Benny	Mar. 28, '31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4, '31	1 reel	
By Appointment	Craig-Bond	Nov. 1	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24, '31	1 reel	
Cab Waiting	Jack Benny	June 20, '31	17	May 16,'31
Camera Trails	Bruce Scenic	Oct. 11	1 reel	Dec. 13
Climate Chasers	Bruce Novelty	July 11, '31	9	
Clinching a Sale	Harry Richman	Apr. 18, '31	1 reel	
Confounded Interest	Raymond-Caverly	Oct. 11	1 reel	
Cow's Husband, The	Talkartoon	Mar. 14, '31	8	Mar.28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11, '31	1 reel	
Devil Sea	Ethel Merman & Leslie Stowe	Feb. 28, '31	1 reel	
Discovered	Solly Ward	Jan. 17, '31	1 reel	Jan. 17,'31
Elmer Takes the Air	Stubby Kruger-Assan-Jordanoff	July 18, '31	2 reels	
Excuses	Bruce Novelty	Nov. 29	1 reel	
Fair and Square Ways	Eddie Miller	May 2, '31	1 reel	
Fatal Card, The	W. & E. Howard	Nov. 8	1 reel	
French Line, The	Gina Malo	Jan. 24, '31	1 reel	
Fur, Fur Away	Smith & Dale	Aug. 22,'31	2 reels	
Gents of Leisure	Chester Conklin	May 9, '31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3, '31	1 reel	Dec. 13
Grand Uproar	Talkartoon	Oct. 4	1 reel	
Great Pants Mystery	Smith & Dale	Feb. 14, '31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14, '31	1 reel	
Headache, The	Billy House	Mar. 14, '31	2 reels	June 13,'31
He Was Her Man	Gilda Gray	Apr. 25, '31	2 reels	
Helping Hand, The	Solly Ward	June 27, '31	1 reel	
Herring Murder Case, The	Talkartoon	Oct. 4	7	
His Price	Johnny Burke	Dec. 13	1 reel	Mar.21,'31
His Wife's Birthday	Solly Ward	Oct. 26	2 reels	
Hudson and Its Moods	Leslie Stowe & Speed Young	Apr. 11, '31	1 reel	May 2,'31
I'd Climb the Highest Mountain	Screen Song	Mar. 7, '31	1 reel	June13,'31
I'm Telling You	Willie & Eugene Howard	Mar. 7, '31	1 reel	
In My Merry Oldsmobile	Screen Song		6	Mar.21,'31
It Might Be Worse	Georgie Jessel	Jan. 3, '31	2 reels	
It's All Over	Marion Harris	Dec. 20	1 reel	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14, '31	1 reel	
Just a Pal	Minor Watson	Nov. 15	1 reel	
Knock, Knock, Knock (Tent)	Talkartoon	July 25, '31	1 reel	
La Schnapps, Inc	Smith & Dale	Nov. 8	2 reels	
Laugh It Off	June MacCloy	Feb. 14, '31	1 reel	May 9,'31
Let's Stay Single	Frances Williams	Mar. 14, '31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31, '31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10, '31	1 reel	
Male Man, The	Talkartoon	Apr. 25, '31	6	May 23,'31
Marry or Else	Arthur & Morton Havell	Oct. 25	2 reels	
Melodies	Smith Bros., Singing		1 reel	
Miscast	Jas. Kelso-Dolores-DeMonde	Mar. 21, '31	1 reel	
Model Women	All Star	Dec. 6	1 reel	
My Gal Sal	Screen Song	Oct. 18	1 reel	
My Wife's Jewelry	Tom Howard	Aug. 22,'31	1 reel	
My Wife's Gone to the Country	Screen Song	May, '31	1 reel	
Moonlight and Romance	Moreno-Martini	Feb. 21, '31	1 reel	
M'Lady	Irene Bordoni	Mar. 28, '31	1 reel	
Movie Memories				
No. 4—Sponsored by Chesterfield Cigarettes			10	May 16,'31
No. 5—Sponsored by Chesterfield Cigarettes			10	May 16,'31
My West	Bruce Novelty	Mar. 7, '31	1 reel	Mar.14,'31
My Wife's Gone to the Country	Screen Song	June 13, '31		
New Rhythm	Azplazer & Band	Oct. 18	1 reel	
Noah's Lark	Talkartoon	Oct. 26	1 reel	
Nothing to Declare	Lulu McConnell	Aug. 8, '31	2 reels	
Office Blues	Ginger Rogers	Nov. 22	1 reel	
Oh Teddy	Billy House	Dec. 20	2 reels	
Ol' King Cotton	George Dewey Washington	Dec. 27	1 reel	
On a Sunday Afternoon	Screen Song	Nov. 29	1 reel	
Once Over, Light	Burns and Allen	May 23, '31	1 reel	May 16,'31
One Big Night	Ben Blue	Feb. 7, '31	1 reel	
One Hundred Percent Service	Burns and Allen	Aug. 1, '31	1 reel	
Paramount Pictorial:				
No. 1—Clara Bow		Sept. 27	1 reel	
No. 2—Fish Faces; Munich Mannikins; Walrus Hunting in Siberia; Stars of To-morrow		Oct. 25	1 reel	
No. 3—In the Gloaming—Lowell Thomas-Jesse Crawford		Nov. 29	1 reel	
No. 4—Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher		Dec. 27	1 reel	
No. 5—Up the River in Mexico—Lowell Thomas-John Phillip Sousa		Jan. 31, '31	1 reel	
No. 6—The Trout Harvest—The Children's Hour—Lowell Thomas		Feb. 28, '31	1 reel	
No. 7—Rudy Vallee—Lowell Thomas Marionette Show		Mar. 28, '31	1 reel	
No. 8—Jesse Crawford-Ruth St. Dennis-Lowell Thomas				Apr. 25
No. 9—Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas		May 2, '31	1 reel	
No.10—Journeys to Far Places—Lowell Thomas		June 27, '31	1 reel	
No.11—Lowell Thomas—Golf Chats—Flo Ziegfeld		July 18, '31	1 reel	
No.12—Michael Fokine—Africa, U.S.A.—Jesse Crawford			1 reel	
Paramount Sound News	(Two Editions Weekly)		1 reel	
Paris	Lester Allen	Aug. 8,'31	1 reel	
Patient, The	The Three Swifts	Nov. 29	1 reel	
Pent House Blues	Muriel D'Or - Cy Kahn	Feb. 21, '31	1 reel	
Pest, The	Tom Howard	Mar. 14, '31	1 reel	
Plastered	Willie, West & McGinty	Nov. 22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan. 10, '31	1 reel	
Pulling a Bone	Burns & Allen	Jan. 10, '31	1 reel	Nov. 8
Pusher in the Face			28	Mar.28,'31
Putting Party, The	Juliet	Dec. 27	1 reel	
Radio Salutes			10	Mar.28,'31
Real Estators, The	Smith & Dale	May 2, '31	10	May 23,'31
Red, Green & Yellow	Lulu McConnell	Oct. 18	1 reel	
Retire Inn	Billy House	Aug. 15,'31	2 reels	
Row, Row, Row	Screen Song	Dec. 20	1 reel	
Runaway Boys	Bruce Novelty	Jan. 31, '31	9	
Screen Souvenirs	No. 1 Old Time Novelties	Aug. 15,'31	1 reel	
Seeing Helen Home	Helen Lynd	Dec. 6	1 reel	
Seven in One	Juliet	May 21, '31	1 reel	
Silly Scandals	Talkartoon	May 23, '31	1 reel	May 9,'31
Simply Killing	Willie & Eugene Howard	Jan. 31, '31	1 reel	
Sky Scraping	Talkartoon	Nov. 1	1 reel	
Somebody Stole My Gal	Screen Song	Mar. 21, '31	1 reel	May 2,'31
Song Service	Lee Morse & Co.	Oct. 25	1 reel	
S. S. Malaria	Smith & Dale	June 6, '31	2 reels	
Stateroom 19	Clute - La Mar	Jan. 17, '31	1 reel	
Studio Sap	Chester Conklin	Feb. 28, '31	2 reels	
Taxi	Chester Conklin	Apr. 11, '31	2 reels	
Teacher's Pest	Talkartoon	Feb. 7, '31	1 reel	
Tex in 1999	Texaco Company		7 min	May 2, '31
13th Alarm, The	Chester Conklin	July 4, '31	2 reels	
That Old Gang of Mine	Screen Song	July 11, '31	1 reel	
Thou Shalt Not	Billy House	May 23, '31	2 reels	May 2, '31
Tongue Tied	Lulu McConnell	Dec. 13	1 reel	
Tons of Trouble	Rudy Muller and Rosie	Jan. 3, '31	1 reel	
Top Notes	Willy Robyn	Mar. 21, '31	1 reel	Mar 14,'31
Tree Saps	Talkartoon	Feb. 21, '31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr. 25, '31	1 reel	June13,'31
Twenty Legs Under the Sea	Talkartoon	June 6, '31	1 reel	
Two's Company	Marion Harris	Feb. 7, '31	1 reel	Jan. 3, '31
Tune Detective, The	Dr. Sigmund Spaeth	Feb. 14, '31	1 reel	Nov. 22
Two A.M.	Tom Howard	May 2, '31	1 reel	
Via Express	Tom Howard	July 4, '31	1 reel	
Why Continue the Struggle	Casey-McHugh	Nov. 15	1 reel	
You're in the Army Now	Johnny Burke	Oct. 11	2 reels	

RADIO PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aunts in the Pants	W. Catlett	Nov. 22	20	Dec. 13
Blondes Prefer Bonds	Louise Fazenda			
Clean-Up on the Curb, A	Roscoe Ates		20	June 13,'31
County Seat, The	Charles "Chic" Sale	Aug. 15, '31	20	
Cowslips	Charles "Chic" Sale			
Dizzy Dates	Dane-Arthur	Dec. 7	19	
Dumbells in Derbies	Geo. K. Arthur-Karl Dane	Feb. 7, '31	19	Mar. 1,'31
Fall to Arms, A	Louise Fazenda	Oct. 20	20	
False Roomers	Clark and McCullough	Oct. 17,'31		
Gland Parade	Roscoe Ates		18	Aug. 1,'31
Guppy Twins, The	Rosco Ates			
Hard to Get	Clark & McCullough			
House Dick, The	Jimmy Savo			
Humanette No. 2	Hutchinson-Lorch	Sept. 1	10	
Humanette No. 3	Clyde-Rubin	Oct. 1	8	
Humanette No. 4	B. T. Murray	Nov. 20	9	Nov. 8
Humanette No. 5	All Star	Dec. 27		
Humanette No. 6	Benny Rubin	Jan. 25, '31	9	Jan. 3, '31
Humanette No. 7	Nat Carr	Feb. 25, '31	10	Mar.14,'31
Humanette No. 8	All Star	Mar. 22, '31	9	Mar. 7,'31
Humanette No. 9		Apr. 15, '31		
Humanette No. 11	Eddie Lambert	June 13, '31	10	
Humanette No. 12	"On the Spot"		10	June 20, '31
He Loved Her Not	Nick & Tony	Jan. 25, '31	20	
Itching Hour, The	Louise Fazenda	Feb. 1, '31	22	
Knights Before Xmas	Dane-Arthur	Nov. 15	18	
Lime Juice Knights	Dane-Arthur	Mar. 22, '31	21	Mar. 7,'31
Lone Starved Ranger, The	Rosco Ates	Aug. 8, '31	20	July 25,'31
Melon Drama, A	Clark & McCullough			
Mickey's Bargain	Mickey Yule	Dec. 27	19	Dec. 13
Mickey's Crusaders	Mickey Yule	Apr. 12, '31	19	
Mickey's Dilpocamy	Mickey McGuire			
Mickey's Rebellion	Mickey McGuire		18	
Mickey's Stampede	Mickey Yule	Feb. 7, '31	19	
Scratch As Catch Can	Clark & McCullough			
Second Hand Kisses	Louise Fazenda	Mar. 29, '31		May 2,'31
She Went for a Tramp	Hugh Herbert - Rosco Ates	Mar. 15, '31		Mar. 7,'31
Strife of the Party, The	Ned Sparks			
Talking Turkey	Benny Rubin	Jan. 25, '31		
Toby Hollowe'en	Toby, the Pup	May 1, '31	6	Dec. 13
Toby In the Bughouse	Toby, the Pup	Dec. 7	6	
Toby in Circus Times	Toby, the Pup	Jan. 25, '31	7	Mar. 7,'31
Toby in the Brown Derby	Toby, the Pup	Mar. 22, '31	7	
Toby Down South	Toby, the Pup	Apr. 15, '31	7	
Toby the Bull Thrower	Toby, the Pup	June 7, '31	7	May 23,'31
Toby the Fiddler	Toby, the Pup	Sept. 1	6	Nov. 15
Toby the Miner	Toby, the Pup	Oct. 1	7	
Toby the Milkman	Toby, the Pup	Feb. 25, '31	7	Nov. 8
Toby the Showman	Toby, the Pup	Nov. 22	21	Dec. 13
Too Hot to Handle	Louise Fazenda	Nov. 15	18	Dec. 13
Trader Ginsburg	Nat Carr	Dec. 27	7	May 23,'31
Trouble from A Bread	Ford Sterling - Lucien Littlefield	Aug 22, '31	20	June 20,'31
Use Your Noodle	Rosco Ates			
Way of All Fish	Ned Sparks		18	June 13,'31
Wet a Night	Tom and Jerry Cartoons		9	
Wife O'Reilly	Nick & Tony	Feb. 25, '31	20	Mar. 7,'31

RKO PATHE

NOTE — RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	22 min.
Pathe News	10 "
Pathe Review	11 "
Aesop's Fables	8 "
Grantland Rice Sportlights	10 "

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Rules	Rainbow Comedy	May 31, '31	19	May 23,'31
All Gummed Up	Whoopee Comedy	May 23, '31	2 reels	May 16,'31
Angles on Angling	Sportlight	Dec. 28	1 reel	Jan. 3, '31
Animal Fair, The	Aesop Fable	Feb. 1, '31	1 reel	Jan.31,'31
Backfield Aces	Rockne Football	Oct. 15	1 reel	
Bare Knees	Pollard	Mar. 8, '31	2 reels	Mar. 7,'31
Battling Silver Kings	Sportlight	July 12,'31	11	July 18,'31
Beach Pajamas	Louis John Bartels	Sept. 15,'31		
Blue Grass Kings	Sportlight	June 15, '31	1 reel	July 4,'31
Breakfast in Bed	Pollard-Pangborn	Nov. 16	2 reels	
Call of Mohammed	Vagabond Adventure	Apr. 7, '31	1 reel	Apr. 4,'31
Campus Champs	Nat Carr	Feb. 1, '31	2 reels	Feb.14,'31
Chasing Trouble	Checker Comedy	Apr. 26, '31	2 reels	May 9,'31
Cinderella Blues	Aesop Fable	Apr. 12, '31	8	Apr.11,'31
Crashing Reno	Manhattan	Nov. 2, '31		
College Capers	Fable	Mar. 15, '31	1 reel	Mar. 21,'31
Cowboy Blues	Fable	Feb. 15, '31	1 reel	Feb. 7, '31
Dance With Me	Wanzer-Palmer	Nov. 23	2 reels	
Diamond Experts	Sportlight	May 17, '31	10	May 23,'31
Disappearing Enemies	Dot Farley - Rex Bell	Mar. 1, '31	2 reels	Apr. 4,'31
Days of Solitude	Vagabond Adventure	Feb. 6, '31	1 reel	Feb. 14,'31
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel	Mar. 7,31
Eve's Fall	All Star	Dec. 28	2 reels	
Fallen Empire	Vagabond Adventure	Aug. 17,'31	10	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fisherman's Luck	Aesop Fable	June 8,'31	10	July 4,'31
Fly Guy, The	Aesop Fable	May 10,'31	7	June 6,'31
Forel	Farrell Golf	Feb. 15,'31	1 reel	Feb. 14,'31
Frozen Face	Manhattan Comedy	Apr. 19,'31	2 reels	Apr. 18,'31
Gem of Agra	Vagabond Adventure	Oct. 19	1 reel	Sept. 27
Getting on the Green	Farrell Golf	Mar. 22,'31	1 reel	Apr. 11,'31
Gossipy Plumber, The	Folly Comedy	May 17,'31	2 reels	May 2,'31
Gypped in Egypt	Fable	Nov. 9	1 reel	Nov. 15
Half Pint Polly	Capital Comedy	May 3,'31	2 reels	
Help Wanted—Female	Pollard	Jan. 11,'31	2 reels	Jan. 10,'31
Hidden Goal, The	Rockne Football	Oct. 15	1 reel	Aug. 30
High Steppers	Sportlight	Nov. 16	1 reel	Dec. 13
Hold the Baby	Agnew-Crane-McPhail	Nov. 9	2 reels	
Hunting Thrills	Sportlight	Apr. 21,'31	1 reel	Apr. 11,'31
Hurricane Island	Vagabond Adventure	Apr. 21,'31	1 reel	Mar. 28,'31
In the Rough	Farrell Golf	Mar. 8,'31	1 reel	Feb. 28,'31
I'll Take That One	All Star	Oct. 5	2 reels	
Julius Sizzer	Benny Rubin	Sept. 7,'31		
June First	June MacCloy - Shilling	July 27,'31	20	July 4,'31
Jungle Terror	Vagabond Adventure	Oct. 5	1 reel	Sept. 20
Kid the Kidder	Owsley-Marsh	Dec. 7	2 reels	Sept. 20
King of Bugs	Fable	Dec. 21	1 reel	Jan. 3,'31
Last Yard, The	Rockne Football	Oct. 12	1 reel	Aug. 30
Lemon Meringue	Edgar Kennedy	Aug. 3,'31	20	June 6,'31
Mad Melody	Fable	Apr. 26,'31	1 reel	May 2,'31
Makin 'Em Move	Aesop Fable	July 5,'31	9	July 25,'31
Messenger Boy	Benny Rubin		22	July 25, '31
Midnight	Fable	Oct. 12	1 reel	Oct. 25
Monarchs of the Field	Sportlight	Dec. 14	1 reel	Dec. 20
Mystic Isles	Vagabond Adventure	Nov. 30	1 reel	Nov. 22
Neat and Tidy	All Star	Nov. 28	2 reels	
Next Door Neighbors	Housman-Deering	Jan. 28,'31	2 reels	Jan. 3,'31
Night Class	Campus Comedy	June 7,'31	2 reels	May 16,'31
Oh, Oh, Cleopatra	Wheeler-Woolsey		2 reels	
Oh, Marry Me	Manhattan	Aug. 24,'31		
Not So Loud	Melody Comedy	May 3,'31	2 reels	May 2,'31
One Nutty Night	Wills-Carney	Nov. 30	2 reels	Nov. 22
Open House	Nick Stuart	Mar. 22,'31	20	Apr. 11,'31
Old Hokum Bucket, The	Aesop Fable	Mar. 29,'31	7	Apr. 4,'31
Olympic Talent	Sportlight	June 29,'31	1 reel	
Outboard Stunting	Sportlight Series	May 3,'31	1 reel	May 31,'31
Over the Radio	Pangborn	Dec. 14	2 reels	Feb. 7,'31
Pale Face Pup	Aesop Fable	June 22,'31	9	July 4,'31
Parading Pajamas	Johnny Arthur	Dec. 21	2 reels	Jan. 24,'31
Par and Double Par	Sportlight	Nov. 2	1 reel	Nov. 22
Pathe News	Released Twice Weekly		1 reel	
Pathe Review No. 1		July 27,'31		
Parents Wanted	Folly Comedy	Mar. 15,'31	2 reels	Apr. 4,'31
Play Ball	Aesop Fable	May 24,'31	10	May 30,'31
Poise	Sportlight	July 27,'31	1 reel	
Racqueteers	Sportlight	Oct. 19	1 reel	Oct. 11
Radio Racket	Fable	Mar. 1,'31	1 reel	Feb. 28,'31
Red Riding Hood	Fable	Jan. 18,'31	1 reel	Jan. 31,'31
Rough and Tumble	Sportlight	Jan. 25,'31	1 reel	Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr. 5,'31	2 reels	Mar. 14,'31
Royal Flush, The	All Star	Dec. 19	2 reels	Aug. 30
Sands of Egypt	Vagabond Adventure	Nov. 2	1 reel	
Seein' Injuns	Pollard	Feb. 15,'31	2 reels	Jan. 3,'31
Self Defense	Sportlight	Sept. 7	1 reel	Sept. 13
Shadow of the Dragon	Vagabond Adventure	Mar. 8,'31	1 reel	Mar. 14,'31
She Snoops to Conquer	Daphne Pollard	June 22,'31	20	June 20,'31
Sink or Swim	Sportlight	Mar. 22,'31	9	Mar. 28,'31
Ski Pilot	Sportlight	Feb. 8	1 reel	Feb. 14,'31
Speed Limit	Sportlight	Mar. 8,'31	1 reel	Mar. 14,'31
Spirit of She-Gun	Vagabond Adventure	Dec. 28	1 reel	Jan. 3,'31
Stage Struck	Walter Catlett	Jan. 18	1 reel	Feb. 28,'31
Stout Hearts and Willing Hands	Frank Fay	June 15,'31	20	May 30,'31
Tale of Tutulla	Vagabond Adventure	Jan. 25,'31	1 reel	Feb. 7,'31
Tennis Top-Notchers	Tilden-Wills	Apr. 4,'31	11	Apr. 4,'31
Thanks Again	Edgar Kennedy		2 reels	
That's My Line	Louis John Barteis	July 13,'31	20	June 6,'31
That's News to Me	Frank McHugh	July 6,'31	20	May 30,'31
Thom the Unknown	Vagabond Adventure	Mar. 22,'31	1 reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr. 12,'31	2 reels	Apr. 18,'31
Touchdown	Rockne Football	Nov. 2	1 reel	
Toytown Tale	Fable	Jan. 4,'31	1 reel	Jan. 3,'31
Twisted Tales	Arthur Housman-Marion Douglas	Mar. 29,'31	22	Apr. 4,'31
Two Minutes to Go	Rockne Football	Oct. 15	1 reel	
Under Cover	Sportlight	Jan. 11,'31	1 reel	Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	9	Mar. 28,'31
Water Bugs	Johnny Weismuller	May 31,'31	10	May 23,'31
Well of Fortaleza, The	Vagabond Adventure	Feb. 28,'31	1 reel	Feb. 21,'31
Winning Putts	Farrell Golf	Mar. 1,'31	1 reel	Apr. 4,'31
Wizard Land	Vagabond Adventure	Dec. 14	1 reel	Dec. 13
Younger Years	Sportlight	June 29,'31	10	July 4,'31

STATE RIGHTS

Title	Star	Distributor	Running Time Minutes	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay		Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel	
Birds of a Feather		Ideal	8	Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10	
Bring on the Bride		Elbee	2 reels	Nov. 9
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Coast to Coast	Talker	Visugraphic	2 reels	Aug. 30
Down Hawaii Way	Color Novelty	Castle	1 reel	
Electric Ship	Educational	General Electric	9	Nov. 8
Eli-Eli	Cantor Waldman	Judea Film	10	
Evening in Jewish Camp	Eval Miller	Judea Film	12	
Felix Fernandino		Imperial	9	Nov. 22
Friend Husband		Burr	2 reels	
Hunting the Carpathian Bear		Ufa	12	Aug. 1,'31
In the Good Old Summer Time		Ideal	8	Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	21	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
Kids and Pets	Color Novelty	Castle	1 reel	
Knights in Khaki		Falcon Prod.	22	May 23,'31
Kol Nidre No. 1	Cantor Schmilkel	Judea Films	10	
Kol Nidre No. 2	Cantor Waldman	Judea Films	11	
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2 reels	
Legend of the Skies		Ideal	6	Mar. 14,'31
Mal-Ko Mashma-Lou	Harry Feld	Judea Films		
Meet the Family	Harry Delf	Elbee	2 reels	
Monkey Business			8	Apr. 4,'31
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Niagara Falls		Essanay		Dec. 20
Oh Doctor	Special Cast	Judea Films	20	
One Day		Visugraphic		Dec. 6
Peas and Ques		Pro Patria		Dec. 6
Peculiar Pets		Ideal	8	Apr. 4,'31
Poem in Stone, A		Ideal	7	Mar. 14,'31
Pole		Visugraphic	10	Nov. 29
Sacred Elephants of India		Ideal	8	Mar. 21,'31
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
Secrets of Plant Life		Ufa	10	Aug. 1,'31
Shoemaker's Romance		Judea Films	21	
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes from Broadway	Color Novelty	Castle	1 reel	
Some Wild Appetites		Ideal	6	Mar. 21,'31
Spanish Rhythm	Orchestra	Imperial	9	Nov. 29
Spring Is Here		Ideal	9	Mar. 21,'31
Style and Class	Marty Barratz	Judea Films	23	
Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
Talk-o-Graphs	Norman Brokenshire	Henry Senenshine	9	Nov. 29
Tee Time	Felix the Cat	Conley Films	1 reel	Apr. 5
Una-Sana-Takof	Canto Waldman	Judea Films	11	
Wings of Tomorrow		Visugraphic	10	May 2,'31
World Unseen, A	Scientific	Ufa	12	

SYNDICATE PICTURES CORPORATION

Alice Chops the Suey	Feb.	1,'31	
Alice Gets Stage Struck	Jan.	15,'31	
Alice Gets Stung	Oct.	15	
Alice Loses Out	Mar.	1,'31	
Alice on the Farm	Oct.	1	
Alice Picks the Champ	Mar.	15,'31	
Alice Plays Cupid	Apr.	1,'31	
Alice Rattled by Rats	May	1,'31	
Alice Solves the Puzzle	Apr.	15,'31	
Alice the Jailbird	Nov.	1	
Alice Wins the Derby	Nov.	15	
Alice in the Jungle	Jan.	1,'31	
Alice's Balloon Race	Dec.	15	
Alice's Egg Plant	Dec.	1	
Alice's Mysterious Mystery	May	15,'31	
Alice's Orphan	Feb.	15,'31	
Broken Spur, The	Jack Hoxie	Feb.	1,'31	2 reels	
Cyclone Bliss	Jack Hoxie	Oct.	15	2 reels	
Desert Bridgegroom	Jack Hoxie	Jan.	15,'31	2 reels	
Desert's Crucible	Jack Hoxie	Oct.	1	2 reels	
Dead or Alive	Jack Hoxie	Nov.	15	2 reels	
Double O, The	Jack Hoxie	Dec.	1	2 reels	
Rider from Nowhere	Jack Hoxie	Nov.	1	2 reels	
Romantic Sheriff	Jack Hoxie	Jan.	1,'31	2 reels	
Sparks of Flint	Jack Hoxie	Feb.	15,'31	2 reels	
Western Romance	Jack Hoxie	Dec.	15	2 reels	

TALKING PICTURE EPICS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr., '31	10	May 2,'31
Bird Islands of Peru	Dr. Robt. Cushman Murphy	Feb. 12,'31	10	Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	10	May 30,'31
Freaks of Nature	Dr. Raymond L. Ditmars	June 14,'31	9	
Heart of the Nation	Washington	May 25,'31	9	
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug. 31,'31	10	
Killing the Killer	Dr. Raymond L. Ditmars	June	9	
Land of Evangeline	(No. 2) Wanderlust	Jan. 30,'31	10	Feb. 14,'31
Land That Time Forgot		July 10,'31	9	
Let's Sing	Howard Wade Kinsey	Sept.	10	
Like a Beaver	Dr. Raymond L. Ditmars	Feb. 12,'31	10	Feb. 14,'31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec. 25	9	May 30,'31
Naked Man vs. Beast	Martin Johnson	Oct. 15	10	
Seeing Bermuda on a Bicycle	(No. 1) Wanderlust	Oct. 15	10	Dec. 13
Sunny Sweden	(No. 4) Wanderlust	June 15,'31	9	
This Is Australia	Natives	June 15,'31	15	
Today and Yesterday	Hearst News	Nov. 15,'29	30	July 4,'31
Top of the Old World	(No. 6) Wanderlust	June 15,'31	9	
Up and Down New York	(Empire State Bldg.)	May 25,'31	9	

TIFFANY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Color Symphonies Series	6 in Technicolor		10	
Chinese Flower Boat		July 5	10	
Dancing Bear		June 10	10	
Parisian Nights		June 25	10	
Kentucky Jubilee Singers	Series of 6			
Old Black Joe		May 1	18	
Pickin' Cotton			9	
Road Home, The			18	
Slave Days			10	
Welcome Home		Dec. 12	10	
Musical Fantasies	Series of 6		10	
Fire Worshippers		Aug. 10	10	Sept. 27
Memories		Apr. 23	11	
William Tell		Aug. 1	11	
Way Down South			11	Dec. 6
Paul Hurst Comedies	Series of 6		11	
De Wolld's Champion			20	Dec. 6
One Punch O'Toole		Mar. 23	18	Mar. 28,'31
Tale of a Flea, The				
Missing Link, The				
Rolling Stone Series	Series of 6			
In the Mountains		Sept. 25	10	Sept. 6
The Desert		Dec. 18	10	
Tiffany Chimp Series	6 Monkey Comedies		18	
1. Blimp Mystery, The			16	Sept. 27
2. Little Covered Wagon, The		Sept. 5		Aug. 30
3. Little Big House, The		Oct. 15	19	Oct. 4
4. Little Divorcee, The			20	Dec. 6
5. Nine Nights in a Bar Room		Jan. 26,'31	16	Jan. 3,'31
6. Chasing Around		Mar. 23,'31	16	Mar. 28,'31
7. Africa Squawks		July 7,'31	18	
8. Apeing Hollywood		Aug. 16,'31	21	
9. Cinnamon			11	
Voice of Hollywood Series	Station S-T-A-R	Jan. 26	11	
No. 16	Nell Hamilton	Aug. 10	11	
No. 17	Laura La Plante	Aug. 20	11	
No. 18	Gleason & Armstrong	Sept. 11	11	
No. 19	Johnny Hines		11	
No. 20	James Hall		11	Oct. 11
No. 21	Conklin & Christy		11	
No. 22	Ian Keith		10	
No. 23	Sammy Cohen-Tiffany Talking Chimps		10	Dec. 6
No. 24	Leon E. Janney	Dec. 21	11	
No. 25	Seben 'n' Leben	Jan. 20,'31	11	
No. 26	Kenneth Harlan	Mar. 2,'31	11	Mar. 28,'31
No. 27	John Wayne - Our Gang			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arabian Knights	Slim Summerville	Apr. 8, '31	2 reels	Mar.28,'31
All Excited	Sidney-Murray	Mar. 25, '31	2 reels	Feb.28,'31
Africa	Oswald Cartoon	Dec. 1		Nov. 29
Alaska	Oswald Cartoon	Dec. 15		Dec. 20
All for a Lady	Leather Pusher Series No. 6	Dec. 31	2 reels	Nov. 29
Band Master, The	Oswald Cartoon	May 18, '31	6	June 20, '31
Burglar to the Rescue	Shadow-Detective Series No. 1	Sept. 7, '31	2 reels	
Butter in Yeggman, The	Sidney-Murray	May 6, '31	2 reels	Apr.11,'31
Campaign Capers	Slim Summerville		20	July 25,'31
Cat's Paw, The	Red Star Comedy	July 8, '31	2 reels	Apr. 4,'31
Champion, The	Leather Pushers	Feb. 25, '31	2 reels	
Champ, The	Oswald Cartoon	July 27, '31		
China	Oswald Cartoon	Jan. 12, '31	1 reel	
College	Oswald Cartoon	Jan. 26, '31		
Comeback, The	Leather Pusher Series No. 4	Dec. 3	2 reels	
Country School, The	Oswald Cartoon	May 5, '31	1 reel	May 16, '31
Dangerous Daze	Red Star Comedy	Mar. 11, '31	2 reels	Mar.14,'31
Detective, The	Oswald Cartoon	Sept. 22	1 reel	Oct. 11
Discontented Cowboys	Sidney-Murray	Nov. 12	2 reels	Oct. 11
Divorce A La Carte	Sidney-Murray	Apr. 15, '31	2 reels	Mar.14,'31
Farmer, The	Oswald Cartoon	Mar. 23, '31	1 reel	Mar.14,'31
Fireman, The	Oswald Cartoon	Apr. 6, '31	1 reel	
First to Fight	Slim Summerville	Sept. 2,'31	4 reels	
Fowl Ball, The	Oswald Cartoon	Oct. 13	1 reel	
Framed	Leather Pusher Series No. 7	Jan. 14, '31	2 reels	Dec. 13
Go to Blazes	Sidney-Murray	Oct. 15	2 reels	Nov. 8
Hammer & Tongs	Leather Pusher Series No. 2	Oct. 8	2 reels	
Hello, Russia	Slim Summerville	Jan. 17, '31	2 reels	Dec. 20
Hello, Napoleon	Red Star Comedy	June 3, '31	17	July 11,'31
Here's Luck	Slim Summerville	May 20, '31	2 reels	May 2,'31
Heroes of the Flames	Tim McCoy	June 2, '31	17	Apr. 4,'31
Hot and Bothered	Sidney-Murray	Mar. 4, '31	2 reels	
Hot Feet	Oswald Cartoon	Aug. 24, '31		
Howdy Mate	Red Star Comedy	July 22, '31	2 reels	
Hunter, The	Oswald Cartoon	Sept. 7, '31	1 reel	
In Old Mazuma	Sidney Murray	Jan. 21, '31	2 reels	Jan. 3,'31
Kane Meets Abel	Leather Pushers	Feb. 11, '31	2 reels	
Kentucky Belle	Oswald Cartoon	Aug. 10, 31	1 reel	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Knockout, The	Leather Pusher Series No. 3	Nov. 5	2 reels	Oct. 11
Lady Killer, A	Leather Pusher Series No. 8	Jan. 28, '31	2 reels	
Laughback, The	Red Star Comedy	Dec. 24	2 reels	Jan. 3,'31
Let's Play	Slim Summerville	Apr. 29, '31	2 reels	
Mardi Gras	Leather Pusher Series No. 5	Dec. 17	2 reels	Nov. 22
Mars	Oswald Cartoon	Dec. 29	1 reel	
Mexico	Oswald Cartoon	Nov. 17	1 reel	Nov. 29
Navy, The	Oswald Cartoon	Nov. 3	1 reel	Nov. 15
No Privacy	Red Star Comedy	Apr. 22, '31	2 reels	
North Woods	Oswald Cartoon	June 29, '31	6	July 11,'31
One Day to Live	Red Star Comedy	Apr. 1, '31	2 reels	Apr.11,'31
Parisian Galeties	Slim Summerville	June 17, '31	2 reel	May 16,'31
Radio Rhythm	Oswald Cartoon	July 27, '31	1 reel	
Rolling Along	Sidney-Murray	Oct. 1	2 reels	
Royal Bluff	Slim Summerville	Feb. 18, '31	2 reels	Feb.28,'31
Sargie's Playmates	Slim Summerville	Mar. 8, '31	2 reels	Feb.21,'31
Scared Stiff	Red Star Comedy	May 13, '31	2 reels	May 2,'31
Shifts	Football Short No. 1	Sept. 7, '31	1 reel	
Shipwreck	Oswald Cartoon	Feb. 9, '31	1 reel	Feb.21,'31
Stay Out, The	Sidney-Murray	May 24, '31	2 reels	May 16,'31
Stone Age, The	Oswald Cartoon	July 13, '31	1 reel	
Strange as It Seems No. 1	Novelty	Sept. 1	1 reel	Sept. 20
Strange as It Seems No. 2	Novelty	Sept. 29	1 reel	Oct. 11
Strange as It Seems No. 3	Novelty	Nov. 3	1 reel	Nov. 22
Strange as It Seems No. 4	Novelty	Dec. 22	1 reel	Dec. 13
Strange as It Seems No. 5	Novelty	Jan. 19, '31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 18, '31	1 reel	Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar. 16, '31	1 reel	Mar.14,'31
Strange as It Seems No. 8	Novelty	Apr. 13, '31	1 reel	Apr.11,'31
Strange as It Seems No. 9	Novelty	May 11, '31	1 reel	July 4,'31
Strange as It Seems No. 10	Novelty	June 8, '31	10	July 11,'31
Strange as It Seems No. 11	Novelty	July 6, '31	1 reel	
Strange as It Seems No. 12	Novelty	Aug. 3, '31	1 reel	
Strange as It Seems No. 13	Novelty	Aug. 31, '31	1 reel	
Sunny South	Oswald Cartoon	Apr. 20, '31	1 reel	May 2,'31
We We Marie	Slim Summerville	Oct. 29	2 reels	Oct. 11
You Said It, Sailor	Red Star Comedy	Nov. 19	2 reels	Nov. 15

VITAPHONE SHORTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures in Africa	No. 1. Into the Unknown		2 reels	June 6,'31
Adventures in Africa	No. 2. An African Boma		2 reels	July 25,'31
Adventures in Africa	No. 3. The Lion Hunt		2 reels	July 25,'31
Adventures in Africa	No. 4. Spears of Death		2 reels	
Adventures in Africa	No. 5. Trails of the Hunted		2 reels	
Adventures in Africa	No. 6. The Buffalo Stampede		2 reels	
Adventures in Africa	No. 7. The Witch Doctor's Magic		2 reels	
Adventures in Africa	No. 8. Flaming Jungles		2 reels	
Adventures in Africa	No. 9. Dangerous Trails		2 reels	
Adventures in Africa	No. 10. Maneaters		2 reels	
Adventures in Africa	No. 11. Beasts of the Wilderness		2 reels	
Adventures in Africa	No. 12 Unconquered Africa		2 reels	
Africa Shrieks	Hugh Cameron		1 reel	
Ain't Nature Grand	Looney Tunes No. 7			Jan. 24,'31
Alaska—Laff Tour	Eddie Lambert		1 reel	
Algiers	Novelty Scenic		1 reel	
Alpine Echoes	Douglas Stanbury		1 reel	Dec. 13
Angel Cake	A. Rasch Girls - C. Landry J. Ray Foursome		2 reels	Feb.21,'31
Animals of the Amazon	E. M. Newman Travel Talk		10	June 6,'31
At the Round Table	Hellinger-Hopper-Runyon-Corbett		1 reel	Oct. 4
Babykins	Pee Wee Singer and Bill Halligan		1 reel	
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel	
Bard of Broadway, The	Walter Winchell		2 reels	Oct. 4
Barefoot Days	Cast of Children		1 reel	
Believe It or Not, No. 2	Robert L. Ripley		1 reel	Dec. 6
Believe It or Not, No. 3	Robert L. Ripley		1 reel	
Believe It or Not, No. 4	Robert L. Ripley		1 reel	Nov. 1
Believe It or Not, No. 6	Robert L. Ripley		7	Mar. 28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel	Feb. 21,'31
Believe It or Not, No. 8	Robert L. Ripley		1 reel	
Believe It or Not, No. 9	Robert L. Ripley		9	May 23,'31
Believe It or Not, No. 10	Robert L. Ripley		1 reel	July 18,'31
Believe It or Not, No. 11	Robert L. Ripley		1 reel	
Big Deal, The	Harry Holman		1 reel	
Bigger They Are	Primo Carnero-Little Billy		2 reels	
Big Man From the North	Looney Tunes No. 6		1 reel	Jan.10,'31
Bitter Half, The	Frank Orth-Ann Codee		1 reel	
Border Patrol, The	Frisco-Knopp-Graham		2 reels	Jan. 24,'31
Booze Hangs High, The	Looney Tunes No. 4		6	Oct. 4
Bosko's Holiday	Looney Tunes No. 11		1 reel	May 9, '31
Box Car Blues	Looney Tunes No. 5		1 reel	
Cave Club, The	Leach-Merman-Pieriot		9	
Close Friends			1 reel	
Cold Turkey	H. Broderick - L. Crawford		7	July 25,'31
Compliments of the Season	Dressler-Lane-O'Brien		2 reels	
Court Plastered	Helen Broderick		1 reel	Jan.24,'31
Crime Square	Pat O'Brien-Mary-Duncan		1 reel	
Cry Baby	Vernon-Treen		1 reel	
Curses	Moore-Clement-Blackwood		2 reels	Feb.21,'31
Dandy and the Belle, The	Frank McGlynn, Jr. - Mary Murray		9	
Dining Out	Kent-Lake		1 reel	
Donkey Business	Edgar Bergen - C. Graver		1 reel	
Down the Blue Danube	E. M. Newman Travel Talk		1 reel	Apr.25,'31
Dumb Luck	Frank Orth - Ann Codie		1 reel	
Dumb Patrol	Looney Tunes No. 9		7	Mar. 28,'31
Duel, The	Fields-Teasdale		1 reel	
Envy	Dressler-Brent-Evans		1 reel	
Everything Happens to Me	Carson-Hoyt		1 reel	
Fast and Pleasant	Billy Wayne-Thelma White		1 reel	
Find the Woman	Hugh O'Connell			
Five Minutes from the Station	Overman-Churchill-Sidney		2 reels	
For Two Cents	De Wolf Hopper		10	June 6,'31
Fore	Ford-Lane		1 reel	
Fowl Triangle			1 reel	Feb.14,'31
Frame, The	Boyd-Middleton		1 reel	
Freshman Love	Ruth Etting-Jeanie Lang-Don Tompkins		20	Apr. 18,'31
Gangway	Joe Penner		2 reels	
Gigolo Racket, The	Helen Morgan		2 reels	Aug. 1,'31
Girls We Remember			1 reel	Dec. 13
Good Mourning	Eddie Fay-Dressler-White		1 reel	
Good Pie Forever	Billy Wayne-Thelma White		1 reel	
Good Times	Madge Evans		1 reel	Mar.14,'31
Gold Digging Gentlemen	Al Klein-Joan Abbott		1 reel	
Grand Dames, The	Patsy Kelly		1 reel	May 9,'31
Hangover, The	Neely Edwards - B. Granville		1 reel	
Handy Guy, The	Earl Sande		15	May 23,'31
Happy Hottentots, The	Joe Frisco		1 reel	Oct. 25
Headache Man, The	Clements-Cavanaugh		1 reel	Jan. 17,'31
Heart Breaker, The	Eddie Foy, Jr.		15	Oct. 4
Hello, Sucker	Hugh O'Connell		1 reel	
Hocus Pocus	Edgar Bergen-C. Graver			
Hitting the High C's	Frank & Milt Britton & Band (Reviewed under title "On the High C's")		1 reel	Apr. 4,'31
Home Maid	Hackett-Hall-Burley		1 reel	
Honeymoon Trail, The			7	Apr. 4,'31
Hot Sands	Billy Wayne-Thelma White		1 reel	
How I Play Golf	Bobby Jones			
No. 1—The Putter			2 reels	Apr.25,'31
No. 2—Chip Shots			1 reel	Apr.25,'31
No. 3—The Niblick			1 reel	Apr.25,'31
No. 4—The Mashie Niblick			1 reel	
No. 5—The Medium Irons			1 reel	
No. 6—The Big Irons			1 reel	July 18,'31
No. 7—The Spoon			1 reel	
No. 8—The Brassie			1 reel	
No. 9—The Driver			1 reel	
No. 10—Trouble Shots			1 reel	
No. 11—Practice Shots			1 reel	
No. 12—A Complete Round of Golf			1 reel	
I'll Fix It	Kent-Lake		9	Mar. 28,'31
Inventor, The	Billy Wayne-Thelma White		10	May 16,'31
Jessel, George, and The Russians	Art Choir		1 reel	Feb. 21,'31
Junior	Neely Edwards-J. McCallion		1 reel	
Just a Gigolo	Cameron-Crosbie-Austin J. Young		7	June 13,'31
Knocking 'Em Cold	Andrew Tombes		1 reel	
Last But Not Leased	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lady Killer, The	Eric Dressler		1 reel	
Lady Play Your Mandolin	Song Cartoon		1 reel	
Last Straw, The	Romney Brent		8	May 2,'31
Let's Merge	Doree Leslie		1 reel	
Lodge Night	Phillips-Cox		7	May 16,'31
Lonely Gigolo	Lotti Loder		9	Oct. 25
Looney Tunes				
No. 1—Sinkin' In the Bathtub			1 reel	
No. 4—Booze Hangs High, The			1 reel	Oct. 4
No. 5—Box Car Blues			1 reel	
No. 6—Big Man From the North			1 reel	Jan.10,'31
No. 7—Ain't Nature Grand			1 reel	Jan.24,'31
No. 8—Ups 'n' Downs			1 reel	Apr. 4,'31
No. 9—Dumb Patrol			1 reel	Mar. 28,'31
No.10—Yodeling Yokels			1 reel	
No.11—Bosko's Holiday			1 reel	
No.12—Trees' Knees			1 reel	
Lost and Found	Demarest-Bond		1 reel	
Love Nest, The	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lucky Break	Fox		21	Oct. 25
Madame of the Jury	Judith Anderson		1 reel	
Maid to Order	Eleanor Shaler - Bob Lynn		1 reel	May 2,'31
Making Good	Joe Penner		1 reel	Apr. 4, 31
Married	Flint-Ridges-Foran		1 reel	
Masquerade	V. Osborn-R. D'Arcy-W.Lytell		2 reels	
Martinelli				
Aria from "Aida"			1 reel	
Gypsy Caravan			1 reel	
Pagliacci			1 reel	
Prison Scene from "Faust"			1 reel	Sept. 27
Temple Scene from "Aida"			1 reel	
The Ship's Concert			1 reel	
Troubadour, The			7	May 9,'31
Two Popular Italian Songs (Reviewed under the title—"Nina")			1 reel	Apr.18,'31
Meal Ticket, The	Jack Pearl		2 reels	June13,'31
Military Post, The	Roberto Guzman		1 reel	
Milky Way, The	Neely Edwards-Muriel Abbott, Dancers		11	July 18,'31
Modern Fairy Tales			1 reel	
Merry Melodies			7	Apr. 25,'31
No. 1—Lady Play Your Mandolin			1 reel	
No. 2—Smile, Darn You, Smile			1 reel	
No. 3—One More Time			1 reel	
Modern Business			1 reel	
Money, Money, Money	Mason-Keeler			
Moving In	Joe Penner		2 reels	
Mr. Intruder	Otto Kruger		1 reel	
My Mistake	Donald Brian-Pat O'Brien		1 reel	
Naggers' Day of Rest, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers Go Camping, The	Mr. & Mrs. Jack Norworth		8	Mar. 28,'31
Naggers Go Shopping, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers in the Subway, The	Mr. & Mrs. Jack Norworth		10	
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel	May 2,'31
Naggers at the Races, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers at the Ringside, The	Mr. & Mrs. Jack Norworth		10	May 16,'31
Nightingale, The	Osborne-Talbot-O'Brien		2 reels	Jan. 31,'31
Nine o'Clock Folks	Whitey & Ford		1 reel	
No-Account, The	Hardie-Hutchison		9	
No Privacy	Lloyd Hamilton		20	May 2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel	
Number, Please	Sheila Barrett-L. Barrie		10	Mar. 31,'31
Office Scandal, The	Bergen-Graber		1 reel	Jan. 31,'31
Old Flame, The	Audray Dale-John Marsdon		1 reel	
Old Lace	Ruth Etting		2 reels	
One Good Turn	Ruth Etting-Jay Velie		2 reels	
One Way Out	Chas. Lawrence-Thelma White		1 reel	Feb. 21,'31
Only the Girl	Wattles-Marsh		6	
On the Job	Frank Orth-Ann Codes		1 reel	
Opportunity Night	Al Kline		1 reel	
Pa Gets a Vacation—Potter Series	Littlefield-Ward		14	
Painter, The	Frank Orth			
Partners	Wm. Gaxton-Geo. Haggerty		21	Apr. 4,'31
Paulo, Paquita & Chiquita			9	
Peace and Quiet	Billy Wayne-Barbara Leonard		1 reel	
Perfect Understanding, A	May-Oaks		6	
Pest of Honor, The	Short-Fielding-Hall		1 reel	
Play Boy, The	Fox-Curtis		2 reels	
Playing With Fire	Jack Hazzard		1 reel	
Politics	George Jessel		2 reels	Dec. 18
Purely an Accident	Brown-Kearns-Otto		10	May 16,'31
Putting It On	Jarvis-Bond		1 reel	
Reno or Bust	Pangborn-Hager		1 reel	Aug. 23
Riding Master, The	Poodles Hanaford		9	Nov. 8
Romeo and Juliet	Chas. Hackett-Rosa Low		1 reel	
Recruits, The	The Three Sailors-Clements		1 reel	Feb. 21,'31
Revenge Is Sweet	L. Adams-Weeks-Allworth		9	Mar. 28,'31
Roseland	Ruth Etting		14	
Rural Hospitality	Roger Imhof		1 reel	
Salesman, The	Orth Vernon		1 reel	
Santry, Henry, & Orchestra			1 reel	Feb. 28,'31
Sax Appeal	Joe Penner		8	Aug. 1,'31
Say A Little Prayer for Me	Cameron Crosbie-Dorothy Vogel		1 reel	
Scotch Love	Blore-Swinburn-Collins		1 reel	
Second Childhood	Mayall-Mackin		1 reel	
Seeing Sarah Off	Sylvia Clark		1 reel	
Seeing Things	Demarest-Auer-Fielding		9	Oct. 18
Service Stripes	Penner-Waddell		1 reel	Jan. 10,'31
Servant Problem, The	Murray-Oakland-Stauber		1 reel	
Showin' Off	Vitaphone Kiddies		1 reel	
Silent Partner, The	Billy Gaxton		2 reels	
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel	May 9,'31
Sky High	Janet Reade-Durdey Clements		10	Mar. 28,'31
Sleepy Head	Frank Orth-Ann Codee		1 reel	Feb. 21,'31
Speaking Out of Turn	Johnny Walker		1 reel	
Spirits of 76th Street	Helen Broderick		17	Mar. 2,'31
Sportslants				
No. 1—Ted Husing			1 reel	
Squaring the Triangle	Donald Brian-Mayo Methot			
Stars of Yesterday	Old Film Stars		1 reel	Feb. 28,'31
Strange Case, The	Charles Halton		8	May 16,'31
Strong Arm, The	Harrington-O'Neil		1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard		1 reel	
Success	Jack Haley - Helen Lynd		2 reels	
Surprise	Dugan-Leonard		12	
Suspicion	Lyons-Earle-Morne		1 reel	
System	Clements-Knapp		1 reel	
Taking Chances	Billy Wayne-Thelma White		1 reel	May 9, 31
Talking It Over	Jack Osterman		8	
Tom Thumbs Down	Jarvis McNaughton		1 reel	
Travel Hogs	Hugh Cameron-Dave Chasen		1 reel	
Trip to Paris, A	Jarvis-Taylor		1 reel	
Trees Knees	Looney Tuney No. 12		1 reel	
Trip to Tibet, A	Scenic		1 reel	May 2,'31
23 Skiddoo	Lew Fields		14	May 2,'31
Twixt Love and Duty	Howard-Graham-Percival		10	May 2,'31
Two Rounds of Love	Rennie-Dixon		1 reel	
Unfair Sex, The	Healy-Gilbert		1 reel	
Ups 'n' Downs	Looney Tunes No. 8		1 reel	Apr. 4,'31
Varsity Vamp	Mike Ames		2 reels	
Victim, The	Orth-Howard		1 reel	
Watch Dog, The	Jack Hazzard		1 reel	
Week End, The	Neely Edwards		1 reel	
When Your Lover Has Gone	Harry Q. Mills-D. Vogel		1 reel	
Where Men Are Men	Joe Penner		2 reels	
Where There's a Will	George Hassell		2 reels	
With Pleasure	Dolly Gilbert-Billy Wane		1 reel	May 2,'31
Ye Old Time News Reel			1 reel	
Yodeling Yokels	Looney Tunes No. 10		8	Mr 14,'31

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Sound Equipment Bargains

SOUND-ON-FILM NOW ROCK BOTTOM $395.00 COMPLETE USING NATIONALLY ADVERTISED SOUND HEADS—EVERYTHING BRAND NEW: No Batteries. No Generators. Your AC Line Does the Work. Our combination Operadio Power Unit furnishes Photocell and Exciter Lamp voltages. Complete equipment includes 2 Sound-on-Film Heads with Photocells; Licensed Optical Systems; Exciter Lamps; Lamphouse Brackets; Motor Brackets; All Drive Attachments; Combination Main Power Amplifier, Head Amplifier, A and B Battery Eliminators, Sound-on-Film Fader, all in one unit; Dynamic Speaker and Monitor; all Wiring Instructions. Total Cost $395.00. Sound Heads less Amplifiers and Speakers $247.50 pair complete. Address S.O.S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

Theatres for Sale

FOR SALE OR LEASE: MODERN MOVING PICTURE THEATRE in town Eighteen Thousand Population. Western Electric Sound. One of best buys or leases if you want a bargain. Reason for leasing or selling, retiring from business. $5,000 will handle on sale. Lease reasonable. Address Box No. 64, Motion Picture Herald, 1790 Broadway, New York.

FOR SALE—THEATRE in town of 1,700, cash or time. Address V. C. TUSTISON, 354 Green Street, New Haven, Indiana.

CAN SELL YOUR THEATRE QUICKLY. Send particulars. Address ALBERT GOLDMAN, 5 S. Wabash Avenue, Chicago.

Chairs for Sale

1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full upholstered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

700 USED HARDWOOD PORTABLE CHAIRS in sections of two. 1,400 Upholstered Chairs, backs fully covered in red Velour; seats covered in imitation Spanish leather—$2.00 each. 700 Leather Upholstered Chairs, heavy panel backs covered in red imitation leather—$2.25 each. Five-ply veneer chairs, 90c each, in any quantity. 400 Heywood-Wakefield upholstered panel back, squab seat covered in brown imitation leather—$2.25 each.
ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

OPERA CHAIRS, seats and backs for all makes, five-ply, at prices that save you money. Jobs in new and used chairs. Address Redington Company, Scranton, Penna.

BIG BARGAIN in used Opera Chairs, 600 upholstered, 800 veneer. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

Position Wanted

AT LIBERTY! MANAGER of wide experience. Write or wire to HARVEY "DOC" ARLINGTON, 1305 East Main Street, Muncie, Ind.

Equipment for Sale

OUR SCOUTS HAVE UNEARTHED MORE USED AND RECONDITIONED EQUIPMENT: — Samson Pam Amplifiers including Models 5-9-16-17-18-19—$15.00 up; 8 volt 160 Ampere Hour Exide Batteries, $8.33; Weber Syncrodisk Turntables, $35.00 each; Double Turntable Non-Sync Outfits, $35.00; Macy or Racon Giant Exponential Horns with Unit, $59.50; Powers 6A Projectors, $50.00; Automatic Reflector Arcs, $69.75; Simplex Speed Controls, $4.75; G. E. Mazda Lamphouses with regulators, $39.75; Powers Mechanisms, $10.00; Hall & Connolly Hy-Lo Arc Lamps, $97.50; Syncroverter 25/25 Motor Generators with Panel, $125.00; Wright-DeCoster Speakers, $22.50; Write for list. .S.O.S. Corp., Dept. U. 1600 Broadway, New York City.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

THEATRE EQUIPMENT—2 Used Simplex Machines, heads and bases, one practically new, the other in good shape, also nine hundred Theatre Seats. Apply to MR. JOHN A. ADAMS, No. 24 Victoria Avenue, Belleville, Ontario, Canada.

BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write:
ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

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FOR SALE—2 Late Model Peerless Reflector Arc Lamps, like new, $130.00 each; 2 Simplex Projectors, perfect condition, $195.00 each; Hertner Generator, complete, $150.00. Address Box No. 485, Rochester, New York.

NEW R. C. A. and W. E. RECORDINGS, $3.00. Address MEL REIBOLD, 304 Waterloo Street, Columbus, Wisconsin.

Films Wanted

WANTED—Snappy attractive animated sound cartoons for advertising. Ready made or to order. Address Cinecraft Studios, Inc., University Tower, Montreal, Canada.

Patents

Sell your patent or invention by exhibiting your model or drawing at the Second and Greater INTERNATIONAL PATENT EXPOSITION, CHICAGO. Thousands of manufacturers and patent buyers will inspect new devices and patents for marketing. Very low rates. If you have no model, drawings and description will do. Send for free pamphlet. B. Hamilton Edison, Managing Director, International Patent Exposition, Merchandise Mart, Chicago.

CONGRATULATIONS

and

BEST WISHES

to

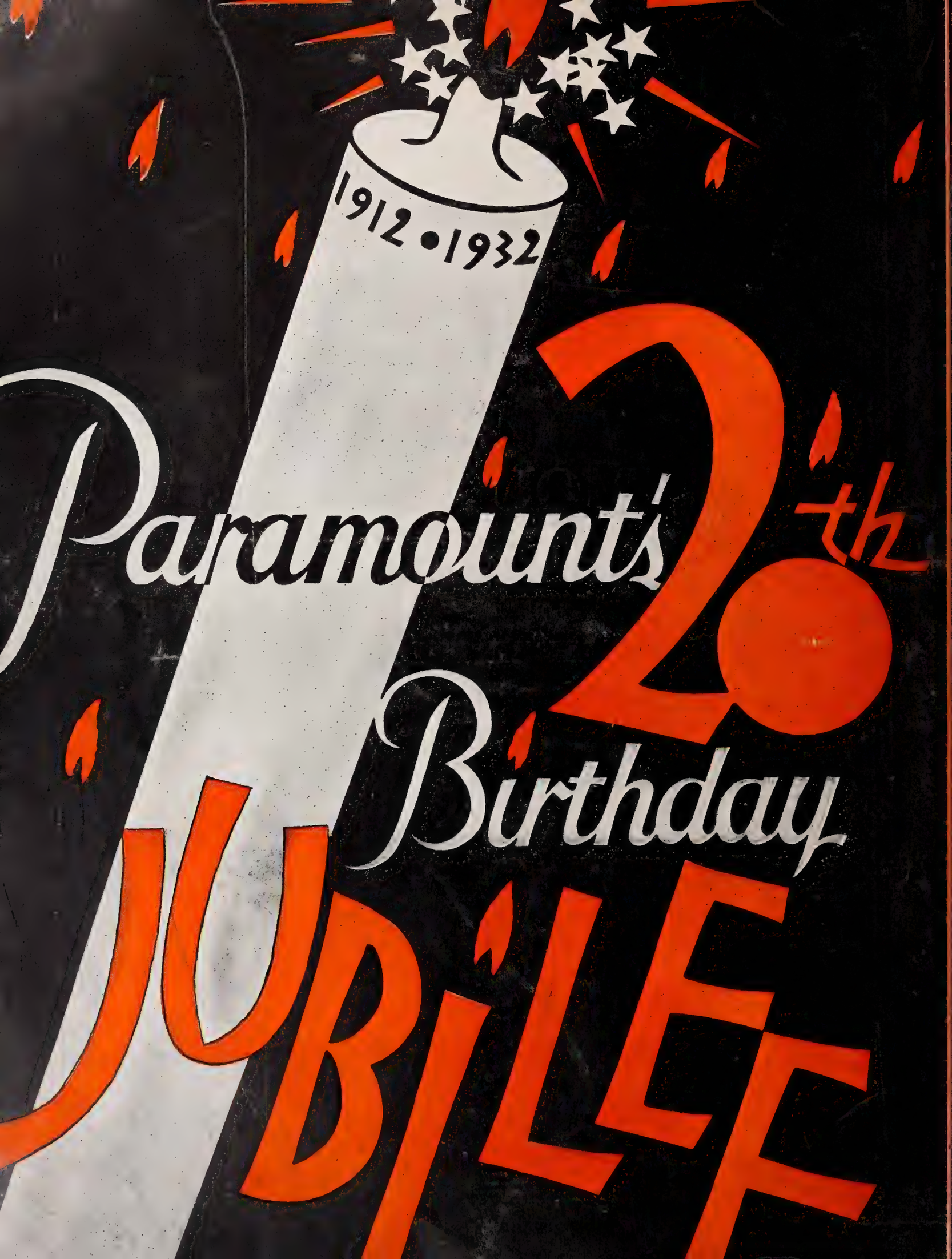
PARAMOUNT-PUBLIX

on the occasion of its

TWENTIETH BIRTHDAY JUBILEE

EASTMAN KODAK COMPANY

Rochester, New York


1912 • 1932
Paramount's 20th Birthday
JUBILEE

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

decentralizing

The progress of reversion among the circuits—Fox localizes the control of theatres

picture pickers

A summary and discussion of the findings of selection committees of clubs and societies—85% good

Vol. 104, No. 7 *Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* August 15, 1931

LET'S PLAY POLITICS

BOSTON
Best since March! Beats "Trader Horn" and "Free Soul"!

ROCHESTER
Tremendous! Doubled 'Free Soul". Much bigger than "Reducing"!

KANSAS CITY
In terrific heat, bests "Trader Horn," "Free Soul."

BUFFALO
New summer record. Beats "Free Soul", "Strangers May Kiss", "Trader Horn", "Secret 6"!

SYRACUSE
Biggest opening since Xmas! Imagine!

NEW YORK
Held Over 2nd Big week at Capitol

MEMPHIS
DOUBLED AVERAGE OPENING!

PITTSBURGH
Eclipses "Free Soul", and Waring's Pennsylvanians!

Marie Dressler and Polly Moran in

OMAHA
Sensational at Paramount. Moves to State, breaking State's strictly first run policy!

DENVER
Denver Theatre phenomenal. Publix moves it to Rialto for 2nd week. Same story everywhere. And in mid-summer!

OKLAHOMA CITY
Held over 2nd week at Capitol—Remarkable event for this spot!

HAVE YOU ENTERED THE $100.00 "POLITICS" PRIZE CONTEST?
Send us your complete campaign. Never such an exploitation picture! Address M-G-M Advt. Dept. 1540 B'way.
Contest closes September 15th. Duplicate prizes in case of a tie.

A Metro-Goldwyn-Mayer Picture

NEW SEASON
FOX
NEW HITS

"Here are Charles Farrell and Janet Gaynor in the romantic Cinderella story that their fans cry for."
—ROBERTA NANGLE, *Chicago Daily Tribune*

"MERELY MARY ANN should make itself a lot of money in the loop and outlying houses."
—CLARK RODENBACH, *Chicago Daily News*

"This is another DADDY LONG LEGS in popular appeal. It is very rare for a star to have such good luck in two consecutive roles as has befallen Janet Gaynor, and her popularity rating should take a great jump . . . In fact, MERELY MARY ANN is just about all right in every particular. It should be as popular as DADDY LONG LEGS, even more so. It is the kind of picture which keeps the great majority of the public faithful movie fans." —GENEVIEVE HARRIS, *Chicago Evening Post*

JANET GAYNOR · CHARLES FARRELL

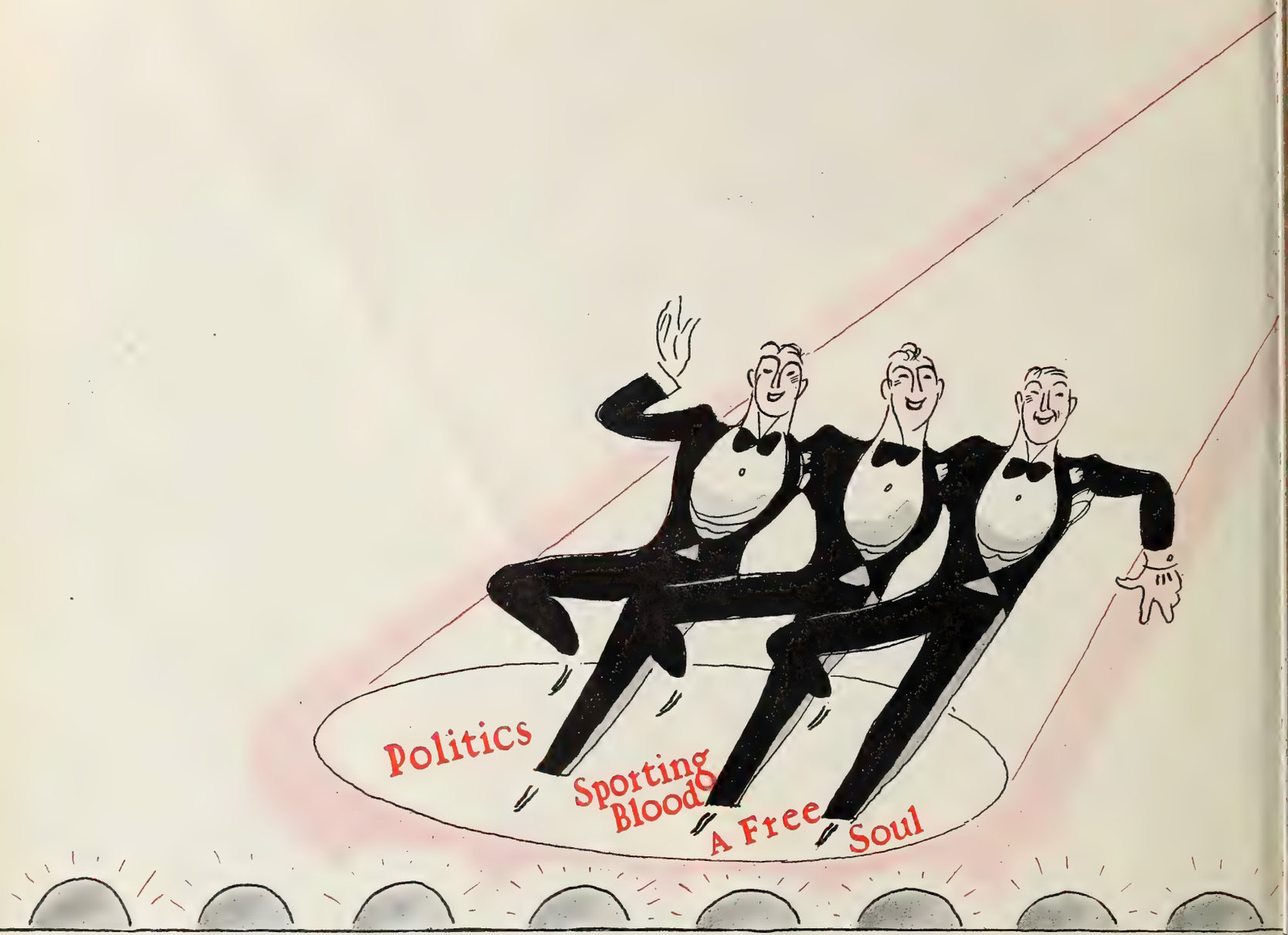
in Israel Zangwill's play

Merely Mary Ann

Beryl Mercer **J. M. Kerrigan**

Directed by **HENRY KING**

HAL PHYFE



SURE, those three Summer Steppers are great—

POLITICS—Dressler-Moran screamie in mid-summer kicks your best records right out the window. Some fun, heh?

SPORTING BLOOD—Columbus, Ohio; Baltimore, Md.—first two spots to taste this box-office bon-bon. Clark Gable's in it!

A FREE SOUL—Norma Shearer says: "Even Strangers May Kiss Their Records Good-bye!" It's a pleasure!

And Bob Montgomery in "THE MAN IN POSSESSION" and Ramon Novarro in "A SON OF INDIA" and soon, your darling GRETA GARBO in "SUSAN LENOX"—Ain't we got hits!

"HEY! GIVE US THAT SPOTLIGHT!"

The first three M-G-M new season releases continue our amazing hit record!

BUT, wait till you see these Fall Flappers grab the spotlight—

PARDON US—Laurel-Hardy feature comedy knocks Houston for a loop. Laurel-Hardy leap into front-rank feature class!

THE SQUAW MAN—Cecil DeMille's thrill drama takes the top dough in Providence. Warner Baxter, Lupe Velez in Big Cast!

GUILTY HANDS—Coast preview sensational. Critics rave. Lionel Barrymore's crowning dramatic effort. Watch!

One, two, three—and that's just a starter!

ARE YOU ALL SET for another METRO-GOLDWYN-MAYER YEAR?

"REAL GOOD MELODRAMA"

REGINA CREWE

NEW YORK AMERICAN

OTHER WOMEN REVIEWERS IN LIVELY REACTION TO NEW TITAN ATTRACTION.

ROSE PELSWICK, Journal:
"Entertaining movie with excellent cast."

JULIA SHAWELL, Graphic:
"Fast-moving melodrama...excellent film fare."

TRAVELING HUSBANDS

Current RKO-Mayfair, N. Y., RKO-Albee, Brooklyn and heading lickety-split for other key city premieres!

NATIONAL AD CAMPAIGN BEHIND IT. GET ABOARD NOW AND GIVE IT A RIDE!

EVELYN BRENT

HUGH HERBERT — FRANK ALBERTSON
CONSTANCE CUMMINGS — DOROTHY PETERSON
DIRECTED BY PAUL SLOANE

TUNE IN! *"RKO Theatre of the Air" N. B. C. Coast to Coast Network Every Friday Night, 10:30 P. M. New York Time*

AUG 15 1931
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MOTION PICTURE HERALD

Vol. 104, No. 7 — August 15, 1931

Another European Outrage

THAT all-seeking periodical of science, the monthly Abstract Bulletin, issued by the Kodak Research Laboratories, now solemnly records the issuance of French patent No. 689,130 to one Mr. S. Sawaragi for "a substratum of beer, sodium silicate and white of egg, to increase the adhesion of chromated gelatine," in a photogravure process. We have plenty of eggs in the picture industry on this side, but if beer is to become an important component, so many problems loom we refuse to increase the alarm by naming them. Meanwhile it is admitted that a seidel of Pilsner applied to the customer might make many a production look better.

▲ ▲ ▲

"Always Belittlin' "

WHAT with a break in the heat wave and some cheerful wisps of news here and there percolating through the industry, this promised to be a rather good week until "The Presbyterian," published in Philadelphia, came along with this item of comment:

> ". . . . We saw 'Skippy,' which is making its appeal to children. To us, it was not funny, and was utterly wrong in its general philosophy, and also presented a sickly sentimentalism on the part of silly parents. It was harmful in quite another way. When the respectable people positively refuse to patronize these evil and cheap pictures, the movie managers will change their selections. At no place is that great industry so sensitive as in the box office."

Now after all if they are going to pick on "Skippy," we might as well give up and confess there's nothing to be done about it. Maybe a screen version of "Sanford and Merton" would get by. About Mr. Bunyan's "Pilgrim's Progress" there would be some doubt, especially in the "Slough of Despond" sequence. After all, maybe the picture industry will just have to get along without pleasing everybody all of the time.

▲ ▲ ▲

"Finders Keepers"

THE penetrating M. Marcel Rouff, writing in the Mercure de France, complains most bitterly that the cinema must abandon aping the theatre and borrowing wholesale from literature. He cites the cry of some expert who demands: "When shall we have a Shakespeare of the cinema?" Now we are willing enough to let by-gones be by-gones and say nothing about Mr. Shakespeare and the deer poaching episode, but if there ever was an artist who "took his own where he found it" it was the same Will Shakespeare. The evidences are fairly clear that he refurbished, wrapped up and relabelled as his own about everything loose among the arts that he could use. The method is excellent, if one can get away with it—and both Mr. Shakespeare and the motion picture have.

Notice to Mr. Winchell

WE seem to be in a jam with Mr. Walter Winchell of that literary palladium "The Daily Mirror" of New York, over the important subject of syntax. It appears that Mr. James Cunningham, the peerless grammarian of our "Asides & Interlude" page, hurled a charge of infinitive splitting at Mr. Winchell, and then went rollicking off on his vacation.

Now comes Mr. Winchell, clutching at any weapon which comes to hand, to assault us in retaliation. He encloses an advertisement, torn in angry haste from a motion picture publication, in which Warner Brothers robustly busted the code with the phrase "We defy any company in the business today *to* even *promise* you," etc.

Mr. Winchell cannot put us on the spot by citing against us what some exuberant advertiser may do in space purchased for the purpose. But never-the-less, if Mr. Charles Einfeldt of Warners, or any other competent copy writer, wants an infinitive split we'll help him. Under provocation, in this weather, we'd even sunder a genitive gerund. This is notice to Mr. Winchell that we are in the picture business and infinitives will have to take care of themselves, just as lonesome prepositions do.

▲ ▲ ▲

Neatly Attended to

WE are not in the personal prattle business, but there is that about the conduct of the domestic differences between Mr. and Mrs. John Gilbert which is worthy of note in this industry. Ina Claire has received a divorce in Los Angeles from Mr. Gilbert in a brief and quiet session behind closed doors and with no fanfare of the publicity so commonly attendant upon such happenings in the world of the screen. It has been demonstrated that it is possible, even in the exhibitionist motion picture industry, for persons who so desire, to keep their private lives private.

▲ ▲ ▲

It's All Our Fault

THE week's motion picture references in the news of the daily press includes a United Press dispatch from Florida concerning a domestic disaster, containing this paragraph:

> After sending her eight-year-old son to a moving picture, Mrs. S——— shot herself through the head. . . .

Doubtless two or three uplift clubs will now pass resolutions condemning the motion picture industry for this matter and demanding that Mr. Will Hays do something about it. When mothers will do this sort of thing obviously the theatres should be abolished.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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WHAT THE PRESS SAYS

THE PHOENIX of MUSKOGEE in OKLAHOMA seems to have discovered that it is just possible that the motion picture is probably more a symptom and expression of public taste than a moulder of it. It editorially remarks:

The Gangster on the Screen

If one should care to take the time to scrutinize the aims and actions of censorship and reform organizations of almost any species, he usually can find something, if not ridiculous, at least highly amusing. And censorship of motion pictures has proved no exception.

That is not to say that movie censorship has failed to accomplish some worthwhile things in tidying up the silver screen. No one would deny for an instant that the elimination of smut and filth from pictures was anything but necessary and welcome. And despite the fact that the industry has done most of the purifying of its own accord, the censors must be given credit for furnishing the initial impetus.

However, the reformers seem never to be content, especially the self-appointed kind, a poignant example of such discontent being the recently voiced demand of the New York Society for the Prevention of Vice that newspapers wage a war against "the display of murder and torture of defenseless people being portrayed day after day on the screens" because "their continual display is creating an unshockable public."

We cannot believe that the gangster film is seriously corrupting the minds of either the youth or the grownups. We have yet to see the gang leader, the "hero" of the picture, really glorified in any film. He invariably has to pay the price before the picture ends. But even if the temporary glamour of the gangster chief outshines the beneficial "moral" the picture carries, why try to suppress it? The gangsters and racketeers are with us. Why try to hide the fact? Isn't it better to "expose" their activities to the public as a warning until such time as the gangs themselves can be abolished?

THE GAZETTE of BERKELEY, CALIFORNIA raises a question as to the ultimate value of the visual education experiment with talking pictures recently conducted in Washington.

Eye-Learning

A novel experiment in the value of films for educational purposes has been undertaken in Washington, D. C. A boy and a girl from every state, with their teachers as observers, take examinations to show what they know about certain subjects. They see specially prepared motion pictures dealing with those subjects, and take examinations again to show what they have learned.

They will probably produce written evidence that they learned a good deal. For they will be keyed up to observe the pictures closely; and it is doubtless true that we naturally learn more quickly with the eye than the ear. Yet it would probably be a mistake if any sweeping changes in educational method were made as a result of apparent success in such tests. What would a test show a year later?

Learning acquired easily and rapidly may be forgotten in the same manner. Impressions from motion pictures may be fleeting. The mind has little time to assimilate them, and other impressions may crowd them out. Can there be much genuine, enduring education without serious study and effort?

And it has become almost axiomatic that "trade follows the film." Fleeting impressions?

This Week

Circuits selling and trading while Fox is "decentralizing"; some managers, it seems, haven't heard of it — Page 9

Sound equipment depreciation is placed on five-year basis by U. S.; ruling is expected to effect saving of millions; decision is favorable to larger companies but adverse for operators of smaller theatres — Page 11

Richard A. Rowland is appointed a vice president of Fox organization by Clarke, with duties of "administrative character in New York office"; Fox publicity, advertising and public relations departments are consolidated under Griswold — Page 10

Hollywood considers the unit; Florabel Muir delves into the past success of unit production and says it can be achieved again now — Page 12

Eighty-five per cent of pictures released in first half of 1931 are endorsed by five national reviewing organizations — Page 13

The banker and the motion picture — a financial analysis — Page 14

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Voice of the Industry — Page 46
The Short Feature — Page 49
Productions in Work — Page 38

MR. G. A. ATKINSON, film critic of the DAILY TELEGRAPH of LONDON, has just relieved himself of two pulsing columns of unhappiness about the American motion picture industry, presenting such altogether remarkable news as this:

> Nothing, apparently, can stop Hollywood from driving to self destruction. The endless procession of sex-and-crime movies has caused American cinema theatres to close down in thousands, and has caused hundreds of others to revert to variety.
>
> Sex-and-crime movies have practically killed the picture going habit in the States, and have seriously affected the box offices in this country, despite the strength of the British film boom.
>
> The whole world seethes with complaints about the prevalent type of talkie, and people interested in social welfare are everywhere organizing to fight for cleaner films.

Mr. Atkinson proceeds to enumerate an array of motion pictures of American origin which he deems, it seems, a menace to the world, heading his list with "Bad Girl," which he assumes is just the sort of picture that those words would spell to him. As one adventures through Mr. Atkinson's patriotic paragraphs, there appears an extraordinary discussion of a British International production entitled "Uneasy Virtue." Mr. Atkinson has some slight qualms about that title, but lightly tosses it off as the influence of a British public "steeped in Hollywood tradition." This picture is, he says:

> The most delightfully witty entertainment that the British industry has produced. . . . Margot Grahame and Dodo Watts also do well, and the studio work, particularly the garden scenery, is very good, indeed.

"Oh, to be in England, now that April's there."—THE EDITOR.

THE PHILADELPHIA INQUIRER, consistent with the American newspaper policy of attributing everything but merit to the motion picture, would now advise making Mr. Will Hays a czar of the calories, too. It is one of the most constructive of recent editorials on this industry:

> Fads follow fads. These are the days of vitamins and calories. Also the days of diets. Out in Los Angeles motion picture stars, fearing that their bones will not be conspicuous enough if they eat nourishing food, go through a process of starvation. Result, living skeletons painful to look upon. Will Hays ought to see to this. Give the poor sufferers something to eat, even if they do put on the delicate curves of womanhood instead of creating the impression that they have been turned out with abandoned horses to graze upon desert sage brush.

CIRCUITS SELLING AND TRADING WHILE FOX IS "DECENTRALIZING"

THEATRE REVERSION DEALS SINCE CHRISTMAS

The following tabulation records the theatre circuit reversion deals, various sales and transfers or management under operating contracts which have been made public since the Christmas period. For every transaction set down here a dozen are in negotiation or in some state of consideration.

Publix to Fox	Paramount	San Francisco	Dec. 22
	California		
	St. Francis		
	2 houses	Portland	
	1 house	Seattle	
Publix to E. J. Sparks	Florida	St. Petersburg	Dec. 30
Robb & Rowley to Hughes-Franklin	61 houses	Texas and Oklahoma	Jan. 6
Comerford-Publix to Alfred Magliacchi and James Caria	1 house	Throop, near Scranton, Pa.	Jan. 17
Fox to Jack Hattam	3 houses	Brooklyn	Feb. 17
Fox to Henry Siegel	3 houses	Brooklyn	Feb. 17
RKO to Fourth Avenue Amusement Company	1 house	Louisville	Feb. 17
Fox to Lee Ochs	5 houses	West Bronx	Mar. 10
Fox to Lee Ochs	1 house	Manhattan	Mar. 10
Fox to Charles Robinson	2 houses	Brooklyn	Mar. 10
Fox to Charles Robinson	3 houses	New Jersey	Mar. 10
Publix to Aladdin Theatre Corporation	1 house	Denver	Apr. 2
Fox to Courshon & Solomon	2 houses	Chicago	May 22
S. M. Lazarus to Harvey Cinicof	5 houses	California	June 4
Fox to Morris Schane	1 house	Bronx	June 6
Publix to E. J. Sparks	9 houses	Florida	Aug. 1
Fox to Silverman	3 houses	Bronx	Aug. 4
Fox to Frisch	15 houses	Brooklyn	Aug. 4

CALL PROTEST MEET ON MGM CONTRACTS

21 Exhibitor Units Agree to Attend New York Session—Fox Policies Also Attacked

Sales policies and contracts of M-G-M are the target of a protest meeting called by the MPTO of Eastern Pennsylvania and Southern Delaware, in letters to all exhibitor units throughout the country. The meeting is to be in New York, at a date to be set within the next three days, and 21 associations thus far have signified their intention to be represented.

The Pennsylvania - Delaware exhibitors protest M-G-M's announced stipulation that 19 specials be played on percentage ranging from 30 to 35 per cent plus score charge. They say the days of the week on which the pictures are to play also are stipulated. The exhibitors contend that independents cannot make a profit paying more than 25 per cent and point out that the circuits pay only 20 to 25 per cent and no score charge. If the M-G-M plan is permitted, other companies will follow suit, they warn.

Nicholas M. Schenck, president of M-G-M, replied to the protest that the company is trying to conduct its business on a basis it considers fair.

Eleven of the 21 units object to the sales policies of Fox as well as M-G-M, objecting to the substitution latitude under the Fox contract. All 21 organizations also are prepared to fight for elimination of the score charge.

Abram F. Myers, president of Allied, in Chicago conferring with Allied leaders on the operators' strike, plans to attend. Allied in a recent bulletin attacked the M-G-M and Fox contracts and deplored the lack of general adoption of the clauses agreed upon at the 5-5-5 conferences.

The proposed meeting had not as yet been brought to the official attention of the MPTOA. The usual procedure would require that the matter be placed before the president and directors before any stand could be taken.

Houses Readying for Labor Day

Theatres darkened during summer months are preparing for Labor Day reopening. Estimates of 1,000 reopenings on that day have been made following a nation-wide check.

Some Managers Haven't Heard, It Seems

Plunkett Suggests Throwing Away the Rubber Stamp at the Headquarters in Broadway

The week has brought avowed and unavowed evidences that the motion picture industry is becoming markedly conscious of the limitations of the "remote control" method of theatre operation. The circuit movement, geographically and financially expanded with that swift extravagance of enthusiasm which so often characterizes motion picture movements, is now being both publicly and secretively subjected to revisions.

With every circuit executive stoutly proclaiming the enduring success of his special sector of the industry, endless meetings, conferences and debates are being held over plans for reversion of theatres to prior ownerships, in terms that are given the coloration of sub-management, rentals and the like.

May Turn Back 20 Per Cent

In substance it appears that the producer-distributor concerns have arrived at the conviction that they can afford to dispose of some none-too-profitable holds upon the retail market in behalf of thereby creating some exhibitor buyers for their pictorial wares.

It is the confidential forecast of one circuit executive of high status, made in an unwary moment, that perhaps as many as 20 per cent of the circuit owned or controlled houses may ultimately be found turned back to individual ownership and operation.

This trend has been under way for some months, as evidenced by a tabulation presented on this page. However, the biggest single gesture toward the elimination of the "remote control" method of theatre operation came within the week with the announcement of a complete decentralization of theatre management for Fox theatres, effective August 31. This is not to be confused with other Fox theatre transactions by which a considerable array of houses are being turned back to original owners or delivered to other managements, including notably the negotiations in progress with M. E. Comerford for taking over some 35 theatres in the upper New York state territory and adjacent regions.

140 Theatres Affected

The Fox decentralization plan will affect between 140 and 160 theatres, which will now be split into new groupings of territorial units. The line up of division managers is: Manhattan, Bronx and Long Island, Harry Woodin; New Jersey and Brooklyn, Harry Goldberg; Albany and Buffalo, Marshall Taylor; New England, Herschel

(Continued on page 20)

ROWLAND MADE A VICE PRESIDENT OF FOX ORGANIZATION BY CLARKE

Administrative Duties in New York Office

More Structural Changes Shown in Company Than Previously Made Under Clarkes' Presidency

Richard A. Rowland, youngest among the founders of the modern era of the motion picture and widely experienced in production, distribution and exhibition, has been appointed a vice-president of the Fox organization by Harley L. Clarke, president, effective this week.

Mr. Rowland's duties, according to accurate but unofficial definitions, will be of "an administrative character in the New York office."

Several Organization Moves

The appointment of Rowland comes coincidentally with a number of organization moves in the Fox offices, including the realignment and consolidation of publicity, advertising and public relations activities under Glen Griswold, Chicago publisher and journalist in the financial field who joined the Fox organization some months past, and a movement toward the decentralization of Fox circuit theatre operations. The week thereby has brought more structural changes in the Fox organization than have previously been made since the coming of the Clarke administration.

For twenty odd years the new Fox vice-president has been genially known to this industry as "Dick" Rowland. His motion picture career began with the Pittsburgh Calcium Light Company in Pittsburgh, Pa., a business which he inherited from his father and began to administer when a lad in his teens. He began dealing in motion picture films in the earlier days and developed a system of exchanges which eventually were sold, at an amazing figure for the period, to General Film Company. Mr. Rowland, however, swiftly reestablished himself as a distributor of motion pictures and for a time most profitably held for his territory the franchise on the Paramount product. He founded the original Metro Pictures Corporation in 1915 and went forward with it, continuing to that year of destiny when almost concurrently he engaged in the production of the spectacular success of "The Four Horsemen of the Apocalypse" and sold his company to Marcus Loew.

Next With First National

Mr. Rowland's next important connection was with First National Pictures Corporation in charge of production, a post which he held until the swift but brief impact upon that company of Joseph P. Kennedy and Mr. Kennedy's then chief of cavalry, E. B. Derr, in 1928.

Mr. Rowland has an imposing estate on the Boston Post Road at Rye in Westchester County, where many personages of prominence in the industry have these several years enjoyed the hospitalities of the household, to say nothing of the wide shaded verandas and the hemlock hedged swimming pool. In the fleet of motor cars is one Hispano-Suiza roadster which can do 110 and often has done better than 90.

RICHARD A. ROWLAND

The operations of this "Dick" Rowland have ever been marked by a debonair manner and a somewhat sporting outlook on the show business as one in which staid business judgment can well be enlivened by a spirit of adventurousness.

This trait was exemplified and evidenced markedly in Mr. Rowland's acquisition and production of "The Four Horsemen." This story had nothing to recommend it to the picture industry, superficially. It was a war story in an era when war stories were most especially dead. The author of the novel, Blasco Ibanez, a Spaniard, was unknown to the American public, unknown to the whole public of the motion picture world. But, to Mr. Rowland's eye there was significance enough in a line he saw in an advertisement in the book section of the *New York Times*. That line said "forty-first printing."

The story could be had for $10,000 and a percentage, and, said Rowland, "I was sure enough there was something in it to take a ten thousand dollar chance."

Incidentally, Mr. Rowland had not then, and has not since, read the novel. He has at various times accumulated considerable fortunes and has often with varying luck, and sometimes spectacular results, operated in the stock market. He enjoys the thrill of action.

A. M. Botsford is succeeding Richard A. Rowland as head of the Paramount story board, inaugurated last spring. Arthur Mayer succeeds Botsford as director of publicity and advertising for Publix and L. J. Ludwig takes the post as supervisor for Publix in the Middle West.

Fox Consolidates Publicity Offices Under Griswold

The Fox Film Corporation is putting into effect a plan of realignment and consolidation of its publicity, advertising and public relations activities, including those representing picture production, distribution and theatre circuit operation. The reorganized department is placed under the charge of Glen Griswold, a Chicago publisher and journalist from the financial field. Mr. Griswold came to New York to enter the service of the Fox organization as a vice-president in charge of public relations, some months ago, at the instance of Harley L. Clarke, the western financier and utilities operator who succeeded William Fox as the executive head of the concern.

It is understood that Mr. Griswold will shortly announce the appointment of an operating assistant for his department, to be chosen either from the personnel of the staff, or, perhaps, bringing in a new figure from the outside.

This move is a part of a considerable sequence of readjustments of the Fox mechanism which appear now to be the result of the months in which Mr. Clarke has had the enterprise closely under his examination.

Mr. Griswold has been in newspaper and other publication work for some twenty years. He is best known for his connection with the *Journal of Commerce* of Chicago.

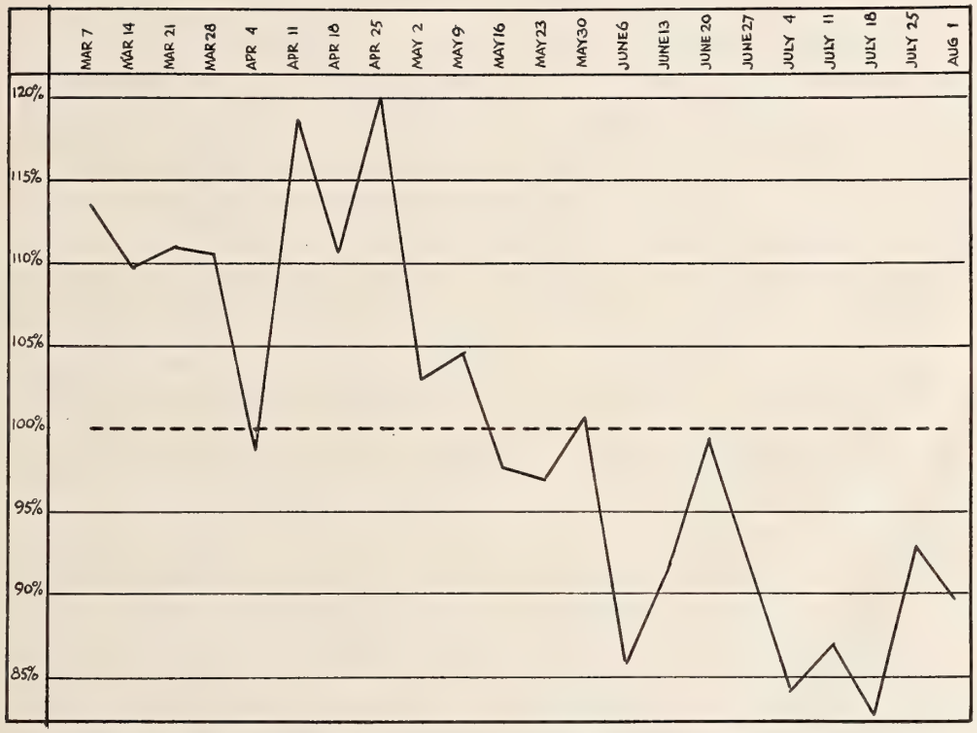
Mr. Griswold's first activities with the Fox organization were concerned chiefly with handling the publicity aspects of the corporation's financing. More recently he sojourned in Washington administering various aspects of the educational films tests made there with specially prepared Fox pictures at the instance of President Hoover. It is said that he had been especially commissioned by Mr. Clarke to make an intensive study of the motion picture public's reactions, the foundation of box office tastes and the origin of trends.

Mr. Griswold is somewhere in the vicinity of forty years of age, black haired and dark-eyed, with that vigorous sort of manner and gesture which is so often attributed to the cooling winds that sweep Chicago from Lake Michigan. He has a family devoted to going places in a motor car, but himself considers the American railway a great institution. His favorite flower is the brook trout (salvelinus fontinalis) which he orthodoxly pursues with the dry fly. He will not use worm bait, when any one is looking.

Extra Eastman Dividend Declared

Usual extra dividend of 75 cents has been declared by Eastman Kodak directors. This is in addition to the regular $1.25 per share payment on common stock, both payable on October 1 to holders of record on September 3. The extra has been paid regularly since 1925.

SOUND EQUIPMENT DEPRECIATION IS PLACED ON 5-YEAR BASIS BY U. S.



This chart represents the box office receipts in five Eastern cities from March 7 to August 1, a period of 22 weeks. The 100 per cent dotted line represents the average for the period. The five cities are New York, Philadelphia, Boston, Baltimore and Albany.

Ruling Expected to Effect Saving of Millions

Decision Favorable to Larger Companies, But Adverse for Operators of Smaller Theatres

The internal revenue department in New York has just rendered a decision placing the depreciation write-off on "original sound equipment" on a five-year basis.

This decision, executives point out, will have two effects upon members of the motion picture industry—one adverse, and one favorable.

The smaller exhibitor who has been writing off the cost of installation over a period of only two years will, according to executives, be placed on a five-year basis, with the prospect in view of making additional payments to the government on taxes for 1929 and 1930. The larger companies, however, on which the depreciation or amortization write-off had been set at 10 years, will gain through the new ruling.

While no executive wished to be quoted, it was estimated that a five-year write-off would effect a saving of between $3,000,000 and $4,000,000 a year to various factors in the business, including the producer as well as the exhibitor.

The government's decision read:

"Regarding deductions to be allowed motion picture corporations for depreciation or amortization of the cost of installing sound or talking equipment, the cost of the installation of the original sound equipment should be written off over five years, the service and inspection payments are allowable deductions, the incidental repairs which merely keep the equipment in ordinary efficient operating condition should be deducted as expense items and repairs in the nature of replacements with a life in excess of one year should be classed as capital expenditures or be charged against the depreciation reserve."

The term, "capital expenditures," refers to the installation of new parts, such as motors. Instead of writing off the depreciation on these new parts on the five-year basis, the cost is written off, it is pointed out, on the basis of the balance of the write-off period on the original equipment. In other words, it was said, if a new motor is purchased after the original equipment is three years old, the depreciation on the motor should be written off in two years.

In explaining the ruling, A. J. Michel, general auditor and assistant treasurer of Paramount Publix, took as an example a $10,000 installation. Under the earlier federal decision the depreciation, in computing taxes, would be at the rate of $1,000 annually. The present ruling increases the depreciation write-off to $2,000 a year.

The saving to be effected by the larger companies is potential, owing to the fact that several of the larger companies have based their tax computations on the five-year write-off period during the controversy with internal revenue executives.

Coast in Rush With Entries for Golf Tournament

The fifth annual Quigley golf tournament, to be given this year in Hollywood under the direct auspices of The Hollywood Herald, will be held at the Lakeside Club on September 13.

This year the rush of entries indicates a greater playoff than in the past, when under the direction of Exhibitors Herald-World, the tournament was one of the season's popular events among motion picture people.

Already, many handsome trophies have been donated by Hollywood and Los Angeles business enterprises.

In the preceding years, the Quigley tournament has brought to Lakeside men from every department of the studio—players whose names grace the marquees in every country; executives who direct the destinies of the industry; property men; directors; cameramen; and all others who devote themselves to pictures.

"Peg o' My Heart" to MGM

Talker rights to J. Hartley Manners' stage play, "Peg o' My Heart" were acquired this week by M-G-M.

15 a Year from Warners in England for Foreign Mart

Fifteen features will be made yearly by Warners' proposed British production unit now being organized at London by Jack Warner who will lease a studio within one month. George Arliss, Dorothy Mackaill, Roland Young, Jamieson Thomas and other British stars on Warners' Hollywood lot will be sent to England for the new lineup, which is primarily intended as First National and Warner quota material, although it will receive world wide distribution under the combined banner.

Universal starts British quota production, with its own unit, on September 1.

No Salary Cuts at Erpi

Salary reductions ordered in pay envelopes of 1,000 executives and managers at Western Electric's plant at Hawthorn, Ill., do not affect employees of Electrical Research Products, which is a separate corporate identity and does not plan wage reductions, despite action of the parent Western Electric Company.

Ernest Shipman Dead

Ernest Shipman, 59 years old, independent producer and distributor and at one time associated with J. D. Williams, is dead. Some of Shipman's productions, made in Canada, were distributed by the old First National Exhibitors Circuit.

HOLLYWOOD CONSIDERS THE UNIT

Florabel Muir delves into the past success of unit production and says it can be done again now

By FLORABEL MUIR

Nothing that has happened in Hollywood this year has so stirred the imagination and the hopes of the movie producers as the announcement of the new producing firm of Lewis Milestone and David Selznick. Nothing seems to hold out more hopes for the twenty-odd thousand exhibitors throughout the land who must stand or fall on the product that Hollywood grinds out for their theatres.

The effect of the Milestone-Selznick venture on Hollywood has been something akin to the rising up of a prophet among a people sorely ridden and beset by misfortune.

Everyone on the producing front knows and has known for a long time that there is something radically wrong with the crop of pictures ground out during 1930 and for a good portion of 1931. Everyone has been groping for light. Hollywood has tried to gorge the public on the red meat of sex and gangster violence, sophistication, nakedness, and wholesale murder, and the public stomach has revolted.

Producers Baffled

The producers, all of them, have been completely baffled. They have my sympathy, for I know how hard they've been trying. They are striving rather helplessly, it seems to me, to find their way out of a wilderness —and if Lew Milestone and David Selznick, or anyone else, can point the way to them they will hail them as deliverers.

Just now the great cry is "unit production." Here is the Moses that will take us to the promised land where the cash registers are as big as ice boxes and the musical tinkle of silver never ceases.

Well, will it?

Let's look for the answer first in the records of some of these producers. The fact that leaps at the inquirer immediately is that all of them without exception were producing on the "unit system" while making the reputations they're living on today.

Why Not Again?

Well, if they did it once, why can't they do it again? The answer to that one is that they can if they will. And if they are given the opportunity.

Nothing is truer than that motion pictures run in cycles. The first few years of motion picture production were necessarily years of unit production. There was no such thing as a release date. Pictures were made on a when, as, and if basis. The exhibitor went to his exchange and selected his film. States rights were peddled on big ones. The road show was in its heyday. The producer got his on film rentals and the gravy was plentiful and rich.

Changing times, changing conditions. Immense combinations were formed in the picture industry. Great theatre chains were linked together. Mass production necessarily had to be a part of the system—and mass production in time becomes stilted, deadened, lifeless, uninspired production. As inescapable as sleep.

In those young and hustling days Ben Schulberg was not supervising the manufacture of a feature picture every seven days. No. Ben was working hard getting out perhaps half a dozen a year for release under the banner of his Preferred Pictures—and Preferred Pictures were so box-office that Adolph Zukor was glad to re-employ his one-time publicity chieftain to take the helm of Paramount. Zukor and Lasky themselves were unit producers in the old days when Mary Pickford was starting—the Talmadges, the De Milles, and all that crew who made movie history.

Ince Always Unit Producer

Never was there a better illustration of unit production than the old Tom Ince outfit. Ince was always a unit producer. The first big competitor of Paramount and Fox, the company that looked like a sure winner and should have been, was the Triangle. A venture built around the idea of unit production.

That Triangle did not last was not the fault of the unit system but of other internal causes. D. W. Griffith, Thomas Ince, and Mack Sennett were all essentially unit producers. Griffith never has been anything else. Sennett remains a unit producer to this day—and extremely successful.

In truth, the real giants of film production never have been able to discipline themselves to any other way of working. Neither can the giants of film production today. The making of motion pictures must be of its very nature a highly specialized, individualized task, absolutely contrary and opposed to the idea that lies behind mass production.

Created, Not Manufactured

Good pictures are created, not manufactured.

As typical an example as you'll find of a successful unit producer is Samuel Goldwyn. An intense individualist, Goldwyn instinctively abhors the notion of turning out pictures like Henry Ford turns out motor cars. He's happiest when he has two or three stars to keep busy and he assures me that it's a year's work any time to discover and produce stories enough to occupy them. This year Sam has taken over responsibility for all production activities of the United Artists Corporation and he has never worked harder in his life in the interest of his exhibitors than he is working now.

A few of the outstanding pictures made under the unit plan were "The Miracle Man," "The Sea Hawk"—turned out at First National by Frank Lloyd—"Abraham Lincoln," which established Al and Ray Rockett as producers, "Birth of a Nation" and every other Griffith film, all of the Mack Sennett comedies, all of the Harold Lloyd comedies, several notable successes accounted for by Edwin Carewe, the Thomas Ince melodramas, the entire product of that very successful trio, Asher, Small & Rogers—and, of course, several dozen others which I couldn't remember even if I had space to list them.

Believed In What They Did

The point is that one and all these films were the individual product of fellows who believed thoroughly in what they were doing, who did not try to make a picture until they had genuine faith in it and enthusiasm for it.

You didn't hand a story to a director because someone in the New York story department thought it would be a good vehicle for some favored star and say: "Here's your story, now give us a movie."

That's what directors have to contend with under the mass system.

The director can't rebel; his bread and butter are at stake. Many directors are equipped with pretty mediocre abilities for their jobs anyway. In fact, you can't find enough either competent directors or competent producers to make the number of films now demanded. You never will be able to find them because they do not exist.

The answer to this problem, in the words of Goldwyn, is, "fewer pictures and better ones."

Too Many Films Made

Goldwyn said to me:

"The day of fewer and better pictures has got to come. Far too many films are being turned out of the Hollywood hoppers today. It is an economic waste to change programs too and three times a week. I give you my word, a good picture can draw the crowd to a theatre for two and three weeks even in the smaller towns.

"Any exhibitor would rather book two good pictures a month than eight or ten poor and mediocre ones. He will gross more and at less expense. As conditions are now, the good productions have got to hold up the rest. If the exhibitor could depend on getting two good ones a month and did not have to put up with the burden and the adverse criticism and the public grumbling that follow in the wake of the poor ones I am sure he would be a happier and more prosperous citizen."

Sees Need of Weeding Out

Perhaps the unit system eventually will bring us to this felicitous situation. Everybody hopes so. But before Utopia arrives there will have to be a merciless weeding out in Hollywood. Most of the present crop of producers will have to go and a good working majority of the directors, players, writers, and supervisors. They are not temperamentally fitted to supply the greatest entertainment medium in the world with its stock in trade.

An indication of the trend, growing stronger all the time, is the present situation in the short subject field. When sound first came in there was a scramble on the part of the lords of mass production to capture this lucrative melon for themselves. Two-reelers and one-reelers were turned out actually by the thousands. They were, taken collectively, the worst aggregation of Hollywood product that the world has ever seen or ever will see.

Condition Changed Now

Today that condition has been drastically changed. Maybe Mickey Mouse did it; I don't pretend to know. But it is a fact that at the present time some of Hollywood's

(*Continued on page* 35)

85 PER CENT OF PICTURES OF 1931 ENDORSED BY REVIEWING GROUPS

C. E. Richardson of Equitable Trust New Fox Executive

Charles E. Richardson, from the investment service department of the Equitable Trust Company, subsidiary of the Chase National Bank, is to join the executive staff of Fox Film Corporation.

No official announcement of the connection has been made and it is expected that a formal statement will be forthcoming next week.

Mr. Richardson was unavailable for a statement and none was to be had from the Fox offices, or those of the Chase National Bank. However, in view of his activities with the Chase interests and the large Chase interest in Fox financing it is to be assumed that Mr. Richardson will be given duties in that connection with the Fox organization. If he is to be added to the roster of Fox vice presidents it will entail the usual confirmatory vote of the board of directors.

It is understood that this addition to the financial staff of the corporation in nowise affects the position or responsibilities of W. C. Michel, vice president and treasurer, with whom, presumably, Mr. Richardson will work. What with the multiplicity of Fox activities and the scope of problems involved now in production, distribution and exhibition this increase in executive personnel may be taken as nothing more serious than an endeavor to get more work done.

Mr. Richardson spent Thursday in conferences bearing on his new connection. He will formally take over his new post next week.

First Court Test of Zoning Plans On in Nebraska

The first test of the zoning agreements attempted last year throughout the United States is now being made in federal court at Lincoln, Neb.

Charges of combination, conspiracy and restraint of trade for the purpose of controlling distribution of motion pictures in Nebraska and Western Iowa are made in the suit filed by W. N. Youngclaus, exhibitor at Madison, Neb.

The defendants are all Omaha exchanges and managers, also Publix and the MPTO.

Youngclaus' theatre is outside the protected zone by one mile, but Publix mapped him in, giving 90 days protection for Publix theatres at Norfolk.

Youngclaus is supported by the Allied unit in his protest against the allegedly unfair control of bookings.

What Sam Katz Says About Pictures

"Now the product is here," says Sam Katz in 'Publix Opinion.' And here is a digest of his comment on outstanding productions for the new season:

" 'An American Tragedy' has everything that a really fine, outstanding money picture should have. . . . 'Smiling Lieutenant' is unquestionably another smash box office picture. The same may be said of 'Silence.' . . . The Four Marx Brothers' picture ('Monkey Business') is the funniest laugh vehicle ever seen on the screen. . . .

" 'Huckleberry Finn' is a great kid picture and is funnier than 'Tom Sawyer.' . . .Then there is 'Secrets of a Secretary,' which is a splendid love story with a selling title. . . . 'My Sin' is great! You will see a new Bankhead. . . .

"Following the stride set by Paramount, Metro will give us 'Politics,' 'This Modern Age' with Joan Crawford, and a great Garbo picture, 'Susan Lenox.' . . . Also 'Sporting Blood,' the finest, most moving and exciting racing story, from an unusual angle, ever made.

"There are two Constance Bennett pictures, 'Common Law,' from RKO-Pathe, and 'Bought' from First National, the latter particularly being a strong box office picture. First National will also give us George Arliss in 'Alexander Hamilton' and Edward G. Robinson in 'Five Star Final,' which, from all reports, should be a record breaker. From Fox we will have 'Young As You Feel,' with Will Rogers; 'Merely Mary Ann,' the Gaynor-Farrell box office natural; 'Transatlantic,' a most unusual and gripping picture with Edmund Lowe, and 'Bad Girl,' which can be safely counted upon for consistent big grosses. To top all this we have a Ronald Colman and an Eddie Cantor from United Artists."

Other pictures mentioned by Katz are "Born to Love," "The Black Camel," "The Miracle Woman," "Murder by the Clock," "Public Defender," "Night Nurse," "Guilty Hands," "A Free Soul," "The Magnificent Lie," "The Man in Possession."

Approval of Short Films Shows Big Increase

Number of Good Productions Must Be Growing, Says General Federation of Women's Clubs

Eighty-five per cent of all pictures released in the first six months of 1931 were recommended by one or more of the five important national organizations which have developed a systematic preview service through which they are enabled to send to their memberships printed estimates of picture suitability in advance of release.

This interesting analysis is made from the estimates of the motion picture committees of the General Federation of Women's Clubs, International Federation of Catholic Alumnae, National Society Daughters of the American Revolution, Los Angeles Women's University Club and Y. M. C. A. National Association.

Of the total of 201 feature pictures reviewed, these committees recommended 170, or 85 per cent, and 31, or 15 per cent, were not recommended.

The motion picture committee of the Kansas City Women's Club previewed 250 pictures during the year ended May 1, and formally recommended 215. The St. Louis Better Film Committee found only four "objectionable" features out of 86 checked at 51 neighborhood houses.

In 1930, the Catholic Alumnae endorsed 49 per cent of all pictures seen. The 1931 figure, based on averages to date, will show a 65 per cent endorsement. This association finds "a particularly noticeable difference in shorts," with the endorsement figure jumping from 35 per cent in 1930 to an expected 87 per cent in 1931.

"It must be that good pictures are on the increase, for we found an average of almost 20 a month," stated the General Federation of Women's Clubs, commenting on the figures.

Another interesting observation on the lists may be found in their classifications. Of the 170 pictures recommended in the initial half-year period of 1931, 101 were rated for family trade by the various associations, and 56 as especially suited and entertaining to children from 8 to 12 years old.

In several instances committee chairmen have stated that because 31 were not recommended, it should not be considered that the public groups considered them immoral. They pointed out that many were not on the list of recommendations only because they were considered not meritorious, being rated as of mediocre quality or below ethical standards.

Four hundred and 13 feature pictures reviewed by various public organizations in 1930 were endorsed out of a total of 457 reviewed.

The organizations sending out the endorsed lists as a rule do not print titles of pictures that have been objected to. The lists aim to build public appreciation

THE BANKER AND THE MOTION PICTURE

Election of a majority of bankers to the board of Fox Films is expected to increase conservatism

By THE ANALYST

Election of a majority of bankers to the board of directors of Fox Film Corporation is not likely to be followed by radical changes in the methods of the company in producing pictures as has been anticipated by those familiar with the attitude of financiers towards the industry when financing has been sought. While the present situation in the Fox company is the first in which bankers have had an actual voting control of a major motion picture company, banking influence has been the predominating factor in Paramount Publix Corporation and Loew's, Inc., for many years, and at various times has been in absolute control of most of the other companies.

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Due to the friendship between Otto H. Kahn and Adolph Zukor, Paramount has had the benefit of the guidance of Mr. Kahn's great banking house, Kuhn, Loeb and Co., almost since the nucleus of the present company was organized. For more than a dozen years Kuhn, Loeb and Co. have been represented on the board of directors of the company, and, while numerically in a small minority, these representatives have been a predominating factor in matters in which they chose to concern themselves. The same association has been true between Loew's, Inc., and Lehmann Brothers. Wadill Catchings, of Goldman, Sachs and Co., as chairman of the Finance Committee of Warner Brothers Pictures, Inc., was the guide of that company through its period of expansion; Elisha Walker, of Bancamerica-Blair Corporation was, and still is, the boss of Pathe Exchange, Inc., and in the case of almost any company a predominant banking influence can be uncovered.

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The activity of the banker in the motion picture industry, however, has been confined to that feature of it which he knows best, the financial conduct of the company in which he is interested.

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The attitude of the banker who is being coaxed to enter the industry is much different from that of the one who is already in it. From the outside he can find plenty to criticize, can name a lot of methods which should be changed, but a considerable part of this attitude is founded only upon a desire to formulate a strong reason as to why he cannot go into the proposition which has been submitted to him.

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Once the banker enters into the proposition, however, his attitude is changed. He has seen financial probabilities in the proposition as it has been conducted in the past, or he would not have been instrumental in supplying the money to permit it to continue or expand. Bankers are conservative. They can be filled with theories and discuss them pro and con, but it is seldom that they will put them into actual use unless the methods already in use have proved their inability to make money.

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In the case of the Fox Corporation, it can be safely said that the election of a majority of bankers has increased the conservatism of the board. It might be, if the seven banking members of the board would vote together as a unit, that widespread financial changes would be made immediately. The recent reorganization of the capital structure of the company, in connection with the refunding of $55,000,000 in one year debentures, showed that disagreement is possible. Halsey, Stuart and Co. withdrew from the banking syndicate during the negotiations, and this firm had been bankers for the Fox Corporation for years and had a contract to continue as such with several years to run. With Halsey, Stuart out, it was several weeks before the interests still represented in the company could agree upon a refunding plan.

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That it took considerable time for the present interests to agree upon a refunding plan should not be taken as an indication that the new board of directors of Fox Film Corporation will not function. It includes a strong representation of the best banking and business brains of the country. Bankers on the board are: Albert H. Wiggin, chairman of the Chase National Bank; Cornelius Vanderbilt, also of the Chase organization; Matthew C. Brush, president of the American International Corporation; David K. E. Bruce, son-in-law of Andrew Mellon, treasurer of the United States; Edward R. Tinker, president of the Interstate Equities Corporation; Philip R. Clarke, president of the Central Trust Company of Illinois, and Frank C. Watts, chairman of the First National Bank of St. Louis. Big business is represented on the board by Harley L. Clarke, who was, before he entered the motion picture industry, and still is, president of the Utilities Light and Power Company; George M. Moffett, president of the Corn Products Refining Company, and Charles W. Higley, president of the Hanover Fire Insurance Co.

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The prominence of these men in their chosen professions is surety that the Fox board of directors will never become a "one man" organization. This will militate against sudden and radical reforms. Any move that is made will represent a consensus of all members of the board. Changes will occur, but they probably will be so gradual that even those members of the company who will be most affected will hardly realize, except in retrospect, that they are working under new methods.

The influence of the banker on the motion picture industry has been given much discussion in these strenuous, trying days of the industry. "The coming of the bankers" has been a text of some excitement in every American industry. There was furore about it in railways, the motor car industry, even the ice business, all in their day. The obvious fact is that there is always a time in every real industry when it gets to the size and complexity of operation which require that it shall relate itself to the rest of the economic and industrial mechanism of the world. Businesses which use money in appreciable quantities will have banker contacts, and mayhap bankers' influences. One may judge from the observations of the author of the following article, a well informed financial writer in Wall Street, that the banker is now in the motion picture business about as far as he is in most—and no farther.

—THE EDITOR.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THERE has been excitement popping at the home office of National Broadcasting ever since a Midwestern paper published a yarn mentioning President Aylesworth as successor to David Sarnoff, chief of Radio Corporation, which is NBC's "pop." . . .

Appearance of the story embarrassed Aylesworth with Radio higher-ups and a secret check was made to determine its source . . . with the result that Walter Stone, director of press relations, now is pounding the pavements . . . while Aylesworth has dispatched his trusty aid, "Johnny" Johnstone, to guide—and guard—the destinies of NBC's future relation with newspapers. . . .

Incidentally, Kohler & Kohler, famed purveyor of plumbing things and bearing a reputation for fixing LEAKS, has headquarters in the same building and almost directly under NBC at 711 Fifth! . . .

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When a picture packs 'em in anywhere in the Illinois-Indiana-Iowa-Nebraska corn belt these days it MUST be good! . . . A vacation trip through that field convinces us that theatre managers have a tough problem on their hands, what with terrific heat, corn prices battered down to a nickel per bushel and lack of rain "burning" the stalk under the boiling sun. . . .

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Lon Chaney's beneficiaries have collected $275,000 on his insurance policies. . . .

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Ruth (old timer) Roland has a strong desire to return to pictures. . . . She may soon be seen camping on the doorsteps of Hollywood's serial producers. . . .

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Mickey Mouse beat Emil Jannings, 30,000 *up, in a popularity contest in Austria. . . . "Mick" galloped home with* 70,000 *votes as against Emil's* 40,000 *. . . and this despite recent action of the Austrian censors in banning a Mouse cartoon because cats were wearing helmets of the German and Austrian pattern. . . .*

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Division managers of Fox Theatres, and home office heads who go in for stinging and "burn-'em-up" letters to managers in the field, are taken over the coals in the current issue of the company's house organ. . . . The severe rebuke concludes with the wise suggestion that this inconsiderate type of correspondence must cease if for no other reason than "Even if he (the manager) hasn't any other troubles, why add to the world's misery with tough correspondence? Especially when it injures the man who writes it as much as it embitters the man who receives it?" . . .

A masterpiece of thoughtfulness in business operation. . . .

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Walt Winchell tells us that: . . . Paramount sent word out that a story was needed for La Dietrich and got 410 in a fortnight. . . . For the first time in history, three luxurious speakeasies are running in Hollywood and Jack Oakie is barred from all three. . . . Notable song writers are forming an opposition organization and breaking from the Authors and Composers League. . . . The principal reason why radio chains aren't going to retaliate against newspapers for eliminating advertising references is that 18 NBC and nine Columbia stations are owned by newspapers and more than 60 other stations not connected with chains are controlled by newspapers. . . . The English professors who get so much coin from the chin-ema impressarios to watch language flaws permitted Barbara Stanwyck in "Miracle Woman" to say: "I've eaten and I've drank!" . . .

AN important independent studio in Los Angeles and another in the East are supposed to owe Electrical Research plenty on sound reproducers, royalty payments, etc. . . . and the story now going the rounds states that Western Electric, or Erpi, has decided to take out "in trade" the moneys owed the electric by both plants. . . . This would be done, it is said, by using the studios on a closely tied-up deal for production of industrial reels which Western Electric now contracts to make for leading industrial concerns. . . .

Erpi, however, this week denied that a "trade" deal is in progress, . . . but further than that cared not to comment. . . .

▼ ▼ ▼

Marge Morrow, until recently with NBC, is recovering at Black's Sanitarium in New York from an emergency appendicitis operation performed this week. . . .

▼ ▼ ▼

It's a grand and glorious feeling when, one hour before the doors open at noon, a crowd of eager fans, standing in a chilly rain, three and four abreast in a line running 400 *feet deep, fight seven coppers and five ushers to buy ducats for a picture show. . . .*

It happened this week on New York's main stem at the Capitol, where Marie Dressler and Polly Moran showed them how to laugh in "Politics," . . . again proving that a real picture will do the trick. . . .

▼ ▼ ▼

Watch for a new three-color process from Technicolor, which has another year's work ahead before development reaches the marketing stage. . . .

▼ ▼ ▼

"The great American novel" nears completion! . . . from the pen of Paula (publicist) Gould. . . .

▼ ▼ ▼

The motion picture industry uses planes for transportation and air mail more than any other business in the country except banks and financial houses. . . .

▼ ▼ ▼

Walter Futter has shots in his current "Curiosities" of the Zombies," or Haitian corpses who are supposed to be resurrected from their graves by Voodooism and put to work in the rice fields. . . .

▼ ▼ ▼

The name of Jimmy Durante will go down in history . . . as the gent who made the country schnozzle conscious. . . .

▼ ▼ ▼

Wonder if Will (Beverly Hills Mayor) Rogers remembers 'way back when . . . he shipped as valet to a pack of South American cows? . . .

▼ ▼ ▼

The Roxy, in New York, "world's largest theatre," dived $20,000 into the red last week.

▼ ▼ ▼

Twenty years ago this week:

Warren Kerrigan, playing two-reel Western roles, was the school kid's hero. . . . Urban-Smith introduced their Kinemacolor as the "eighth wonder of the world!" . . . Keith & Proctor houses were prominent first runs. . . . Romaine Fielding was leading man of the Solax stock company, making two-reelers, as were all others at that time. . . . Fighting the big patents trust were: Imp, Thanhouser, Champion, Rex, Yankee, Powers, Bison, Solax, American, Itala, Reliance, Lux, Eclair, Great Northern, Nestor and Ambrosio. . . .

▼ ▼ ▼

An alleged columnist of a certain amusement page has been "kicking around" New York for the past 25 *years . . . and he has never been to the Palace on Broadway—the cradle (and bier) of vaudeville. . . .*

THE route travelled by ordinary publicity matter at one home office (before it reaches a city editor's desk—and, sometimes, the waste-paper basket), starts in the office of the chief of publicity and advertising . . . . who turns over the assignment to a staff member . . . . who returns the completed job to the publicity chief . . . . who then takes it to the company's president . . . . who turns it over to the general sales manager . . . . who returns it to the president . . . . who returns it to the publicity chief . . . . who returns it the staff man. . . .

And when the corrections of the various officers-of-the-line are heavy, the staff man rewrites the yarn . . . . and it goes through the same process all over again! . . .

▼ ▼ ▼

Hollywood has gone overboard on its Spanish, according to San Francisco Consular Raul Gurrachaga, who says that our Spanish films are "too Spanish." . . .

Latin American Spanish no savvy the Spanish of the Madrid Spanish who work on Hollywood Spanish, advises Raul. . . .

▼ ▼ ▼

Who is the short subject producer—with a heart of GOLD—who has headquarters at 729 *Seventh Avenue, New York's film building, and who was recently haled into court by the Legal Aid Society (protector of working people against four-flushers), because he tried to "duck" out of back salary payments owed to a film cutter? . . . He paid. . . .*

▼ ▼ ▼

Wonder if Buddy Rogers saved any of that heavy salary which he collected from Paramount during his recent heyday? . . . Rogers took as high as $50,000 per annum from the Paramount paymaster. . . .

▼ ▼ ▼

Edward "Spike" O'Donnell, Chicago citizen and alleged notorious gangster and beer runner, tickled the ribs of picture folks—and Chicago underworld "friends"—with his statement that a contract to appear in pictures for an unnamed English picture company has prompted him to brush up on his "dese," "dose" and "dems." . . .

Chicago coppers, when they heard of the yarn, jumped with glee "to hear of Spike's plans for a trip to England, although whether or not a movie contract is the reason for his exodus makes little difference just so long as he leaves!" . . .

Those on the inside, however, advance the theory that certain gang factions contesting the South Side beer business probably is a better reason for "Spike's" departure. . . .

▼ ▼ ▼

Edward L. Klein advances the theory that the kid and adult problem would be solved simultaneously by using juvenile shorts on the same bill with "sophisticated" features, inasmuch as kid features are all too few. . . .

The kiddies, Eddie says, would bring the parents in to see the feature and the parents would take along the youngsters to watch the juvenile shorts. . . . Simple?

And although he is not in the press agency business, Klein lists the Our Gangs, Krazy Kats, Boy Scouts of America reels and Mickey McGuires as the type of shorts which will turn the trick. . . .

▼ ▼ ▼

Incidentally, Charlie Mintz's production bill for making the new "Scrappy" cartoon series for Columbia totals $1,500 *per minute for each minute of theatre running time. . . .*

▼ ▼ ▼

Ever hear of Abe Schneider? Only a 27-year-old youngster. . . . Yet few know that not a single important deal or move is made by Columbia without Abe being in on it. . . .

CIRCUITS NOW BUYING COMPETITIVE PRODUCT THEY WERE BUILT AGAINST

Industry Struggles for Sufficient Pictures

Contracts Signed Or Negotiated Give Paramount, RKO Radio and Fox Four of Circuits

Fourteen years ago Thomas L. Tally and J. D. Williams came out of the West and First National Exhibitors Circuit was thrust upon the vision of an alarmed motion picture world. It was a pooling of buying power to support "independent" production.

Whereupon Famous Players-Lasky Corporation set about acquiring theatres in order to protect its outlets to the market.

This development in turn was followed by the formation of circuits by all other major companies.

Today the circuits formed to protect outlets have placed upon their owners a responsibility not entirely anticipated. In order to protect and support their protective machinery, each and all of the circuits are industriously buying the competitive product they were erected against.

Now Struggling for Product

Each and every motion picture concern, with the once powerful monopoly of the General Film Company as its ancestral model, started its career with at least an assumption of a possible position of independent dominance. General could, and intended to, do all the motion picture business in the world. Today and now, taken as an entity comprising all activities from studio to screen, no motion picture company could exist without its competitors, and amazingly enough the industry now strives and struggles for enough product to keep itself in operation.

How this has worked out is evidenced in a summarization of booking agreements entered into, or contracts now in prospect, for the five major theatre circuits—Publix, Warner Brothers, Loew's, Inc., RKO and Fox.

How Bookings Work Out

Contracts already signed, or with negotiations underway, give Paramount, RKO-Radio and Fox four of the circuits; with Metro-Goldwyn-Mayer and Warner Brothers-First National, three. Universal is third with two circuits on a national booking basis.

Negotiations with circuits have not been concluded, however. On circuit bookings, distributors point out, it requires from two to three weeks on each to arrive at agreeable percentages and outright buys, and protection arrangements. Although the selling season started early, sufficient time has not elapsed, they say, for the final signing of contracts.

While no M-G-M pictures, so far, are listed in the Warner circuit bookings, it is understood from reliable sources that amicable terms have been reached. This, to date, has not been verified by either company.

Bookings Made By Chief Circuits For New Season

The following purchases by the five major circuits for 1931-32 represent, in most instances, national purchases. Sectional bookings, bookers say, will include "everything." In the 1931-32 bookings there has been little change from last year but an important change is the Publix-Warner case.

PUBLIX

Fox
Metro-Goldwn-Mayer
Paramount
RKO Radio Pictures
Warner-First National

WARNER BROTHERS

Columbia
Fox
Paramount
RKO Pathe
RKO Radio Pictures
Universal
Warner-First National

LOEW'S

Fox
Metro-Goldwyn-Mayer
Paramount
United Artists
Warner-First National

FOX

Fox
Metro-Goldwyn-Mayer
Paramount
RKO Pathe
RKO Radio Pictures
Warner-First National
United Artists

RADIO-KEITH-ORPHEUM

RKO Pathe
RKO Radio Pictures
Universal

In no instance, both distributors and circuits said, have completed bookings been made.

Thin Copper Band Makes New "Armor Plated" Film

Perforations in stock are protected by a thin copper band, which "armor plates" film. N. Pederson, president of recision Engineering Co., which will market it, is the inventor.

Pederson claims his process guarantees against tearing or breaks due to worn perforations and the copper band is so attached to the film that it cannot loosen, although it does not enter the photographic "field."

Tighter Censor Laws for Britain

British leaders, led by Lovat Fraser, M.P., and Sir Charles Robinson, are arranging for a conference at London on November 14, at which will be discussed ways and means of tightening England's motion picture censorship laws.

New Technicians' Unit in East Will Develop Talent

Instruction of youths in photographic and sound technique at Eastern universities is planned by the International Cameramen and Sound Technicians Union of the U. S. and Canada, of which Sherman Pratt, of Brooklyn, is manager and secretary.

Qualifications for acceptance of "apprentices" are a suitable primary education, 18 years of age and references as to character.

The new "union" was started recently and intends opening headquarters in New York where, it is said, a free employment service to members will be inaugurated. Pratt states that offices will be opened at a later date in key cities, inviting free-lance cameramen to join in an effort to build up a national association entirely divorced from the cinematographers' unions now existing in Los Angeles and New York, both of which concentrate in respective localities.

Radio City Theatre Plans Are Filed

Plans filed this week with the Manhattan Bureau of Buildings for the International Music Hall, a central unit of the projected Radio City in New York and to be the largest theatres in the world, call for a seating capacity of more than 6,000. This is to be the principal theatre of the Radio-Keith-Orpheum circuit. The entertainment center, over which S. L. Rothafel will preside, will include this theatre, a second silent theatre and the forum.

The plans, filed by Metropolitan Square Corporation, provide for a 31-story office and theatre building to extend from Fiftieth street to Fifty-first on the east side of Sixth avenue. RKO will lease most of the offices as well as the theatre.

Senator Davis Urges Congress To Use Films in Safety First Drive

In a radio address to be delivered on Friday night over WRA at Washington, Senator James J. Davis, Pennsylvania, will discuss automobile accident prevention, the solution to which he believes is in the production of a series of one reel films which will depict safety and first aid and which can be borrowed gratis by private individuals, educational institutions and by all classes of civic, military and religious organizations.

At the next Congressional session, Senator Davis will introduce a bill asking Congress to appropriate $50,000 for the series, which will mark the first time that Congress has been asked to recognize the motion picture as a medium in a campaign to conserve human life.

THE CAMERA REPORTS

FIRST CHOICE. *And so Billy Haynes, 7-year-old New York lad, is busy at the Brooklyn Vitaphone studio playing the role of Penrod in the Booth Tarkington Juvenile one-reel series to be made by the Warner subsidiary.*

ENTERING PICTURES. *"Seth Parker" (Phillips Lord), familiar to radio listeners, and five of his "Gang" arriving on the Coast to make their first appearance in motion pictures. On the RKO Radio lot they are busy preparing for the feature length production, "Other People's Business." Shown here on their arrival in Los Angeles are Raymond Hunter, Olive Robertson, Effie Palmer, Bennett Kilpack, Mrs. Phillips Lord and "Seth."*

AN EDUCATIONAL GET-TOGETHER. *Executives and representatives of Educational, Tiffany, Mack Sennett and the Christie organization met at a press luncheon at the Educational studios on the West Coast. Here are Sidney Brennecke, Educational studios; Lon Young, in charge of publicity at Educational studios; Jack Nelson, Educational's Los Angeles branch manager; E. H. Allen, general manager, Educational studios; Burt Kelly, Tiffany Productions; Gordon S. White, director of advertising and publicity, now back in New York after his visit; Ray Hoadley, in charge of publicity at Tiffany studios; C. C. Burr, producer of Torchy Comedies; Walter Lang, director, James Cruze Productions; Jed Buell, publicity, Mack Sennett studios; Al Christie, producer of the Vanity Comedies for Educational; Gaston Glass, James Cruze Productions; Sam Zierler, James Cruze Productions, and William Saal, Tiffany Productions.*

BRIDE—*but that's pictorially speaking, for this is Helen Twelvetrees in the gown she is wearing for her role in "Bad Company," her next production for RKO-Pathe.*

MODERN YOUTHS, THESE. *Three principals in "Are These Our Children?" rehearse for their work in the RKO-Radio drama of that name. Eric Linden, wellknown on the stage, is at the left. In the center is Ben Alexander,* 18*-year-old film "veteran," and the third is the still younger Robert Quirk.*

MAKING A TRANSCRIPTION. *The picture shows the producing of an electrical transcription for a record which is to bring the voice of Joe E. Brown to the theatre audiences in a Warner Brothers program for national release. In the foreground are William Koenig, studio manager for the Warner-First National plants, and William Speir, radio program expert who is directing the series.*

FORE-SIGHT. *Douglas Fairbanks, Jr., First National player, takes his golf seriously, which is the reason for this conference. With him are Leo Diegel and Al Espinosa, topnotchers.*

FEATURED. *Robert Young, who has played leading roles in stock companies on the Pacific Coast, will be featured in MGM productions.*

HOW TO EXPLAIN! *Spencer Charters seems to be in somewhat of a quandary, but how can anything be troublesome when one has such stellar company? Or perhaps that's just the difficulty. With him are Gwen Lee, Rita LaRoy, Lucille Williams.*

ALL'S WELL. *Two of Hollywood's newest newlyweds are William Powell and Carole Lombard, on their arrival in Los Angeles after a honeymoon in Hawaii.*

IN HONOR OF—*Red (Harold) Grange, football star, was the guest at a get-together dinner given by Nat Levine for the football star and the Mascot staff at the Roosevelt hotel in Hollywood. Grange is making a stunt serial for Mascot. Left to right are Red Grange, Nat Levine, producer; Ford Beebe, writer; Tommy Dugan, actor; just a "cop"; Frank Zambreno, manager of Grange; Larry Wickland, production manager; Reeves Eason, director; Armand Schaefer, Lionel Backus, Charles Schaefer, Ben Kline, Ernest Miller, Fred Dawson, Ray Snyder, George Halligan, Sam Slyfield, Edward Hearn, George Lowery, Helmer Bergman, Richard Walton, Joseph Novak, Walter Miller, Wyndham Gittens, Lee Zahler.*

CIRCUITS SELLING AND TRADING

(Continued from page 9)

Stuart; Midwesco and Chicago, H. J. Fitzgerald. The de luxe theatres will continue under the management of the following: Roxy, New York, Charles E. Kurtzman; Fox, Brooklyn, Monty Salmon; Fox, Detroit, William H. Raynor; Fox, Washington, Harry Crull; Fox, St. Louis, Harry Greenman. The official Fox statement follows:

> The chain idea of theatre management is to be abandoned by the Fox Theatres Corporation. This revolutionary change in operation announced yesterday by Harry Arthur, general manager, at a meeting of division managers, will set a new standard in theatre operation and is expected to result in large economies.
>
> The system is to be completely decentralized. Theatres will be grouped into districts approximately the equivalent of the territory served by film exchanges with a general manager in complete charge of each district.
>
> "We are confident that great economies will result from the new system of management," said Mr. Arthur. "Under the new plan every theatre will be given the most intensive supervision. Complete responsibility will be placed on the general managers, who in most instances will be within a few hours of every theatre in their territory. The result of this will be very largely to decentralize and to localize theatre groups. In many instances those local interests which once were represented on the board of directors and who, to a large extent, still are stockholders of the subsidiary exhibitor companies will be invited to resume that contact.
>
> "The new arrangement should also prove a stimulus to all producing companies. Under the system in general use heretofore, district managers and theatre managers were compelled to use whatever pictures were made by the controlling producer. Under decentralized management, studios will be stimulated to produce more pictures that will stand on their own merit."
>
> A few of the larger theatres, classified as deluxe, will be operated as separate units. Practically all of the excessive cost of the home office will be eliminated immediately. Henceforth the home office will have more to do with service than with operation. The general managers will be responsible directly to the board of directors of each local company.

The opportunity to remark upon the circuit reversion trend was presented to a number of theatre operation executives, with the result, more remarkable than amazing, that they seemed entirely sure and happy about the circuit situation and its continued prosperity. From their statements one would gather that reversion is an idle rumor possibly due to heat vibrations.

"Could Add 500"—Plunkett

Joseph Plunkett, theatre head of Radio-Keith-Orpheum, and with the long prospering experience of the Strand on Broadway behind him, raised a booming voice, reverberating with the fervor of his feeling.

"We have always operated on an individual basis. I don't know what you papers mean by individually, or independently operated houses! Why, today we could add 500 theatres to our circuit—we have an organization that could handle them."

This is not, however, to be taken as any announcement, that Mr. Plunkett is adding any 500 theatres to RKO at this time.

"Our theatres are operated on an individual basis," he went on. "We don't put a de luxe man into a small-town house, nor do we put a small-town manager into a de luxe theatre.

District Managers in Charge

"Every district manager is accountable only to himself, unless business slumps. They have entire charge of operation of their houses. If they want to cut here, or add there, that is up to them. I get a monthly report of the business done by their houses. If it is not what it should be, or what I believe it should be, then I take it up with them.

"I have in my office statistics from all the spots in which we have theatres. I have been in these cities and towns, and I know what conditions are. But I do not interfere with the operation of those houses.

"I have Joe Lee over in Brooklyn. He is the type of man to handle those theatres. I don't interfere with him. Over in Jersey we have the small-town theatre, and we operate it as such. In other words, we give individual operation to all of our theatres."

The solution of circuit operation, Mr. Plunkett intimated, is "the elimination of the use of the rubber stamp at headquarters on Broadway."

At Loew's, it was implied that if circuits moved slowly and carefully, "choosing their new theatres with studied selection, and operating from a sound foundation, without rushing and grabbing theatres without thought, there need be no reversion of circuit houses to independent operation."

Loew's, it was said, "does not contemplate reversion of any sort."

"Unfair Criticism"—Franklin

Harold B. Franklin, long associated with Paramount theatres, later with West Coast, and now operating the Hughes-Franklin group, responding to a wire, says circuit operation has been "subject to a campaign of unfair criticism."

"As a matter of fact," he said, "the most notable successes in exhibition in the past have been attained through chain operation. I refer to such operations as Balaban & Katz, Saenger, Finkelstein & Ruben, Skouras Brothers, the original Stanley Company, West Coast and many others.

"To blame the economic situation upon chain operation is a short-sighted policy. Because of the temporary business condition, it is inconceivable that such commercial organizations as Woolworth, Atlantic & Pacific, and similar chain operations would for a moment consider giving up important links in their chains.

"Theatre operation has been hit hardest during this period because it is only a branch of an industry that depends directly on public support for its incoming prosperity. Production and distribution income is assured through obligations assumed by the theatres.

Need Greater Efficiency

"It is unreasonable to assume that circuit operation as an institution is unsound because of current and, I believe, temporary financial conditions. We are merely faced with a need for greater efficiency for cutting our cloth to fit the present pattern.

"During the fat years, wastefulness ran rampant. It is always difficult to curb excess in boom times. Operations gathered barnacles of extravagance. Over-expansion, over-organization, over-buying — these are the warp and woof of inflation. Executive management was too ready to delegate authority to subordinates, and because of that, directing heads in some instances lost the personal touch that goes with intimate control.

"Those who are responsible for the profitable conduct of business at the customer point should not be burdened with distant and unsympathetic home office red tape. They should be given every opportunity to get back to 'show' principles. Such a policy will encourage responsibility and stamina at a time when it is needed most."

"Decentralization" excites the daily press

The New York Times editorial page has been considerably bestirred by the Fox theatre decentralization announcement, and proceeds to take its pen in hand to address to the motion picture industry and the world the following poignant lines:

"A picture-theatre chain operating some 200 amusement houses in the East announces a new management policy. Great economies are predicted, and at the same time the standard of amusement offered to the public will be raised. Individual exhibitors will be emancipated from the tyranny of the producers, who will henceforth have to sell their wares on merit. Only two years ago there could not have been the least doubt as to the nature of the new plan that was to bring about such rich results. Two years ago it would have meant merger, or combination, or community of interests, or some other arrangement or device by which the aforesaid 200 theatres were united with another 200 or 400 or 800 theatres to constitute a better system than ever. It was the time when the only synonym for Better was Bigger. . . .

"Today the system from which the picture theatre concern in question expects great economies in management and a notable improvement in standards is 'decentralization.' It is a return to the quest of profits and quality through the opposite of mass production. It is a recognition of the fact that size does not always mean economy, efficiency and improved product. . . .

"All through the announcement the emphasis is on concentration, on local and regional interest, on the individual theatre. The largest theatres in the system are to be independently operated. But only two years ago it almost had become inconceivable that theatres—or other business concerns—could make money and produce good things unless a super-Napoleon sat at a solid gold desk and refused to think of fewer than thousands of theatres or less than fifty million customers."

Chicago Closings Threaten to Jar Protection Plans

Disruption of Chicago's protection schedules is threatened by the closing of more than one hundred theatres there. Bookings of the closed houses have been canceled pending a settlement of the two-projectionists dispute with the operators' union. If the exhibitors win their point and a one-projectionist policy is endorsed by the union, the theatres—at least the large majority of them—will reopen.

Adjustments Asked

At the same time, the theatres remaining open are requesting adjustments of release schedules to meet the new situation, and the problem before the exchanges is to disrupt the city release program or have large quantities of film lying unused until a settlement is reached.

Then, too, if the theatres do not reopen until September all the August releases may go unplayed in the closed houses, as it is considered improbable that the reopened theatres would consent to playing August releases in September while other houses are playing the new product.

Several exchange managers say there is a legal problem also involved in determining whether the theatre closings come under the "strike" clause in the contracts relieving the exhibitor from rental liability. The losses to exchanges because of the closings are estimated at $25,000 a week.

Canavan Upholds Union

Independent theatres involved in the wholesale closing late in the week rejected compromise proposals to iron out the difficulties with the operators.

William Canavan, president of the International Alliance of Theatrical Stage Employees, supports the two-projectionists edict of the Chicago union, but adds that the Chicago union is handling the fight there. If it ever were decided on a one-operator basis, Canavan intimated, he would consider revoking the Chicago charter.

Tom Maloy, indicted business agent of the Chicago local, said there was little likelihood that Allied leaders would be successful in their ultimatum that there must be a return to one-man operation or the Illinois Allied exhibitors would close their theatres. He declared that the agreement does not run out until January 11, 1932, and that he will not join in any conferences before that time.

Edward Donovan, reputed "slugger" and gunman for the operators' union, has been arrested and charged with the murder of Jacob Kaufman, insurgent union member who was shot to death just before he was to have testified to the grand jury concerning Maloy's regime as "czar" of the union.

So the Public May Know—

The unreasonable demands of the Motion Picture Operators' Union have reached a climax. Dictators in control of this Union are attempting to place a burden on the Motion Picture Theatre Owners of such excessive nature that, in times like these, they are nothing short of actual confiscation of our business.

Rather than accede to these demands, we are closing our theatres, numbering over one hundred, tonight.

So that the public may know, here are the facts:

The Motion Picture Operators' Union has decreed that two men be in the operator's booth at all times at salaries ranging from $90.00 to $175.00 per week per man for only thirty-two to forty-five hours of employment weekly.

This demand is unreasonable, as only one operator is necessary to operate the projection machine. In fact, over 12,000 motion picture theatres in the United States are operating efficiently and safely with one operator.

In other words, the Motion Picture Operators' Union demands that we employ and pay two men at high salaries to do the work of ONE.

We ask you to bear with us in our fight for fair play. We have no quarrel with Union Labor. We want you, the Public, to support the action taken by us as Motion Picture Theatre Owners. Any reasonable person can see that it is unfair, un-American and unjust to demand that we employ two men to do the work of ONE.

Upon receipt of twelve hours' notice that the Operators' Union will furnish one Union operator per shift, we will reopen our theatres, and thereby put back to work several thousand innocent employees who have been thrown out of work because of the unreasonable demands of the Motion Picture Operators' Union.

Independent Theatre Owners

The Theatres Listed Below Will Be Closed Starting Tomorrow

ADAMS	CROWN HIPP	GAELIC	INDIANA	OAK	STATES
ARMITAGE	CLEARING	GRANT	LUCILLE	OLYMPIA	STANDARD
ARGMORE	CALO	GRAND	LINCOLN (State)	OAKLEY	TEMPLE
ACADIA	COMMODORE	HALSTED	LAKE SHORE	ORCHARD	VILLAS
AVALOE	CASIMIR	HARRISON	LANGLEY	ORPHEUS	VISION
ALVIN	CLERMONT	HOLLYWOOD	LANE COURT	PICKWICK	VISTA
ADMIRAL	DEERPATH	HAMLIN	LEXINGTON	PLAZA	VILLARD
AMERICAN	DESPLAINES	HUB	LA SALLE (Division St.)	PUBLIC	WHITE PALACE
ADELPHI	DREXEL	HAWTHORNE	MUSIC BOX	PRAIRIE	WILLARD
AUSTIN	DE LUXE	HARMONY (43rd)	MILFORD	PARKSIDE	WABASH
ALCYON	EASTERLY	HALSTED (61)	MADLIN	RIDGE	WALLACE
BERTHA	EMMETT	HARMONY (Division)	MABLE	ROXY	AVON
BANNER	ELMO	IRVING (Halsted)	MILDA	RITZ	BUGG
BURNSIDE	ELSTON	IMPERIAL	NEW STRAND	ROGERS	JANET
BRYN MAWR	FAMOUS	INDEPENDENCE	NEWBERRY	RAY	LINDY
BELL	FRANKLIN	JACKSON PARK	NEW DRAKE	RAINBOW	CASINO
CALIFORNIA	GARFIELD	IDEAL	NEW REGENT	REX	
CENTURY	GEM	KIMBARK	NATIONAL	ROSE	HINSDALE

This advertisement, which appeared in Chicago Sunday newspapers, exemplifies the efforts being made to win the sympathy of the public to the cause of the exhibitors in the controversy with the operators' union. The union demands two men in the booth and is maintaining a wage scale which the exhibitors brand as oppressive.

Italians Signed by Aurora

Marchesa Iside Minnucci, of Sarravalle, and Countess Mariana Doni, Italian noblewomen, who recently came here on a visit, were signed by Aurora Film for "Amore e Morte" ("Love and Death"), first of a series of Italian talking pictures to be made in this country, in which Cavalier Ufficiale Rosario Romeo will be featured and also directed.

Burr to Make 11 Films For Independent Market

C. C. Burr will produce eleven features for the independent state right market for next season. Five will star Johnny Hines. Burr now is completing the Torchy series for Educational.

Zenker to Europe for Vacation

Charles Zenker, of Prospect Press, New York, printer to Fox, Columbia, RKO, Pathe, RCA, Universal, Tiffany and Educational, left New York this week aboard the S.S. Mauretania for a six-weeks' sojourn in Europe.

Warners Limit Filming To Four Pictures at Time

Only four pictures at a time will be produced by Warner-First National this new season, in an effort to apply more effort and time to its product for the new year. The first group of four pictures will go into work September 8.

Judell Appointed Big 4 Distributor

B. N. Judell will distribute the entire output of Big 4 product in Milwaukee. Charles Koehler is manager of the exchange.

Jack Adams, of Allied Film, Dallas, has left on a sales trip throughout Texas to sell the Big 4 line-up for 1931-1932.

YOUR PUBLIC

By RITA C. McGOLDRICK

SEPTEMBER, the pivotal month of the year in the theatre business, is just up the street from us now. The studios are rushed to the limit of their capacity completing important films scheduled for fall release. A few have stolen a march on the others and have had their late summer premieres. In every line of motion picture making there is the hustle and bustle of preparedness—and a conscious optimism.

To that steadily increasing percentage of the public interested more in the quality than the quantity of production the programs announced for the coming season are heartwarming. Every large producing company and practically all of the smaller ones have risen to the demand for family audience pictures.

September will see the beginning of a new era in juvenile pictures. To the theatre man who brings something of imagination and artistry to the building up of his programs there will be a new opportunity for the selection of outstanding short features. The coming year will have travelogues in natural color; adventure pictures taken in strange corners of the earth that will be of importance as educational drawing cards, and an effective means for interesting educators and school people in your higher class programs. There are several important football stories in the making which are timed for their openings in October. A few of the companies are making juvenile comedies in one and two reels, and there are three series of detective story thrillers in the two-reel form nearing completion.

The Rising Tide

The tide has turned in picture making and we are on the crest of better things. It has been coming in through the summer weeks with increasing volume, in fuller flood than we have realized. The preview groups in the national organizations engaged in distributing motion picture estimates to their memberships have been steadily at their work throughout the summer. Practically all of these groups publish a July-August list and these, in the past week, have had their summer releases. One of the most critical of them has appended to the list of endorsed pictures the following printed notice: "We are glad to call your attention to this crowded list. It is the *first time in ten years* that this Bureau has had more endorsed pictures through the usually lean summer period than we could accommodate on a four-page folder. Notwithstanding the fact that we are enduring a minor cycle of oversexed pictures, the *majority* of pictures are cleaner and finer."

These selective lists compiled independent of industry affiliation have become dependable barometers. Their present reading predicts fair weather at the box office.

September Suitability

Saturday, September 5 . . *LABOR DAY* (September 7) First Monday in September.

Labor Day is the official working man's holiday in the United States. It is the end of summer's vacationing and an important day to take cognizance of it in your theatre.

Cards announcing a special program for the occasion, or a Junior Matinee, might bear reprints of some of the famous pictures by great artists which reflect the spirit of the day, as, for instance, "Angelus," "The Gleaners," "Going to Work," all by Millet; "The Shepherd and His Flock" by Rosa Bonheur; "Morning" and "The Hand of Labor" by Breton.

This is an official holiday and your flag should be hung in a correct and prominent position. A leader of the community might be invited as a guest of honor to tell briefly the origin and some of the customs of Labor Day and its differentiation to Europe's Labor Day on May 1, which unlike the spirit of our's is characterized by unrest.

Public holidays are good days for family audience pictures. Consult MOION PICTURE HERALD's recently printed list of "Selections" for a booking that will not fail you at the box office.

Suitable shorts for Labor Day would be:

"Labor Day" (Fitzpatrick Holiday Short), All Star, 1 reel.

"Body Building," a Grantland Rice Sportlight. RKO-Pathe, 1 reel.

"Stamina," another Sportlight. RKO-Pathe, 1 reel.

"Plasterers" (comic sketch), Paramount, 1 reel.

"Village Barber" (cartoon), M-G-M, 1 reel.

"Village Smitty" (cartoon), M-G-M, 1 reel.

LAFAYETTE-MARNE DAY (September 6). This double anniversary is of particular interest to those communities of French origin or historic affiliation. The Marquis De Lafayette (1757-1834), whose birthday is celebrated on September 6, was a French general and patriot and a staunch friend to the young United States. In the World War, the Battle of the Marne on September 6 became a turning point date in the history of the world. In every city and town the Battle of the Marne may well be recalled by some appropriate reference in theatres, schools and clubs.

Suitable features would be:

"Iron Mask" (French History), United Artists, 8855 ft., Syn.

"Comrades" (World War Drama), Coop., 6 reels. Silent.

"Marianne" (World War Comedy), M-G-M. 10,282 ft. Sound.

"Glorious Betsy" (French History), Warner. 7440 ft. Syn.

NOTE: This is a particularly charming picture, and though two years old is *well* worth your booking.

Shorts:

"Aces Up" (cartoon of the war), RKO-Radio. 1 reel.

"The Americans Come" (Musical), U. A. 1 reel.

"Bully Beef" (Terrytoon animals in trenches), Educational. 1 reel.

"Men Without Skirts" (Comedy-doughboys in France), RKO-Radio. 2 reels.

"Parlez Vous" (Comedy, soldier life in France), Universal, 2 reels.

"So Quiet on the Canine Front" (Dogville comedy of World War—an addition to any program.) M.G-M 2 reels.

These combined anniversaries afford an opportunity to hang the American and French flags together, and the playing of the French national anthem as well as the Stars and Stripes.

HARVEST FESTIVAL, SEPTEMBER 11.

The following interesting paragraph is taken from the book "Anniversaries and Holidays": "The increasing emphasis upon community gatherings and revival of old world traditions is restoring the picturesque harvest festival in many communities. This is especially true where there are large foreign groups that appreciate the use of parks and playgrounds for a harvest festival of the nations. It is an important way to help on Americanization."

A foyer decorated with autumn leaves, boughs of fruit trees, corn and grape and the late flowers would be an attraction for children who, in their school work, are taught an intelligent understanding of the farmer's problems and the significance of the harvest. A representative of the agricultural department of any school might be invited to talk to your Junior Matinee on climate, tides, winds, blight and rains as they effect the work of the farmer.

Features:

"Evangeline," United Artists, 9 reels. This date offers a good reason for bringing this beautiful picture to your people.

Shorts:

"The Year" (Four Seasons), Pathe.

"Autumn" (Silly Symphony), Columbia. 1 reel.

"And the Green Grass Grew All Around" (Comedy song cartoon), 1 reel.

"The Animal Fair" (Fable), RKO-Pathe, 1 reel.

"Barnyard Concert" (Mickey Mouse Cartoon) Columbia.

"Barnyard Melody" (Fable) RKO-Pathe. 1 reel.

"Farm Relief" (Krazy Kat Cartoon) Columbia. 1 reel.

"Flower Garden" MGM. 2 reels.

"In the Shade of the Old Apple Tree" (song cartoon). Paramount.

"King of Bugs" (Fable) RKO-Pathe.

"Old Hokum Bucket" (Fable) RKO-Pathe. 1 reel.

"Land of Evangeline," Talking Picture Epics.

SATURDAY, SEPTEMBER 19, has a double opportunity for patriotic reference. General John Joseph Pershing's birthday is on September 13, while Constitution Day is on September 17. Both of these dates offer opportunity to invite as guests of honor Daughters of the American Revolution, Daughters of the American Colonists, executives of the Boy Scouts and Girl Scouts, Colonial Dames and local officers of the American Legion.

Features:

"Dawn Patrol" (World War Drama), First National. 9,450 ft. Sound.

"Doughboy" (World War Comedy), MGM. 6,840 ft. Sound.

Shorts:

"The Americans Come" United Artists, 1 reel.

"Here's Luck" (A.E.F. comedy), Universal.

JAMES FENIMORE COOPER, birthday September 15.

The author of the Leatherstocking Tales, which include "The Deerslayer," "The Pathfinder," "The Last of the Mohicans" and "Pioneers," is known through his writings and loved by every eager American boy. His birthday is a good day for a tieup with a popular book store, and with the organized scouts in your local schools. Members of writers clubs, book clubs, teachers of English should be your guests of honor at a Junior matinee featuring Cooper, his times and his books.

Features:

"The Lash" (California in 1846). First National. 7,110 ft. Sound.

"Big Trail" (Pioneer Epic), 9,720 ft. Sound.

"The Great Meadow (Pioneers), MGM. 7,243 ft. Sound.

"Overnight Telegraph" (Telegraph-Indians), MGM. 4,815 ft. Silent.

"Fighting Through" (Early West), Tiffany, 5,462 ft. Sound.

"Sons of the Saddle" (frontier days), Universal, 6,926 ft. Sound.

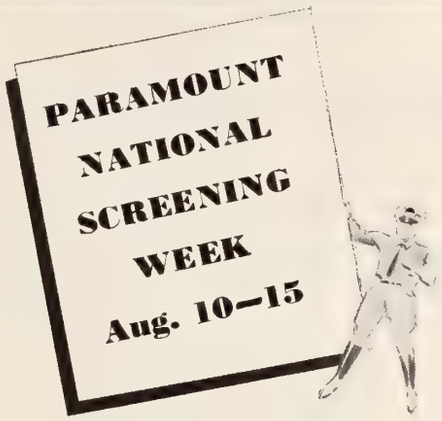
Shorts:

"Little Indian Weaver," RKO-Pathe. 1 reel.

"Bow and Arrow" (Sportlight), RKO-Pathe, 1 reel.

"Little Covered Wagon" (Chimpanzee comedy), Tiffany, 2 reels.

(Continued on page 35)



This Week Hundreds* of Exhibitors Are Seeing at Paramount Exchanges Why the Whole Trade Agrees:

IT'S A GREAT SEASON IF YOU'VE GOT PARAMOUNT!

•

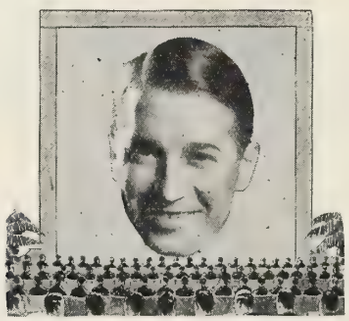
**Actual acceptances from exhibitors to attend Paramount National Screening Week total over 1,200*

PARAMOUNT NATIONAL SCREENING WEEK Aug. 10–15

"SHOW ME" SHOWMEN ARE GETTING THE INSIDE ON WHY . .

.."AN AMERICAN TRAGEDY" is a Sensational $2 Hit on Broadway!

Launched on sea of tremendous national publicity. Now mobs pack $2 Criterion, N. Y., and applaud. "Tense and moving, real, tremendously effective. Almost overwhelming power. A fine, *fine thing* Paramount has done. One of the best pictures of the year", says the N. Y. Sun. Typical review! Based on DREISER'S great novel, JOSEF VON STERNBERG'S superb production, with Phillips Holmes, Sylvia Sidney and Frances Dee; will be talked about for *years to come.*



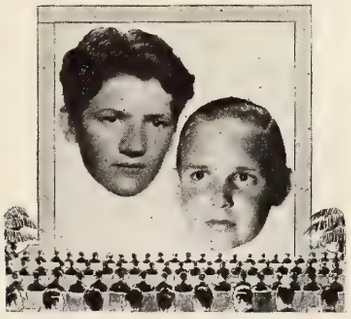
CHEVALIER-LUBITSCH .."SMILING LIEUTENANT" in S. R. O. Sweep from Coast to Coast!

By long odds the biggest box office hit in 2 years! Grosses prove it. N. Y., Los Angeles, Chicago, Kansas City, Dallas—name any town where it's played and it's a high record! With Claudette Colbert, Charlie Ruggles and Miriam Hopkins.

..THE FOUR MARX BROS.

"MONKEY BUSINESS" World's Greatest Comedy

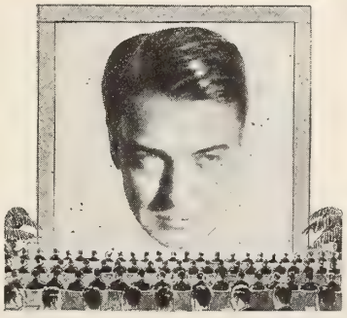
All Hollywood's raving about this show. The tip's out: GET IT! It'll make you more dough than you thought existed any more. Read any trade paper review of its preview showings. They're *all* raves. *Directed by Norman McLeod.*



. . "HUCKLEBERRY FINN"

Will Double "TOM SAWYER" Grosses Everywhere

Don't take our word. See it for yourself. Then you'll agree. You're yelling for clean, wholesome pictures for the whole family. Here's the finest of them all. With the "TOM SAWYER" cast: Jackie Coogan, Junior Durkin, Mitzi Green, Jackie Searl plus Eugene Pallette. *Directed by Norman Taurog*, who made "SKIPPY".



. . "SILENCE" *and* "SECRETS

OF A SECRETARY" Will Boom Theatre Receipts

Two swell pictures, as every showman who's seen them enthusiastically agrees. "SILENCE", the mighty melodrama with Clive Brook, Marjorie Rambeau and Peggy Shannon. *Directed by Louis Gasnier and Max Marcin.* "SECRETS OF A SECRETARY", the drama of the girl who knew too much about millionaires, with Claudette Colbert, Herbert Marshall and Georges Metaxa. *Directed by Geo. Abbott.*

. . A NEW STAR IS BORN

as "MY SIN" Shows Real TALLULAH BANKHEAD with FREDRIC MARCH in Smashing Drama!

Tallulah looking like a million dollars and acting like the superb trouper she is. March never better. Now you'll know why Tallulah took Europe by storm. A down-to-earth picture that the whole family will love. *Directed by Geo. Abbott.*

. . "S.R.O. DAYS ARE HERE!"

Cry Convinced Exhibitors as "THE HOUSE THAT SHADOWS BUILT", PARAMOUNT'S Outline of Entire 1931-2 Hits Unfolds to Delighted Eyes!

Call it a trailer if you like. It's the *Visual Proof of Paramount's leadership* of this business for 20 years and the Preview of Paramount's Mightiest line-up of productions. "A FAREWELL TO ARMS", HAROLD LLOYD, GEORGE BANCROFT, "24 HOURS", RUTH CHATTERTON, CHEVALIER, "NO ONE MAN", "LIVES OF A BENGAL LANCER", "THE MIRACLE MAN", "DR. JEKYLL AND MR. HYDE"—a hint of the great smash hits coming!

PARAMOUNT

Proudly Proves Leadership with Product

"Let's Go, Show Business!"

BRITISH EXHIBITORS HAIL FILMS MADE IN ENGLAND BY AMERICANS

Exhibitor Can Start Business Revival In Community by Buying Now: Brandt

Exhibitors are key factors in the prosperity of their communities and by adopting a "Buy Now—Spend Now" campaign they can pave the way for immediate betterment of business conditions in their localities, says Joe Brandt, president of Columbia.

"All too frequently," Brandt said, "the importance of the exhibitor in his local community is overlooked both by the public—and unfortunately by himself. He fails to realize that his theatre is the hub of all community activities. Consciously or otherwise, he wields a tremendously important influence. Therefore, if he were to adopt the slogan, 'Buy Now—Spend Now,' and amplify his words by deeds, it is inevitable that the rest of the community fall in line and the obvious effect—immediate betterment of conditions.

"During the period of depression, through which they have passed, all too many showmen have allowed the physical appearance of their properties to run down. Marquees now need refurbishing; theatre fronts need repainting; interiors need redecorating.

"In other words, the exhibitor has within his power the ability to start the wheels of prosperity by revolving activities around his own establishment and the result is work for many people. The money thus invested in labor is bound to return many fold, because once in the possession of these workers, it will affect, not only their expenditures for motion picture entertainment, but also the welfare of every merchant in that community.

"Increased prosperity on the part of these merchants will ultimately be reflected at the exhibitor's box office.

"A theatre that has been redecorated acts as a stimulus to the other merchants in the community and before long, it is conceivable they, too, would follow the example set and have their places painted and brightened up. Thus, more money is put into circulation and the general economic improvement evidenced through the ordering of new fixtures, supplies and merchandise."

McGuirk, Others Sued for Million

John J. McGuirk, former president of the Stanley Company, was named with eight other Philadelphians, including Charles Denby, Jr., lawyer and son-in-law of U. S. Senator David A. Reed, as defendant in a $1,000,000 suit for damages for alleged failure to proceed with the organization of a company for the manufacture of colored films.

Plaintiffs are United Film Industries. Defendants, besides McGuirk and Denby, include Walter Eckhardt, Bernard R. Cohn, Abe Sablosky, Lewis Sablosky, Harry O. Schwalber and Charles Segall.

Defendants are declared to have interested themselves in organizing a company in 1928, to be known as Wolff-Heide Photo-Chemical Co. for exploitation of a color process, manufacture of which was at that time invested in the Photochrome A-C., of Switzerland. Plaintiff claims that after a stock interchange, the defendants secured control of Photochrome, and then refused to go through with negotiations to finance a new company with the result that the plaintiffs feel that they have suffered $1,000,000 loss.

Blue Law Fight On Again at Wichita

The fight for Sunday shows in Wichita, Kan., has been resumed, with Mr. and Mrs. Charles H. Barron leading the way, with the support of the Greater Wichita Merchants Association.

Mrs. Barron, owner and manager of the Kansas theatre at Wichita, and Mr. Barron, manager at Pratt, Kan., had their theatres open last Sunday and intend to maintain this policy until the matter has been fought to a finish. The ultimatum of County Attorney George L. Adams, in line with his determination to enforce the state law, was challenged by Mrs. Barron.

Dark Theatres Ahead for Mexico

Taxation on non-Spanish talkers, raised from $2.75 to $50 per kilo is expected in Mexico to close all picture houses in the republic by August 31. Importation is made practically impossible, while domestic production is practically nil, a fact which Mexican authorities who sponsored the bill overlooked in their desire to "protect" Spanish pictures.

But It's Big Problem for Home Producers

Warner Is Latest to Announce Invasion and Universal Studio in September Is Reported

(London Bureau of the HERALD)

British exhibitors are welcoming the American producers' invasion, Warner and First National being the latest to announce their plans to produce in England. It also is reported that Universal will establish a studio in England in September.

But while British exhibitors see in the movement a solution of the booking problem presented by the quota requirements, how the home producers will react to this series of frontal attacks is something else again.

Favorable Reception

Radio forces were the first to break into the British production field, and the industry already has seen the two first pictures made in England. Paramount was the next invader and its initial effort had a very favorable reception at its recent premiere (incidentally, "These Charming People" seems to suit the British public, and the Plaza's walls have been bulging day in, night out). And now comes Jack Warner, "vacationing" in London, to set the trade by the ears with an announcement that his company is to go into immediate production in England with a schedule of at least fifteen pictures a year.

Exhibitors without a doubt will welcome the intrusion, for, the quota machinery being relentless, they often find themselves unable to book the British pictures that the law compels. It is, indeed, not infrequent that a defaulter on the magisterial carpet will plead that he is boycotted by the British distributors because of the manner in which their product automatically is booked into their own houses.

But what of the home producers? Perhaps they feel their strength is in their own theatres, but even so the challenge is serious as regards their outside bookings. And if what we have seen of the Anglo-American units is any criterion, there will be needed the infusion of a dash of ginger into our home-bred product to keep it up to the standard of quality that the newcomers already have created.

An Eye Opener

Though not altogether palatable to the English mind, it is none the less true that, until these international units showed them, the British public was not given a chance to appreciate what great film material—so far as the home market is concerned, anyway—is to be found in the British countryside and our own institutions. While American films were disseminating publicity for America, if needs be claiming the cooperation of the public authorities, social, civil, and so forth, we over here have appeared studiously to ignore the opportunities offered.

HOT OR NOT, IT'S KNOCKING RECORDS COLD!

RKO PATHE presents CONSTANCE

BENNETT

THE COMMON LAW

With JOEL McCREA, Lew Cody, Robert Williams, Hedda Hopper, Marion Shilling.
From the novel by Robert W. Chambers. Screen Play by John Farrow.
Directed by PAUL L. STEIN.
A CHARLES R. ROGERS PRODUCTION
ASSOCIATE PRODUCER, HARRY JOE BROWN

RKO PATHÉ

The Old Fightin' Cock crows every Friday night 10:30 N. Y. time, RKO THEATRE OF THE AIR—NBC hook-up of 44 coast-to-coast stations!

'Common Law'
$40,000 Best
on Broadway

VARIETY

'Common Law'
$35,000 Chi.
State-Lake

VARIETY

'Common Law'
Rocks Philly
With $44,000

MOTION PICTURE
DAILY

'Common Law'
Week's Best
At Beantown

MOTION PICTURE
DAILY

$16,500 Best
In Omaha, for
'Common Law'

MOTION PICTURE
DAILY

'Common Law'
$14,000 Best
Portland Bet

MOTION PICTURE
DAILY

'Common Law'
Is Pacemaker
For Houston

MOTION PICTURE
DAILY

Albany Heat
Can't Block
'Common Law'

MOTION PICTURE
DAILY

Wide Savings at RCA Increase Six Months' Net to $2,638,703

Gross income of $47,973,727 and net of $2,638,703 for the Radio Corporation of America and its subsidiaries for the first six months of 1931 compare with a gross income of $52,732,079 and a net of $505,098 for the same period in 1930.

The statement for the first six months of 1931 showed earnings of $35,294 in excess of dividend requirements on preferred stocks. Preferred stock dividends totalled $2,603,409.

The report in detail follows:

CONSOLIDATED STATEMENT OF INCOME AND SURPLUS FOR THE QUARTER AND SIX MONTHS ENDED JUNE 30, 1930 AND 1931

	2nd Quarter	Six Months Ended June 30	
	1931	1931	1930
Gross Income:			
From Operations	$22,819,613.75	$47,382,296.43	$50,584,482.31
Other Income	310,741.50	591,430.65	2,147,596.88
Total Gross Income from all sources	$23,130,355.25	$47,973,727.08	$52,732,079.19
Less: Cost of Sales, General Operating, Development, Selling and Administrative Expenses	19,724,002.13	40,545,013.25	48,282,370.20
Net Income for the Period (before Interest, Depreciation, Amortization of Patents, and Federal Income Taxes)	$3,406,353.12	$7,428,713.83	$4,449,708.99
Deduct:			
Interest	$384,401.25	$739,275.05	$749,637.78
Depreciation	1,824,768.07	3,700,735.39	2,676,378.48
Amortization of Patents	75,000.00	200,000.00	468,594.35
Provision for Federal Income Taxes	50,000.00	150,000.00	50,000.00
Total Deductions	$2,334,169.32	$4,790,010.44	$3,944,610.61
Net Income for the Period Transferred to Surplus	$1,072,183.80	$2,638,703.39	$505,098.38
Dividends:			
On "A" Preferred Stock	$341,536.50	$685,036.50	$684,400.00
"On "B" Preferred Stock	959,000.80	1,918,372.40	1,914,500.00
Total Dividends	$1,300,537.30	$2,603,408.90	$2,598,900.00
Surplus for the Period	**$228,353.50**	$35,294.49	**$2,093,801.62**
Surplus at Beginning of Period	30,274,185.75	30,010,537.76	29,690,244.32
Surplus at End of Period	$30,045,832.25	$30,045,832.25	$27,596,442.70

Claiming Exact Position With Three-Lens Turret

Three lenses of any size necessary for presentation of sound on film, disc or wide film, has been developed in a new three-lens turret to be marketed by Basson & Stern, Brooklyn.

The turret, it is claimed, makes possible exact position register. Each lens has a separate focusing device, and there are also provided adjustments for up-and-down and sideways movements of each lens, thus insuring exact lineup of the picture on the screen without the necessity of shifting the projector, according to the turret's developer.

Allied May Test Protection

"It is believed that within a short while two cases will be instituted in Allied territory to test the legality of the protection being imposed in the situations affected in favor of affiliated chain houses and against independent theatres," according to a statement from Allied's national headquarters at Washington.

Paramount, Carroll Contract; Universal and Boles in Wrangle

Universal is understood to be disturbed over its contract with John Boles and the differences are scheduled to be ironed out at a Universal City confab on Friday when both will discuss the elimination of the guarantee which gives Boles $100,000 yearly whether or not he works. His weekly stipend is $3,000.

The Nancy Carroll row with Paramount was ironed out this week when it was decided to continue her former $800 weekly salary, plus a bonus.

Films for Fire Prevention Week

Theatres, studios and exchanges are urged by the National Fire Prevention Association to "clean house" during "National Fire Prevention Week," October 4-10.

The association has collected 36 short reels which may be used by individuals and civic organizations in promotiong the drive against carelessness.

Paramount Votes Dividend in Stock Instead of Cash

Paramount Publix directors, at their meeting held this week, declared a dividend of 2½% in stock, equal to 1/40th of a share of common stock for each share held, payable on September 30, to stockholders of record on September 4.

President Adolph Zukor, in commenting upon the action of the board in declaring a stock instead of a 62½c. cash dividend, stated:

"Earnings of Paramount Publix for the first six months are conservatively figured (partly estimated) at $5,700,000, equal to $1.82 per share on stock outstanding. Records of the company show that during the last eight years the Company has averaged approximately 40% of its annual net income in the first six months of the year, and 60% in the second six months.

Cash Balance $8,400,000

"Company's consolidated cash balance on June 30th, is calculated at about $8,400,000. Bank loans outstanding at the same date were $5,000,0000.

"Ordinarily, therefore, no question would arise as to the continuance of cash dividends on the stock, as long as the ratio of current assets to current liabilities is, as it is now calculated to be, not below two to one and the ratio of tangible assets to indebtedness remained at least 1½ to 1, the maintenance of which ratios is required by the indentures securing the 5½% and 6% Bonds of the company, as a condition for the payment of cash dividends. Consideration must be given, however, in the spirit of due conservatism, to the following circumstances:

Payment Made in Stock

"Some time ago the company purchased certain theatres and other assets which it then believed, and still believes, to be valuable acquisitions, obtained at a fair and reasonable figure. At the time these purchases were effected, payment was made in Paramount Publix stock, with the right, however, to the vendors, within a certain time, to exchange such stock for cash at a price which would realize an amount which was not in excess of what the company did and still does consider a fair price for those theatres and other assets. Naturally, with the change in market conditions that has since supervened, it is more advantageous to the vendors to take cash at the figure agreed upon rather than stock. A certain portion of the total amount involved in this transaction has already been called for by the vendors and paid out of current cash resources prior to June 30th. As to the balance, aggregating approximately $11,500,000, it must be expected that a similar course will be pursued by the vendors.

"It should be understood that these transactions simply mean that the company is paying cash instead of stock, for the assets acquired. Normally, the capital expenditures thus called for would be met on the part of the company by the sale of securities to the public, but, in view of prevailing market conditions, it is not considered an appropriate course or in the best interest of its shareholders to dispose of either stock or long term obligations at this time."

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter

Friends and Lovers

(RKO Radio)

Drama

A husband uses his wife as a decoy for blackmail. She falls in love—and the complications are the theme of "Friends and Lovers," formerly titled "Wine in the Blood," an RKO Radio picture which a Hollywood audience found mildly entertaining.

While the three principals, Lily Damita, Adolphe Menjou and Laurence Olivier, gave well-liked performances, the enthusiasm of those present was more pronouncedly for Frederick Kerr, as a delightful old roue, and Erich von Stroheim as a humorous blackmailer. The dialogue by Wallace Smith and the direction of Victor Schertzinger also excited comment.

The story is taken from the novel, "The Sphinx Has Spoken," by Maurice De Kobra.

Captain Roberts (Adolphe Menjou) falls in love with Alva (Lily Damita), decoy wife of Victor Sangrito, who blackmails the officer and the captain pays the 5,000 pounds, not knowing that Alva is in league with her husband. Alva finds herself in love with Roberts, but goes on with her blackmailing when Roberts returns to India. Now Alva acquires a new lover, Lieutenant Nichols (Laurence Olivier) and when Nichols is transferred to Roberts' command the two become enemies. Nichols is wounded by the natives and Roberts rescues him. They become friends. They meet Alva again in London and Roberts again is becharmed by her, whereupon Nichols tries to kill the both of them. Alva takes the wide road of Paris night life, but Nichols finds her and restores her to Roberts.

Supervised by William LeBaron and Louis Sarecky. Directed by Victor Schertzinger. From a novel by Maurice de Kobra. Adaptation by Jane Murfin. Screen play and dialogue, Wallace Smith. Art director, Max Ree. Assistant director, Sam Nelson. Cameraman, Roy Hunt. Sound recordist, Hugh MacDowell.

THE CAST

Captain Roberts	Adolphe Menjou
Alva Sangrito	Lily Damita
Lieut. Nichols	Laurence Olivier
Victor Sangrito	Erich von Stroheim
McNellis	Hugh Herbert
General Armstrong	Frederick Kerr
Lady Alice	Blanche Frederici
Ivanoff	Vadim Uraneff
Non Com	Lal Chand Mehra
French Maid	Yvonne D'Arcy
French barmaid	Kay Deslys
English barmaid	Dorothy Wolbert

Fanny Foley Herself

(RKO Radio)

Comedy drama

Technicolor photography on the new high-speed film drew special attention in RKO Radio's "Fanny Foley Herself," taken from Juliet Wilbur Thompkins' story, with Edna May Oliver, standard vaudeville headliner, featured in the cast. The picture was viewed in Hollywood.

Fanny Foley (Miss Oliver) has been supporting her husband and two grown daughters with her salary as a comedienne of the vaudeville stage. The girls do not know she is a stage star. It is at the end of a particularly successful appearance that she receives word of the death of her husband aboard ship as he is bringing the girls home from a European tour.

The father-in-law offers to make the daughters his heiresses if their mother will leave the stage. She refuses. The girls learn of her career and are mortified. They leave school and take jobs, insisting that she come to live with them. At last she compromises with the father-in-law and he settles the three of them in a cottage on his estate. Then he tries to win them from their mother. She has told them that their benefactor is a former sweetheart of hers. The father-in-law hears of this, invites them to his mountain camp and they leave her.

She learns they are in difficulties and flies to them, making a parachute leap to safety in the rain and fog. She finds one of the girls has eloped with a poor boy and Fanny is overjoyed. She tells her father-in-law what's what and he asks her forgiveness. He adopts the other daughter and urges Fanny to return to the stage that she loves.

Rochelle Hudson has the first important assignment as Carmen, the daughter who elopes. Helen Chandler is the other daughter. Hobart Bosworth is their grandfather in the picture.

Carey Wilson, who did the adaptation and dialogue, and Mel Brown, the director, both took advantage of the humanness of the story.

Supervisor, John Burch. Director, Melville Brown. Story by Juliet Wilbor Tompkins. Adaptation, continuity and dialogue by Carey Wilson. Art director, Max Bee. Cameraman, Ray Brennahan. Recordist, George D. Ellis.

THE CAST

Fanny Foley	Edna May Oliver
Seely	Hobart Bosworth
Lucy	Florence Roberts
Carmen	Rochelle Hudson
Lenore	Helen Chandler
Teddy	John Darrow
Burns	Robert Emmett O'Connor
Crosby	Harry O. Stubbs

Alias the Bad Man

(Tiffany)

Western

This western has action throughout. There is the triangle of ranchers, rangers and rustlers but there are several unusual turns to the picture.

Two honest rangers are set to fighting by the rustlers, who then murder both of them. Circumstantial evidence might lead to the conclusion that they have shot each other, but Ken Maynard, as the son of one of the slain ranchers, solves the mystery.

Besides the thrilling escapes there is hard and spectacular riding by Maynard. The cast includes Virginia Brown Faire, Frank Mayo and Charles King. Phil Rosen did the directing.

Produced by Phil Goldstone. Directed by Phil Rosen. Story by Ford Beebe. Continuity and dialogue by Earle Snell. Photography by Arthur Reed. Settings by Ralph De Lacy. Edited by Martin G. Cohn. Recorded by RCA photophone. Length, 5,945 feet. Running time, 66 minutes. Release date, July 15 '31.

THE CAST

Ken Neville	Ken Maynard
Mary Warner	Virginia Brown Faire
Rance Collins	Frank Mayo
Mr. Warner	Robert Homans
Simpson	Irving Bacon
Black	Charles King
Clem Neville	Lafe McKee
The Sheriff	Ethan Allen

Graft

(Universal)

Melodrama

The duel between the corrupt candidate for political office and the choice of the reform party is the theme of "Graft," and whether the subject-matter was new or old made no difference to the preview audience at the Glendale theatre in California which literally cheered the production with its story of intrigue, kidnaping, murder and pursuits.

The central figure of the production is a cub reporter, the kind of cub reporter whom Lady Luck takes by the hand to guide him stumblingly and blindly into the story.

Through a discharged girl employee the district attorney is provided with sufficient evidence to indict the crooked party leader, but then the girl is kidnaped and the district attorney is slain.

That's where the cub reporter comes into the picture. He solves the crime and wins the daughter of the mayor-elect. She is Sue Carol and Regis Toomey is the cub. The audience took to Toomey's portrayal from the start and applauded the arrival of the police aboard the yacht on which he had been imprisoned.

Dorothy Revier was the kidnaped girl and Boris Karloff and William Davidson the villains. Christy Cabanne was credited with maintaining the swift action of a silent picture, but the story and dialogue in themselves presented surprise turns to enhance the action.

Story, continuity and dialog by Harry Barringer. Directed by Christy Cabanne. Photographed by J. Ash. Sound Engineer, C. Roy Hunter. Film Editor, Maurice Pivar.

THE CAST

Dusty	Regis Toomey
Constance	Sue Carol
Pearl	Dorothy Revier
Terry	Boris Karloff
Hall	George Irving
Thomas	William Davidson
Harrison	Richard Tucker
Scudder	Williard Robertson
Speed	Harold Goodwin
Secretary	Carmelita Geraghty

Law of the Rio Grande

(Syndicate)

Western

There is an abundance of shots of interesting scenery and of hard riding in "Law of the Rio Grande," Bob Custer vehicle.

The story has Bob Custer, a bandit, resolving to go straight after the gang is pretty well broken up. He meets up with Blanco Kid, a former associate, as Blanco is framing the ranch owner's daughter into marrying him. Custer intercedes and wins the good graces of the girl. Later he is made foreman of the ranch. When he breaks up the robbery plans of the Blanco Kid, his past is revealed, but that means nothing when the ranch owner's daughter intervenes in his behalf.

Story, continuity and dialogue by Elizabeth Burbridge and Bennet Cohen. Directed by Forest Sheldon. Edited by Fred Bain. Running time, 57 minutes. Released July 22.

THE CAST

Jim Norris (The Cub)	Bob Custer
Judy Lanning	Betty Mack
"Wolf" Hardy	Nelson McDowell
Cookie	Harry Todd
Blanco Kid	Edmund Cobb

Business and Pleasure

(Fox)

Comedy

Will Rogers' latest adapted from Booth Tarkington's "The Plutocrat," is a typical Rogers vehicle affording the sage of Claremore opportunity to get things all mixed up on an ocean liner and later to settle a war among tribes in the Arabian desert. He gets vamped by Jetta Goudal and properly squelched for this philan-

MICKEY MO

They laugh in every language at these two **COLUMBIA** Short Features by Walt Disney

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NO PROGRAM IS COMPLETE WITHOUT THEM!

YMPHONIES

dering by his wife (Dorothy Peterson). Both women give charming characterizations.

Will plays the role of a razor blade manufacturer out to tie up the market on damascus steel. His antics on the boat and later in the desert afford plenty of laughs and opportunities for the Rogers philosophy and drollery. Romance is supplied by Joel McRae and Peggy Ross. All of the cast is quite adequate, but, as usual in Rogers pictures, this is pretty much all Will.

Associated producer, A. L. Rockett. Director, David Butler. Adaptation and dialogue by William Conselman and Gene Towne. Cameraman, Ernest Palmer. Sound, Joseph E. Aiken. Assistant director, Ad Schaumer. Art director, Joseph Wright. Costumes by Dolly Tree. Release date, December 6, 1931.

THE CAST

Earl Tinker ..... Will Rogers
Mme. Momora ..... Jetta Goudal
Lawrence Ogle ..... Joel McCrea
Mrs. Tinker ..... Dorothy Peterson
Olivia Tinker ..... Peggy Ross
Arthur Jones ..... Cyril Ring
Ben Wackstle ..... Jed Prouty
P. D. Weatheright ..... Oscar Apfel
Charlie Turner ..... Vernon Dent

Leo Meehan

The Sidewalks of New York

(MGM)

Comedy

Old-fashioned slapstick without camouflage, and gags without any smokescreen, prevail in Buster Keaton's latest picture, "The Sidewalks of New York." Furthermore, it was just what the preview audience at the Alexander theatre in Glendale, Cal., was looking for, judging from its enthusiastic reception of the production.

Keaton's rough and tumble antics are augmented by Cliff Edwards who was responsible for many chuckles. Anita Page has a sort of background role as a typical New York flapper, all the scenes, as the title implies, being laid around the streets of that city.

Whether there was much plot or coherence to the story was not the question before the patrons. They came to laugh, and they did.

The story is by George Landy and Paul Gerard Smith and the direction in the hands of Zion Meyers and Jules White.

Directors, Jules White and Zion Myers. Story by George Landy and Paul Gerard Smith. Dialogue by Robert E. Hopkins and Eric Hatch. Photographed by Leonard Smith. Film editor, Charles Hochberg.

THE CAST

Harmon ..... Buster Keaton
Margie ..... Anita Page
Poggle ..... Cliff Edwards
Butch ..... Frank Rowan
Clipper ..... Norman Phillips, Jr.
Sergeant ..... Frank La Rue
Judge ..... Oscar Apfel
Mulvaney ..... Syd Saylor
Lefty ..... Clark Marshall

SHORTS

Knocking 'Em Cold

(Vitaphone)

Good comedy

Outstanding in the comedy of Vitaphone's "Knocking 'Em Cold" is the sequence in which an actor friend insists upon keeping one jump ahead of Andrew Tombes, boastful ham, in all his gags. The story is about actors and how Tombes' act is soured by his boarding house associates. His girl outwits them by giving him a new act as well as courage.—Running time, 9 minutes.

Mail

(Amkino)

Good Cartoons

Though the dialogue and singing are all in Russian, the cartoons are well produced—and the picture is called the first Russian cartoon with sound and music. A mailed letter has in it a caterpillar and a leaf. The many processes of mailing them are shown before the letter is received and the butterfly appears.—Running time, 21 minutes.

The Silent Partner

(Vitaphone)

Lots of fun

Billy Gaxton provides a lot of merriment-giving situations in this picture. How to keep the wolf on the other side of the latch is the problem. Billy has an option on a piece of property and finally disposes of it to his aunt's sweetheart after some skillful dodging of the collectors.—Running time, 18 minutes.

The Naggers at the Races

(Vitaphone)

Laughs

There are laughs in this picture of Mr. and Mrs. Jack Norworth. They take a flier to the racetrack and tips is tips to the credulous Jack. And there are times when the both of them are nuisances to the other spectators.—Running time, 8 minutes.

Forehand, Backhand, Service

(M-G-M)

Sports

William ("Big Bill") Tilden launches a group of tennis reels amid breath-taking action on the court where he lays the basic foundation of an intimate knowledge of the fine points of this interesting game. Tilden photographs well and his enunciation is perfectly clear, both of which do much to enhance the entertainment value which reaches its height when Tilden reveals his championship strokes. Action is set on a private court which has as a background the picturesque landscape of a West Coast club. Running time, 9 minutes.

The Buffalo Stampede

(No. 6 of Vitaphone's Adventures in Africa")

Interesting

Water buffalo and tsetse fly vie for honors in this issue of the adventures series out of the chapters of expeditionary thrills of Dr. Wynant D. Hubbard's expedition. The water buffaloes win, because the shots show several of them captured. The dialogue keeps pace with the action.—Running time, 9 minutes.

A Burglar to the Rescue

(Universal)

Mystery play

This, the first of a series of mystery plays, concerns a crooked banker who had managed by chicanery to have an employee jailed. When he again finds himself short on his books he organizes a fake holdup. In the background, and retarding the action, is The Shadow, mystery figure of "Detective Stories." Running time, 18 minutes.

Gangway

(Vitaphone)

Funny

Joe Penner's comedy drew a good reception from the audience at the New York Strand. The story is of Joe's adventures when he substitutes for a gangster at a fashionable party and outwits some crooks, putting on the finishing touches with his song act.—Running time, 9 minutes.

Roamin' In the Gloamin'

(M-G-M)

Songs

Sir Harry Lauder sings "Roamin' in the Gloamin'" and "The End of the Road," two pieces for which he is popular. The reel was made in England by Welsh-Pearson, imported to the U. S. by Arthur Lee and as one of a series, disposed of to M-G-M. Sound is on a par with the American standard and production is average, though action slows down because of limited sets. Lauder has been placed on an unattractive stage as a music hall performer, in his native Scotch dress, and the invisibility of the audience, whose supposed voices are heard, creates a tempo of unreality. The usual humorous Lauder chatter fills in between songs. Running time, 10 minutes.

Old Songs for New

(Welshay)

Something New

Here is a new and wholly entertaining slant on the musical picture situation. Handsomely mounted and beautifully photographed in Technicolor, it is one reel of fast comedy, reminiscent of the "gay nineties" and old favorite tunes that thrilled our grandmothers, our mothers and—in some cases—us.

Bob Welsh and Frank Shea engaged Georgie Stoll's band, which is a pip, and built around it a clever little story of the Sousa march days, the Anna Held days, the Barber Shop Quartet days. It is a swell little revue, all packed into nine minutes. Full of laughs, tuneful numbers and excellent color added, it seems like the perfect recipe for a novelty single reeler.

Leo Meehan

The Panic Is On

(M-G-M)

Comedy

In this one Hal Roach gives Charles Chase a current—but unpopular—theme in which to work. Depression, hard times, economic slump and more depression are supposed to provide the background for comedy, but it appears difficult to reconcile both factors. Charley's intended father-in-law sets up the usual barrier for the daughter's hand by decreeing that the engagement cannot take place until Chase acquires $50,000. This is accomplished when Charley, after learning the "power of will and dominance in business," unknowingly joins a gang of blackmailers who seek $50,000 from James Morgan. Chase is assigned to the job and not until the gang fades out of the picture does he learn that Mr. Morgan is the girl's dad. The market crashes and Morgan finds himself on the same low economic plane as Chase. The rest can be guessed. Running time, 20 minutes.

Love Tails of Morocco

(M-G-M)

Dog Comedy

Predecessors in the Dogville comedy series are understood to have built up a reputation for this group. But few can surpass this one in production, intelligence in handling, story, dialogue and presentation all of which makes for an unusually splendid piece of entertainment. It is a burlesque on the influences which prompt adventurers and runaways to join the French Foreign Legion. The dogs turn in remarkable performances, and dialogue, of humans, which ofttimes tickles the ribs, fits perfectly. Running time, 16 minutes.

Radio Rhythm

(Universal)

Amusing effects

Some amusing effects have been achieved in this Oswald, the Rabbit cartoon, in the radio concert put on by the barnyard group. The cartoon has its familiar lines, but it ranks well in the series. The picture is directed primarily toward the interest of children. Running time, 7 minutes.

Hollywood Talks Unit Production

(Continued from page 12)

best talent is being exerted in the short subject field. Several two-reelers that I have had the good fortune to view in recent months have been far superior considered as entertainment to the seven-reel feature that was the piece de resistance of the program. Walt Disney went from a shoestring to a fat fortune in a couple of years with Mickey Mouse. Just now Bob Welsh and Frank Shea are turning out a series of two-reelers with both music and color that Paramount is snapping up eagerly. Mack Sennett, virtually closed down for a long time after the entry of sound, has come back with a bang and is knocking off some comedy wows. The same is true of the Christie boys, Al and Charlie.

So the idea of unit production is not exactly new. In fact it has never been away. Even some of the major film companies have been producing actually on a unit basis. "All Quiet" was in effect a unit product. So were "The Trespasser," "King of Jazz," "Alibi," "Bulldog Drummond," "The Bat Whispers." Roland West's new one, "Corsair," is a unit-system product.

For every one of these that old devil mass production has half a dozen lemons to offer, and who knows that better than the exhibitors who have had to show them?

To those who fear the problem of a release, there is this answer—one I once heard Joseph M. Schenck give to Sam Goldwyn when Goldwyn was bewailing the state of motion pictures:

"Never forget, Sam, that there's no substitute for a good picture, and if you turn out a good one all the releasing circuits will be begging for a chance to buy it."

And that's the truth.

YOUR PUBLIC

(Continued from page 22)

EMANCIPATION DAY, September 22.

This date commemorates the emancipation proclamation issued provisionally by President Lincoln on September 22 in 1862, a day that flung open a door to new vistas in American history. Theatres working in co-operation with schools should emphasize each historical date in an appropriate way, and *notify the schools of the program.*

Features:

"Uncle Tom's Cabin" Universal, 10 *reels.*

Note: You can well afford to bring this picture back to your community.

"Hallelujah" (Negro Life) MGM. 9,555 *ft. Sound.*

Shorts:

"Deep South" (Musical subject), RKO-Pathe. 1 *reel.*

"Dixie Days" (Fable-Uncle Tom), RKO-Pathe. 1 *reel.*

"Lincoln," RKO-Pathe.

"Marching On," Fox, 1 *reel.*

"Plantation" Tiffany, 2 *reels.*

"Slave Days," Tiffany.

Big Sales Drive in Three Weeks

Many of the national distributors now are preparing to launch on September 1 a widespread sales drive on new season's product. Publicity and advertising departments are lining up new material to be used in the drive.

VOICE DOUBLE USED IN FOREIGN VERSION

New Baby Crop

Hollywood has a new "Baby Star" contingent, the Wampas having this week named Joan Blondell, Frances Dade, Constance Cummings, Sidney Fox, Rochelle Hudson, Anita Louis, Joan Marsh, Karen Morley, Marion Shilling, Barbara Weeks, Judith Wood, Frances Dee and Marion Marsh, as 1931 "baby stars."

Unit Shows May Go To RKO Theatres

Three acts of vaudeville and a closing lengthy stage show similar to units used by Publix and others are said to be under consideration for 175 theatres of the RKO circuit. RKO Theatres home office had no comment to make when queried yesterday with regard to the proposed change from the present straight-run-of-acts policy now prevailing at company vaude-picture stands.

S. L. ("Roxy") Rothafel this week took over new duties as supervisor and councilor of RKO stage talent and acts, visiting theatres regularly in the New York zone and "modernizing" production methods, settings and lighting. This is in addition to the executive work which Roxy has been doing at the New York home office, where he is making headquarters until completion of the Rockefeller "Radio City," for which he has been engaged as picture impressario.

Birmingham Exhibitors Hear Echos of Summer Closing

Fifteen suits, ranging in amounts from $120 to $135, have been filed in Jefferson County court of Common Claims at Birmingham, Ala., against Birmingham Theatrical Amusements Co., Inc., and a number of affiliated companies. These suits grew out of the recent closing of ten Birmingham theatres and represent wages claimed by employes of these theatres.

The suits charge these amounts as due the operators for work between July 20 and Aug. 1. The management of the ten houses closed for the summer because they, according to statements made at the time, were operating at a loss.

300 Fox Theatres Will Play United Artists Films

More than 300 Fox theatres are to show the United Artists product, Al Lichtman announced in New York in confirmation of the fact that peace has been declared in the United Artists-West Coast Theatres feud of last winter.

Doubles Study Completed Reels Under Laveillier-Meyer Plan— Dialogue on Positive Film

Synchronization of foreign voices following completion of the English version appears to be the solution in Hollywood of the foreign-version problem.

And although even this method is not fool-proof, inasmuch as it may at times be difficult to perfectly match in synchronization the strange vowels of a foreign language with the English lip movements of an American player, synchronization is about to be accepted by the majority of major producers as being far superior to the superimposition of foreign titles and dubbing systems now used extensively.

The technical phase of foreign versions has been the cause of much grief at the studios. Innumerable methods had been tried since sound's introduction; but only superimposed titles and dubbing offered relief to the problem. Both of these methods, however, have failed to register as being wholly practical and now the studios are preparing to return to the initial system of recording the dialogue of voice doubles to the action and lip movements of American players.

A new system, marketed by Laveillier and Abe Meyer, is said to reduce the attendant costs to a minimum and accomplish the completion of the foreign version within two days.

The system, briefly, revolves around the projection of each completed reel several times for the benefit of the doubles, acquainting them with the story and characterizations. The doubles, of course, are especially selected and trained to speak for the players.

Then the dialogue is prepared, carefully matching the lip movement of the English words, and finally written in long hand vertically on a strip of positive film. This also is projected for the trio of voice doubles. The words are written large or small to indicate inflection emphasis. Also, along the edge of the film a black, red or green line gives a cue to the doubles, who can take the strip of film back to their homes for rehearsals if they wish. A small dynamo and a light reflector are all that is needed for home projection.

Once the rehearsals are deemed satisfactory the synchronization is done, with the mathematical exactness of the sprocket holes eliminating altogether the human equation.

The effect is said to be startling. The observer sees Harry Meyers as a trained French actor, even the English Claude Allister well steeped in Gallicism and Laura LaPlante a smiling, vivacious French wife.

There are drawbacks, of course, to be encountered. The American players will have to, more than ever, study elocution. Experienced stage players lend themselves far better to the transcription of the dialogue because they mouth their words better, thereby permitting the transcribed foreign word to match more distinctly the lip movements.

UNPARALLELED DRAMA

of uncharted, barbaric jungles... with thrilling eye-to-eye experiences in terrible tropic lands . . . with strange wild jungle beasts woven into the romantic story in a manner unsurpassed on any screen . . . Story... stars and background... What a money-getting combination to 24-sheet to a waiting world.

BIG PICTURE NUMBER 3 ON UNIVERSAL'S

Greatest line-up with

ROSE HOBART
CHARLES BICKFORD

EAST OF

Presented by Carl Laemmle

Produced by Carl Laemmle, Jr.

Directed by
GEORGE MELFORD

BORNEO

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
FOX			
"Riders of the Purple Sage"	Story by Zane Grey. Director: Hamilton McFadden.	George O'Brien, Marguerite Churchill.	Shooting
"Yellow Ticket"	Story by Michael Morton. Direction: Raoul Walsh.	Elissa Landi, Lionel Barrymore.	Shooting
"Cisco Kid"	Story, adaptation and continuity by Al Cohn. Director: Irving Cummings.	Edmund Lowe, Warner Baxter, Conchita Montenegro.	Shooting
"Sob Sister"	Novel by Mable Gilman. Director: Alfred Merkel.	James Dunn, Sally Eilers, Una Merkel.	Starting
"Heartbreak"	Story by Llewellyn Hughes. Director: Alfred Werker.	Charles Farrell, Madge Evans, Hardie Albright.	Starting
METRO-GOLDWYN-MAYER			
"Hell Divers"	Frank Wead. Director: Geo. Hill.	Wallace Beery, Marjorie Rambeau, Clark Gable.	Shooting
"The New Adventures of Get Rich Quick Wallingford"	Original, George R. Chester. Director: Sam Wood.	Wm. Haines, Ernest Torrence, Leila Hyams.	Shooting
"The Cuban"	Director: W. S. Van Dyke.	Lawrence Tibbett, Lupe Velez.	Starting
"Flying High"	Story by DeSylva, Brown and Henderson. Director: Charles Reisner.	Bert Lahr, Charlotte Greenwood	Starting
MONOGRAM PICTURES			
"The Man From Death Valley"	Director: Lloyd Nosler.	Tom Tyler.	Shooting
"In Line of Duty"	Story by G. A. Durlam.	All Star.	Shooting
PARAMOUNT			
"Rich Man's Folly"	Grover Jones and Ed. E. Paramore, Jr. Director: John Cromwell.	George Bancroft, Juliette Compton.	Shooting
"Once A Lady"	Original by Bernauer and Oesterricher. Director: Guthrie McClintic.	Ruth Chatterton, Dorothy Tree.	Starting
"Girls About Town"	Original by Zoe Akins. Director: George Cukor.	Kay Francis, Joel McCrea, Lilyan Tashman.	Starting
"Touchdown"	Original by Francis Wallace. Director: Norman McLeod.	Richard Arlen, Jack Oakie, Charles Starrett.	Starting
"The Bachelor" (Tent.)	Story and direction by Lloyd Corrigan.	Paul Lukas.	Starting
"Dr. Jekyll and Mr. Hyde"	Original by Robert Louis Stevenson. Director: Rouben Mamoulian	Fredric March, Miriam Hopkins.	Starting
"Come On Marines"	Original by James K. McGuinness. Director: William Wellman.	William Boyd, Charles Rogers, Regis Toomey.	Starting
RKO-PATHE			
"Mystery Ship"	Story by Lew Lipton. Director: Al Rogell.	Bill Boyd, Robert Armstrong, James Gleason.	Starting
Untitled	Story by George Drumgold and Hal Conklin. Director: Ralph Murphy.	Eddie Quillan.	Shooting
RKO-RADIO			
"Are These Our Children"	Orginial by Wesley Ruggles. Director: Wesley Ruggles.	Rochelle Hudson, Roberta Gale, Arline Judge.	Shooting
"Secret Service"	Play by William Gillette. Director: J. Walter Ruben.	Richard Dix, Shirley Grey.	Shooting
"Other People's Business"	Original and screen play by Jane Murfin. Director: William Seiter.	Phillips Lord (Seth Parker), Anita Louise.	Starting
TEC-ART			
"The Hard Hombre"	Scenarist: Jack Natteford. Director: Otto Brower.	Hoot Gibson, Lina Basquette.	Shooting
"Torchy"	Director: C. C. Burr.	Ray Cooke, Joan Peers.	Shooting
UNITED ARTISTS			
"Scarface"	Story by Armitage Trail. Director: Howard Hawks.	Paul Muni, Karen Morley, Osgood Perkins.	Shooting
"The Greeks Had A Word For It"	Play by Zoe Akins. Director: Lowell Sherman.	Ina Claire, Carole Lombard, Joan Blondel, Lowell Sherman, David Manners.	Starting
UNIVERSAL			
"Strictly Dishonorable"	Preston Sturges, Gladys Lehman. Director: John M. Stahl.	John Boles, Sidney Fox, Lewis E. Stone.	Shooting
"Twenty Grand"	Tom Reed. Director: Cyril Gardner.	Mae Clarke, Norman Foster, Ricardo Cortez.	Shooting
"The Spirit of Notre Dame"	Original by Richard Schayer and Dale Van Every. Director: Russell Mack.	Lew Ayres.	Shooting
"Heart and Hand"	Story by Olive Eadens. Director: William Wyler.	Walter Huston, Helen Chandler, Kent Douglass.	Starting

"EXHIBITORS EVERYWHERE SHOULD INSIST UPON GETTING BAD GIRL. IT IS A TRIUMPH FOR THE FOX PRODUCTION FORCES."

—Welford Beaton in the Hollywood Spectator

Instant recognition for that overnight star—James Dunn. Every exhibitor will echo—every theatregoer applaud—this showman's verdict.

What a performance—moving, magnetic, magnificent! Acting that carries the stamp of greatness—that reaches out through the darkened theatre and sways every soul, touches every heart.

Sally Eilers better than ever before. As great a picture as Fox has produced—from every angle.

JAMES DUNN
SALLY EILERS
in BAD GIRL

WITH

Minna Gombell • William Pawley

From Vina Delmar's novel and play by her and Brian Marlowe

Directed by FRANK BORZAGE

ROXY NOW

"a triumph for the FOX production forces"

THEATRE RECEIPTS

Grosses from 29 key cities, compiled by MOTION PICTURE HERALD, bear out the statements made by Publix managers in telegrams to the home office that business is on the uptrend.

Although business done by the 164 theatres in these cities topped slightly the $3,000,000 weekly figure in February, a decided slump followed in the subsequent weeks and months. This downward tendency reached its low during the week ending July 15 and 16, when the total receipts from these houses was $1,882,279.

In the following week, however, grosses jumped to $2,024,443, followed the next week by receipts of $2,038,596. Again, better business registered during the week ending August 6 and 7, when the total reached $2,195,426.

It will be noted, also, that during the first week in August there were but nine new low grosses and two new highs, the latter being made by "Politics" in Buffalo and Denver.

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Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross (Tabulation covers period from March, 1930, to August, 1931)	
Albany								
Harm-Bleecker..	2,300	35c-50c	"Just A Gigolo" (MGM) (6 days)	8,550	"Annabelle's Affairs" (Fox) (6 days)	7,100	High 1-24-30 "Reducing"	$ 18,500
Leland	1,350	20c-25c	"Six Cylinder Love" (Fox) (6 days)	4,900	"Stepping Out" (MGM) (6 days)	4,800	Low 4-4-31 "Passion Flower"	6,100
Proctor's RKO..	1,500	20c-60c	"Confessions Of A Co-Ed" (Para.) (25c-60c—6 days)	5,100	"The Common Law" (Pathe) (6 days)	6,900	High 5-2-31 "Strangers May Kiss"	8,100
							Low 7-11-31 "Daddy Long Legs"	2,900
							High 3-14-31 "Millie"	8,600
							Low 7-11-31 "Sweepstakes"	2,400
Ritz	1,146	25c-35c	"Up For Murder" (U.) (6 days)	3,860	"Defenders of the Law" (Standard) and "The Flood" (Col.) (4 days)	3,900	High 12-13-30 "The Cat Creeps"	4,750
			"Damaged Love" (Sono-Art) and "The Viking" (J. D. Williams) (3 days)	1,950			Low 6-6-31 "Party Husbands"	3,190
Baltimore								
Keith's	2,500	25c-50c	"The Public Defender" (Radio) (6 days and Sun. midnite show)	6,400	"Honeymoon Lane" (Para.) (6 days & Sun. midnite show)	6,400	High 5-9-31 "Bachelor Apartment"	16,080
							Low 5-17-30 "King of Jazz"	3,000
Loew's Century.	3,076	25c-60c	"Sporting Blood" (MGM) (6 days)	20,500	"The Secret Call" (Para.) (6 days)	20,000	High 4-11-31 "A Tailor Made Man"	30,000
							Low 11-1-30 "Her Wedding Night"	14,000
Loew's Parkway	987	15c-35c	"Son of India" (MGM) (6 days)	3,400	"Confessions of a Co-Ed" (Para.) (6 days)	3,500	High 1-3-31 "Follow the Leader"	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
Loew's Stanley...	3,522	25c-60c	"Politics" (MGM) (6 days)	27,000	"The Magnificent Lie" (Para.) (6 days)	17,500	High 4-11-31 "Strangers May Kiss"	33,500
Loew's Valencia.	1,487	25c-35c	"The Reckless Hour" (F. N.) (6 days)	3,100	"Confessions of a Co-Ed" (Para.) (6 days)	3,200	Low 5-3-30 "Honey"	12,500
							High 7-26-30 "Sins of the Children"	7,300
							Low 11-29-30 "Only Saps Work"	1,800
New	1,600	25c-50c	"The Woman Between" (Radio) (6 days)	6,500	"Too Many Cooks" (Radio) (6 days)	6,500	High 8-30-30 "Common Clay"	18,500
							Low 12-17-30 "Princess and Plumber"	2,800
W. B. Metropol.	1,300	15c-50c	"Quick Millions" (Fox) (6 days)	3,300	"Up For Murder" (U.) (6 days)	3,300	High 3-16-30 "Green Goddess"	9,000
							Low 7-26-30 "Sweet Kitty Bellairs"	2,100
Boston								
Keith's	2,800	25c-65c	"The Common Law" (Pathe) (2nd week)	20,500	"The Common Law" (Pathe) (1st week)	19,500	High 10-11-30 "Half Shot at Sunrise"	34,500
							Low 12-6-30 "Sin Takes a Holiday"	16,500
Keith-Boston	2,500	25c-60c	"The Reckless Hour" (F. N.)	19,500	"The Lady Who Dared" (F. N.)	19,000	High 1-10-31 "Danger Lights"	22,000
							Low 7-18-31 "Up For Murder"	17,000
Loew's Orpheum	3,100	25c-50c	"Five and Ten" (MGM)	22,000	"Man In Possession" (MGM)	19,000	High 1-17-31 "Hell's Angels"	31,500
							Low 6-28-30 "Lady of Scandal"	17,500
Loew's State	3,700	25c-50c	"Politics" (MGM)	20,500	"Son of India" (MGM)	22,000	High 10-18-30 "Three French Girls"	30,000
							Low 6-28-30 "Bad One"	18,000
Metropolitan	4,350		"The Magnificent Lie" (Para.)	32,000	"Confessions Of A Co-Ed" (Para.)	32,500	High 10-11-30 "Sea God"	49,000
							Low 6-7-30 "True to the Navy"	26,000
Olympia	2,500	25c-50c	"The Smiling Lieutenant" (Para.)	14,000	"Murder By The Clock" (Para.)	14,500	High 7-5-30 "With Byrd at South Pole"	28,000
							Low 2-21-31 "Sit Tight"	12,000
Scollay Square..	1,800	25c-50c	"Murder By The Clock" (Para.)	14,000	"Night Nurse" (W. B.)	15,000	High 10-11-30 "Numbered Men"	20,000
							Low 7-5-30 "Shadows of the Law"	11,000
Uptown	2,000	25c-60c	"The Smiling Lieutenant" (Para.)	12,000	"Murder By The Clock" (Para.)	12,000		
Buffalo								
Buffalo	3,500	30c-65c	"The Magnificent Lie" (Para.)	20,600	"Night Nurse" (W. B.)	26,500	High 3-28-31 "My Past"	39,500
							Low 7-4-31 "I Take This Woman"	19,000
Century	3,000	25c-35c	"The Girl Habit" (Para.)	6,000	"Up For Murder" (U.)	9,800	High 2-14-31 "Cimmaron"	25,600
							Low 7-4-31 "Always Goodbye"	4,100
Great Lakes	3,000	25c-60c	"Politics" (MGM)	35,100	"Son of India" (MGM)	20,000	High 8-8-31 "Politics"	35,100
							Low 12-27-30 "Remote Control"	13,400
Hippodrome	2,100	25c-50c	"The Black Camel" (Fox)	16,200	"Chances" (F. N.)	15,000	High 2-14-31 "Free Love"	26,300
							Low 7-4-31 "Six Cylinder Love"	14,800
Lafayette	3,300	25c-35c	"Lawless Woman" (Chesterfield)	6,800	"Three Who Loved" (Radio)	10,000	High 4-11-31 "Ten Cents a Dance"	24,100
							Low 8-8-31 "Lawless Woman"	6,800
Charlotte								
Broadway	1,167	25c-50c	"Night Nurse" (W. B.) (3 days)	3,500	"Mother's Millions" (U.) (3 days)	3,000		
			"The Virtuous Husband" (U.) (3 days)	4,000	"The Reckless Hour" (F. N.) (3 days)	3,500		
Carolina	1,341	40c-50c	"The Smiling Lieutenant" (Para.) (3 days)	6,000	"The Magnificent Lie" (Para.) (3 days)	6,000		
			"Sporting Blood" (MGM) (3 days)	6,200	"The Great Lover" (MGM) (3 days)	5,000		

(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to August, 1931)	
			Picture	Gross	Picture	Gross		
Chicago								
Castle	299	40c-60c	"Man In Possession" (MGM)	2,155	"Quick Millions" (Fox) (2nd week)	3,280	High 4-27-30 "White Cargo"	10,600
							Low 8-8-31 "Man In Possession"	2,155
Chicago	4,000	35c-85c	"The Magnificent Lie" (Para.)	42,950	"Young As You Feel" (Fox)	44,250	High 9-6-30 "Anybody's Woman"	64,800
							Low 7-18-31 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"The Public Enemy" (W. B.) (9 days—2nd week)	19,320	"Public Enemy" (W. B.) (1st week)	37,800	High 7-12-30 "Big House"	50,800
Oriental	3,940	35c-85c	"Newly Rich" (Para.)	28,425	"The Great Lover" (MGM)	26,160	Low 4-13-30 "Son of the Gods"	17,500
							High 7-19-30 "Our Blushing Brides"	60,600
Palace	2,509	35c-85c	"Ex-Bad Boy" (U.)	23,875	"Girl Habit" (Para.)	21,700	Low 6-27-31 "Party Husband"	19,450
							High 6-7-30 "On the Level"	31,200
Roosevelt	1,591	35c-85c	"Politics" (MGM) (2nd week)	10,390	"Politics" (MGM) (1st week)	18,925	Low 7-19-30 "Shooting Straight"	16,200
							High 7-5-30 "With Byrd at South Pole"	32,800
State Lake	2,776	35c-85c	"The Common Law" (Pathe)	33,940	"The Miracle Woman" (Col.) (5 days—2nd week)	12,450	Low 6-6-31 "Tabu"	10,100
							High 10-18-30 "Half Shot at Sunrise"	45,300
United Artists	1,700	35c-85c	"Son of India" (MGM)	25,875	"The Smiling Lieutenant" (Para.) (5 days—4th week)	9,300	Low 6-27-31 "Transgression"	13,200
							High 3-21-31 "City Lights"	46,562
							Low 9-6-30 "Eyes of the World"	13,200
Cincinnati								
Keith's	1,600	30c-50c	"Big Business Girl" (F. N.)	3,450	"Always Goodbye" (Fox)	4,450	High 11-20-30 "Africa Speaks"	13,000
							Low 8-8-31 "Big Business Girl"	3,450
RKO Albee	3,300	35c-75c	"Five and Ten" (MGM)	24,087	"Sweepstakes" (Pathe)	25,775	High 1-3-31 "Remote Control"	33,321
							Low 12-20-30 "Silver Horde"	20,150
RKO Capitol	2,000	30c-50c	"Hush Money" (Fox)	8,551	"Women Love Once" (Para.)	9,730	High 9-20-30 "Common Clay"	22,000
							Low 8-8-31 "Hush Money"	8,551
RKO Family	1,140	20c-35c	"The Night Angel" (Para.) (4 days)	2,443	"The Fighting Sheriff" (Col.) (4 days)	2,487	High 11-1-30 "Men Without Law" and "Undertow"	5,600
			"Dancing Dynamite" (Independent) (3 days)	1,315	"Men of the Sky" (F. N.) (3 days)	1,340	Low 3-7-31 "Captain Applejack" and "The Lion and the Lamb"	2,500
RKO Lyric	1,400	30c-50c	"A Woman of Experience" (Pathe) (7 days and Sat. midnite show)	9,233	"The Great Lover" (MGM) (7 days & Sat. midnite show)	9,521	High 10-25-30 "The Big House"	23,900
							Low 2-7-31 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Man In Possession" (MGM) (7 days and Sat. midnite show)	15,564	"The Magnificent Lie" (Para.) (7 days & Sat. midnite show)	13,264	High 11-1-30 "Check and Double Check"	28,100
							Low 7-11-31 "Chances"	11,517
RKO Strand	1,350	25c-40c	"Quick Millions" (Fox)	4,151	"Three Who Loved" (Radio)	4,265	High 10-11-30 "Common Clay"	6,940
							Low 2-21-31 "A Lady's Morals"	3,001
Cleveland								
Alhambra	1,400	25c-50c	"Bockbierfest" (German) (10c-50c)	2,500	"Love Express" (German) (50c)	3,500	.....	
Allen	3,300	30c-60c	"Politics" (MGM)	26,000	"The Magnificent Lie" (Para.)	16,000	High 7-19-30 "Let Us Be Gay"	31,000
							Low 5-9-31 "Ladies Man"	12,000
RKO Hippodrome	3,800	25c-75c	"Dirigible" (Col.)	17,000	"A Woman of Experience" (Pathe)	15,000	High 4-27-30 "High Society Blues"	46,000
							Low 4-25-31 "Cracked Nuts"	10,000
RKO Palace	3,100	25c-75c	"Mother's Millions" (U.)	25,000	"The Public Defender" (Radio)	23,000	High 3-23-30 "Harmony at Home"	47,000
							Low 7-18-31 "Arizona"	18,000
State	3,400	30c-60c	"The Great Lover" (MGM)	22,000	"The Secret Call" (Para.)	17,000	High 1-3-31 "Princess and the Plumber"	25,000
							Low 6-20-31 "The Vice Squad"	14,000
Warner's Lake	800	40c-60c	"Night Nurse" (W. B.) (9 days)	15,000	"The Reckless Hour" (F. N.)	3,000	.....	
Denver								
Denver	2,300	25c-65c	"Politics" (MGM)	25,000	"The Magnificent Lie" (Para.)	17,500	High 8-8-31 "Politics"	25,000
							Low 7-4-31 "I Take This Woman"	13,000
Huff'n's Aladdin	1,500	35c-75c	"The Holy Terror" (Fox)	5,000	"Broadminded" (F. N.)	8,000	High 4-11-31 "Connecticut Yankee"	12,000
							Low 5-9-31 "God's Gift To Women"	4,500
Huffman's Tabor	1,900	25c-50c	"Hush Money" (Fox)	8,000	"Sweepstakes" (Pathe) (35c-50c)	8,000	High 3-21-31 "City Lights"	14,000
							Low 7-4-31 "Annabelle's Affairs	7,000
Paramount	2,000	25c-50c	"Murder By The Clock" (Para.)	11,500	"Son of India" (MGM)	11,500	High 1-10-31 "Hell's Angels"	22,000
							Low 6-27-31 "Just a Gigolo"	7,500
Rialto	1,040	25c-50c	"Everything's Rosie" (Radio)	3,500	"The Smiling Lieutenant" (Para.)	3,500	High 3-28-31 "Trader Horn"	8,000
							Low 7-4-31 "Big Business Girl"	2,250
Des Moines								
Des Moines	1,600	25c-60c	"The Magnificent Lie" (Para.)	9,000	"Politics" (MGM)	11,000	High 2-14-31 "Cimarron"	18,000
							Low 4-27-30 "Rogue Song"	5,000
Paramount	1,700	25c-60c	"Sweepstakes" (Pathe) (3 days)	6,000	"Broadminded" (F. N.) (3 days)	6,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"	22,000
			"Svengali" (W. B.) (4 days)	4,000	"Transgression" (Radio) (4 days)	6,500	Low 12-6-30 "Three French Girls" and "Derelict"	8,000
Strand	1,100	20c-35c	"Holy Terror" (Fox) (4 days)	2,300	"Son of India" (MGM) (4 days)	2,400	High 3-23-30 "Evidence" and "Roadhouse Nights"	9,007
			"Aloha" (Tiff.) (3 days)	1,000	"Ex-Bad Boy" (U.) (3 days)	900	Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Hollywood								
Chinese	2,030	25c-65c	"Young As You Feel" (Fox) (2nd week)	11,270	"Young As You Feel" (Fox) (1st week)	14,000	High 6-7-30 "Hell's Angels"	40,500
							Low 6-20-31 "Trader Horn"	4,900
Pan Hollywood	3,000	35c-65c	"Man In Possession" (MGM)	12,500	"Five and Ten" (MGM)	9,900	High 6-14-30 "The Floradora Girl"	30,000
							Low 7-19-30 "True to the Navy"	8,800
W. B. Hollywood	3,000	35c-50c	"Night Nurse" (W. B.) (2nd week)	11,000	"Night Nurse" (W. B.) (1st week)	13,600	High 2-7-31 "Little Caesar"	30,000
							Low 7-11-31 "Big Business Girl"	9,500

(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to August, 1931)
Houston							
Kirby	1,654	25c-50c	"Murder By The Clock" (Para.)	5,000	"Women Love Once" (Para.) (25c-40c)	4,000	High 11-29-30 "Hell's Angels" 16,000 Low 6-20-31 "Always Goodbye" and.. 3,500 "Blue Angel"
Loew's State	2,700	25c-50c	"Pardon Us" (MGM)	7,700	"The Great Lover" (MGM) (25c-40c)	6,000	High 5-2-31 "Trader Horn" 19,800 Low 6-27-31 "Five and Ten" 5,000
Metropolitan	2,512	25c-50c	"Night Nurse" (W. B.)	7,700	"The Magnificent Lie" (Para.) (25c-40c)	7,700	High 1-24-30 "Love Parade" 18,000 Low 7-25-31 "The Secret Call" 6,500
RKO Majestic	2,250	25c-50c	"The Common Law" (Pathe)	8,000	"White Shoulders" (Radio) (25c-40c)	7,700	High 10-24-30 "Check and Double Check" 20,000 Low 7-4-31 "The Vice Squad" 6,500
Indianapolis							
Apollo	1,100	25c-50c	"Mother's Millions" (U.)	4,000	"Night Nurse" (W. B.)	3,700	High 6-13-31 "Daddy Long Legs" 10,000 Low 7-4-31 "Annabelle's Affairs" 3,500
Circle	2,600	25c-50c	"Broadminded" (F. N.)	7,500	"The Girl Habit" (Para.)	8,500	High 11-1-30 "Check and Double Check" 22,000 Low 5-23-31 "Reno" 2,500
Indiana	3,300	25c-65c	"Confessions Of A Co-Ed" (Para.) (25c-50c)	11,500	"Women Love Once" (Para.)	13,500	High 6-6-31 "Kick In" 21,000 Low 8-8-31 "Confessions Of A Co-Ed" 11,500
Lyric	2,000	25c-50c	"The Miracle Woman" (Col.)	6,500	"Gold Dust Gertie" (W. B.)	12,000	High 8-1-31 "Gold Dust Gertie" 12,000 Low 8-8-31 "The Miracle Woman" 6,500
Palace	2,800	25c-50c	"Politics" (MGM)	10,000	"The Great Lover" (MGM)	7,500	High 5-2-31 "Trader Horn" 22,000 Low 8-1-31 "The Great Lover" 7,500
Kansas City							
Liberty	1,200	25c-50c	"Murder By The Clock" (Para.) (35c-50c)	5,000	"Honeymoon Lane" (Para.)	7,200	
Mainstreet	3,067	35c-60c	"Miracle Woman" (Col.)	16,500	"Common Law" (Pathe)	15,000	High 2-14-31 "Cimmaron" 24,750 Low 4-13-30 "Framed" 11,000
Midland	4,000	25c-50c	"Politics" (MGM)	19,000	"Son of India" (MGM)	10,000	High 11-29-30 "Hell's Angels" 29,000 Low 5-9-31 "Quick Millions" 7,500
Newman	2,000	35c-50c	"Smiling Lieutenant" (Para.)	16,000	"The Magnificent Lie" (Para.)	15,000	High 9-13-30 "Animal Crackers" 23,500 Low 4-13-30 "Light of Western Stars". 7,000
Uptown	2,200	25c-50c	"The Black Camel" (Fox)	7,500	"Party Husband" (F. N.)	6,100	High 9-27-30 "King of Jazz" 10,200 Low 11-1-30 "Last of Lone Wolf" 4,000
Los Angeles							
Carthay Circle	1,650	75c-$1.50	"Smiling Lieutenant" (Para.) (4th week)	11,000	"Smiling Lieutenant" (Para.) (3rd week)	12,000	High 3-21-31 "Strangers May Kiss" 28,000 Low 6-6-31 "Daddy Long Legs" ($5 Premier) 10,000
Fox Criterion	1,652	35c-65c	"Young As You Feel" (Fox) (2nd week)	11,600	"Young As You Feel" (Fox) (1st week)	15,100	High 5-24-30 "The Divorcee" 29,700 Low 1-31-31 "Royal Family of B'way" 7,000
International	2,000	25c-50c	"La Incorrigible" (Para.)	5,000	"Hay Que Casar Al Principe" (Fox)	4,200	
Loew's State	2,418	35c-65c	"Hush Money" (Fox)	15,000	"Son of India" (MGM)	21,500	High 5-10-30 "Caught Short" 48,000 Low 8-8-31 "Hush Money" 15,000
Los Angeles	2,100	25c-65c	"Their Mad Moment" (Fox)	8,500	"Children of Dreams" (W. B.)	8,000	
Orpheum	2,750	35c-65c	"The Common Law" (Pathe)	18,000	"The Miracle Woman" (Col.) (5 days—2nd week)	5,000	High 2-14-31 "Cimarron" (5 days) 32,000 Low 12-27-30 "Ex-Flame" 6,000
Paramount	3,596	35c-65c	"Murder By The Clock" (Para.)	18,700	"The Magnificent Lie" (Para.)	19,500	High 9-6-30 "Animal Crackers" 40,000 Low 7-11-31 "The Girl Habit" 10,000
RKO	2,700	35c-65c	"Transgression" (Radio)	14,500	"Arizona" (Col.)	11,000	High 7-25-31 "Lawless Woman" 17,500 Low 9-27-30 "For the Love of Lil" 10,500
W. B. Downtown	2,400	35c-50c	"Night Nurse" (W. B.) (2nd week)	10,500	"Night Nurse" (W. B.) (1st week)	12,200	High 9-27-30 "Office Wife" 30,000 Low 3-14-31 "Captain Applejack" 8,000
Milwaukee							
Alhambra	2,660	25c-60c	"Up For Murder" (U.)	8,000	"Daybreak" (MGM)	6,500	
Garden	1,150	25c-60c	"Ladies In Love" (Chesterfield) (4 days)	4,200	"Meet The Wife" (Col.)	8,000	
			"Birth Of A Nation" (A. Griffith Grey) (3 days)	3,400			
Riverside	2,180	25c-60c	"The Public Defender" (Radio)	14,200	"The Common Law" (Pathe)	12,500	
Strand	1,406	25c-60c	"Politics" (MGM)	7,200	"Women Love Once" (Para.)	5,500	
Warner	2,500	25c-60c	"The Lady Who Dared" (F. N.)	16,800	"The Reckless Hour" (F. N.) (25c-65c)	8,700	
Wisconsin	3,275	25c-65c	"The Man In Possession" (MGM)	14,000	"Confessions Of A Co-Ed" (Para.) (8 days)	13,000	
Minneapolis							
Aster	812	20c-25c	"Never The Twain Shall Meet" (MGM)	1,400	"Five and Ten" (MGM)	1,500	High 3-30-30 "The Aviator" 8,500 Low 4-18-31 "Men Call It Love" 900
Lyric	1,238	20c-40c	"Women Love Once" (Para.)	2,000	"The Secret Call" (Para.)	3,500	High 3-23-30 "They Learned About Women" 5,000 Low 1-24-31 "Men On Call" 1,200
Minnesota	4,000	30c-75c	"Politics" (MGM)	27,500	"The Magnificent Lie" (Para.)	22,000	High 7-5-30 "So This Is London" 45,000 Low 2-28-31 "Dance, Fools, Dance" 18,000
RKO Orpheum	2,900	25c-50c	"Dirigible" (Col.)	16,800	"The Miracle Woman" (Col.)	16,000	High 2-14-31 "Cimarron" 30,000 Low 5-2-31 "Bachelor Apartment" 12,000
State	2,300	25c-50c	"The Great Lover" (MGM)	8,750	"I Take This Woman" (Para.)	9,000	High 4-20-30 "Benson Murder Case" 26,600 Low 12-20-30 "River's End" 5,000
Montreal							
Capitol	2,547	25c-60c	"Chances" (F. N.) and "Broadminded" (F. N.)	10.000	"The Vice Squad" (Para.) and "Dude Ranch" (Para.)	10,000	High 5-2-31 "A Connecticut Yankee" and "Don't Bet On Women" 15,750 Low 5-9-31 "Man of the World" and "June Moon" 9,000
Imperial	1,914	15c-40c	"Night Birds" (British) and "Soldiers and Women" (W. B.)	4,000	"Guilty in Love" (Para.) and "The Sin Ship" (Radio)	3,800	High 1-17-31 "The Office Wife" and "Oh, Sailor, Behave" 7,000 Low 6-20-31 "Single Sin" and "Dawn Trail" 3,000
Loew's	3,115	25c-75c	"Everything's Rosie" (Radio)	9,800	"The Black Camel" (Fox)	11,000	High 1-31-31 "Derelict" 16,000 Low 7-18-31 "Stepping Out" 9,000
Palace	2,600	25c-99c	"The Man In Possession" (MGM)	12.500	"Young Donovan's Kid" (Radio)	10,500	High 2-21-31 "Man Who Came Back" 19,000 Low 8-1-31 "Young Donovan's Kid" 10,500

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to August, 1931)
Montreal (Cont'd)							
Princess	2,272	25c-65c	"Lover Come Back" (Col.)	8,500	"Plunder" (British)	8,500	High 4-11-31 "City Lights" 22,500 Low 7-18-31 "Colonel's Lady" 7,200
Strand	750	15c-50c	"Svengali" (W. B.) and "Party Husband" (F. N.)	3,800	"Up Pops the Devil" (Para.) and "Skippy" (Para.)	3,200	High 1-31-31 "Captain Thunder" 5,300 Low 6-27-31 "East Lynne" and "Can Love Decide"? 3,000
New York							
Astor	1,120	50c-$2.00	"A Free Soul" (MGM) (10th week)	12,688	"A Free Soul" (MGM) (9th week)	12,100	High 7-5-30 "Big House" 24,860 Low 6-13-31 "Free Soul" 20,181
Capitol	4,700	35c-$1.50	"Politics" (MGM)	78,288	"Son of India" (MGM)	67,754	High 8-30-30 "Romance" 98,322 Low 3-21-31 "Great Meadow" 49,789
Criterion	850	50c-$2.00	"An American Tragedy" (Para.) (4 days)	10,700			High 1-3-31 "Reaching for the Moon" 22,675 Low 5-24-30 "Silent Enemy" 10,800
Embassy	598	25c	All Newsreel	8,011	All Newsreel	7,717	High 11-29-30 Newsreels 9,995 Low 8-16-30 Newsreels 6,625
Mayfair	2,300	40c-$1.00	"The Public Defender" (Radio)	23,000	"The Common Law" (Pathe) (2nd week)	27,311	High 11-8-30 "Check and Double Check" 51,000 Low 7-4-31 "Sweepstakes" 12,500
Paramount	3,700	40c-$1.00	"Honeymoon Lane" (Para.)	46,200	"The Magnificent Lie" (Para.)	63,700	High 8-23-30 "Anybody's Woman" 91,360 Low 7-18-31 "The Secret Call" 41,000
Rialto	1,904	40c-$1.00	"The Trespasser" (U. A.) and "Bulldog Drummond" (U. A.) (25c-50c)	5,800	"Manslaughter" (Para.) and "The Mighty" (Para.)	5,400	High 9-6-30 "Animal Crackers" 62,500 Low 6-27-31 "Hell's Angels" and "Dracula" 4,500
Rivoli	2,163	40c-$1.00	"The Smiling Lieutenant" (Para.) (3rd week)	20,200	"Smiling Lieutenant" (Para.) (2nd week)	24,100	High 12-27-30 "Royal Family" 57,000 Low 3-14-31 "River's End" 9,519
Roxy	6,200	50c-$1.50	"Transatlantic" (Fox) (8 days)	85.000	"Sunny Side Up" (Fox) (Return Engagement) (6 days)	39,800	High 1-10-31 "Man Who Came Back" 130,430 Low 8-1-31 "Sunnyside Up" (Return Engagement) 39,800
Strand	3,000	35c-$1.00	"The Reckless Hour" (F. N.)	20,342	"Night Nurse" (W. B.) (2nd week)	21,432	High 11-8-30 "Doorway to Hell" 46,445 Low 6-6-31 "Gold Dust Gertie" 11,348
Warners	1,490	35c-75c	"The Immortal Vagabond" (Talking Picture Epics)	2,382	"Fatal Hour" (First Division) (3rd week)	3,450	High 8-30-30 "Old English" 22,203 Low 7-4-31 "Maciste in Hell" 1,971
Winter Garden	1,493	35c-$1.00	"The Star Witness" (W. B.) (6 days)	44,969	"Smart Money" (W. B.) (9 days—6th week)	21,160	High 7-19-30 "Dawn Patrol" 51,128 Low 11-8-30 "Life of the Party" 10,750
Oklahoma City							
Capitol	1,200	10c-50c	"Politics" (MGM) (2nd week)	4,700	"Politics" (MGM) (1st week)	9,000	High 11-8-30 "Check and Double Check" 17,000 Low 4-6-30 "Party Girl" 3,800
Criterion	1,800	10c-50c	"The Public Defender" (Radio)	7,000	"The Magnificent Lie" (Para.)	5,500	High 2-21-31 "Cimarron" 15,500 Low 4-6-30 "Locked Door" 4,400
Liberty	1,500	10c-50c	"Sweepstakes" (Pathe)	5,200	"Arizona" (Col.)	5,600	High 11-29-30 "Truth About Youth" 8,500 Low 6-20-31 "Big Fight" and Drums of Jeopardy" 900
Mid-West	1,500	10c-50c	"Svengali" (W.B.)	5,600	"Common Law" (Pathe)	6,200	High 8-9-30 "Dawn Patrol" 15,000 Low 11-8-30 "Last of the Duanes" 3,800
Omaha							
Orpheum	3,000	25c-60c	"The Comomn Law" (Pathe)	16,500	"Lover Come Back" (Col.)	13,250	High 11-1-30 "Check and Double Check" 26,400 Low 6-20-31 "White Shoulders" 11,500
Paramount	2,900	25c-60c	"The Magnificent Lie" (Para.)	7,000	"Politics" (MGM)	11,750	High 12-13-30 "Hell's Angels" 12,750 Low 9-27-30 "Song of My Heart" 5,950
State	1,200	25c	"Politics" (MGM) (3 days) "Annabelle's Affairs" (Fox) (2 days) "The Lady Who Dared" (F.N.) (3 days)	650 300 900	"Svengali" (W. B.) (6 days)	1,800	High 3-14-31 "Trader Horn" (at 50c-$1.50) 10,000 Low 6-20-31 "Big Fight" and "Drums of Jeopardy" 900
World	2,500	25c-40c	"City Streets" (Para.) (4 days) "The Forbidden Adventure" (Para.) (3 days)	3,500 3,000	"Women Love Once" (Para.) (4 days) "The Secret Call" (Para.) (3 days)	3,000 2,000	High 4-11-31 "Men Call It Love" 16,000 Low 8-1-31 "Women Love Once" and "The Secret Call" 5,000
Ottawa							
Avalon	990	15c-35c	"Daybreak" (MGM) (3 days) "Svengali" (W. B.) (3 days)	950 1,100	"Daddy Long Legs" (Fox) (3 days) "The Black Camel" (Fox) (3 days)	1,150 1,025	High 3-23-30 "Disraeli" and "Cockeyed World" 3,555 Low 5-3-30 "Oh Yeah" and "Navy Blues" 1,810
Centre	1,142	15c-60c	"Dirigible" (Col.) (6 days)	4,900	"Big Business Girl" (F. N.) (6 days)	4,400	High 1-24-31 "Madam Satin" and "Du Barry, Woman of Passion" 8,800 Low 12-13-30 "Remote Control" 2,400
Imperial	1,091	10c-50c	"The Girl Habit" (Para.) (6 days)	2,800	"The Speckled Band" (British) (6 days)	2,300	High 5-9-31 "Trader Horn" 7,000 Low 12-20-30 "East Is West" 2,050
Regent	1,225	15c-75c	"The Man In Possession" (MGM) (6 days)	5,600	"A Free Soul" (MGM) (6 days)	5,000	High 5-24-30 "High Society Blues" 6,600 Low 12-20-30 "Scotland Yard" 3,200
Philadelphia							
Arcadia	600	50c	"I Take This Woman" (Para.) (6 days)	2,750	"Forbidden Adventure" (Para.) (6 days)	2,200	High 11-22-30 "Anybody's Woman" 5,500 Low 8-1-31 "Forbidden Adventure" 2,200
Earle	2,000	25c-65c	"The Public Defender" (Radio) (6 days)	21,000	"Son of India" (MGM) (6 days)	21,000	High 9-6-30 "Sap from Syracuse" 25,000 Low 2-14-31 "Ex-Flame" 15,500
Fox	3,000	35c-75c	"The Holy Terror" (Fox) (6 days)	22,500	"Night Angel" (Para.) (6 days)	22,500	High 2-7-31 "Man Who Came Back" 40,000 Low 5-30-31 "Young Sinners" 20,000
Karlton	1,000	40c-50c	"The Common Law" (Pathe) (6 days)	6,000	"Night Nurse" (W. B.) (6 days)	6,200	High 10-25-30 "Whoopee" 10,000 Low 3-21-31 "Resurrection" 3,000
Keith's	1,800	35c-75c	"The Woman Between" (Radio) (6 days)	7,500	"Confessions Of A Co-Ed" (Para.) (6 days)	17,000	High 1-3-31 "Tom Sawyer" 24,000 Low 8-8-31 "The Woman Between" 7,500

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to August, 1931)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Mastbaum	4,800	35c-75c	"Politics" (MGM) (6 days)	42,000	"The Common Law" (Pathe) (6 days)	44,000	High 1-3-31 "Going Wild"	58,000
							Low 7-11-31 "The Maltese Falcon"	35,000
Stanley	3,700	35c-75c	"The Smiling Lieutenant" (Para.) (6 days)	21,000	"The Reckless Hour" (F. N.) (6 days)	12,000	High 2-14-31 "Cimarron"	26,000
							Low 7-25-31 "Rebound"	8,000
Stanton	1,700	25c-65c	"Dirigible" (Col.) (3 days)	4,500	"Murder By The Clock" (Para.) (6 days—1st week)	7,500	High 3-21-31 "The Last Parade"	16,500
			"Murder By the Clock" (Para.) (3 days—2nd week)	3,500			Low 7-11-31 "Arizona"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Chances" (F.N.)	4,600	"Annabelle's Affairs" (Fox) (6 days)	4,500	High 1-10-31 "Min and Bill"	21,000
							Low 4-4-31 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"Son Of India" (MGM)	14,900	"The Magnificent Lie" (Para.)	15,900	High 1-3-31 "Paid"	26,000
							Low 4-20-30 "Ladies Love Brutes"	9,456
Fox Rialto	1,498	25c-35c	"Misbehaving Ladies" (F.N.) (4 days)	1,800	"The Great Lover" (MGM) (4 days)	1,500	High 10-18-30 "Road to Paradise"	12,800
			"Women Love Once" (Para.) (3 days)	1,400	"Misbehaving Ladies" (F. N.) (3 days)	1,200	Low 8-1-31 "The Great Lover" and "Misbehaving Ladies"	2,700
Hamrick's Music Box	1,800	25c	"Resurrecttion" (U.) (2nd week)	4,500	"Night Nurse" (W. B.) (5 days)	3,300		
					"Resurrection" (U.) (2 days—1st week)	2,200		
							High 2-14-31 "Cimarron"	20,000
RKO Orpheum	1,700	25c-50c	"The Common Law" (Pathe)	14,000	"Three Who Loved" (Radio)	10,500	Low 5-23-31 "Iron Man"	8,500
Providence								
Loew's State	3,800	20c-75c	"The Squaw Man" (MGM)	19,000	"The Great Lover" (MGM)	13,000	High 12-13-30 "Hell's Angels"	28,000
							Low 6-27-31 "Five and Ten"	9,500
Majestic	2,300	10c-50c	"Night Nurse" (W.B.) and "Children of Dreams" (W.B.)	12,500	"Chances" (F. N.) and "Broadminded" (F. N.)	13,000	High 3-7-1 "Little Caesar"	18,000
							Low 4-4-31 "Love of Aloha" and "Costello Case"	8,000
Paramount	2,300	10c-50c	"Secret Call" (Para.)	4,500	"Forbidden Adventure" (Para.)	6,000	High 7-19-30 "Son of the Gods"	18,000
RKO Albee	2,500	10c-50c	"Dirigible" (Col.)	7,500	"The Common Law" (Pathe)	8,500	Low 8-8-31 "Secret Call"	4,500
							High 8-2-30 "All Quiet on Western Front"	20,000
RKO Victory	1,600	10c-50c	"Common Law" (Pathe)	3,000	"The Public Defender" (Radio)	3,400	Low 7-4-31 "Sweepstakes"	3,200
							High 4-6-30 "Golden Calf"	13,500
							Low 7-18-31 "Many a Slip"	2,100
St. Paul								
Paramount	2,300	25c-50c	"The Magnificent Lie" (Para.)	7,700	"A Free Soul" (MGM)	9,500		
Riviera	1,600	25c-50c	"The Great Lover" (MGM)	8,000	"Smart Money" (W. B.)	8,000		
RKO Orpheum	2,600	25c-50c	"Dirigible" (Col.)	15,000	"The Miracle Woman" (Col.)	13,000		
Tower	1,000	15c-25c	"I Take This Woman" (Para.)	2,700	"The Secret Call" (Para.)	2,700		
San Francisco								
El Captain	3,100	25c-60c	"Trader Horn" (MGM)	14,000	"Women of All Nations" (Fox)	13,500	High 12-6-30 "Up the River"	17,000
							Low 3-14-31 "Part Time Wife"	12,000
Fox	4,600	35c-65c	"Young As You Feel" (Fox)	45,000	"Politics" (MGM)	50,000	High 1-3-31 "Lightnin'"	70,000
							Low 5-3-30 "Children of Pleasure"	18,000
Golden Gate	2,800	35c-65c	"Broadminded" (F. N.)	15,000	"Arizona" (Col.)	15,350	High 5-30-31 "Subway Express"	19,000
							Low 7-4-31 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Common Law" (Pathe) (2nd week)	10,000	"Common Law" (Pathe) (1st week)	19,000	High 2-14-31 "Cimarron"	30,000
							Low 9-6-30 "Outside the Law"	7,000
Paramount	2,700	25c-50c	"Smiling Lieutenant" (Para.)	32,000	"Night Angel" (Para.)	18,000	High 2-7-31 "Morocco"	35,000
United Artists	1,200	25c-60c	"One Heavenly Night" (U. A.)	10,000	"The Devil to Pay" (U. A.) (2nd week)	10,000		
Warfield	2,700	25c-50c	"The Great Lover" (MGM)	20,000	"The Girl Habit" (Para.)	22,000	High 5-24-30 "All Quiet on Western Front"	41,000
							Low 4-5-30 "Bishop Murder Case"	9,500
Warners	1,385	35c-50c	"Night Nurse" (W. B.) (8 days—3rd week)	9,000	"Night Nurse" (W. B.) (2nd week)	8,250	High 1-21-31 "Illicit"	14,500
Seattle								
Fifth Avenue	2,750	25c-75c	"The Magnificent Lie" (Para.)	11,000	"The Black Camel" (Fox)	11,000	High 4-18-31 "Trader Horn"	17,000
							Low 3-14-31 "Inspiration" (10 days)	10,000
Fox Coliseum	2,000	25c-50c	"Man of the World" (Para.) (4 days)	3,500	"Big Business Girl" (F. N.) (4 days)	3,000		
			"The Secret Call" (Para.) (3 days)	2,500	"Party Husband" (F. N.) (3 days)	2,000		
Liberty	2,000	15c-30c	"Way of All Men" (F.N.)	7,000	"Rainbows End" (Tiff.) and "Monsters of the Deep" (Talking Picture Epics)	6,000	High 1-10-31 "The Lash"	11,500
							Low 6-13-31 "Sweet Kitty Bellairs" and "Oklahoma Cyclone"	5,500
Music Box	950	25c-75c	"Broadminded" (F.N.)	6,500	"Night Nurse" (W. B.)	6,000	High 2-28-31 "City Lights"	14,000
							Low 4-4-31 "Drums of Jeopardy"	5,500
Paramount	3,150	25c-75c	"Politics" (MGM)	15,000			High 9-13-30 "Animal Crackers"	21,900
							Low 10-11-30 "The Bad Man"	10,000
RKO Orpheum	2,650	25c-75c	"The Common Law" (Pathe)	13,000	"Sweepstakes" (Pathe)	12,000		
Toronto								
Imperial	3,444	15c-75c	"The Magnificent Lie" (Para.) (6 days)	15,000	"The Secret Call" (Para.) (6 days)	15,500	High 9-27-30 "The Spoilers"	22,000
							Low 6-20-31 "Always Goodbye"	13,000
Loew's	2,088	25c-75c	"The Man In Possession" (MGM) (6 days)	11,500	"A Free Soul" (MGM) (6 days)	10,500	High 4-18-31 "City Lights"	22,000
							Low 8-1-31 "A Free Soul"	10,500
Shea's	2,600	30c-75c	"Gold Dust Gertie" (W. B.) (6 days)	12,500	"Party Husband" (F. N.) (6 days)	12,000	High 3-7-31 "Those Three French Girls"	16,500
							Low 6-27-31 "The Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Tabu" (Para.) (6 days)	10,000	"Uneasy Virtue" (British) (6 days)	9,800	High 2-28-31 "Cimarron"	19,500
							Low 12-20-30 "Alf's Button"	9,000
Uptown	3,000	15c-60c	"Dirigible" (Col.) (6 days)	9,500	"Father's Son" (F. N.) (6 days)	8,300	High 8-16-30 "For the Defense"	17,500
							Low 8-1-31 "Father's Son"	8,300

J. C. Jenkins—His Colyum

Neligh, Neb.

DEAR HERALD:

We wonder how many of you exhibitors really know how to enjoy a fishing trip. So many who go fishing think if the fish don't grab their hooks as soon as they throw it into the water, their whole trip is a failure and they go back home sour at the whole world.

There are two ways to enjoy a fishing trip, a right way and a wrong way, just as there are two kinds of music, music and jazz. And speaking of jazz: a dispatch from Maryland says that two bulls charged a jazz orchestra and broke up the performance. We are for those two bulls a hundred per cent. The trouble with this country is that we don't have enough bulls, but that's getting away from fishing.

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Catching Trout Off Ice

We wanted our wife and Ruth to go with us up to Long Pine, Nebraska, for a few days' trout fishing in Long Pine creek, but no sir, they wouldn't do it, they wanted to go down to Omaha for a week or ten days and see the bright lights and watch the traffic signals change, and window shop, and breathe the smoke-laden atmosphere, and hear the streetcars go by right at a time when people ought to be asleep, and so we said, "All right, go ahead." Then we said to Marjorie, "How would you like to go trout fishing?" And she jumped up and said, "Dad, you have hit me a jolt right in my weak spot, how soon will you be ready?" Then she went into the bedroom and started packing her grip with powder puffs, lip sticks and other things necessary for a trout fishing trip, except that she didn't pack any fishing tackle. A woman has a notion that they can't catch trout unless they have a permanent wave and plenty of rouge. Our theory is that angleworms or grasshoppers are more necessary than beauty shops.

Well, we went up to Long Pine and put in three days fishing the creek and never caught a darn trout. We had three big rains after we got there and the creek looked like the tailings from a buttermilk factory and every trout in the creek was on a buttermilk diet and their local physicians had put a ban on angleworms and grasshoppers. It has been a lifelong custom of ours to not allow a physician to beat us out, so on our way back to camp we stopped in at a meat-market and told the clerk to throw us about eight of those trout he had on ice, and he said, "What do you want me to throw them to you for?" And we replied, "Well, so that when we get back to camp Marjorie can't say that we didn't catch 'em."

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Fishing and Golf

We didn't catch a trout but we had a dandy time just the same. When it rained it was music to hear it patter on the roof; when it didn't rain the birds were singing in the trees everywhere and all Nature was doing her stuff and trying to make us welcome. Dewey Laws and his wife helped to make up a foursome in penny ante and we broke the whole bunch with a bobtail flush and that made Marjorie sore because she laid down a queen full.

Catching fish isn't all the joy of fishing. To make a fishing trip a success you should have a rain about twice a day to keep the grass and weeds along the creek wet. There should be plenty of mosquitoes of nights so you won't get sleepy. The cream you put in your coffee should be sour to match your disposition, and your bathroom conveniences should be at least a block away so you have to dress of nights when it is raining, and then, even though you don't catch a fish, you can tell your friends when you get home what a helluva fine time you had.

Fishing is like playing golf. If you drive just so every time, if you approach just so every time, if you putt just so every time, you would soon lose interest in the game. You have got to get in the rough occasionally to make the sport worthwhile; then when you do make a good shot or catch a six-inch trout, you get a thrill out of it.

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The Facts

We find a notion among a very limited number of exhibitors that MOTION PICTURE HERALD has become to be influenced by the producers and large chain operators. Our long experience with the magazine warrants us in saying that nothing could be farther from the truth. The success of the Ford Automobile Company is dependent upon the success of the vendors of Ford cars. Should they fail, Ford would fail. Should the implement dealers throughout the country not be successful in the sale of the product of the International Harvester Company, the International Harvester Company would become bankrupt. Producers of motion pictures would be in the hands of a receiver within six months should the exhibitors of their product be unsuccessful and unable to successfully display their pictures. The same thing is true with trade journals. A trade journal, to be successful and to serve its highest purpose, must take cognizance of all branches of the motion picture business. It must treat all branches of the industry in an honest, conscientious and fearless manner. To slight any branch of the industry would be to weaken the influence of the magazine, a thing the HERALD has never done and never intends to do.

There is a complaint from some exhibitors that the HERALD made a mistake in dropping the department, "What the picture did for me," but the dropping of that department is hardly chargeable to the HERALD. The complexion of the industry has undergone a lot of changes since that department was started, and the period of its usefulness has passed. That was indicated by the extent that the reports to the department dwindled.

There is also some complaint that the HERALD carries certain departments that are of no interest and no value to the small exhibitor. That's true, we don't care for some of them ourself, but to eliminate them would deprive other classes of readers of news they are entitled to.

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Someone writes about songs, and there probably isn't one exhibitor in a thousand who cares a whang about songs, but they should remember that there are a lot of fellows writing songs.

Ed Dawson writes "Up and Down the Alley" and we can realize that it doesn't mean a thing to the boys out in the tall grass, but they should remember that there are a lot of alleys in New York.

"Chicago Personalities" is about as interesting to the small town exhibitor as a carbuncle on the back of his neck, but they should not forget that there are more people in Chicago connected with the motion picture business than there are in the whole states of Nebraska and Kansas, not counting Nashwauk, Minn., and they are entitled to some representation.

The HERALD has a department known as "Voice of the Industry," and it is an open forum for all branches of the industry, especially the exhibitors, and they are invited to avail themselves of this department whenever they desire, and when they fail to make use of this department it can hardly be chargeable to the HERALD and leads one to question the sincerity of their criticisms.

MOTION PICTURE HERALD is NOT an exclusive magazine for any particular branch of the industry, but, as we have ofttimes told you before, IT COVERS THE FIELD LIKE AN APRIL SHOWER, and that's about all we care to say on this subject at this time."

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Mama said to papa, "Pa, you know our daughter is now fourteen years old and I am going to take her in the bedroom and tell her some things I think she ought to know." When she came back Pa said, "Well, Ma, did you learn anything new?"

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We've got a very heavy golf date on for this evening at 6:30, and when you are thinking of golf you can't think of much else. Maybe that's a sign of mental weakness, but say, does anybody know where we can buy some trout?

J. C. JENKINS,
The HERALD Man.

VOICE OF THE INDUSTRY

PATHE HAS COME OUT WITH CONstance Bennett in two pictures of practically the same type, one with a rotten title, if you ask me, for a country town house, that is, "Born to Love," and "Common Law." I caught these pictures in another house and they are heavy sex stuff, dramatic pictures, neither one worth a nickel in a country town house.

It is my opinion that the money that will be made this year is with comedy and clever farce pictures. They want to laugh and when you get pictures, even not a big one, such as "Everything's Rosie," while it is not an elaborate picture, it gets the laughs, and that's what they want today. Also it gets the business.

Pathe will have to come a whole lot better than those two if Bennett holds her draw at the box office. She has a flair for comedy, and has shown that in two of her previous pictures made a year or so ago.

Look what Paramount did to Chatterton though they may have known she was going to another concern and worked the old army game and gave her "Right to Love," "Unfaithful," and one other that flopped in all the small houses.

Bennett made a big success in "Common Clay," but "Born to Love" and "Common Law" are a long way from the quality of that picture. But it is the same old story; one gangster picture, then they all made them until they killed off the box office drag, and now it is this other type that looks as though it will be done to death this year, judging from these two pictures.

There is no question that Pathe will point to what they are doing in the larger situations, but they have transient patronage and don't get the reaction we do in small towns to a picture that doesn't hit. Personally, I do not think they will do anything but be a detriment to any small house that runs them. I am close to the first runs in Fort Wayne, and some of my people saw both of them and the reaction was the same as mine; they did not like either.

Fox has a knockout comedy in "Annabelle's Affairs," and this is the type that is doing business for me. A great cast, and they put this picture over like no one's business. Roland Young is immense in his role. An outstanding performance that will keep them laughing all the time.—A. E. HANCOCK, Columbia Theatre, Columbia City, Indiana.

Looking Into the Future

Now comes a study of audience reaction even before the picture is produced.

Harry Chandlee, screen student and critic, has been engaged by Paramount at the Hollywood studios to inspect every script before it is accepted and determine audience value before the filming.

Writers' Agenda Issued

The agenda of the writers on the West Coast, which they desire to take up at the forthcoming conferences on studio writing problems, is now in the hands of the producers' committee of the Academy of Motion Picture Arts and Sciences.

Checking Service Expands

Federal Theatrical Service, headed by Harry Ross and with headquarters in Chicago, is planning further expansion. Branches of the checking company are opening in Minneapolis and Des Moines, and offices for Atlanta and Charlotte also are under consideration.

Stimulating Production

Ufa and Tobis in Germany, have instituted a fund of 100,000 marks as prizes for the best film subjects and scenario preparation, as a means of putting new life into production, according to a German trade publication.

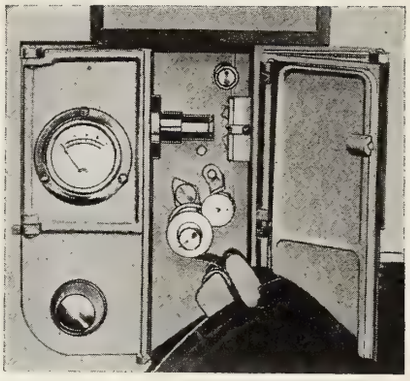
Entertainment Tax Reduction In Berlin Finally Confirmed

The reduction of entertainment taxes for Berlin motion picture theatres, approved two months ago by the Municipal council and calling for reductions from 15 to 12 percent, from 12½ to 10 percent and from nine to seven percent, have been confirmed by the German ministries of finances and interior.

District tax collecting offices have been advised that the reductions may be granted retroactively as of May 1, 1931. No further alleviations are to be granted because of the critical financial situation of the city of Berlin.

Columbia Names Hill

Clarence D. Hill, formerly with Tiffany, has been appointed Columbia branch manager of its St. Louis exchange.



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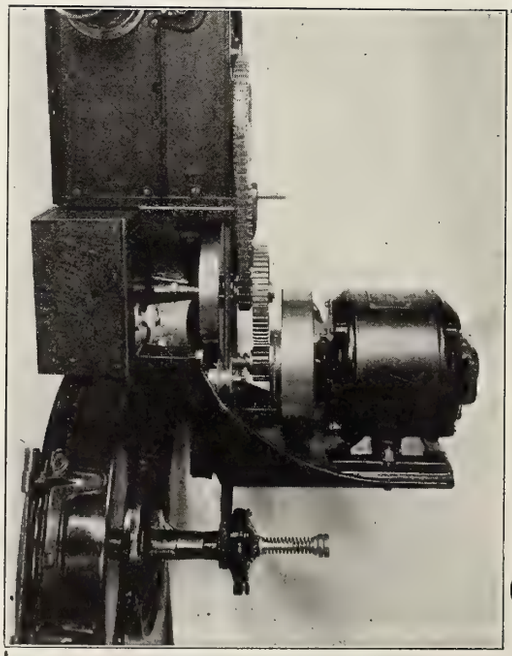

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SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

Answer to Question No. 89

Question No. 89 was: (A) If the exhibitor asked your advice in the selection of a sound screen, tell us just what points you would give consideration. (B) Tell us just what is meant by "Absorption of Light," "Actinic Ray," "Angle of Incidence," "Angle of Reflection" and "Projection Angle." (C) Tell us just what chromatic aberration is. Describe its effects.

Your editor was agreeably surprised at the number who made at least reasonably good on this one. Here is the list: Lester Borst, Herman Billings, Thomas H. Harding, Phil Jennings, Tom Turk, T. Van Vaulkenburg, E. L. Mirgun, Robert Lester, William D. Hotaling, Leroy Bates, Andy Moore, Bill Sarlson, G. Doe, Alex Tipping, L. R. Sanders, T. L. True, P. L. Toeping, James McGuire, James Devoy, R. L. Banning, Paul Danning, George Thompson, Bill Doe, Pat O'Brien, John Forst, L. D. Lansaw, A. Tilson, Richard Singleton, "Chicago," John Williams, T. T. Tittling, John D. Day, D. Johnson, Nic Granby, Thomas Peters, Dave Channing, Peter Cermak, Dan Jacobson, Alonza Zerach, A. F. Boe, Dick Andrews, Frank D. Broyce, Frank Manning, S. John Gurdson, H. D. Cole and Charles Kane.

True, the list was not quite so long a list as usual; apparently many found themselves stuck, for the total number of answers was some hundreds lower than usual. However, I can appreciate the fact that these questions were not exactly easy, especially the first one.

I shall print the answer of James Devoy as setting forth all the facts most fully. He says: (A) First, I would advise my employer to examine the screen structure for what I would describe as stability, meaning by that the ability to stretch to a perfectly flat, taut surface, and stay put that way without tendency to sag after a time. Second, I would suggest to him the advisability of examining closely into the probable durability of the surface and the probability of its being cleaned with good results, or resurfaced at a reasonable cost. Third, I would suggest an investigation of the reflective powers of the surface and its powers of distribution of light, which latter I would suggest be guaranteed by the screen manufacturer, who must agree to make measurements after installation of the screen, remembering that light distribution, width of auditorium and vertical slating height are closely interconnected. I would direct the attention of the exhibitor to the fact that the character of screen surfaces has much to do with the color or tone of the reflected light, and suggest that this phase of the matter be given very careful consideration. I would advise the exhibitor to make close investigation of the percentage of light lost through the openings necessary to permit the passage of sound, and what, if any, effect the character of such openings may have on the sound.

(B) The term "Absorption of light" is used to express the percentage or amount of light absorbed by any surface with which light comes into contact. An "Actinic ray" is one which will set up chemical action in certain substances, such as for example, photographic emulsions. "Angle of incidence" is the angle at which a light ray strikes any surface. "Angle of reflection" is the angle at which a light ray is reflected from a surface. "Angle of projection" is the angle which the projection axis makes with a horizontal line. (C) Chromatic aberration is the quality of a poorly corrected lens which causes it to separate white light more or less completely into the colors of the spectrum. The effect is of course to make the light impure, which same may or may not extend over the entire field covered by the lens."

Gentlemen, I commend you to look over your answers and see how very far wrong many of you were on some points. I even recommend that those slated as having answered "At least reasonably well" examine brother Devoy's answer carefully. Some of you didn't get by with much to spare.

TO THEATRE MANAGERS:

Mr. Manager, sit you down comfortably and let us talk a few talks along lines which should interest you, whether you may agree with my 'umble self or not. Remember, though, that I neither am scolding or criticizing, but directing your thought toward channels possibly not yet as well explored as might be. If you really have explored the path into which I shall direct your thoughts, then surely no great harm will be done, especially if you burn up a good cigar while I talk through the medium of printers ink. If, on the other hand, your mind has not traversed this path, then possibly you will agree that it long since should have done so.

Mr. Manager, as I have before and many times said, the two chief things you have for sale to the public, in fact in many cases about the only things you have for sale, are the picture on your screen and the sound from the horns back of it. I came near writing "and the sound from your horns," but I guess that wouldn't make such a hit, what!

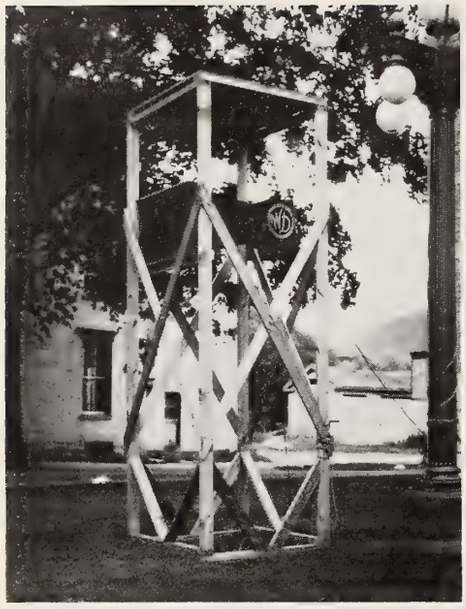
Of course I understand that psychologically you have sold a star, or rather the reputation of a star, before ever the theatre patron enters your theatre; also that you may have for sale the melodious strains emanating from a more or less excellent and elaborate orchestra. In a sense you also sell to the theatre patron courteous service by uniformed attendants, good ventilation, comfortable seats, and so on, but after all the excellence of the screen image and sound are by a very large margin your chief stock in trade. Without screen image and sound you might have all the other factors in the best possible form and still be unable to run your theatre.

And now, Mr. Manager, we come to the meat of this conversational nut, namely: just exactly how well are you yourself equipped to judge accurately as to the excellence of your screen image and its accompanying sound? Just exactly what study have you made of such matters? Are you able to look at the screen image in your theatre and pass reasonably accurate judgment as to whether or not it is too bright, or too dull? Can you say with reasonable authority whether the light is as pure as it should be? Can you judge as to the evenness of its distribution upon your screen? Do you know just what constitutes a glare spot? Are you aware of just what the effect of extraneous light striking the screen is? Do you permit projection faults to appear upon your screen without instant investigation and the assessments of proper penance in some form if they be due to preventable causes? Are you able to judge as to whether the sound results are all they should be in the matters of volume, distribution, clarity, and so on?

Do you not only enable your projectionist or projection staff to keep the projection equipment in the best possible condition, but also require that that be done, or do you "save" money by niggardliness in projection room supplies, which may be done only at the expense of lowering the excellence of results upon your screen or from your horns, or both, and therefore the sales value of your theatre's chief assets?

Mr. Manager, each of these questions and

(Continued on next page)



An open air installation of Syncrofilm sound-on-films equipment has been made by a Weber Machine Corporation representative, E. M. Scribner, of Scribner Brothers, Schoharie, N. Y. The speakers are placed outdoors, the screen is put up on a building, and the projector and apparatus which provides the sound is mounted on a truck. Below is shown the booth containing a Powers projector, the Syncrofilm soundhead and a Powerized amplifier. The other picture is a side view of the tower and speaker.

Fire in Tampa House Does No Damage; Patrons Return

Fire, caused by a carelessly thrown cigarette, started on the roof of the Tampa theatre, Tampa, Fla., recently, but did little damage, due to the rapid work of the janitor in saving adjoining offices.

The fire chief requested the 500 patrons in the theatre to file out quietly. There was no confusion, and the audience returned for the completion of the performance after firemen had extinguished the flames.

Royal Zenith Sound on Two More French Liners

Royal Zenith projectors and sound equipment are being installed on the SS Paris and the SS France following the successful performance in the salon of the Ile de France, flagship of the French line. Talking pictures are to be shown on the Paris and the Ile de France during the cruises this month. J. V. Cremonim, vice president of Pulverman, made the arrangements.

Responsibility of Theatre Manager

(*Continued from preceding page*)

all of them are perfectly legitimate. If you find yourself unable to give satisfactory answers to any of them, then just to that extent you are lacking in ability as a theatre manager. The questions, you will note, do not assume that you have any extensive knowledge of projection. It is hardly expected that you could or would. They do, however, assume that you will be able to judge accurately as to the results of projection, both in pictures and sound.

Does it not appeal to you that unless you are able to do that you cannot possibly be certain that your show is all that it should be? Think that over, Mr. Theatre Manager!

It is your business as a theatre manager to attain the very best possible values on your screen and through your horns. If you are unable to judge with at least reasonable surety as to when those results are 100 percent perfect, or just in what and how much they are lacking, then how can you be certain your box office is pulling 100 per cent, or just to what extent its lack of pull is due to faulty projection? Think that over, Mr. Manager, until we talk again. Meanwhile we would be well pleased to hear from theatre managers on this subject.

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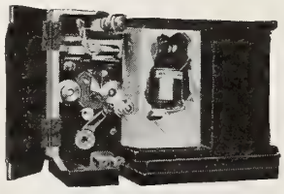

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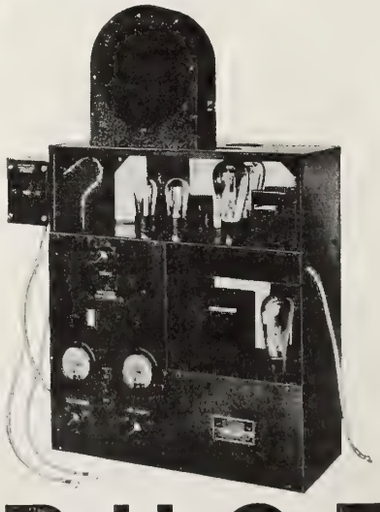

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SHORT FEATURE

Educational Sets Release On Six New Comedies

Six subjects on the new Educational program have been completed and scheduled for early release.

Four new series will make their debuts, with "Honeymoon Trio," co-featuring Walter Catlett and Al St. John, introducing the Cameo comedy group on August 30. "The Cannonball," first of the Andy Clyde series, is scheduled for September 6 release.

"Trail of the Swordfish," initial subject in Sennett's "Cannibals of the Deep" series, is scheduled for September 6 release, while the Sennett Featurettes group makes its bow with "I Surrender Dear," featuring Bing Crosby, on September 13.

"Tamale Vendor," first in the 1931-32 series of Ideal comedies, and featuring Tom Patricola, will be released on September 6. "Canadian Capers" starts off the new series of Terry-Toons on August 23. "Too Many Husbands," "Poker Widows," and "Speed," scheduled for August 3, September 13 and September 27 respectively, wind up the releases on the current Sennett program.

Roach Due on Coast

Hal Roach is scheduled to arrive in Los Angeles the latter part of this week from New York, where he attended an executive meeting regarding the release of the new season's product. He left New York in his private plane piloted by James B. Dickson and will make several stops enroute.

McGowan Signs New Contract

Robert McGowan, for ten years director of "Our Gang" comedies, has been signed to a new term contract by Hal Roach. McGowan has directed more than 110 juvenile comedies.

NEWS PICTURES

HEARST METROTONE NEWS—No. 291—Uncle Sam's new dirigible is christened by Mrs. Hoover—Only herd of wild horses left in Europe is rounded up and paraded in arena at Dulmen, Westphalia—Benny Leonard, former lightweight champion, starts workouts to seek new titles—Rum chasers seize floating palace.

PARAMOUNT SOUND NEWS—No. 4—Races at Agua Caliente featured La Jolla handicap for women riders—Sir Hubert Wilkins heads for Norway to make test dives for dash to Pole—Miniature balloon-tired wheels are latest safety device for fliers—Princess Ileana of Rumania is wed to Archduke Anton of Hapsburg.

PATHE NEWS—No. 4—First Lady of the Land christens world's largest zeppelin—Mme. Curie receives a gold medal from American doctors for her work with radium—Summer racing season at Saratoga Springs gets into action—Forty-passenger S-40, land-water plane, makes successful test flight.

UNIVERSAL NEWSPAPER NEWSREEL—No.64—Hero's welcome is accorded Premier Ramsay MacDonald of England in Berlin at conferences on Reich finances—Ambulance of the air rushes victim of giant bomber crash to the hospital—First sea-to-lake shipment without changes in means of transportation reaches Chicago from Belgium.

UNIVERSAL NEWSPAPER NEWSREEL—No. 65—Daring steeplejack removes menace of lightning-hit spire in New York—Government drains Lake Nemi to raise galley of Caligula—Railroads to meet bus rivalry with rubber-tired wheels—U. S. regains famous Wightman Trophy for women tennis players.

ALONG WABASH AVENUE

CHICAGO

Mayor Cermak's luxury tax for unemployed relief this winter contemplates inclusion of theatres among the taxable luxuries.

▲ ▲ ▲

An operator in the B. & K. screening room on the top floor of the Chicago Theatre building mistook Bill Pine for Al Steffes and dropped a reel during a screening of "An American Tragedy." The result was a tragedy to Bill's left foot.

▲ ▲ ▲

Michael T. Igo, minority leader of the lower house of the state legislature at Springfield, will represent Jack Miller when the latter goes to trial late next month on the conspiracy indictment which resulted from the grand jury investigation of the operator's union. Maloy, et al, will be represented, of course, by Al Capone's legal choice—Michael Ahern, of Nash & Ahern. Igoe is now in Europe with the Illinois junket making a study of European prisons and crime conditions.

▲ ▲ ▲

Julius Lamm of Warner Brothers' Cleveland theatres, spent a recent vacation looking up old pals here—his home town. His brother, Louis Lamm, is now with Fox Theatres, Milwaukee.

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The report is abroad that the Monroe theatre will not reopen in the fall, and has been closed permanently.

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Abe Cohen, former manager of the Monroe, has been assigned to the Terminal, supplanting Irving Lipnick, who, as the saying goes, has resigned.

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Walter Brown of the Cleveland office of Federal Theatrical Service, was a weekend visitor in these parts.

▲ ▲ ▲

Fred Mindlin is back in Chi after a flyer as Milwaukee representative of Talking Picture Epics.

▲ ▲ ▲

Margaret Felch, well known to local theatre managers, is now in charge of the theatre division of Automatic Canteen Co. of America, which supplies the bulk of the vending machines used in theatres. The company's new Chicago quarters were opened recently in the Merchandise Mart, where Margaret has the glad hand out for her many exhibitor friends.

▲ ▲ ▲

Grad Sears was all hopped up while here over the way in which Warner-First National product is being snapped up by exhibitors in the territory.

▲ ▲ ▲

Frank Scott of the Iris theatre gave some of Film Row's most incurable golfers a test on a real course recently. He led Floyd Brockell, Lou Rineheimer and Jack Miller over the Edgewood Valley route where the woods get you if you don't watch out.

▲ ▲ ▲

The Chicago Federation of Labor's paper came out with an editorial blast on Al Steffes in a recent issue, citing his Minneapolis operator fight as proof of unfriendliness to organized labor. The story made no mention of Steffes' rejection of assistance from the Minneapolis business men's association during the fight because it meant an agreement to employ non-union labor in Minneapolis theatres.

▲ ▲ ▲

"Red" Donovan, South Side hoodlum-gunman, arrested in connection with the Jacob Kaufman murder, was released last week when witnesses failed to identify him as the slayer of the insurgent union operator.

▲ ▲ ▲

Burglars collected jewelry and clothing valued at $3,000 from the North side apartment of David Levine, assistant vice president of RKO theatres here.

▲ ▲ ▲

They revive that old one about Capone being mad at Edward G. Robinson in order to account for the Warner Brothers player's booking for the Palace stage being cancelled.

▲ ▲ ▲

Objections to Rogers Park showings of "Hell Bound" were withdrawn and B. & K. has approved the booking for the Granada.

▲ ▲ ▲

Seen on Film Row: J. M. Duncan of the Alhambra theatre, Decatur; V. S. Sturtevant, publicity director of Skouras' Indianapolis theatres; and Frank Rubel, formerly with Fox Theatres here.

▲ ▲ ▲

Filmack is doing the press books for Willis Kent's new picture, "The Reckless Rider."

▲ ▲ ▲

Admiral theatre effected tie-ups with about forty neighborhood merchants for its Prosperity program. Merchants bought tickets which were returnable in the theatre for prize drawings. Prizes were purchased with the proceeds of the sale of tickets to the merchants.

▲ ▲ ▲

Katherine Roehmer, formerly of the Film Board, is now at the Radio exchange.

▲ ▲ ▲

Constantino Vitello, owner of the Logan Square, and president of the Italo-American Society, was decorated by King Victor Emanuel of Italy recently in recognition of his work among Italian-Americans.

▲ ▲ ▲

A. H. McLaughlin, new Radio salesman, bossing the exchange until Bill Brumberg returns from the home office. Mike Kahn also in New York.

▲ ▲ ▲

"Hell Bound" has been booked for the entire B. & K. and Great States circuit.

▲ ▲ ▲

Jacob Gross will re-open the completely remodelled Independence theatre, August 25.

▲ ▲ ▲

Bill Weinshenker, Tiffany feature manager, showed so much speed getting out to Maywood to close a deal that he broke a rear spring and had to be towed 21 miles (at $1 per).

▲ ▲ ▲

Mrs. Florence Paley is making extensive improvements and alterations on the Imperial.

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Charlie Mensing, manager of the American, is getting ready to re-open the house Labor Day on a vaude-film policy. The American will have three changes of vaudeville weekly, and "C" pre-release pictures—single features.

▲ ▲ ▲

Gold, 20th Century, and Monroe added to the list of closed houses.

KANE

MUSIC AND TALENT

RKO DECISION BOON TO STAGE ACTS

Artists Are Encouraged by Vote of Officials

Attitude of Civic Organizations in Key Centers Leading to Revival of Shows

By ED DAWSON

One of the most optimistic notes sounded in recent months for the stageshow and vaudeville artists is the attitude assumed by district managers of Radio-Keith-Orpheum in their recent convention in New York at the Hotel Pierre.

Unless the screen entertainment can stand on its own, it was the opinion, and vote, of these executives that vaudeville, or stage acts, should receive top billing.

Talent has expressed a decided encouragement in this reversal of management conviction.

The vote of the RKO division managers comes almost simultaneous with the action by commercial organizations in the South protesting the abandonment of stageshows by Publix. In some instances a boycott of picture shows was threatened if the human element was not returned to the stage.

To meet this opposition to the elimination of stageshows, some managers are producing their own shows with local talent. Reports on such attractions have been highly favorable.

How immediate the change in RKO billing will become effective is problematical.

Chicago Hoodlums "Scare" Robinson

A vaudeville booking of Edward G. Robinson at the Palace, Chicago, was cancelled by RKO because of a rerouting of the Warner player over RKO theatres in the East.

Gossip in the Loop has it that Robinson was the recipient of threatening messages from Chicago hoodlums whose displeasure he is said to have incurred with his depiction of gangster roles, and that the cancellation was made at Robinson's request as a result.

Robinson was to have begun a week's Chicago engagement August 15.

Loew Organists Will Continue

Louis K. Sidney, executive of the Loew production department, spikes the rumor that the circuit would dispense with all organists. "There is no truth in the statement, pay no attention to such stories," Sidney said.

Florence

This charming young lady, who is known professionally as Florence, has been featured organist in many deluxe theatres in the east for the past five years.

She is noted for her showmanship, good personality and pleasing singing voice, these three things being, together with her good organ playing, responsible for the popularity she has enjoyed in every house in which she has worked.

Florence has been away from Broadway and the organ for the past two years, but she has spent the time advantageously, making motion pictures on the West Coast.

Now she is back on the Main Stem and intends to go back to her first love, organ playing and presentations.

Whiteman Named in Universal Suit Filed in Chicago Court

Paul Whiteman, band leader, has been named in a suit filed in the Chicago circuit court for $1,500 by Universal Pictures, Inc.

The suit was said to be in connection with contracts which Whiteman had signed. He is at present engaged for the summer season at the Edgewater Beach Hotel in Chicago.

Violin Gets Roxy Baton

Mischa Violin, co-conductor of the New York Roxy theatre orchestra, will make his radio bow as guest conductor of the Roxy symphony concert over an NBC-WJZ network on Monday. Violin will direct the radio programs for the next three weeks as pinch hitter for his associate, Maurice Baron, now vacationing in Europe.

Musicians Are In a Deadlock With Theatres

The situation between the musicians and the theatres of Indianapolis remains unchanged. Last week both the Lyric and the Indiana did away with stage shows due to difficulties encountered when trying to reach an agreement for next years' scale of wages.

Union officials say that they expect to reach an agreement with the theatres within a month. Theatre managers of the two houses affected say that if business holds up in the future as well as it did over the week-end they would not be particularly glad to see stage shows return.

A check at the Indiana, a Skouras-Publix house, last Sunday revealed that more people attended the theatre than on either of the two previous Sundays. With the reduction of price from 65 cents top to 50 cents anywhere in the house, the amount taken in was practically the same as the two previous Sundays. At the Lyric, according to the manager, A. J. Kalaberer, considering the amount of money taken off the overhead, they are making more money without vaudeville. This statement considers the weekend only, however.

Rumor has it that the Indiana will return to stage shows when the Fanchon and Marco units start coming through in place of the Publix units which they used in the past.

New Seminole Vanities Establish House Record

The Seminole, a neighborhood house at Tampa and operated by Publix, opened a second edition of their Seminole Vanities Friday and it established a new high record, breaking the record of the first edition.

Charles Kirkconnel, the manager, staged these reviews and they proved so successful that the first edition was brought downtown to the Victory for a run after the Seminole showing. Kirkconnel said the second edition also would be presented at the Victory following its run at the Seminole. The show has a cast of 25 individuals.

"Politics" and Old M.C. Force Four Shows Daily

Combination of Marie Dressler-Polly Moran on the screen in Metro's "Politics" and Wesley Eddy, former house m. c., on the stage, forced the Buffalo Fox-Great Lakes this week to change from its summer policy of three complete shows daily to four.

STAGE SHOWS

New York Capitol

Week ending August 13

The most entertaining part of the program this week is the feature picture, "Politics," which features Marie Dressler and Polly Moran. The stageshow, "Variety Revels," though it was good entertainment, in places, appeared to be sandwiched in, and though some of the acts and especially the ballet routines by the Chester Hale girls were good and effective, the bill lacked the usual spontaneity of the Capitol shows.

Yasha Bunchuk, conducting the Capitol Grand Orchestra, presented an entertaining and well-played overture of old Spanish tunes and new rhumbas, to a gratifying reception. The stage presentation opens to a smartly worked out setting of black and white, in which the Chester Hale Girls performed an effective toe routine on a flight of five steps, three-quarters the width of the stage. Jerry Coe, a clever showman, follows with his routine of good accordion playing and eccentric and "snake-hips," dancing, gaining himself a very good reception and an encore.

The blackout sketch built around the popular tune, "Minnie the Moocher," was one of the most cleverly presented and worked-out stunts of its kind ever presented in the house. It opens, with a young fellow, apparently Jack Reid, doing "harlem-singing" of the song, Minnie, in a red spot, high up on the left side of the stage. As he is blacked out, the Chester Hale girls, on stage, do an effective and slightly risque "hooch" dance until they are blacked-out and a young lady, not announced, does a "hot" and "low-down" hooch from another level. While Reed sings the song, "Minnie's" history is told in scenes, with the entire bit blacking out at the finish. This received the best hand of the show. Gordon, Reed and King, tap dancers de luxe, present a routine of challenge tapping, strut dancing and comedy that earns them an encore and a very fine reception. A well-done and barbarious dance routine in which the Chester Hale girls work themselves into a frenzy, serves as a prologue to the "slave" adagio routine of Miles and Kover, whose work is very well done and gets a gratifying reception. The same "native" scene is used for the finale, which follows, and in which the C. H. girls do a supposedly native dance using shields as an effective display during their dance.

Denver Denver

Week ending August 12

The Fanchon & Marco "Vacation Days" Idea is a breezy and entertaining stage show from several angles. Zelda Stanley, featured as a queen of interpretation and impersonation, lived up to her advance notices and stopped the show. As Helen Morgan she sang "Give Me Something to Remember You By." She also imitated Eddie Cantor, George Arliss and Maurice Chevalier, and her closing number, "Ten Cents a Dance," was a masterpiece of interpretation.

Kirk and Lawrence, with their rodeo and Wild West humor and their small prop horses which were built around them, ran the ace act a mighty close second, and in the opinion of the youngsters was the top act. They put on a Wild West show, a fast and slow motion horse race and impersonated Sitting Bull and Buffalo Bill and his sharpshooting.

The line and routines were better than usual, the dozen being dressed in vacation clothes and with a Rocky Mountain vacation scene for a background in the first lineup; then with fisherboy outfits, lines, poles, 'n everything, singing "But I Haven't Got You." Their third appearance was as reindeer, all dressed up in brown velvet with long antlers on their heads.

The adagio act by 3 Jacks and a Queen was mysterious and many a gasp from the women in the audience was heard. Two of the men were dressed in white as was the queen, and the other jack was clothed in black. The stage was darkened. The Queen would be thrown through the air—apparently to land on the floor but would be caught by the man the crowd couldn't see. A spooky act.

Lee Wilmot and Ralph Peters, a pair of clever steppers and laugh provokers, entertained with their foolishness and dancing—especially in their hula costumes.

Kathleen Kay, contortionist and dancer, is fast on her feet and hands and received her share of the applause.

Milt Franklyn, master of ceremonies, entertained with an armful of instruments, playing each alone and then two together.

Fred Schmitt and his orchestra, in the overture, played the new march by Schmitt, "The Denver Post March," dedicated to Frederick G. Bonfils, publisher of the Denver Post. It had a stirring and noisy finish, with all the drums and brasses going full blast. Other numbers on the overture were Rubinstein's Melody in F and Egyptian ballet music by Lugini.

San Francisco Fox

Week ending August 12

Jan Rubini is batting for Walt Roesner this week as conductor of the Fox Concert orchestra and demonstrates that he is as much at home with a baton as with a violin bow. He leads the organization through "Gems from Faust," with a finale of brass which starts the audience applauding before it is concluded. Joaquin Garay, popular tenor, diverts thoughts from the beautiful Marguerite of the opera with "Little Girl," rendered in happy fashion.

The Fanchon & Marco offering is "Modern Minstrels," featuring Harry Jolson, and the act opens with the orchestra on the stage playing "Alexander's Ragtime Band." The curtain rises slowly and permits a view of twenty shapely legs in dance before it is seen that these belong to the Sunkist Beauties taking the part of modern minstrel maidens. Jack Rossell, dubbed "The Modern Eddie Leonard," sings about the minstrel days of old.

A huge tambourine is brought on the stage and, when the head is broken, out pops Harry Jolson, who at once proceeds to uncork some lively stories. Juggling Nelson is introduced as an old time minstrel man and proves a past master in handling hats and rubber balls. He has a lot of fun pouring water out of a brass container, apparently emptying it each time.

The Sunkist Beauties follow with a dance of magic, producing handkerchiefs, eggs and wands out of the ether as they go through their steps, and making them disappear as readily. They end by apparently producing baskets full of colored paper from their mouths.

Esther Campbell sings "Whistling in the Dark" and then whistles it in a delightful manner, with the Sunkist Beauties helping out with illuminated megaphones moved in unison in the darkness. Harry Van Fossen, "the grand old end-man," works with Harry Jolson in some real minstrel gags and gets deserved recognition.

The overstuffed member of the team of Oren and Monte does a yodeling number and then imitates chickens, dogs and musical instruments in a style which makes this part of the act the real hit of the show. His partner is exceedingly small and they get a lot of laughs out of their acrobatic stunts.

Harry Jolson sings "Rock-a-Bye Baby" and "Roll On, You Mississippi," showing that he has lost none of his old time effectiveness as an entertainer.

The act closes with the rear curtain going up on a background made up of enormous illuminated musical instruments played by the Sunkist Beauties.

Philadelphia Mastbaum

Week ending August 14

Ed Lowry, dynamic master of ceremonies at the Mastbaum, presents another breezy stage show this week entitled "Roof Top Revels," though the show is scarcely up to the Mastbaum standard.

Milton Charles at the organ plays and sings "Nevertheless." Then he plays while the audience sings "Shine On, Harvest Moon," "Sweet Adeline" and "Till We Meet Again," and announces that a record will be made then and there of the most popular of the songs just sung. This is decided by applause to be "Till We Meet Again" and a very creditable record is made and awarded to the person in the audience holding the proper ticket.

The outstanding feature of the stage show is the amusing nonsense of Georgie Price, of Broadway fame.

The Mastbaum Ensemble, in chic black velvet jackets and sheer black lace pajamas, dances and sings.

The charming Tiffany Twins in pale green costumes are not only pleasing to look at, but their dancing is out of the ordinary, and they get a great hand. As an encore they give a fast tap dance and some clever individual stunts, ending by dancing with Ed Lowry.

A pair of comedians with a talking parrot supply some amusement and a male quartette sings a description of a bridge game that is different and is well received.

Dapper Georgie Price introduces a breath of Broadway, with his witty monologues and his clever impersonations of John Barrymore, Al Jolson, Ted Lewis and President Hoover broadcasting "little white lies."

Ed Lowry, lively and full of pep as ever, in addition to conducting the stage band, keeps everything moving at a lively pace, sings, dances with the Tiffany Twins and finally, with the aid of one of the girls of the Ensemble, contributes an excruciatingly funny skit entitled "Mastbaum Service," which brings down the house.

All hands join in the finale, with the sun rising over the roof tops.

Keith's to Remain Open

Booking in of "The Woman Between" indicates that Warner Brothers will endeavor to keep open during the balance of the summer Keith's theatre, at Omaha, recently acquired from Moon Amusement Company. The house has no refrigeration.

SLICES OF MELLIN

By BOBBY MELLIN

CHICAGO

Our good friend Patricia Ann Manners, who has been laid up in the hospital for the past few months, due to an automobile accident, is back at work now singing over both the Columbia and NBC chains, and is feeling as fit as a fiddle looking for a beau. . . . Margaret Felch, contact woman for the Remick Music company for a number of years, is doing very good at her present occupation of selling candy. . . . The Granada Cafe closed its doors last Monday. Intrenched again in fan popularity at the Terrace Garden of the Hotel Morrison, Clyde McCoy's dance orchestra is making new mail records with his daily broadcasts from KYW. His syncopating organization, a group of youngsters, is noted for its unique arrangements of new hit tunes.

* * *

If you hear long resounding applause on KYW, during a dance orchestra pickup program of Danny Russo's Orioles from the Canton Tea Garden, the chances are that he has just finished playing "When They Cut Down the Old Pine Tree." The nut song, which is really an old hill-billy tune, was resurrected from the mountains and set into a catchy arrangement by Russo himself.

* * *

This may be letting the cat out of the bag, or the skeletons out of the closet, but did you know that Bob Elson, WGN announcer, and Herbie Kay, popular dance orchestra leader, were once ushers together in a de luxe movie theatre in Chicago? They call Larry Funk's Palais D'Or Orchestra "the band with a thousand melodies." In reality, the library of this young conductor contains over five thousand numbers, making it one of the largest libraries of popular music in the country. . . . Ted Pearson is no longer connected with the NBC.

* * *

Ford and Wallace, whose early morning bits of patter and harmony over an NBC network have done much to leave a good taste, metaphorically speaking, in the mouths of countless listeners, are rated as one of the veteran teams of the air. They have entertained through the microphones of nearly every Chicago station as well as several other broadcasters in various parts of the country.

* * *

When Wayne King first played that catchy tune "Goofus" over the air he started an avalanche of letters asking what the word "Goofus" meant. The song first saw the light of day at an orchestral rehearsal.

During a few moments of relaxation Wayne had the members of the orchestra play odd bits of old numbers they once had known or written. While one of his violinists was playing a number the unusual idea of "Goofus" came to Wayne. First he sang the number, then the violinist played it, and then as the song progressed the various members of the band began to chime in, and soon the entire orchestra was playing a still unwritten and heretofore unknown melody, which if put on the market may be a big hit.

King Returns to Fox Oakland After Sacramento Engagement

Hernie King has returned to the Fox-Oakland, Oakland, Cal., as musical director and m. c. after a stay at the Fox Senator, Sacramento.

Jan Rubini, who relieved him at the Oakland, goes to the Fox San Francisco while Walt Roesner is on vacation.

ORGAN SOLOS

BILL HOFFMAN (Brooklyn Pitkin) took the audience for a ride this week, that is, "A Hay-ride," and they all apparently enjoyed it immensely. This novelty solo opened to Hoffman making his appearance in an outfit one associates with the oldtime farmer and playing a special version chorus of "The Gang's All Here." The solo was chock full of clever versions, written to all the well known "farmer" songs and a few of the more popular tunes. The organist interpolated a lot of incidental music which brought out and made realistic the farm atmosphere. The only popular number played was "Dream a Little Dream of Me," all the rest being specials which were sung very well.

EARL ABEL (San Antonio Texas) last week offered as his organ solo the following popular song hits: "I'm Yours," "Whistling In the Dark," "In a Five and Ten Cent Store," a classy tongue twister on "That's My Baby Now," "Loveless Love," and wound up with the late song sensation, "It Must Be Love." Earl Abel gave his usual talk and had the patrons singing pronto. They in turn gave the "wonder organist" a big hand which proved that it was well received as well as indicating that the patrons still think he is the "Prince of the Wurlitzer."

BILL MEEDER (Richmond Hill, L. I., RKO) did very well with his mid-week program of classical music, which, he explained, had been offered as an experiment and inasmuch as he had received so much favorable comments, it would be continued.

The program consisted of the fine playing of "Liebeslied," "Old Virginny," and "Toreador Song," from Carmen. He closed with a combination of four foreign classics, which he introduced as a memory test for the audience. During the playing of the numbers, different slide effects were played up with the use of color-wheels, which played beautiful combinations of colors on each effect. The reception accorded him was of the best.

SINGING BILL (Brooklyn Strand) introduced, via slides on the screen, a number of supposed fan-letters as an opening for his community sing. Following this with a little smart chatter and introductions of songs, Bill went into the singing and led the audience in their singing of "Ho Hum," "Love Is Like That," "I'm Keeping Company," a Jewish version of "Here Comes the Sun," and a final chorus of "Dream a Little Dream." The audience at this house likes his work and gives him plenty of support.

SUPER
ORGOLOGUE
WITH ILLUSTRATED SLIDES
A TRUE TO LIFE NOVELTY
ENTERTAINING-SCREAMINGLY FUNNY
Motor Mania!
Harold Rieder Wires-- Pre-showing at spot known for hard-boiled audiences proves huge success!
ORDER NOW
Rental $5.00
Deposit 5.00
Total $10.00
POSTAGE EXTRA
YOUR AUDIENCE WILL ENJOY IT TOO!
Complete thematic cue sheet sent free on request
Release Date August 20th
WRITE FOR CATALOGUE OF NEW COLORTONE EFFECTS
NATIONAL STUDIOS Inc.
226 WEST 56TH ST. NEW YORK, N.Y.

UP AND DOWN THE ALLEY

HELLO EVERYBODY

Did You Know That—

Eddie Dowling, who was featured on the stage and on the screen last week at the **New York Paramount,** collaborated on the song, "Honeymoon Lane,' which is the theme song of his latest picture of the same name. **Billy Moll** and **James F. Hanley** worked with him on it and **Shapiro-Bernstein & Company** published it. . . .

* * *

Charlie Agnew, well known **Chicago M. C.** and **Orchestra Leader,** and **Andre Collings** wrote the words and music of **Harms'** new hit song, "Slow But Sure." It's a great tune and **Will Rockwell, Harms'** energetic professional manager, says it will be up among the best sellers in a few weeks. . . .

* * *

Paul H. Forster, the popular organist of the **Fox-Eckel** theatre in **Syracuse, N. Y.,** is broadcasting three times each week from his organ studio and **Gus Lampe,** the manager of the house, does the announcing. All of their broadcasts are put on under the name of "Paul and Gus on the Air," and they are plenty popular around those parts. . . .

* * *

Esther Leaf, substituting for her sister **Ann,** conductress of the **"Nocturne"** via **WABC** and the **Columbia** network, was called upon suddenly to substitute for a rained-out **Lewisohn Stadium** symphony concert. . . . Miss Leaf, undaunted and unprepared, went on the air for 45 minutes. . . . The following day fan mail began to come in, praising her renditions of Wieniawski's "Legende," Drigo's "Valse Bluette," selections from "The Vagabond King" and "For You," the last of which was the only popular number included. . . . Esther replaced Ann for two weeks, Ann conducting "Nocturne" for the remaining 50 weeks of the year. . . . The heading for this, by rights, should have read **"Substitute Substitutes.". . .**

* * *

Bernie Cowham, Long Island's most popular organist and the boy who makes them sing at the **RKO Flushing,** is vacationing among his cows and chickens, 'way up in **Oshkosh, Wis.** Bernie promised to send a photo of himself feeding his trained animals on his farm, but so far we have not received anything but a postal card. Bernie is replaced by **Fred Kinsley** while he is away.

* * *

Jimmy Chefalo, the singing usher of the **Brooklyn Paramount,** broadcasts with **Frankie Judnick** every week on the Paramount hour. . . .

* * *

Alice Redlund, who broadcasts an organ program of popular and classical songs in conjunction with the celebrated **"Julia Hayes"** radio program from **Station WRHN, Minneapolis,** each day, is in town for a two weeks' vacation, and says she is enjoying herself immensely. . . .

ED DAWSON

Five New F. & M. Managers

Fanchon and Marco have named five new managers to company stage units, including: George T. Hood, as manager of the "Stars of Yesterday" Idea; Rod Waggoner, of the "Modern Minstrels" Idea; John T. Pierre, of the "Hot Java" Idea; Frank T. Buell, of the "All at Sea" Idea, and Herbert Farrar, of the "Carmenesque" Idea.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Lend Me Your Ears!

GETTING back from a vacation and trying to work is one of those "impossible" things to do . . . but with an extra dose of will-power . . . or what have you . . . we may yet succeed . . . and while on the subject of vacations . . . we made more stops to chase bees out of the car than we did for any other reason . . . it got so bad that every time the missus let out a squeek we jammed on the brakes . . . there's a gal who likes her bees . . . outside the car . . . but then after we're stung a few times (by bees, mind you), we may take them as seriously as she does.

* * *

Unlike the proverbial trolley car conductor, we made no attempt to visit theatres during the vacation . . . but we did notice conditions and operation methods . . . which brought to light some queer twists in theatre operation . . . we can recall the fairly large city where the management sort of made the patron cater to the theatre, rather than vice versa . . . they start the show at 7 P. M. and run just one show . . . and a double feature to boot . . . so if you fail to arrive mighty early you just don't see the whole show . . . we stepped up to the b.o. at eighty forty-five and the second feature was well under way . . . meaning that we could see mighty little for our money . . . so now we're wondering why this theatre can't run two shows a night, or at least repeat the main feature . . . is there any good reason why their show should break at 10 o'clock? . . . maybe yes . . . and maybe no. . . .

* * *

Very often a manager will say that he can't get along with so and so . . . they are being nagged too much . . . of too much fault-finding . . . etc. . . etc. . . which brings to mind the thought that there's not much difference between running an automobile on a busy state road or getting along with one's superiors . . . in each case you must not only be able to know how to run your own . . . but to watch and anticipate what the other fellow is going to do . . . if it's trouble you're looking for, it's trouble you're going to get . . . and plenty of it. . . .

* * *

The coming George Washington Bicentennial Celebration offers untold possibilities for the patriotic-minded and wide-awake showman of today . . . this celebration will start next February and continue until Thanksgiving . . . a period of some nine months . . . each community will form its own committees and handle the celebration direct . . . smart showmen ought to be getting busy . . . making an effort to get on the local committees . . . become very active in all the plans being formulated . . . and in general, make himself conspicuous by the many things he can do to further the sentiment and progress of this country-wide affair . . . Club headquarters will have ready for distribution, by the time this issue goes to press, clip sheets and other valuable information regarding the celebration . . . a postcard request will bring you all the dope on the subject . . . or you can address your request direct to the Commission, at their executive offices: Washington Building, Washington, D. C. . . . get behind this one boys . . . we'll be keeping you posted right along now on all new slants for this national event. . . .

* * *

What good is a grouch? . . . aside from infecting everyone around you, what good does it ever do you? . . . the guy with guts is the man who can take it on the chin and come back for more . . . so the next time things break badly . . . don't take it out on someone else and parade around with a long face . . . laugh it off and let them see that they can't keep a good man's disposition down . . .

* * *

It has been said that where you find a live and progressive theatre management you will find a live and progressive community . . . and the reverse is just as true . . . if the theatre's a dead-head, the community surrounding is generally the same . . . it's up to the manager . . . he must lift his theatre out of the "sameness" class and pep things up . . . liven his newspaper with good, business getting ads . . . keep up an appearance of brightness and briskness in and about his house . . . try a laugh-provoking ballyhoo once in a while . . . give them a novel opening . . . stage some unusual affair of local interest at the theatre . . . these things form the basis of pep, enthusiasm and life, all identified with theatres and affect, not alone the theatre, but the entire community as well . . . what are YOU doing about it . . . ?

* * *

The boys in the various home offices must not lose sight of the fact that over ten thousand theatres must depend on their local manager's or owner's ingenuity for everything including newspaper advertising and exploitation . . . no specialists are employed for that purpose . . . so use discretion when you dope out those "colossal" campaigns and ads. . . .

* * *

Some men, if they drift on long enough, soon get to love no one but themselves . . . which is a tough "sit-she-a-shun" . . . because to be without any friends other than yourself, is indeed a lonesome existence . . . and if you happen to be fortunate enough to have lots of good friends . . . hang on to them . . . if you're so selfish that you're lonely . . . it's your own fault. . . .

* * *

'Snice day . . . if my conscience didn't bother me I'd play goluff for a couple of hours . . . but as it is I guess I'll try to catch up on some of the vacation mail. . . .

"Chick"

"LOBBY LAFFS"

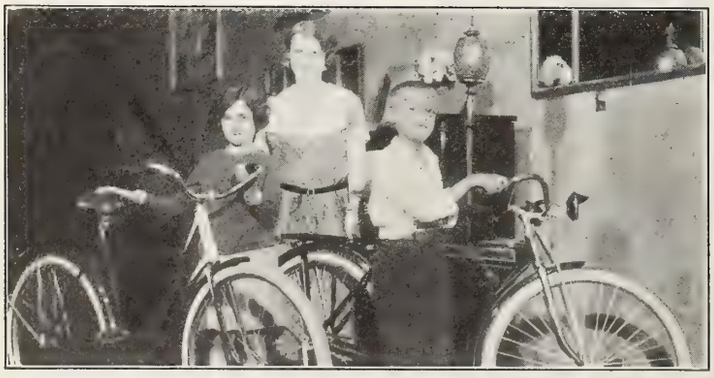
By DICK KIRSCHBAUM

Aren't We All?

Paul Kunze Cashes In On Female Yen For Funny Pajamas

Pinch hitting for Paul Kunze, manager of the State Theatre, Stoughton, Mass., Natalie Tolman, director of the State's Kiddie Club, takes time off at 1 A. M., after a strenuous Sunday's work, to let the Club know what the "Boss" is doing these days. After a glance through her letter we'd say—plenty!

For one thing, these new-fangled pajamas have caught on up Stoughton way. So? Result was a pajama Party and Contest staged Saturday afternoon, with several hundred youngsters all dolled up in the funny looking pants. The contest was a Kiddie Club feature, with entrants grouped as to ages 2 to 4, 7 to 9, 10 to 12, and one class for the older girls. Prizes were promoted from the stores, pajamas were secured from stores dealing in them and the women judges picked from an audience, or otherwise.



There's no use in attempting a prediction as to just where this popular pajama craze is going—or how far. 'Course the cold weather may stop it. But right now it seems to have become all the rage in most every section of the country, beaches or what have you. It appears to be a good stunt to use with either adults or the kids—with the kids, Kiddie Club or not—and a show of this kind may be handled practically the same as a bathing beauty or fashion revue. A variety of tie-ups can be arranged so that the stunt become practically a costless one for the theatre.

Quite a splash was made in connection with the appearance of a personality billed at the State as "The Great Rajah Khier," Kunze working up a double truck featuring him in his act at different merchants' stores.

We also have at hand some interesting jungle scenes done in water color and crayon when "Trader" was exploited. This was carried out in connection with Miss Tolman's Kiddie Club and it proved a most effective interest stimulator. Prizes and free tickets were offered for the best examples of work. These posters may be obtained as regular exchange accessory.

This Kiddie Club at the State has become quite an institution in the hands of its director, as you may judge by the foregoing activities and the reproduced photo showing her with two of the youngsters when bicycles were awarded at the close of a six weeks' contest. All cost was absorbed through a tie-up with a big mail order house.

Another interesting stunt recently put over by the State was arranging with a local artist for an Art Exhibition in the lobby. In this case a couple of thousand dollars worth of paintings were secured free of charge for an out-of-the-ordinary display. It gave the patrons something new to discuss and the artist was more than pleased with resultant sales and publicity. The sole cost to the theatre consisted of taking out insurance against fire and theft.

All of which sounds like a lot of good show tips to us and we're therefore passing them along for the benefit of other Club members to let them know that Kunze, Miss Tolman and the State Theatre are very much on the map when it comes to publicizing their theatre and pictures and building up local good will.

Gurnette Is Firm Believer In P. T. A. As Box Office Aid

The value of gaining the good will of the Parent-Teachers Association is seen in results obtained by Barney Gurnette, manager of the California and Cline Theatres, Santa Rosa, Calif. He has been working with this organization for over a year and its cooperation has reflected a noticeable boost in box office receipts.

When he arrived in Santa Rosa he was aware that the California State Parent-Teachers Association recommended all pictures winning the approval of its reviewing committee and that local branches carried out these endorsements. He contacted the local office at once, getting data that could be used for advertising purposes, and it wasn't long before the newspapers gave him some corking publicity breaks on matter sent in by the P. T. A. pertaining to current or coming attractions at his theatre.

Another subject we'd like to bring up in connection with Gurnette is his comment on the "most valuable form of theatre advertising" series of letters that have recently made appearance in this department. He doesn't think it possible to make a set of rules applicable to all theatres but as far as his local situation is concerned he finds judicious use of newspaper display, good billboard representation, monthly calendars, occasional street ballys, attractive lobbies and up-to-date coming attractions announcements, produce best results. He also believes that many exhibitors overlook the value of their own screens, stating that it is a great and inexpensive asset.

His reminder that P. T. A. cooperation can be turned into a valuable builder of good will and comment on advertising is interesting and we are passing his views along to his fellow Club members with the thought that they also may benefit from his experience.

Student Birthday Stunt Well Liked By Lee M. Goldberg

The practice of presenting school pupils with a pair of tickets on birthdays proved such a business stimulator when tried out in Mayfield, Ky., that Lee M. Goldberg, zone manager for Warner theatre in the Louisville district, has introduced the plan in all cities under his jurisdiction.

Prior to starting his canvass of the enrollment to obtain names and date of birth, Goldberg contacted the head of the city educational department who freely gave him the necessary information. The pupils and their parents were also keenly interested in the stunt and the newspapers gave considerable publicity from time to time.

We've published data on the above plan a number of times but it's never out of the way to again remind Club members that this is a worthwhile manner of obtaining a lot of publicity and community good-will for a very small outlay. People get a great kick from being remembered on their birthdays, this event standing out as a most important one whether they like to admit it or not, and greetings to youngster or adult are appreciatively received.

SCHOOL DAYS SUGGESTIONS:

In a very few weeks the country's schools will be re-opening for the fall session. Are you planning some stunts at your theatre that will tie in with the occasion? Are you going to give away imprinted blotters, pencils, erasers, textbooks, or briefcases to your kid patrons? If so—it's time to get busy. If not—then you should.

One of your most profitable good-will angles, and one that will stick for some time, is to hand the kids something that they can take to school with them. It is unnecessary for you to pay out any large sums of money to do it. Your local dealers may be very willing to cooperate with you. There's a good many ways in which they can be worked in. They, too, want all the good-will they can get.

As a suggestion we'd like to point out that in return for advertising on a card in your lobby and on special tickets, your local dealers could supply you with brief cases and pen and pencil sets. Announce that on the Saturday matinee before opening you will give away the school supplies to the kids holding corresponding tickets, the tickets being procured with every purchase at the stores—and admission at the theatre. You could also work in a full page or a double page spread in your local newspaper on this angle, in which the dealers and the theatre wish the kiddies good-luck during the coming season and announce that they are donating the gifts to be presented at the theatre. In order that no kids be disappointed it would be a good move to hand out an imprinted ruler to each kid in the theatre, as they can be bought at a minimum cost.

There are ways in which you can display showmanship on this angle. It's up to you. You know your town and you know what will click with your public.

Lashley Celebrates House Anniversary With A Double Truck

Publix-Kincey Theatres recently had a birthday, and down in Burlington, N. C., where H. T. Lashley is City Manager, the Paramount and Carolina Theatres celebrated the event by putting over a successful double truck featuring three especially chosen pictures for the week.

In addition to each advertiser offering a guest ticket to the first five persons entering the store on a Monday, a tie-up was made with the daily newspaper for the free admittance of any reader who had never seen a talking picture. The paper carried a two-column story on this gag and a box listing the current pictures in order that the reader might check off title of picture to be witnessed. A reproduction of the ad will show how it was worked out.

Carrying out the Anniversary idea, four telegrams from stars were mounted on a large birthday cake for display in the lobby during the week. Banners were also used around the marquee, with appropriate copy and flags draped to the marquee from the top of the building. About 1,000 special invitations were mailed out, inviting patrons to the party. The coupons returned indicated that a considerable number of citizens had never seen and heard a talking picture.

In case anyone's memory has lapsed as to making a splash about their anniversaries, this will be a reminder for the promotion of some idea similar to the above. Certainly it's also evidence that when Lashley goes out to put one of these over the merchants lend him whole-hearted support.

"The Showman's Calendar"

SEPTEMBER

3rd	Treaty of Peace ending Revolutionary War signed at Paris (1783)
4th	Hendrick Hudson Sailed Up Hudson (1609)
6th	Pres. McKinley Assassinated (1901)
7th	Labor Day
9th	California admitted to Union (1850)
10th	Perry's Victory on Lake Erie (1813)
11th	Washington defeated by Howe in Battle of Brandywine (1777)
12th	Pershing begins successful drive on St. Mihiel salient (1918)
	Rosh Hashonah (Jewish New Year's)
13th	U. S. Troops take St. Mihiel
13th	"Star Spangled Banner" written in 1814
15th	Wm. Howard Taft Born (1857)
21st	Yom Kippur (Jewish Day of Atonement)
22nd	Nathan Hale Executed (1776)
22nd	Samuel Adams — Revolutionary Patriot Born (1722)
23rd	First Day of Autumn
26th	Pacific Ocean Discovered by Balboa (1513)

Sam Chernow Ties With Auto Dealer For Lobby Display

Just before he left to assume the managership of the Sayre Theatre, Sayre, Pa., an effective tie-up with a local Ford dealer was made by Sam Chernow, manager of the Capitol Theatre, Waverly, N. Y., that was nicely reflected at the box office when "Trader Horn" had its run. This same stunt can also be tied in with the publicizing of any attraction.

Letters were written to all car owners in and surrounding Waverly by the Agency telling them about the Ford display in the Capitol lobby as well as telling them about picture, theatre and playdates. Approximately 5,000 letters were mailed out by the agency *at no cost to the theatre.*

The agency also used 40 inches of newspaper space, playing up the lobby display and the current attraction at the theatre—at no cost to the theatre. There were also large banners on trucks in the Ford caravan that traversed the city and surrounding towns.

Competition in the small auto field is keen these days and we believe that you will find most dealers receptive to any good merchandising idea that will help promote sales. As a further suggestion, it might be a good idea for the dealer to assign a representative to duty in the lobby during the display. Not to the extent that he will annoy theatre patrons by aggressively obtaining names and addresses but to merely be on hand to impart any desired information on models, etc. This was corking cooperation obtained by Chernow and we'll be looking forward to hearing about his next selling stunt.

THEATRE HOUSE ORGANS AND PROGRAMS!

Keen interest is being shown by members and readers all over the country in this series of program reproductions. Apparently many showmen are in a receptive mood when it comes to improving their programs.

This week's consist of three entirely different types. The Avaloe comes under the heading of the "flashy" style; the Patchogue is an intimate newsy affair and the Plaza is a circuit program, but embodies some local features which make it interesting in the community where the theatre is used.

A close study of all three will reveal some unusual angles, many of which may suggest a decided improvement for your own little program. At any rate, look them over and see what you can gain from the inspection.

If a programme has any value at all it should be capitalized to the extent of making it a strong selling argument for your theatre and its attraction. Merely "throwing" it at them week in and week out is not sufficient.

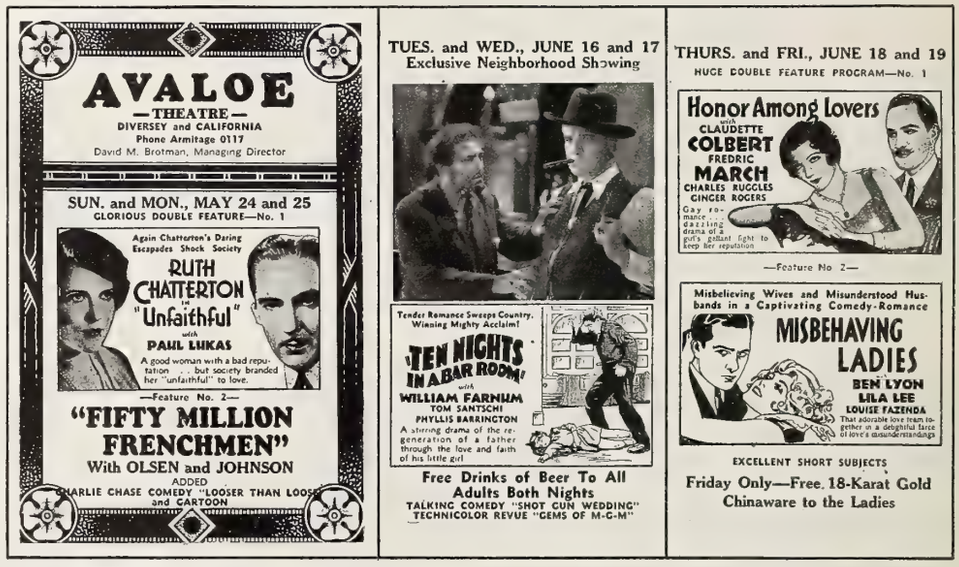
Let us see if some go-getting showmen can't start something real new in programme make-up and selling appeal through this particular agency. We all try for variety and punch in our newspaper ads and trailers, why not in the programmes?

This Avaloe program, at first glance, might suggest a rather rough looking piece of work, but, on the contrary, it is a neat "little" house organ especially designed for pocket use. It was reproduced in the same size as all other programs on these pages, but was only about one-quarter the size of the average sheet.

Front page was printed in two colors and insides spread carried many interesting line-cuts and half-tones. Between the two it resulted in a rather flashy little affair.

Apparently Dave Brotman, their managing director, always has something on the griddle when it comes to pepping up each attraction; you will get the point if you look this program over carefully. The back page (not shown here) was similar in make-up and helped round out the week's attractions. A few coming productions were also listed.

There are not many theatres using this style program, but they really are worthy of consideration. We don't know at this time whether the abbreviated size means a saving in money, but altogether was a neat piece of work and we'll be glad to include it in the Program Exchange upon request.


AVALOE
—THEATRE—
DIVERSEY and CALIFORNIA
Phone Armitage 0117
David M. Brotman, Managing Director
SUN. and MON., MAY 24 and 25
GLORIOUS DOUBLE FEATURE—No. 1
Again Chatterton's Daring Escapades Shock Society
RUTH CHATTERTON
in
"Unfaithful"
with
PAUL LUKAS
A good woman with a bad reputation . . . but society branded her "unfaithful" to love.
—Feature No. 2—
"FIFTY MILLION FRENCHMEN"
With OLSEN and JOHNSON
ADDED
CHARLIE CHASE COMEDY "LOOSER THAN LOOSE"
and CARTOON
TUES. and WED., JUNE 16 and 17
Exclusive Neighborhood Showing
Tender Romance Sweeps Country. Winning Mighty Acclaim!
"TEN NIGHTS IN A BAR ROOM"
with
WILLIAM FARNUM
TOM SANTSCHI
PHYLLIS BARRINGTON
A stirring drama of the regeneration of a father through the love and faith of his little girl
Free Drinks of Beer To All
Adults Both Nights
TALKING COMEDY "SHOT GUN WEDDING"
TECHNICOLOR REVUE "GEMS OF M-G-M"
THURS. and FRI., JUNE 18 and 19
HUGE DOUBLE FEATURE PROGRAM—No. 1
Honor Among Lovers
with
CLAUDETTE COLBERT
FREDRIC MARCH
CHARLES RUGGLES
GINGER ROGERS
Gay romance . . . dazzling drama of a girl's gallant fight to keep her reputation
—Feature No. 2—
Misbelieving Wives and Misunderstood Husbands in a Captivating Comedy-Romance
MISBEHAVING LADIES
BEN LYON
LILA LEE
LOUISE FAZENDA
That adorable love team together on a delightful farce of love's misunderstandings
EXCELLENT SHORT SUBJECTS
Friday Only—Free. 18-Karat Gold Chinaware to the Ladies

FREE TO OUR PATRONS
Prudential L. I. Theatres
—NEWSSETTE—
ISSUED WEEKLY
JETTA GOUDAL RETURNS TO SCREEN
JESSEL BUYS A YACHT
IRENE RICH MISSES "STAR" ROLE TO PLAY REAL MOTHER
ARRIVES IN TOWN ENROUTE FOR ABROAD
ALWAYS A GOOD SHOW at the PRUDENTIAL THEATRES
Now Installing FRIGIDAIRE WATER COOLERS in All Our Theatres
High-Class VAUDEVILLE DAILY at the Patchogue and Bay Shore Theatres
SHAME or SILENCE?
Triple Drama of Love, Fear, Hate Has Stellar Cast
Scene from "The Lawyer's Secret" with Clive Brook, Charles Rogers, Richard Arlen and Fay Wray
Greatness of Mother Love Shown in "Seed"
WHICH WILL HE CHOOSE—
PRESENTATIONS AT THE
PATCHOGUE THEATRE
Phone 606
Under Personal Direction of Mr C. M. Mayfield, District Manager Mr Joseph Phelps, Resident Manager
Chadwick Screen
BEST IN VAUDEVILLE DAILY
SUNDAY TO WEDNESDAY, JUNE 14 TO 17
Charles G. Norris' Best-Seller
"SEED"
with
John Boles, Lois Wilson, Raymond Hackett and Zasu Pitts
THE CAST
Paramount News
VAUDEVILLE
THURSDAY TO SATURDAY, JUNE 18 TO 20
"THE LAWYER'S SECRET"
with
Buddy Rogers, Clive Brook, Fay Wray, Richard Arlen and Jean Arthur
THE CAST
Paramount News
VAUDEVILLE

Feels like old times to be writing anything about Charlie Maxfield, but here he is again and still plugging along in great shape. Charlie, in case you don't happen to know it, is the d. m. for Seider's Prudential circuit out on Long Island and, needless to say, he's rather good at it, too.

They call their program a "Newssette" and just one little look will prove that they gave it the right title. Containing many interesting items about pictures and stars, its make-up is built for the community it serves, and that in itself is an achievement.

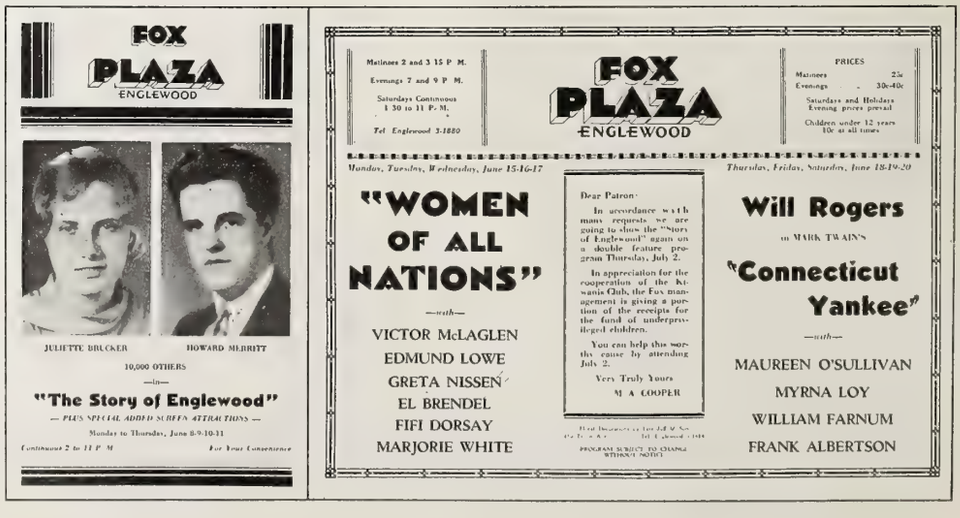
As for the portion devoted to the actual attractions, it covers a complete page, is easily read and tells enough about the picture and the cast to make it desirable.

As we said before, it's like old times writing anything about Maxwell, but it's a pleasure and we hope to write a whole lot more about him and his worthy associate, Joe Phelps.

Harry Goldberg inaugurated a novel, and certainly worth while idea, in all of the houses under his supervision in New Jersey when he encouraged his managers to inject their own personality into the programs via a little intimate message each week. These messages, which we have followed from week to week, are generally interesting comments about the theatre or the attractions and should go a long ways towards cementing much good will between manager and patron.

The program itself, as you will observe, is more of the "dignified" type. Its front page is used for special events and the inside spread is entirely devoted to the week's attractions with the exception of the message box in the center. This idea is carried out in all the Fox Jersey houses, so this one will have to be representative of all of them.

Besides showing what other theatres are doing in program make-up, this series is bringing other interesting slants to light. Follow them carefully if you would benefit by what your brother members and managers are doing.


FOX
PLAZA
ENGLEWOOD
JULIETTE BRUCKER
HOWARD MERRITT
10,000 OTHERS
—in—
"The Story of Englewood"
— PLUS SPECIAL ADDED SUMMER ATTRACTIONS —
Monday to Thursday, June 8-9-10-11
Continuous 2 to 11 P. M.
For Your Convenience
Matinees 2 and 3.15 P. M.
Evenings 7 and 9 P. M.
Saturdays Continuous 1.30 to 11 P. M.
Tel Englewood 3-1880
FOX
PLAZA
ENGLEWOOD
PRICES
Matinees 25c
Evenings 30c-40c
Saturdays and Holidays Evening prices prevail
Children under 12 years 10c at all times
Monday, Tuesday, Wednesday, June 15-16-17
"WOMEN OF ALL NATIONS"
—with—
VICTOR McLAGLEN
EDMUND LOWE
GRETA NISSEN
EL BRENDEL
FIFI DORSAY
MARJORIE WHITE
Dear Patron:
In accordance with many requests we are going to show the "Story of Englewood" again on a double feature program Thursday, July 2.
In appreciation for the cooperation of the Kiwanis Club, the Fox management is giving a portion of the receipts for the fund of underprivileged children.
You can help this worthy cause by attending July 2.
Very Truly Yours
M A COOPER
PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE
Thursday, Friday, Saturday, June 18-19-20
Will Rogers
in MARK TWAIN'S
"Connecticut Yankee"
—with—
MAUREEN O'SULLIVAN
MYRNA LOY
WILLIAM FARNUM
FRANK ALBERTSON

Know Your Patrons Is Glackin's Motto; Sends A Good Stunt

One of the Club's recently elected members. Wm. M. Glackin, manager of the California Theatre, Sacramento, Calif., is a showman who thoroughly believes in the practice of getting acquainted with the people of his community, his experience having taught him that business men, particularly, come to hold a theatre man in an entirely different light when they find he is interested to the extent of taking a part in civic affairs.

Through the fact that he had made an extensive acquaintance and conveyed the impression of being the possessor of live-wire qualities, the merchants elected him president when they organized a business men's club known as "The Live Wires." He was likewise chosen president of the local Lions unit when it was established and has worked on every Community Chest Drive held in the city of Sacramento.

An example of what can be accomplished along publicity lines, as the result of being known, was a two column front page story in the city's first line newspaper. It was headed, "Think It Over, Boys and Girls—Isn't Harold Lloyd Better Fun Than Ruining Folks' Property?" A box followed containing "Honor Card" copy, stating that the newspaper and the theatre would see that the signer of a pledge not to indulge in malicious mischief on Hallowe'en Eve would be admitted free of charge to a special screening. A good sized story played up the event. The date on this particular paper is October, 1925, and we understand that the stunt has been repeated every year thereafter. A good gag to file away for Hallowe'en.

It takes something to crash the front page of a reputable newspaper with a yarn of this description and the answer is this man's standing in his community. There's another showman out your way, Glackin, who also thoroughly believes in mixing around. Maybe you know Charley Holtz in North Sacramento? You two ought to have lots in common and we certainly think both of you are on the right track. There can be no doubt that both of these showmen, through many contacts made, are well known and liked in their respective communities.

Well Dressed Front Brings In Patrons Declares H. J. Brown

Proving once again that a well dressed theatre front is one of the most valuable means of attracting patrons inside a theatre, we call your attention to a front turned out on "Daddy Long Legs" by H. J. Brown, manager of the Palace Theatre, Newbern, Tenn., and to a statement by him that it drew more attention and business than any other form of advertising made in some time.

With Dorris Fowlkes assisting him, this front was made out of beaverboard at the small cost of $12. The background of the display was a light shade of green, with a 5-inch border of dark green. The panel was inset with red and the title lettering was cutout work, set out from the board. The Gaynor and Baxter pictures were also cutouts.

Brown finds this form of advertising more effective than any other means so we'll have to list him among the others who have recently asserted themselves in this direction. He also hopes that his suggestion will prove beneficial to other Club members. This "best form of ad" controversy is still on and the Club will welcome letters on the subject from any other member.

Frank Hill Makes A Novel Float For "Daddy Long Legs"

There's always something novel going on in the show selling game wherever Frank B. Hill happens to be located and we hear that he's keeping things humming out in Walla Walla, Wash., where he manages the Liberty Theatre.

One of the most recent stunts he put on was a float for the advertising of Hughes-Franklin Theatres and "Daddy Long Legs," a reproduction of which you will see on this page. Frank is adept when it comes to constructing novel floats, but to our way of thinking this is one of the most attractive ones he's ever turned out. You will note that both objectives sought, that of publicizing a recently formed circuit and the advertising of a current attraction, were effectively carried out by the use of this display.

HUGHES FRANKLIN
Theatres
She born to be an orphan—then came all children and most wished them Golden Days
Janet Gaynor Warner Baxter
in DADDY LONG LEGS
AT THE Capitol Theatre
FRIDAY SATURDAY SUNDAY July 3-4-5

He's also been using a neat little parking card on "Indiscreet" with copy reading, "Don't be Indiscreet about parking your car over the time limit—The Judge Won't Be Indiscreet With You." Title, featured players, theatre and play dates follow.

Other gags recently put in effect include the issue of an attractively gotten up programette listing a two weeks' program; and also a novelty herald on "Laughing Sinners," made up in bookmark style.

We also have a number of Hill's excellently laid out ads on hand and shall have several of them made up for display in a future issue of this department so his fellow Club members will know what he's doing along this line. In the meantime we know this Round Tabler will continue to bat them over out his way.

Want Ad Contest Builds Trade On "Skippy" For Smith

A Want Ad contest in his local newspaper proved a welcome diversion in publicity methods when "Skippy" was played by J. C. Smith, manager of the Georgia Theatre, Atlanta, Ga.

The newspaper ran a 2 by 6 box daily on the Want Ad page, a news story daily for several weeks, and called attention to the contest in the display columns with a 3 by 9 ad which ran three times.

Five pairs of guest tickets were awarded daily for 10 days (in advance of picture) for the five best "Skippy Want Ads" sent in by readers to help "Skippy" get what he needs in the new Paramount motion picture, "Skippy," based on the Atlanta Georgian and Sunday American comic strip character.

Each day's contest was a bit different. For instance, "To raise money to get his friend's dog out of the dog pound, Skippy tries to work up a business of running errands. To help him get business, write a Business Service Classified Ad just as you think Skippy should write it to attract trade for his messenger service. Sign it Skippy and give your own name and address."

We've published a score of stunts on the above picture and as fast as they come in they'll be found on these pages. Try this one of Smith's if you are looking for something a bit different. What else is new in your town, George? Let's know next time you write.

GET THOSE UNIFORMS READY!

With summer due to pass out of the picture within a few short weeks, it is time you looked over the winter uniforms to make sure they are in good shape and appearance.

If cleaning and slight repairs are necessary, have it done now, while there is plenty of time to take care of it. Perhaps a little renewed gold braid, etc., is in order.

TWO FRONTS FROM BALTIMORE!

Photo above shows two fronts recently constructed by Fred G. Schmuff, manager of the State Theatre, Baltimore, Md. Owing to the small sized original photograph it was impossible to bring detail up sharply. On the left is a sample of his work on "Blue Angel" and on the right, a front on "Right to Love."

Weaver Ties With Churches to Stage A Midsummer Revue

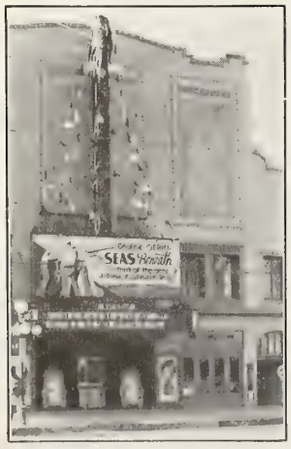
Tying a fashion show up with several churches is a somewhat out-of-the-ordinary stunt, but that's exactly what happened when L. P. Weaver, manager of the Rialto Theatre, Phoenix, Ariz., along with publicity manager A. G. Pickett, decided to stage a mid-summer frock and pajama style party.

Another angle which sets this apart from the usual run of fashion revues was that all models, consisting of about thirty girls, were recruited from various church denominations; and in addition to the event being announced in all the churches, the girls themselves contributed valuable word-o'-mouth advertising.

The other point of the triangular tie, in addition to theatre, was made with a department store which, in addition to furnishing scenery, frocks, models and advertising the event over radio and in newspaper ads, distributed several thousand heralds describing the revue and carrying ad of the theatre.

Now you'll want to know just how the churches were interested. This was done through a church voting stunt, the one receiving the largest number by way of its representatives, getting a donation of $300 from the department store. The theatre box office was stimulated through allowing tickets to count as votes.

Another advertising stunt recently put in effect at the Rialto was a street bally for "Skippy," the accompanying photo of the boy and dog telling the whole story. We are also showing how artist Guy Smith dressed the house when "Seas Beneath" was shown. The latter was also responsible for a very attractive foyer display made for "Reaching for the Moon." Smith is doing some nice work for the Rialto and we will hope to see other examples of his work.



That pajama and frock show looks like a corking stunt to put over while the weather is still warm. It's in direct contrast to the line of merchandise usually displayed in these revues, because of all garments being made of cotton fabric. This one angle ought to prove a most popular move in any state where Cotton is King, as a means of boosting local enterprise. In other localities the sheer novelty of the present day craze women have for these summer dresses should be enough to warrant a lot of interest. The church tie-up is a corker if you can put it over and should result in a lot of good will for the theatre.

It's been some little time since we've been able to get a line on Weaver's activities, but from the above we will all agree that he's been very much on the job this summer, and before the summer is over we will probably hear about some more warm weather stunts he's put over.

Mix Mounted Patrol Parades For Hadden To Exploit "Skippy"

One of the highlights in the "Skippy" campaign of J. S. Hadden, manager of the Publix-Paramount Theatre, Joplin, Mo., was getting "The Tom Mix Mounted Patrol" of Baxter Springs, Kan., to parade. The entire stunt was suggested and completed by Stewart Stanley, one of the part-time ushers, and he is deserving of great credit for his enthusiasm and efficient results.

The Patrol, composed of about 30 mounted members—all boys ranging from 6 to 16—is more or less famous in the West, having gained recognition at Tulsa, Kansas City and other towns. The cost involved amounted to $30; two-thirds for transportation of the 20 miles from Baxter Springs to Joplin, and the other one-third for a banquet. The boys were dressed in their cowboy outfits of many colors—and their mounts with flashing harness and saddles.

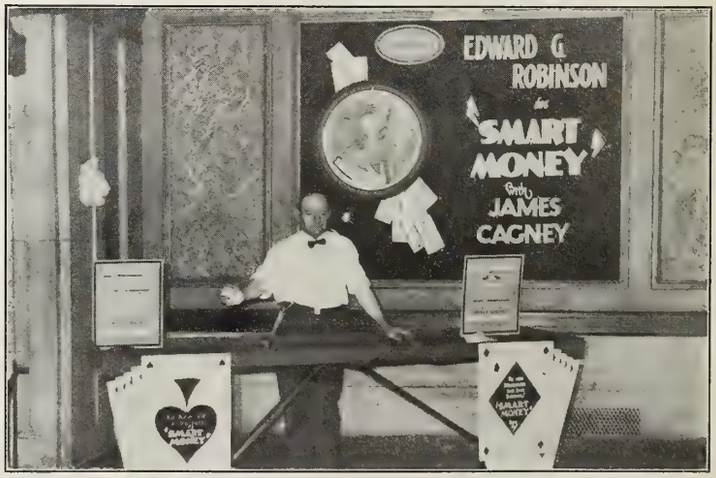
A parade was formed on the outskirts of town at 3:30 Saturday, prior to the picture's Sunday opening. The boys were led by a motorcycle police escort with the boys lined up in double file coming down the center of the main business thoroughfare. Burgess banners were carried by the mounts, reading, "Tom Mix Mounted Patrol—on their way to see—the Mid-West preview of—SKIPPY—(cast)—at the Paramount." A large truck followed up the rear, bannered with copy about the picture, theatre and playdates.

Upon reaching the theatre, the Patrol lined up in front formation and went through a series of stunts and tricks. Another parade took place the same evening with the boys again repeating their stunts in front of the theatre at 9:30. The boys then filed into the theatre to witness the preview. While inside, their horses were lined up and tied to a rope in front of the theatre. This also helped to advertise the preview screening.

That's one way to boost your kiddie business and Hadden is to be complimented on having such an efficient usher in his employ. We guess this boy will soon be stepping up the ladder of successful theatre management.

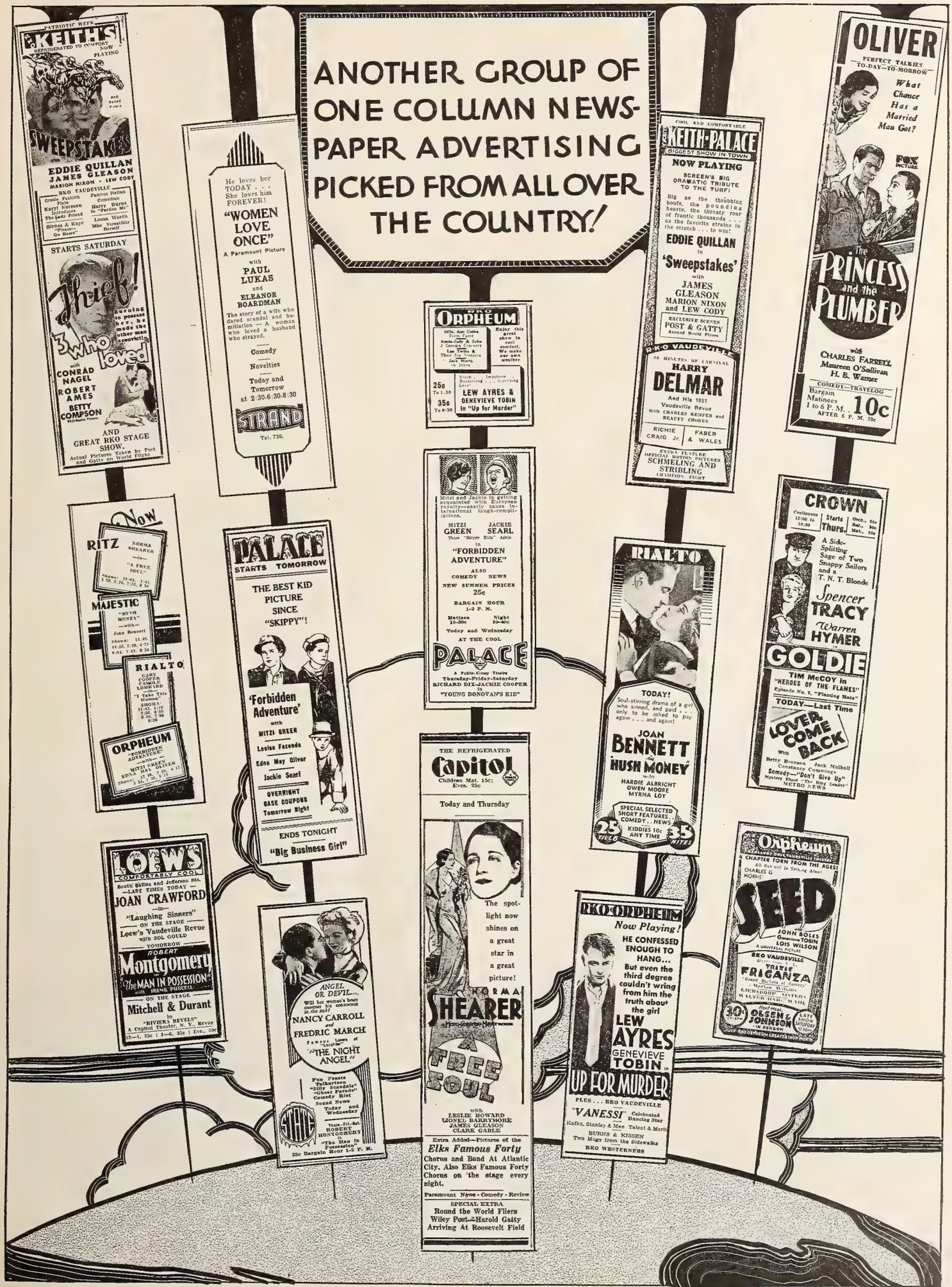
Lobby Display For "Smart Money" Good Booster For Morris

A highlight of a selling campaign put over on "Smart Money" by Walter Morris, manager of the Metropolitan Theatre, Baltimore, Md., was a gaming table display in the lobby during the run of the picture. There's a good gag to use in connection with this display, but you'll either have to use your imagination or else drop a line to Walter for further information for there are certain limitations to the publishing business which forbid going into more detail. Anyway, it was a corking good gag and it attracted a great deal of attention.



Additional exploitation included a radio broadcast two weeks in advance and currently; a tie-up with a five and ten in which candy was sold in bags imprinted with name of theatre and play dates; all outgoing mail stamped with title copy; a front window display in the five and ten store and the inevitable big banner strung across Baltimore's main stem. Ten thousand paper napkins were also imprinted and distributed in restaurants and drug stores.

The reproduced photo on this page will give a good idea how the lobby display was arranged and we'll leave it to you all if it isn't an attractive layout. Note the attendant's working clothes, including the rolled up sleeves and black bow tie.


ANOTHER GROUP OF ONE COLUMN NEWSPAPER ADVERTISING PICKED FROM ALL OVER THE COUNTRY!
KEITH'S
SWEEPSTAKES
EDDIE QUILLAN
JAMES GLEASON
STARTS SATURDAY
Thief!
3 Who Loved
CONRAD NAGEL
ROBERT AMES
BETTY COMPSON
AND GREAT RKO STAGE SHOW.
He loves her TODAY . . . She loves him FOREVER!
"WOMEN LOVE ONCE"
A Paramount Picture
with
PAUL LUKAS
and
ELEANOR BOARDMAN
Comedy
Novelties
Today and Tomorrow
at 2:30-6:30-8:30
STRAND
Tel. 730.
ORPHEUM
LEW AYRES & GENEVIEVE TOBIN
In "Up for Murder"
25c To 1:30
35c To 6:30
Mitzi and Jackie in getting acquainted with European royalty—nearly causes international laugh-complications.
MITZI GREEN
JACKIE SEARL
In
"FORBIDDEN ADVENTURE"
ALSO
COMEDY NEWS
NEW SUMMER PRICES
25c
BARGAIN HOUR
1-2 P. M.
Matinee 10-30c
Night 10-40c
Today and Wednesday
AT THE COOL
PALACE
A Public-Kinsey Theatre
Thursday-Friday-Saturday
RICHARD DIX-JACKIE COOPER
In
"YOUNG DONOVAN'S KID"
COOL AND COMFORTABLE
KEITH-PALACE
BIGGEST SHOW IN TOWN
NOW PLAYING
SCREEN'S BIG DRAMATIC TRIBUTE TO THE TURF!
Big as the throbbing hoofs, the pounding hearts, the throaty roar of frantic thousands . . . as the favorite strains in the stretch . . . to win!
EDDIE QUILLAN
In
'Sweepstakes'
with
JAMES GLEASON
MARION NIXON
and LEW CODY
EXCLUSIVE SCENES
POST & GATTY
Around World Flyers
RKO VAUDEVILLE
55 MINUTES OF CARNIVAL
HARRY DELMAR
And His 1931 Vaudeville Revue
With CHARLES KEMPER and BEAUTY CHORUS
RICHIE CRAIG Jr.
FABER & WALES
EXTRA FEATURE
OFFICIAL MOTION PICTURES
SCHMELING AND STRIBLING
CHAMPION FIGHT
OLIVER
PERFECT TALKIES
TO-DAY—TO-MORROW
What Chance Has a Married Man Got?
FOX PICTURE
The PRINCESS and the PLUMBER
with
CHARLES FARRELL
Maureen O'Sullivan
H. B. Warner
COMEDY—TRAVELOG
Bargain Matinees 1 to 6 P. M.
10c
AFTER 6 P. M. 20c
Now
RITZ
NORMA SHEARER
—in—
"A FREE SOUL"
MAJESTIC
"HUSH MONEY"
—with—
Joan Bennett
RIALTO
GARY COOPER
LOMBARD
—in—
"I Take This Woman"
ORPHEUM
"FORBIDDEN ADVENTURE"
—with—
MITZI GREEN
EDNA MAY OLIVER
PALACE
STARTS TOMORROW
THE BEST KID PICTURE SINCE "SKIPPY"!
'Forbidden Adventure'
with
MITZI GREEN
Louise Fazenda
Edna May Oliver
Jackie Searl
OVERNIGHT BASE COUPONS Tomorrow Night
ENDS TONIGHT
"Big Business Girl"
RIALTO
TODAY!
Soul-stirring drama of a girl who sinned, and paid . . . only to be asked to pay again . . . and again!
JOAN BENNETT
in
HUSH MONEY
with
HARDIE ALBRIGHT
OWEN MOORE
MYRNA LOY
SPECIAL SELECTED SHORT FEATURES
COMEDY . . NEWS
KIDDIES 10c ANY TIME
25 TILL 6
35 AFTER
CROWN
Continuous 12:00 to 10:30
Starts Thurs.
Orch. 25c
Bal. 30c
Mats. 25c
A Side-Splitting Sage of Two Snappy Sailors and a T. N. T. Blonde
Spencer TRACY
Warren HYMER
GOLDIE
TIM McCOY in "HEROES OF THE FLAMES"
Episode No. 7, "Flaming Hate"
TODAY—Last Time
LOVER COME BACK
With
Betty Bronson Jack Mulhall
Constance Cummings
Comedy—"Don't Give Up"
Mystery Short—"The Ring Leader"
METRO NEWS
LOEW'S
COMFORTABLY COOL
South Salina and Jefferson Sts.
—LAST TIMES TODAY—
JOAN CRAWFORD
—in—
"Laughing Sinners"
—ON THE STAGE—
Loew's Vaudeville Revue
with SOL GOULD
TOMORROW
ROBERT Montgomery
"The MAN IN POSSESSION"
with IRENE PURCELL
—ON THE STAGE—
Mitchell & Durant
in
"RIVIERA REVELS"
A Capitol Theater, N. Y. Revue
ANGEL OR DEVIL...
Will her woman's heart conquer his conscience in the end?
NANCY CARROLL
and
FREDRIC MARCH
Famous Lovers of "Laughter"
in
"THE NIGHT ANGEL"
Fun Feasts
Hilarious "Silly Scandals"
"Ghost Parade" Comedy Riot
Sound News
Today and Wednesday
STATE
Thurs.-Fri.-Sat.
ROBERT MONTGOMERY
in
"The Man in Possession"
25c Bargain Hour 1-2 P. M.
THE REFRIGERATED
Capitol
Children Mat. 15c; Eves. 25c
Today and Thursday
The spotlight now shines on a great star in a great picture!
NORMA SHEARER
in
A FREE SOUL
with
LESLIE HOWARD
LIONEL BARRYMORE
JAMES GLEASON
CLARK GABLE
Extra Added—Pictures of the
Elks Famous Forty
Chorus and Band At Atlantic City. Also Elks' Famous Forty Chorus on the stage every night.
Paramount News - Comedy - Review
SPECIAL EXTRA
Round the World Fliers
Wiley Post—Harold Gatty
Arriving At Roosevelt Field
RKO ORPHEUM
Now Playing!
HE CONFESSED ENOUGH TO HANG...
But even the third degree couldn't wring from him the truth about the girl
LEW AYRES
GENEVIEVE TOBIN
in
UP FOR MURDER
PLUS . . . RKO VAUDEVILLE
"VANESSI" Celebrated Dancing Star
Kafka, Stanley & Mae Talent & Merit
BURNS & KISSEN
Two Mugs from the Sidewalks
RKO WESTERNERS
Orpheum
A CHAPTER TORN FROM THE AGES!
CHARLES G NORRIS
SEED
JOHN BOLES
Constance TOBIN
LOIS WILSON
A UNIVERSAL PICTURE
RKO VAUDEVILLE
TRIXIE FRIGANZA
Grand Duchess of Comedy
Marian Williams
GUS SHY-HOE SYNTHIA
WALTER HOWARD WAITE
30c
Next week
OLSEN & JOHNSON
IN PERSON
LATE SHOW SATURDAY NIGHT
JULY RKO ORPHEUM GREATEST SHOW NORTH

ATTENTION, MEMBERS!

Wide-awake members of this Club are urged to take advantage of an opportunity offered by M-G-M to compete for a worthwhile cash prize for the best campaigns submitted on "Politics."

This picture offers some corking exploitation angles and we are looking forward to receipt of some unusually interesting accounts on the way it was handled. It is suggested that campaign stories be written in duplicate form, sending one to Club headquarters and the other to the Advertising Department, Metro-Goldwyn-Mayer, 1540 Broadway, New York City.

Earle Holden Busy In Ocala; Several Good Sales Stunts

It hasn't taken Earle Holden long to find his way around in Ocala, Fla., where he was recently placed in charge of the Dixie, Etta and Temple theatres. But we'd expect results from Holden, whose activities in the show selling business we've had the opportunity of following for some time.

A good little stunt he put over lately, which only cost him a few passes, was a subscription tie-up with the local daily newspaper. The accompanying reproduction of an ad will show how a box, calling attention to the special offer, was carried 10 days in advance of showing. The whole stunt only set the house back about twenty tickets, the paper contributing the space.

When it was announced that a beauty pageant was to be held at Clearwater, Fla., he decided that Ocala would also be represented. Next day one of the papers broke a three column story with information about the event, with date set at the Etta Theatre. He and Leonard Bennett, assistant manager, surveyed the city and arranged with merchants to donate merchandise up to $100. At the end of the week 19 girls had signed up and when the show opened 300 people were turned away from the box office. They were, however, advised to see "the good show at the Dixie," and as the result of this business this house held up to average. Three hundred and fifty inches of free publicity and a total of 41 stories were garnered by the theatre on this stunt and it brought patrons to the house who had never been there before.

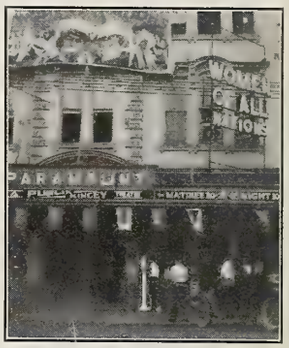
To build up a Thursday afternoon slump in trade, caused by a regular half-holiday, he resorted to use of the "Two For One" idea, but worked a merchant tie-up. Ten stores were secured as points of distribution and the merchants paid for a four column ad in each paper, carrying a month's program of pictures. This stunt was pulled in connection with the Dixie and now Thursday is the best day of the week. The newspaper liked the deal to the extent that the management allowed the balance of the page for theatre publicity purposes.

We're glad to know that Holden is getting so nicely established in his city and we will look forward to hearing how a new idea for a Kiddie Club turns out. He proposes to stage one each Saturday morning FREE. Educational reels will form the program, kid talent will be developed and maybe a safety talk given by someone. The idea of the free show at one house for the kids is so that regular matinee trade at the two other houses will not be disturbed. The city is not large enough to support three programs and he figures that he will be the gainer through the creation of good will from parents. We believe that he intends to get in touch with the U. S. Dept. of Agriculture for the free program. It's an interesting experiment and we'll be awaiting information on how it pans out.

Rosson Ties With Photo Studio For Lady Patron Boost

It's been some little time since we've had a line on what Round Tabler C. B. Rosson, manager of the Paramount Theatre in Goldsboro, N. C., has been doing in the way of selling shows, but news about members will filter through and we'll say he's been very much on the job.

One popular stunt he worked in connection with a local photographer was a tie-up for the issue of 50 free photos which ordinarily retailed for $3 each. Coupons entitling the holder to a free sitting for one photo were given to the first twenty-five ladies attending the matinee and to the first twenty-five attending the seven-o'clock evening show. The stunt was advertised by special trailer and in programs and foyer display. The results were eminently gratifying in that the photographer secured 50 future prospects and quite a little additional business owing to a special rate made for additional prints. The coupons were not given to any one under 15 years of age.

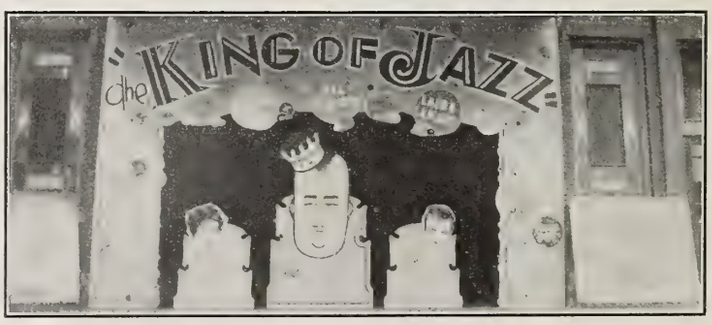


If any Club member has plans under way for the erection of an electric sign atop the marquee perhaps he will gain inspiration from the method followed by Rosson when solving this question. His house is located a block away from the "Square" and he wanted a changeable attraction which could be seen from both front and side. It is impossible to follow style of construction by the accompanying snapshot, but you will note that it is placed at an angle so as to be in the line of vision from the desired points. The frame was made of gas pipe, wired with No. 10 cable. It has four outlets and the cable is run to a home-made flasher. The letters were made out of waterproofed compo board and, taking into consideration the small cost, the results have been highly gratifying.

Other activities of his include the issue of a weekly theatre newspaper, 800 to out-of-town people and 1,200 distributed in theatre. When the September season opens he intends to replace this with a miniature monthly movie magazine. It will carry a month's attractions, have about 16 pages and will be self-supporting from four full pages of ads sold to local merchants. We will look forward to receiving a copy of the booklet when it appears, and also to further information as to what this member has been doing in the meantime. He is always working out some interesting stunt to garner additional patronage and doesn't mind tipping off his brother showmen.

C. M. Solley Has A Two-In-One Man In Operator Bill Hart

A combination of artist and mechanician all rolled up in one is not so easy to find, but such seems to be the case down at the Rose Theatre, Bastrop, La., managed by C. M. Solley. His projectionist, Bill Hart, is not only a good man on the machines, but can also turn out a darn good brand of art work, and if you have your doubts take a look at the front he made when "King of Jazz" was shown. The snap shot was a bit faint, hence the reproduction does not do justice to the display; however, we hope it will suffice to convey an idea of Hart's creative ability.



Both Solley and we admit that this picture is a little old for even subsequent runs, but it hadn't played Bastrop and there may be other towns where it has yet to make its appearance. In this case, the accompanying illustration may prove an inspiraiton to some other member who is casting about for an idea for an attractive front.

Morrow Promotes A Good Single Page For "Smart Money"

The "Smart Money" ads, predicted on account of the very adaptable title for the present buyers' market, are beginning to come in. One of the first to be brought to our attention is a full page put over by Floyd Morrow, manager of Warner's La Roy Theatre, Portsmouth, Ohio, and we are reproducing a copy of it on this page so you can see how he worked it out.

It is another good example of this costless advertising you've been hearing so much about these days, costless with the exception of a handful of guest tickets. You will note that about a dozen different merchants are represented and that they are all offering three pair of tickets for the three best slogans presented to them concerning their store, also using the two words, "Smart Money." The rules permit the contestant to submit slogans to as many merchants as desired, originality and neatness being stressed. The merchant acted as judge and the winner's name was displayed in the store window. Note also that the theatre received a fine display of its part of the ad in a large two line streamer head, and at the top centre portion.

It's been some little time since we've received information concerning Morrow's activities, but we can see that he hasn't lost the knack of promotiong a co-op. As mentioned before, we'll expect to see a lot of these ads on this picture because of the fact that the title appears to be a natural to get attention from the merchants. And we thoroughly believe that the average merchant will see the advantage of falling in line.

Stribling Builds His Mailing List With Calendar Gag

A calendar gag has proven a very effective means of securing new names for the mailing list of J. E. Stribling, manager of the Rialto Theatre, Oklahoma City, Okla. We are sorry that a sample of it cannot be reproduced along with this story but the make-up is such that the very points we'd like to bring out would not show to good advantage. However, we'll do our best to give a description of it.

The card measures 14 x 11 and is headed with name of theatre, telephone number, admission prices, etc. The blank squares carry ads of five merchants, stating that this ticket and one paid admission will admit one other adult to the theatre any Tuesday or Friday during the month. The balance of the days are devoted to picture titles and playdates, each carrying a catch line. They are printed on manila tag in two colors and the price to Stribling is $5.50 per M, the ads paying all cost.

Each month the calendars are house-to-house delivered by boys who explain to the prospective patron how the scheme works. He also tells the lady that the Rialto Theatre will 'phone her some time during the month and ask if she knows what picture is playing that day. A correct answer will rate a free pass. Naturally it behooves the lady of the house to keep the card in a prominent place which, of course, means that it will be closely observed from time to time.

The constant building of a mailing list is something which concerns every manager and while J. E. admits that there's nothing new about this method, except for a little twist given it here and there, we're passing it along for others to try as per his wishes. It will cost nothing to put into effect except a small amount of time spent in lining up a few advertisers to cover cost of card and printing.

BATHING REVUE AND FASHION SHOW!

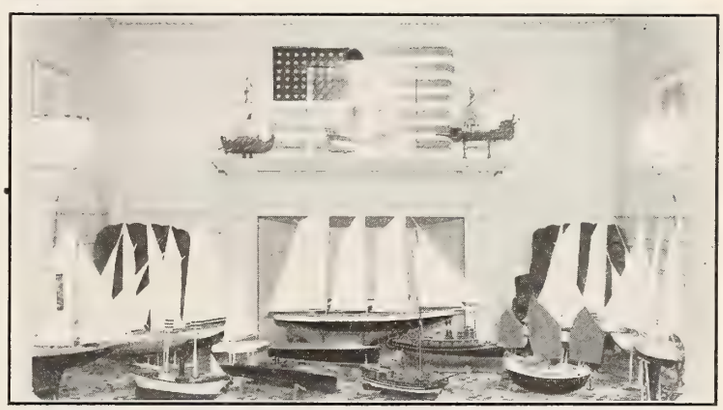
It is not too late in the summer to promote an interesting and profitable bathing show for your theatre. In fact, several of the members here in the East, located close to bathing beaches, are just getting set for a big bathing event the latter part of August.

There are so many slants to the bathing beauty revue and fashion show that it should hardly be necessary to go into details at this time. But we suggest that you frame yours to suit local conditions, and if you have never pulled one before you may get the surprise of your life to see the box office reaction.

Watch the Club pages for information about this great business booster, but don't wait for the season to end before you give it real serious consideration.

Russell Terhune's Lobby Display Of Boat Wins Praise

Learning that the local Y. M. C. A. was sponsoring a miniature boat regatta, Russell Terhune, manager of the Strand Theatre, Plainfield, N. J., arranged for the winning models, as well as the runner-ups, to be displayed in the lobby for a period of one week. This novel display not only attracted a lot of attention from the public but was also instrumental in getting him some nice publicity breaks in the local newspaper. A wealthy resident of the town added to the effectiveness of the display by donating a collection of rare specimens of craft from all over the world.



We fully realize that such a wide range of boat models cannot be obtained in all communities but there's generally some kind of an assortment available in every man's territory. Terhune is one of "Bunny" Bryan's boys down in south Jersey territory, and as both Nat Mintz and F. W. Kislingbury, respectively, with the Oxford and Paramount theatres in Plainfield, are right on his toes he has to keep stepping to turn out something different.

Binnard Enhances His Ads With Use of Monotype Border

What can be done on newspaper ads in the smaller cities where certain facilities in the engraving art are lacking is strikingly shown in a treatment given "Front Page" when this picture was played by A. B. Binnard, manager of the Liberty Theatre, Lewiston, Idaho. The same would be reproduced along with this story only for the fact that its dimensions are such that limitations of our make-up stand in the way.

But what we want to bring out more than any other point is the fact that the appearance of this ad is greatly enhanced through he use of some fancy and plain rule borders which this manager had cast in his local newspaper composing room on monotype. These and the skillful placing of stock mats serve to make up what we think to be a very attractive display and due credit is bestowed.

This is a good tip to every manager who hasn't every facility in the printing line at his disposal and a little conference with the composing room foreman will be the means of bringing about a better understanding with him and at the same time may produce more striking displays for your copy. We're glad to hear that Binnard's old "front man," Ed Schmadeka, is opening a house of his own in Lapwai and wish him all the success in the world. Give him our best regards next time you see him.

COURTESIES COME HOME TO ROOST!

The Editor of the North Sacramento Journal in the next to the lead editorial in a recent issue comments under the head, "Thanks To An Unknown Friend," as follows:

"The Editor desires to take this means of thanking his Unknown Friend for a favor shown last Wednesday night.

"While seated in the Del Paso Theatre, enjoying the picture, a young man came over and asked if he was aware he had left his lights burning in his car, parked outside. The information was very welcome, but the courtesy was still more so.

"That young gentleman—and we use the word advisedly—had seen the headlights burning, taken the trouble to find out whose car it was, and then continued his search until he found The Editor.

"In the dim light, he got away before he could be recognized and given the proper appreciation, so he is here given recognition.

"This event reminds us that in North Sacramento are a surprising number of people who have that true regard for the needs of their fellows that makes a city prosperous and elevates themselves in character and inevitably in other successes, for one can not be thoughtful for others without it coming back again, 'full measure, pressed down and running over.'

"We congratulate this city on having so many of what might be termed 'Unknown Friends.'"

What a break in one of the most coveted sections of a newspaper!

The manager of the Del Paso is Charles J. Holtz, a well known member of this Club. The usher's name is unknown but we take this occasion to pass along the deserved credits—to Holtz, whose capable training prompted the usher to do his bit—to the usher, whose sense of duty to the house and manager led him to follow rules which will undoubtedly some day result in the management of a house of his own.

Laurence Revives Local Movie Stunt For Capacity Trade

It's been such a long time since that old racket of promoting local movies has been pulled that a revival of the scheme would appear to be practical for certain localities, according to a letter on this same subject from H. L. Laurence, manager of the Capitol Theatre, Paris, Tenn. It is, at any rate, worthy of serious consideration from anyone who is thoroughly conversant with the conditions peculiar to his community, particularly when we state that the stunt, in addition to widely publicizing the house, netted a three-days S. R. O. business.

For the above campaign cooperation was sought from the daily newspaper, civic clubs, city and county officials and the heads of industrial plants. Eight days before the cameraman and director came to town the paper carried front page stories of the event and on their arrival it was arranged for the Mayor and many prominent citizens to meet them at a reception held in the public square. Pictures were taken of the Mayor handing over the City Key and the local band of 40 pieces was promoted to lend color to the occasion. As a highlight of this advance publicity, the band headed a parade of bannered cars through all main thoroughfares of the city.

A cast was made up of city officials, society members and other well known people about town and included a Minister of a local church, the City Attorney, Mayor, Sheriff, a railroad official, an executive from each industrial plant and prominent members of fraternal organizations. Incorporated in the picture were scenes taken in and around industrial plants, all points of interest in the county and city; in fact, everything worthwhile in the community was included in about 2,000 feet of film. Naturally, there was "love interest," etc., and this was supplied by the society members of the cast.

Advertising was confined to newspaper publicity, country billing and as an extra inducement it was announced that certain scenes would be taken on the stage.

You can see for yourselves that this campaign was handled far more delicately than the old stunt of several years ago. Then, it was more or less customary for a regular operating company to enter a town with no other thought than putting the scheme on a strictly commercial basis. Prominent people were approached with the idea of having their sons or daughters appear in the stellar roles for the consideration of a certain sum of money and more often than not the whole affair climaxed with a lot of ill feeling and jealousy on the part of all concerned. But the boys went out of town with a bag-full of good local money. In these days, it is not at all difficult to secure the services of a cameraman and a director who know enough to get by with a stunt of this sort. A world of local good will can also be accomplished by taking certain scenes in front of certain stores, etc., thus bringing a broad smile to these merchants when they view the film, particularly when the theatres is back of the movement. Of course, it will not be practical for every theatre to indulge in the promotion of a movie, but where it is permissible we believe Laurence's experience will prove most helpful to any who may wish to try it out.

Duel Takes Active Advantage of Local Interest In Player

The name of the heroine in "Trader Horn," Edwina Booth, was a natural for a play up of local interest because of the fact that she was a local girl. When this picture was shown by S. A. Duel, manager of the Paramount Theatre, Provo, Utah.

The newspapers printed advance stories tying in with a semi-serial story that had been run covering Edwina Booth's life and indorsement from the Mayor, the director of dramatics at the university and the Stake President at the Mormon Church were run in the theatre ad on Wednesday, previous to the picture's Sunday opening. These indorsements were secured after these men had seen the picture at a special preview.

Deuel had a boy on the street with a placard and also at the stadium where there were hundreds of out-of-town people attending a track meet. 3,000 heralds were also used to cover the town as well as being placed in cars parked near the stadium. Announcements were also made by an orchestra leader at a prominent dance at which many of the socially prominent people were present. These announcements alluded to the picture, cast, theatre and playdates.

When playing "Skippy" he promoted a tie-up with a local merchant that reacted in lots of publicity. The merchant gave away a washsuit to the boy who came closest to the measurements of "Skippy." In addition, the store played up the stunt in their regular ads and had one of their windows dressed with ready-to-wear suits and avertising matter on the picture.

Duell also addressed a school principals' meeting at which the Superintendent of Schools personally recommended the picture for the kiddies to see. Announcements about the picture were made at all schools and mimeograph copies of the story were given to every child in the schools.

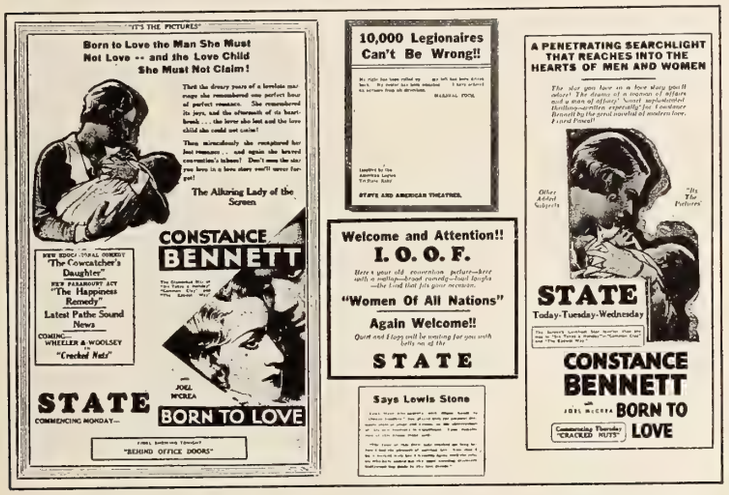
We'll have to admit that it's a great break for a manager to have his town claim any heroine for its own and it's good news to know that Duell took full advantage of public interest in this fact, even though it's not a tip that we can pass along for general use. However, his activities on "Skippy" are such that can be used by any member looking for ideas for this picture.

Mahon On The Job At Strand Theatre In Prince Albert

The Club is in receipt of a letter from P. W. Mahon, manager of the Strand Theatre, Prince Albert, Saskatchewan, Canada, in which he encloses snap-shots of an exterior and interior view of his house and a sample of the way he handles newspaper advertising in his town. We are reproducing the photo of the Strand's front, but the interior show is too faint to be clearly shown. From what we can see, however, the theatre foyer is most attractive and we are sorry that it cannot be reproduced. The ad on "Kiki" will be used along with a collection we are making of ads from several sections of the States and Canada and will be published in an early issue. These are always interesting and we hope that Mahon will continue to forward samples of his work.

Bair's Newspaper Advertising Has Many Novel Twists

The advertising created by E. E. Bair, manager of the State and American Theatres, East Liverpool, Ohio, is always interesting to us and we are led to conclude that other samples of his work published from time to time have won the approval of many other members of this Club; hence, any time we have the opportunity of helping ourself to further evidence of his work we're very likely to do so for the reason of the novel twists presented.


Born to Love the Man She Must Not Love -- and the Love Child She Must Not Claim!
The Alluring Lady of the Screen
CONSTANCE BENNETT
STATE
BORN TO LOVE
10,000 Legionaires Can't Be Wrong!!
Welcome and Attention!!
I. O. O. F.
"Women Of All Nations"
Again Welcome!!
STATE
Says Lowis Stone
A PENETRATING SEARCHLIGHT THAT REACHES INTO THE HEARTS OF MEN AND WOMEN
STATE
Today-Tuesday-Wednesday
CONSTANCE BENNETT
BORN TO LOVE

In the assortment of ads in the accompanying cut note the varied appeal of theatre to public. In one of the large displays note the well arranged copy and cut layout and the space devoted to short subjects, etc.; also, that both of the larger displays have captions at top and that the style of type is varied from bold face to italics. We would also call attention to the fact that fraternal organization conventions are not overlooked and, likewise, the box devoted to a Legion Rally, with the names of theatres appearing in a mild but effective way at bottom of ad. Then there is the box captioned, "Says Louis Stone" which carries no message other than the star's personal endorsement.

The foregoing will serve, we believe, to point out the diversified effort being made by this manager to keep the names of his theatres before his public and to our way of thinking the real value of this method lies in the fact that these changes break up a monotony caused by the constant feeding of the same sort of material.

A manila paper umbrella cover that Bair is using these days is also going over in great style. It's an ordinary, long cone shaped cover that is dispensed to patrons who come into the lobby on rainy days with wet umbrellas and it has gone a long way to overcome the discomfort and annoyance of trying to dispose of one alongside a theatre seat, or searching for a receptacle.

John Goodno Ties With Telegraph Co. As Plug For Film

The campaign put over on "Chances" by John Goodno, manager of the Palace Theatre in Huntington, Va., consisted of several tie-ups and stunts which, netted the house the biggest business on opening day it had ever known.

His first tie-up was with the Postal Telegraph Company, which made a 15 foot enlargement of a wire of congratulations sent the theatre by Fairbanks Jr., from Hollywood. Attention was called to the fact that the picture was his first starring vehicle, that he hoped his local friends would like it and concluded by wishing the theatre luck. One sheet enlargements of the telegram were also made and posted throughout the city.

Other effort included a tie-up with local merchants for a double truck in the two newspapers, announcing the showing; the building of an armored motor car, appropriately bannered for a tour through the country surrounding Huntington and a publicity break by reason that the recent Ford Reliability Tour was scheduled to pass through the city at the time. Many visitors crowded the town and Goodno with his big staff caused them to feel that the picture, on account of its title, was a part of the celebration.

Goodno was personally sold on this picture and after screening seized upon the above angles to sell it. So if it can be possible these days that there is a manager who still runs them blindly this is just a tip off from this manager that many a good selling slant can be gained by spending the necessary time for a preview.

Burt Coughlan Can Dress A Marquee So It Brings Them In

Believing that his theatre front and marquee are one of the best advertisers a theatre has, Burt Coughlan, manager of the Peoples' Theatre, Maynard, Mass., is a strong advocate of this means of attracting public interest. He does all the dressing himself and as the photo on this page will show has become quite adept in the art of placing cut-outs so that they will catch the eye in a compelling manner. This was used in connection with the showing of "Women of All Nations."

Other evidence of Coughlan's stunts brought to our attention include a street bally on "Skippy," whereby he gathered a bunch of kids, one dressed ala Skippy, for a parade with banners announcing that the picture was in town; and a lobby display of "Secret Six," with a big cut-out of Beery directly in front of the box office, a portion being cut out for the cashier's window.

At the top we are presenting a reproduced snapshot of Burt himself, with a hope that the winter setting will lend optimism to the fact that cool weather will come again. It is to be further hoped that his coonskin coat will not produce the reverse effect these hot August days. Other samples of his marquee dressing will appear in future issues.

Coughlan's Effective Use of Cutouts

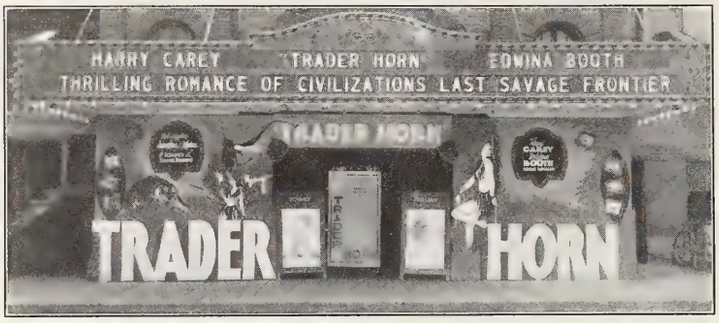
Kiddie Safety Gag Of Walter Murphy's Creates Good Will

We can see that our old friend and fellow Club member, Walt Murphy, manager of the Roky Theatre, is still on the job of looking after the safety of his neighborhood kids.

Three days in advance of the last Fourth of July he stated through an ad in local newspapers: "Parents, Have Your Children Spend a Safe and Sane 4th of July—Send Your Kiddies to The Roky—Free Kiddie Show (Morning)." The little snapshot we are reproducing doesn't half do credit to the number of boys that took advantage of this offer but Walt did manage to get a focus on a few of them. Police and firemen, with whom this manager stands in very high estimation, cooperated freely in an effort to make the party a success.

The above is another example of community goodwill constantly being sought by this manager. You will recall that not very long ago he secured a lot of free publicity through staging a benefit performance for the widow of a local fireman who lost his life fighting a blaze. Continue the good work Murphy.

A COMPELLING FRONT ON "TRADER"!


HARRY CAREY "TRADER HORN" EDWINA BOOTH
THRILLING ROMANCE OF CIVILIZATIONS LAST SAVAGE FRONTIER
TRADER HORN
TRADER HORN

When W. E. Banford, manager of the Cecil Theatre, Mason City, Iowa, played "Trader Horn," he devised an atmospheric front that greatly helped put this picture over in a big way. Note the jungle scenes on the compo board and the huge letters of title on either side of entrance to lobby.

Cutouts Of Rogers' Costumes Effective For A. S. Goldsmith

Concluding that the unusual costumes worn by Will Rogers in the "Connecticut Yankee" would attract considerable attention if presented by the use of cut-outs, A. S. Goldsmith, manager of the Majestic Theatre, Perth Amboy, N. J., made up several effective ones for display in two vacant stores on the principal streets of his town.

Additional tie-ups included the placing of a three-sheet of Rogers in a local furniture store, with a display of radios around the cut-out; use of the public library for distribution of heralds and one-sheet cards, with an assortment of Mark Twain books, and tie-ups with three book stores for display of one-sheet cards, with stills and copy.

In connection with "Last Parade" he arranged for the house-to-house distribution of 3,000 newspaper tab heralds and also effected a tie-up with a local laundry to insert the tab in all packages. The two vacant stores referred to above were also used to sell this picture and in addition, 15 other merchants gave him window space. Another plug was given this picture through publicity obtained from issuing an invitation to the Superintendent and staff of the local reformatory.

It appears that this Club member is very much on the job with his local merchants and we hope that he will keep up the good work. We also note that he is running Amateur Performances each Saturday night with a satisfactory response and we are passing this along with his other suggestions. Keep us informed, A. S., on all future activities.

ROUND TABLE CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

Landers Using Many Worthwhile Stunts To Sell The Aztec

It's been some little time since we've had a line on the activities of Jim Landers, manager of the well known Aztec Theatre, San Antonio, Texas, and those of his able director of publicity, V. D. Welher, but that doesn't mean that this pair of live wires haven't been on the job. Quite the contrary, we'll say, after discovering some detail connected with a number of corking selling ideas they've been working out in their city. There are so many fine stunts among the collection that we don't know where to begin so we'll just take them in order.

An old idea revamped to 1931 lines was the organizing of the Aztec Big Brother Club. There's an "Uncle Bob" on the local radio station staff, the radio station was sold on the idea and installed mikes in the theatre, and the result was the inauguration of once-a-week try-outs for the youngsters who entertain the following Saturday. "Uncle Bob" and Vernon Guyer, the organist, serve as M. C.'s, radio announcer and accompanist for the club matinees, which provide about thirty minutes devoted to kid talent. It is handled on a competitive basis for cash and pass prizes and an award for attendance. Two prizes, promoted from local merchants, are awarded the boys, and a like number to the girls. They are displayed for a week in advance in the lobby and the dealer is given a card credit. Numbered tickets are given the youngsters for the attendance awards.

When the kids enter the theatre they are handed an all-day sucker, paper wrapper removed to prevent littering up the floor, and each Saturday they are permitted to choose an extra feature from list of available prints that have already had a local showing. It is interesting to note that "Return of Dr. Fu Manchu" was one of the first pictures chosen, as it was about a year ago when a similar privilege was extended during the running of a charity affair.

Guest's Comment on this Week's Program!

It is the desire of the Aztec management not only to give you the best in motion pictures, but also the kind of pictures YOU like best!

We appreciate your comments on our programs, and for that reason we will pick 10 of these cards at random every Friday night and will mail a guest ticket for next week's program to the person signing the card! The guest tickets will be mailed without regard as to whether you did or did not enjoy this week's program.

1. Did you like the feature picture? _____
2. Why? _____
3. Did you like the program of short subjects? _____
4. Which short subject did you like best? _____
5. Which short subject did you like least? _____
6. Underscore the type of pictures you like best. MYSTERY! ADVENTURE! GANGSTER! WESTERN! COMEDY! ROMANCE! SOCIETY! WAR DRAMA! CHILDREN'S! (SUCH AS "SKIPPY" AND "TOM SAWYER") ROMANTIC COMEDY! ADVENTURE! MUSICAL DRAMAS!
7. Who are your favorite stars? _____
8. What new pictures would you particularly like to see at the Aztec? _____

My name is _____

My Address is _____ Phone _____

The Aztec also has a tie-up with a nearby garage whereby free parking privileges are extended to patrons. This arrangement secures a 35 cent parking at a cost of 10 cents to the theatre. At present the house is paying for the parking of 200 cars per week and by actual count the house averages 3 paid admissions for each car parked. The parking situation in San Antone is a problem and this stunt undoubtedly sways many customers to the Aztec, over other first run houses within a couple blocks of each other.

Another stunt, in operation since the beginning of last summer, is the operation of a mezzanine tea room where coffee, iced tea, cakes and sandwiches are served free of charge by the theatre matron from 2 to 5 each afternoon. Everything except the ice is promoted from local merchants. Reservations may also be made for bridge parties, all accessories being furnished by the theatre, and at present the average is four parties a week.

Two other stunts employed by the Aztec management include a tie-up with local merchants to extend matinee prices until 6:30 in order that employees may get a break, and the holding of screen-

(*Continued on following page*)

Local Popularity Gag Garners Free Space For Munroe

A popularity contest to decide what local girl would be "Miss Gettysburg" brought a lot of publicity and a sell-out on the clasing day for R. C. Munroe, manager of the Majestic Theatre, Gettysburg, Pa.

The contest was started in June and had the endorsement of the local Chamber of Commerce and the newspaper. The boost to the theatre was obtained through the sale of tickets, each one good for a certain number of votes and the reward was a trip to Miami, Fla., with all expenses paid. A transportation company was successfully contacted to supply the free ticket and a Miami hotel agreed to donate the necessary accommodations. These were secured through the promise of a regular screen ad. As the contest progressed the standings of the contestants were posted in the lobby.

A special program was arranged on dedication night, for which a local orchestra was promoted, and the opening number consisted of a parade by the Boys' Band around the theatre and up and down the aisles. The Mayor officiated in the bestowal of the title. When the winner left the city she was escorted to the depot by several state policemen on motorcycles.

Considerable color was lent to the above stunt through Gettysburg being a historical town and Munroe is passing the idea along to other members who are located in cities of like classifications. The whole publicity scheme did not cost the house anything, as you will note from the promotional ideas outlined in the preceding paragraphs, and it resulted in a world of valuable publicity and box office returns.

Protection Cards Sold "Secret Six" For William Winch

Excellent advance publicity for "Secret Six" was secured by William Winch, manager of the Fair Theatre, Amarillo, Texas, through posting burglar protection cards on store doors and windows as part of an advance campaign on this picture.

These placards carried copy reading, "Burglars Beware! This Store Is Protected By The Secret Six—Six Fearless Men, Sworn To Blot Out Gangsters, Racketeers and Crooks."

Inasmuch as these signs were posted well in advance of opening, title publicity was gotten over very nicely and it neatly tied-in with newspaper copy that appeared a bit later.

The above is the first contribution we've had from this new member of the Club and we will hope to receive further accounts about how shows are sold in his town. Shoot them in, Bill, so your fellow members will know what you are doing down in Texas.

LANDERS ACTIVE AT AZTEC

(*Continued from preceding page*)

ings for a class of patrons for which a certain picture is calculated to hold appeal.

In the former tie, permission is granted by the merchants to place a 14 x 14 changeable card over time clocks in over 25 stores and identification cards are issued to all employees.

A good gag in connection with the special screenings is the stopping of the picture, when blanks are passed out to the audience requesting opinions as to the outcome of the picture. Guest tickets are offered for best solutions. Invitations to these screenings are also often handed out to clerks, barbers, elevator operators and persons similarly employed, for the reason that they are generally great talkers and consequently become a regular walking 24 sheet.

Still another gag that makes patrons feel that they have a part in shaping the booking policy of the theatre is the distribution of a "Guest's Comment Card," inviting them to state whether or not they liked last week's program. Ten of these cards are picked at random each week and the writers receive a guest ticket for the following week's program. Naturally, booking cannot be adjusted to suit all tastes to any great degree but the gag gives an insight to patrons' likes and dislikes and makes them feel as though the management had their interests at heart. We're reproducing a copy of the questionnaire for any member who may wish to put this plan into effect.

They are also going in quite heavy these days for give-aways of electric refrigerators, cedar chests, radios, phonographs, bicycles, etc., and cooperative advertising space is insistently asked for the placing of heralds and displays in the merchants' stores. Good response is also received from blotters bearing shorthand copy distributed to office girls, guest tickets being offered for the best transcriptions. Numbered heralds are also being distributed by street car men, with guest tickets as awards.

A THOUGHT FOR TODAY!

To succeed in business you must learn how to deal with human beings. It is not only that which is within you that gives success, but that which is in others—and you must learn to understand it and, so far as you need it, you must learn to get it.

Business success is the art of persuasion, the art of making friends, the art of producing a good impression.

These arts you must learn.

—Kruger

Three-In-One Foyer Display by Stowell Attracts Attention

A novel and attractive foyer display, featuring three different subjects, was recently constructed by Harry C. Stowell, manager of the Paramount Theatre in Middletown, N. Y., for the advance plugging on "Trader," "Strangers May Kiss" and an "Our Gang" comedy.

At the left of the accompanying photo, note the large cutout of the lion atop the "Trader" display. A large, green glass eye (painted green) back of which was placed a light with blinker attachment, was placed in the lion's head and greatly added to the effectiveness of this section. During the run of the picture this cutout was placed atop the marquee and the light attached to the regular flasher. At the extreme right, between the pianoplayer and her instrument, is the cutout on the Norma Shearer picture. Miniature "Our Gang" stars, placed all around the outskirts of the entire setting, produced the plug for the comedy.

The above is certainly getting over an advance plug for a whole program, in our estimation, and we believe that it can be heartily recommended for use in a foyer where it isn't necessary to flash a direct and brief message. Once inside the theatre, the patron has time enough to be attracted by an artistically arranged display and is in a position to digest all which the set is intended to convey.

Scholer Ties With Several Merchants For A Beauty Revue

A bathing beauty contest was staged during the four-day run of "Lover Come Back' by J. J. Scholer, manager of the Orpheum Theatre, Phoenix, Ariz., with the cooperation of a local merchant which greatly added to the successful showings of this picture at very small outlay to the house.

Scholer tied in with a local haberdasher, who sponsored the revuee with a dancing instructor and proprietor of dancing school staging it. The haberdasher furnished 15 bathing suits and presented each one in cast with one of these suits gratis. He also furnished 5,000 co-operative heralds; dressed a full window with display and co-operative copy as well as making special displays inside store. He gave a special display with special cut-outs for the foyer, it being a miniature bathing beach scene with wax models dressed in Catalina bathing suits. He also placed co-operative newspaper ads in the local papers.

The revue was staged with special gags and original songs and had a special beach drop. The entire cost of the revue to the theatre was just $2.50, which paid the cost of a 60-foot banner on the side wall of theatre.

This is the season of the year to put over stunts of this kind and we like Scholer's idea of rounding out the bathing beauty show with a revue, special gags and local merchant tie-ups.

Obey That Impulse—Join Now!

A. R. ZINSMEISTER is the owner-manager of the Seville Theatre in Manlius, N. Y. We take this opportunity to extend the usual Club welcome to this new member and will look forward to future communications from him concerning his activities in show selling. Tell us more about yourself and what you are doing next time you write, A. R., so we can give you a better introduction to your fellow Club members.

———*Wear Your Club Pin! ! !*———

EDWARD B. CARRINGTON is in charge of the Hollywood Theatre, a Fox house in Portland, Ore., and it is a pleasure to introduce this new member to the host of fellow Round Tablers. The Hollywood is a first-run suburban house and everyone of his brother showmen will be interested to hear what Carrington is doing to establish pictures in his section of the city.

———*Wear Your Club Pin! ! !*———

WILLIAM A. WARD, JR., manages the Clinton Theatre in Clinton, Conn., and here's another New Englander to become a member of the Round Table Club. How's business up in Clinton and what's doing, Bill? There's many a member of this Club up in your territory regularly contributing to these columns and we are going to look forward to your version of what it takes to put shows over.

———*Wear Your Club Pin! ! !*———

WM. G. SERRAD is the manager of the Kittanning Theatre Company, Kittanning, Pa., and with receipt of his application for membership we add his name to the big army of Round Tablers already listed in Pennsylvania. What was that last live-wire stunt you put over, W. G.? Your brother showmen want to know all about it so let's hear from you the first opportunity you have to jot down the details.

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

CHARLES W. GRISWOLD is at the helm of the big 6,200 seat Roxy Theatre, New York City, the house known all over the world as "The Cathedral of the Motion Picture." We are aware that operation of this great theatre plant requires unceasing attention and a large part of Griswold's time but it is a sincere hope on our part that he will be able to contribute some articles on how shows are exploited at the big house. Many managers outside are under the impression that those in charge of the de luxe Broadway theatres pay scant heed to exploiting a picture. You tell 'em, Charley, how it's done. And by the way, we can use one of your photos to dress up that story.

———*Wear Your Club Pin! ! !*———

GEORGE MACKENNA is the manager of the Lafayette Theatre, Buffalo, N. Y. Meet the rest of the gang, George, and remember that all of your brother showmen will expect to be informed about what you are doing in your neck of the woods. Many a good show tip has originated from your town and we'll be looking forward to your first contribution to these pages. Shoot along a story and we'll do the rest. And a photo of yourself, if you can spare one.

———*Wear Your Club Pin! ! !*———

THEODORE R. MACE is at the helm of the Princess Theatre in Morganville, Ky., and now he's listed among the Blue Grass contingent of this Club. There's a lot of showmen in his state, who can step as fast as some of those famous horses and we'll look forward with interest to publishing accounts of this new member's efforts along show-selling lines. Send along a photo, T. R., and we'll use it to introduce you to the rest of the gang.

———*Wear Your Club Pin! ! !*———

HAROLD ALDINGER is the manager of the Columbus Theatre, Columbus, Neb., and this Publix manager is hereby elected a member of this organization. The Club is indebted to your organization, Harold, for a wealth of good show tips and we're glad to include your name on a list that continues to grow each week. Shoot along some examples of your work out in Columbus and we'll do the rest.

———*Wear Your Club Pin! ! !*———

J. G. McGEE has the job of managing the Boulevard Theatre in Brookline, Pa., and we take this opportunity to extend the Club welcome to this new member from a state in which Round Tablers are strongly represented. Keep up the standards set by your fellow members in Pennsylvania, J. G., and let us hear from you regularly about what kind of showmanship you are using in Brookline. And send along a photo of your self if you have one to spare.

———*Wear Your Club Pin! ! !*———

HAROLD J. MURPHY has charge of Fox Theatres in Olympia, Wash., and his name is a familiar one to all showmen in the Northwest. It is a pleasure to introduce this new Club member to his host of brother managers and it goes without saying that his contributions to these pages will be beneficial to all. You've been in Olympia long enough, Harold, to have a lot of good stunts up your sleeves. So shoot them along and we'll let the rest of the boys know what you are doing.

WALTER KOFELDT is at the helm of the Fox-Arlington Theatre in Santa Barbara, Calif., and is well known among showmen on the West Coast. They do things in a big way out in Santa Barbara when they open a new house and if you don't think so you just ought to have a look at the section the morning paper devoted to the dedication of the Arlington when it opened last May. We'll tell you more about Walter's activities in future issues and in the meantime his fellow members wish him all kinds of success.

———*Wear Your Club Pin! ! !*———

EARL OTTO KNOBLAUCH is the house manager of the Boone Theatre, Kansas City, and it seems to us that K. C. must be just about one hundred per cent Round Table with receipt of Earl's application for membership. Earl is now a full fledged member of this Club and we'll soon hope to present some samples of what he's doing to promote shows at the Boone. And next time you write, Earl, why not send the Club your photo?

———*Wear Your Club Pin! ! !*———

RAY McLAIN manages the Regent and Strand Theatres, in Newton, Kansas, and a cordial welcome is extended this new member from the West. Although he has to look after the management of two houses we feel sure that he'll find the time to acquaint his brother Club members with what he's doing to put shows over the top in his town. You shoot in the ideas, Ray, and we'll do the rest.

———*Wear Your Club Pin! ! !*———

F. L. STEPHENSON has the job of assisting L. Miller in the management of the Ashland Theatre in Kansas City, Mo. He's been in the game for about three years, having been promoted to his present position from the service staff. Ever since the Round Table was inaugurated Stephenson has been reading articles that have appeared in these pages and now he wants to become an active member of this Club. He has helped Miller at various theatres in K. C. and the first thing you know you'll run across an announcement that he's managing a house of his own.

———*Wear Your Club Pin! ! !*———

HARRY CLIFFORD hails from the Bronx, New York City, where he manages the Arcadia Theatre and we are taking this opportunity to introduce this new member to his brother Club members. What's doing up in his neck of the woods along showselling lines we'll expect him to outline in his next communication. Then we'll let you all know what it takes to coax these Bronx patrons inside a theatre. So do not forget, Harry, and also shoot along a photo so we can show the others what kind of a fellow you are.

———*Wear Your Club Pin! ! !*———

ED J. HAAS is located out in Hutchinson, Kansas, where he is kept on the jump managing the New Fox, the Midland, Strand and Royal theatres, all links in the Fox circuit. His name is a familiar one in theatre circles and it is a pleasure to extend the Club welcome to this new member. In his spare time he promises to contribute show-selling yarns for the benefit of his fellow members and we'll be looking forward to his next letter. And why not a photo, Ed, when you write?

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Lariats	Wally Wales	Aug. 18,'31	60	
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Riders of the Cactus	Wally Wales	July 7,'31	60	July 25,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Big City Shadows	6 reels
Devils' Decoy	6 reels
Diamond Mystery	6 reels
Masters of Steel	6 reels
Midnight Prowlers	6 reels
Railroad Mail Limited	6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona	John Wayne-L. La Plante	June 27,'31	67	
Atlantic		Jan. 17,'31	63	Oct. 11
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Criminal Code, The	Holmes-Huston-Doran	Jan. 15,'31	88	Dec. 13
Desert Vengeance	Buck Jones-Barbara Bedford	Jan. 25,'31	65	Feb. 28,'31
Dirigible	Holt-Graves-Wray	Apr. 4,'31	93	Mar. 14,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31	61	
Flood, The	Boardman-Blue	Feb. 28,'31	75	
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	64	Apr. 11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	80	Feb. 14,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Man from Chicago	Bernard Nedell	Mar. 17,'31	65	
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Middle Watch, The		Mar. 3,'31	65	
Miracle Woman, The	Barbara Stanwyck	July 20,'31	97	
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15,'31	67	
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Ten Cents a Dance	Barbara-Stanwyck-Cortez	Mar. 6,'31	79	Mar. 14,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31	61	Apr. 25,'31

Coming Feature Attractions

Blonde Baby	Jean Harlow		
Border Law	Buck Jones-L. Tovar	Oct. 15,'31	
Branded	Buck Jones	Sept. 1,'31	61
Deadline, The	Buck Jones		
Fifty Fathoms Deep	Richard Cromwell - Jack Holt-Loretta Sayers	Aug. 17,'31	
For the Defense	Evelyn Brent		
In the Secret Service	Jack Holt		
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel		
Range War	Buck Jones		
Shanghaied Love	Richard Cromwell		
Shopworn	Barbara Stanwyck		
Shot Gun Pass	Tim McCoy		

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31		May 23,'31
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31		
Sea Devils	Molly O'Day-Edmund Burns	Jan. 15,'31	58	

Coming Feature Attractions

Air Eagles	6 reels
Hellion's Last Cruise, The	6 reels
Rose of Chinatown	6 reels
Streets of Shadows	6 reels

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars Opera, The	Rudolph Forster	June '31	114	
Big Business Girl	Loretta Young-Ricardo Cortez	July 4, '31	80	Mar.14,'31
Broadminded	Joe E. Brown	Aug. 1, '31	72	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18, '31	72	May 9,'31
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
Kismet	Otis Skinner	Jan. 18,'31	92	Nov. 8
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lady Who Dared	Billy Dove	May 29,'31	56	
Lash, The (Reviewed under title "Adios," Issue of Oct. 4)	Richard Barthelmess	Dec. 28	80	
Little Caesar	Edw. G. Robinson	Jan. 25,'31	81	Jan. 17,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Mothers Cry	Peterson-Manners	Jan. 4,'31	75	Dec. 13
Naughty Flirt	Alice White	Jan. 11,'31	76	
Party Husband	Dorothy Mackaill	June 6, '31	66	Apr.18, '31
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31	72	May 2, '31
Right of Way, The	Nagel-Young	Feb. 7, '31	68	
Too Young to Marry	Young-Withers	May 8, '31	68	Nov. 29
Woman Hungry	Lee-Kohler-Blackmar	Apr. 4, '31	68	Mar. 28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good As New	All Star			
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon	Sept. 5,'31		Apr. 18,'31
Blue Moon Murder	Huston-Young			
Five Star Final	Edward G. Robinson	Sept. 26,'31		June 27,'31
Honor of the Family	Bebe Daniels			
I Like Your Nerve	D. Fairbanks, Jr.-L. Young			
Last Flight	Richard Barthelmess	Aug. 29,'31		
Local Boy Makes Good	Joe E. Brown			
Merry Wives of Reno	Chas. Butterworth-L. Young			
Penrod and Sam	Leon Janney	Oct. 3,'31		
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31,'31		
We Three	Ben Lyon-Rose Hobart			

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24, '31	69	Apr.25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14, '31	75	May 30,'31
Are You There?	Lillie-Garrick	May 3, '31	60	Nov. 29
Bad Girl	Sally Eilers-James Dunn	Sept. 13, '31	88	July 18,'31
Black Camel	Warner Oland-Eilers	June 21, '31	71	May 15,'31
Body and Soul	Farrell-Landi	Feb. 22, '31	82	Mar. 7, '31
Charlie Chan Carries On	Oland-Churchill	Apr. 12, '31	69	Mar.28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5, '31	96	Mar.21,'31
Daddy Long Legs	Gaynor-Baxter	June 7, '31	80	May 23,'31
Doctors' Wives	Baxter-Bennett	Mar. 15, '31	82	Apr. 4, '31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15, '31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1, '31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1, '31	62	
Girls Demand Excitement	Wayne-Cherrill	Feb. 8, '31	68	Feb. 14,'31
Goldie	Harlow-S. Tracy-W. Hymer	June 28, '31	68	July 11,'31
Holy Terror, A	George O'Brien-S. Eilers	July 19, '31	53	July 25,'31
Hush Money	J. Bennett-J. Kirkwood-Hardie Allbright	July 5, '31	69	June 13,'31
Man Who Came Back	Gaynor-Farrell	Jan. 11, '31	81	Jan. 3, '31
Men on Call	Edmund Lowe-Clarke	Jan. 18, '31	70	Mar. 7, '31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22, '31	67	Mar. 7, '31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8, '31	61	Apr. 11,'31
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25, '31	70	Jan. 24,'31
Quick Millions	Tracy-Churchill-Eilers	May 3, '31	70	Apr. 4, '31
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29, '31	91	Feb. 7, '31
6 Cylinder Love (Reviewed under title "The Minute Man")	Spencer Tracey-Merkel	May 10, '31	70	Apr.18,'31
Spy, The	Hamilton-Johnson	Apr. 26, '31	58	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31	57	
3 Girls Lost	Wayne-Young	Apr. 19, '31	71	Apr. 18,'31
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30, '31		July 18,'31
Under Suspicion	Murray-Moran	Jan. 4, '31	64	Nov. 22
Women of All Nations	McLaglen-Lowe-Nissen	May 31, '31	72	May 30,'31
Young As You Feel	Will Rogers-Dorsay	Aug. 23, '31	78	Apr.18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17, '31	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Queens	Baxter-Bennett			
Brat, The	Sally O'Neil-F. Albertson	Sept. 20, '31		July 25,'31
Cisco Kid, The	Baxter-Lowe-Montenegro			
Delicious	Gaynor-Farrell			
Dollar Bill	Will Rogers			
Heartbreak	C. Farrell-H. Albright			
I Surrender	Warner Baxter			
Merely Mary Ann	Gaynor-Farrell	Sept. 6, '31		Aug. 1,'31
Over the Hill	Lane-Dillaway-Marsh, Kirkwood			
Plutocrat, The (Tent.)	Will Rogers-Jetta Goulal			
Riders of the Purple Sage	G. O'Brien-M. Churchill			
She Wanted a Millionaire	J. Bennett-S. Tracy	Oct. 11, '31		
Silver City	Baxter-Lowe-Montenegro			
Skyline	T. Meighan-H. Albright-Maureen O'Sullivan	Oct. 4, '31		
Sob Sister	Linda Watkins-James Dunn			
Spider, The	Edmund-Lowe-Lois Moran	Sept. 27, '31		
White Paris Sleeps	McLaglan-Joan Bennett			
Wicked	V. McLaglen-Elissa Landi	Oct. 18, '31		Aug. 8,'31
Yellow Ticket, The	Elissi Landi-L. Barrymore			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Father, The	Davies-Forbes	Jan. 10, '31	91	Dec. 13
Billy the Kid	John Mack Brown	Oct. 18	82	Sept. 13
Complete Surrender	Joan Crawford	May 9, '31	81	
Dance, Fools, Dance	Joan Crawford	Feb. 21, '31	81	Jan. 3,'31
Daybreak	Ramon Novarro	May 2, '31	76	Apr.18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7, '31	73	
Five and Ten	Marion Davies	June 13, '31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20, '31	92	Apr. 25,'31
Gentleman's Fate	Gilbert-Wolheim	Mar. 7, '31	93	Jan. 31,'31
Great Lover, The	A. Menjou	July 18, '31	71	July 4, '31
Great Meadow, The	Brown-Boardman	Jan. 24, '31	80	Nov. 29
Inspiration	Greta Garbo	Jan. 31, '31	76	Dec. 27

Title	Star	Rel. Date	Running Time Minutes	Reviewed
It's a Wise Child	Marion Davies	Mar. 21, '31	75	Feb. 28, '31
Just a Gigolo	William Haines	June 6, '31	67	Apr. 25,'31
(Reviewed under title "Dancing Partner")				
Laughing Sinners	J. Crawford-N. Hamilton	May 30, '31	72	June 6, '31
Man in Possession, The	Robert Montgomery	July 4, '31	84	June 13, '31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14, '31	71	Feb. 28, '31
New Moon	Tibbett-Moore	Jan. 17, '31	78	Oct. 25
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16, '31	80	May 30, '31
Paid	Crawford-Armstrong	Dec. 20	87	Nov. 15
(Reviewed under title "Within the Law")				
Pardon Us	Laurel-Hardy	Aug. 15, '31		
Parlor, Bedroom and Bath	Keaton-Eilers-Denny	Feb. 28, '31	72	Jan. 31, '31
Passion Flower	Francis-Johnson-Bickford	Dec. 6	80	Oct. 25
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 19, '31	74	
Politics	Dressler-Moran	July 25, '31	73	July 4, '31
Prodigal, The	Lawrence Tibbett	Feb. 21, '31	83	Jan. 17, '31
(Reviewed under title "The Southerner")				
Reducing	Dressler-Moran	Jan. 3, '31	77	Dec. 13
Remote Control	Haines-Doran	Nov. 15	66	Oct. 11
Secret Six, The	Beery-Harlow	Apr. 18, '31	83	Apr. 25, '31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25, '31	72	Mar. 28, '31
Son of India	Ramon Novarro	Aug. 1, '31	73	Aug. 1, '31
Sidewalks of New York	Buster Keaton	Oct. 10, '31	June 13,'31	
Sporting Blood	Clark Gable-M. Evans	Aug. 8, '31	84	July 18,'31
Stepping Out	Denny-Greenwood-Hyams	Apr. 11, '31	73	Mar. 21, '31
Strangers May Kiss	Norma Shearer	Apr. 4, '31	77	Feb. 28, '31
Tailor Made Man, A	William Haines	Mar. 28, '31	80	Mar. 7, '31
This Modern Age	Joan Crawford	Aug. 29, '31	June 13,'31	
Trader Horn	Harry Carey-Renaldo-Booth		120	Jan. 24, '31
War Nurse	Walker-Page-Montgomery	Nov. 22	82	Sept. 26

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School	Madge Evans-Jordan-Page			
Champ, The	Wallace Beery-Jackie Cooper			
Cuban, The	L. Tibbett-L. Velez			
Emma	Marie Dressler			
Family Affair, A	Robert Montgomery			
Flying High	Bert Lahr			
Guardsman, The	Lunt-Fontanne-Z. Pitts	Oct. 3, '31		Aug. 8,'31
Guilty Hands	L. Barrymore-M. Evans	Aug. 22, '31		July 18,'31
Hell Divers	Beery-Rambeau			
Lullaby, The	Helen Hayes-Lewis Stone	Aug. 8, '31		
Mati Hari	Greta Garbo-R. Navarro			
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Sept. 26, '31		
Mirage, The	Joan Crawford			
Squaw Man, The	Roland Young-Valez-Baxter	Sept. 5, '31	106	
Susan Lenox, Her Fall and Rise	Greta Garbo	Sept. 12, '31		July 18,'31
West of Broadway	J. Gilbert-Brendel-L. Moran			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27,'31	60	Aug. 8,'31
Montana Kid, The	Bill Cody	Aug. 10,'31	60	
Mother and Son	Clara K. Young	Aug. 1,'31	60	
Partners of the Trail	Tom Tyler	July 11,'31	64	
Ships of Hate	L. Hughes-D. Sebastian	June 20,'31	65	Aug. 8,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
In Line of Duty		Sept. 1,'31	7 reels	
Man from Death Valley, The	Tom Tyler	Sept. 1,'31	6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillip Holmes-Slyvia Sidney-Frances Dee	Aug. 22, '31	95	June 6, '31
Blue Angel, The	Jannings-Dietrich	Jan. 3, '31	109	Nov. 22
Caught	Richard Arlen-L. Dresser	Aug. 8, '31	68	July 4, 31
City Streets	Slyvia Sidney-Gary Cooper	Apr. 18, '31	80	Apr. 11, '31
Confessions of a Co-Ed	Phil Holmes-Sylvia Sidney	July 11, '31	75	
Conquering Horde, The	Arlen-Wray	Mar. 7, '31	72	Feb. 21, '31
Dishonored	Marlene Dietrich-McLaglen	Apr. 4, '31	91	Mar. 7, '31
Dude Ranch, The	Jack Oakie	May 16, '31	67	Apr. 18, '31
Feet First	Harold Lloyd	Nov. 8	93	Jan. 17, '31
Fighting Caravans	Cooper-Damita	Feb. 14, '31	91	Feb. 7, '31
Finn and Hattie	Errol-Green	Feb. 28, '31	76	Oct. 11
Gang Buster, The	Oakie-Arthur	Jan. 17, '31	68	Dec. 13
Girl Habit, The	Charles Ruggles	June 27, '31	77	July 11,'31
Gun Smoke	Arlen-Brian	Apr. 11, '31	64	Mar. 14, '31
Honeymoon Lane	Eddie Dowling	July 25, '31	71	July 11,'31
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21, '31	75	Mar. 7, '31
I Take This Woman	Gary Cooper-Carole Lombard	June 27, '31	74	
It Pays to Advertise	Foster-Gallagher-Lombard	Feb. 28, '31	64	Feb. 14, '31
June Moon	Jack Oakie-Francis Dee	Mar. 21, '31	70	Feb. 28, '31
Kick In	Clara Bow	May 23, '31	74	Apr. 25, '31
Ladies' Man	Wm. Powell-Kay Francis	May 9, '31	75	Apr. 4, '31
Lawyers, Secret, The	Clive Brook	June 6, '31	63	May 23, '31
Magnificent Lie	Ruth Chatterton	July 25,'31	79	July 25, '31
Man of the World	Wm. Powell-Lombard	Mar. 28, '31	70	Mar. 7, '31
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8,'31	74	July 4, '31
Newly Rich	Mitzi Green-Jackie Searl	June 20, '31	77	June 6,'31
(Also booked as "Forbidden Adventure")				
Night Angel	Nancy Carroll-Fred. March	July 18,'31	71	July 11,'31
No Limit	Clara Bow	Jan. 24, '31	72	
Rango		Mar 7, '31	64	Jan. 24, '31
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31, '31	81	Jan. 3, '31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7, '31	73	Dec. 20
Secret Call, The	Peggy Shannon-Richard Arlen	July 25,'31	73	
Silence	Clive Brook-Mary Brian	Aug. 29,'31	July 25, '31	
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25, '31	88	Mar. 21, '31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1, '31	89	July 11,'31
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb. 21, '31	76	Feb. 21, '31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1, '31	81	Mar. 21, '31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2, '31	80	May 9, '31
Unfaithful	Chatterton-Lukas	Mar. 14, '31	85	Feb. 28, '31
Up Pops the Devil	N. Foster-Carole Lombard	May 30, '31	75	
Vice Squad	Lukas-Francis	June 13, '31	70	May 9, '31
Women Love Once	Lucas-Boardman-Tashman	July 4,'31	73	July 4, '31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor (Tent.)	Paul Lucas	Oct. 24,'31		
Come On, Marines	Wm. Boyd-C. Rogers	Oct. 24,'31		
Daughter of the Dragon	Warner Oland-Anna May Wong			Aug. 8,'31
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins			
Girls About Town	Kay Francis-L. Tashman			
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15, '31		Aug. 1,'31
Ladies of the Big House	Sylvia Sidney			
Mad Parade	E. Brent-L. Tashman			May 2,'31
Mary Makes A Call	Nancy Carroll-C. Rogers			
Monkey Business	Four Marx Bros.	Sept. 26,'31		Aug. 1,'31
My Sin	Tallulah Bankhead-March	Oct. 3,'31		
No One Man	P. Holmes-C. Lombard	Oct. 10,'31		
Once a Lady	Ruth Chatterton	Oct. 31,'31		
Personal Maid	Nancy Carroll	Sept. 12,'31		
Rich Man's Folly	G. Bancroft-Kay Francis	Oct. 17,'31		
Road to Reno	Charles Rogers	Sept. 26,'31		
Secrets of a Secretary	C. Colbert	Sept. 5,'31		
Stadium	Arlen-Starrett-Oakie			
Touchdown	R. Allen-C. Stewart-J. Oakie			
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10,'31		
Two Kinds of Women	P. Holmes-M. Hopkins			

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Salvaged	L. La Plante-Alan Hale	Sept. 10,'31		
Lovebound	Loy-Forbes-Bronson	Sept. 20,'31		

RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr. 15,'31	77	Feb. 28,'31
Beau Ideal	Vail-Forbes-Stengel-Richard Young	Jan. 25,'31	79	Dec. 13
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82	
Cimarron	Richard Dix-Irene Dunn	Feb. 9,'31	124	Jan. 3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	64	Feb. 14,'31
Donovan's Kid	R. Dix-Shilling-Sheridan-Jackie Cooper	June 6,'31	77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76	May 9,'31
High Stakes	Lowell Sherman-Mae Murray	Aug. 18,'31	69	May 9,'31
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76	Jan. 24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72	Mar. 7,'31
Millie	Helen Twelvetrees	Feb. 8,'31	85	Jan. 17,'31
Perfect Alibi	All Star	Apr. 1,'31	76	
Public Defender, The	Richard Dix	Aug. 1,'31	70	
Royal Bed, The	Sherman-Astor	Jan. 15,'31	76	Dec. 13
Runaround, The	Kerr, Prevost, Brian, Hines	Aug. 22,'31	66	May 9, '31
(Reviewed under the title "Waiting at the Church")				
Sin Ship, The	Wolheim - Mary Astor - Ian Keith	Apr. 18,'31	65	
Three Who Loved	B. Compson - R. Ames - C. Nagel	July 3,'31	78	June 13, '31
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18,'31	77	
Transgression	Kay Francis-Ricardo Cortez	June 27,'31	69	
Traveling Husbands	Evelyn Brent	Aug. 15,'31	74	May 2,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	81	May 30,'31
W. Plan, The	All Star	Mar. 15,'31	98	Apr. 4,'31
Woman Between, The	Lily Damita-Lester Vail	Aug. 8,'31	73	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	All Star			
Caught Plastered	Wheeler-Woolsey-D. Lee	Sept. 5,'31		June 27,'31
(Reviewed under the title "Full of Notions")				
Consolation Marriage	Irene Dunn-Pat O'Brien	Nov. 21,'31		
Fanny Foley Herself	Edna May Oliver	Oct. 17,'31		
Follow the Ladies	G. Tobin-B. Compson	Aug. 22,'31		Aug. 1,'31
(Reviewed under the title "Woman Pursued")				
Friends and Lovers	Lily Damita - Adolph Menjou - Eric Von Stroheim	Nov. 7,'31		
Frontier	Dix-Dunne			
Marchita	Dix-Dunne	Sept. 12,'31		
Other People's Business	Phillips "Seth Parker" Lord			
Peach O' Reno	Woolsey-Wheeler			
Penthouse	Hope Williams-Joel McCrea			
Secret Service	Dix			
Should Wives Work	Mary Astor-Rob't Ames			
Smart Woman	Mary Astor - Robt. Ames	Sept. 12,'31		Aug. 1,'31
Sour Grapes	Mary Astor-Ricardo Cortez			

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73	Apr. 18,'31
Big Money	Quillan-Armstrong-Gleason	Oct. 26	82	
Born to Love	Constance Bennett	Apr. 17,'31	99	
Common Law	Constance Bennett	July 24,'31	77	July 25,'31
Lonely Wives	Horton-Ralston-LaPlante			
Painted Desert	Miller	Feb. 22,'31	92	Jan. 24,'31
Rebound	Boyd-Twelvetrees	Jan. 18,'31	85	Jan. 17,'31
Sweepstakes	Ina Claire	Sept. 18,'31	91	
Woman of Experience	Eddie Quillan-Marion Nixon	July 10,31	77	June 13,'31
	Helen Twelvetrees	Aug. 7,'31	76	Apr. 25,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees			
Big Gamble, The	Bill Boyd	Aug. 21,'31		
Dangerous to Loce	Constance Bennett			
Devotion	Ann Harding			
Eddie Cuts In	Eddie Quillan			
Mystery Ship	Bill Boyd-R. Armstrong			
Pick Up	Helen Twelvetrees			
Sundown Trail	Tom Keene-M. Shilling			
Timber Beast	Bill Boyd	Jan. 22,'32		
Woman Commands	Pola Negri			
Women Need Love	Ann Harding	Nov. 20,'31		

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60	Mar. 21,'31
Damaged Love	Collyer	Dec. 15	68	Jan. 24,'31
First Aid	Gr. Withers-Marjorie Beebe	July 25,'31	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10,'31	65	July 18,'31
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25,'31	62	June 20,'31
Jaws of Hell	McLaglen-Hume	Dec. 30	100	Jan. 10,'31
Symphony in Two Flats	Novello-Logan	Apr. 15,'31	74	
Swanee River	Withers-Todd	Mar. 15,'31	58	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Running Time Rel. Date	Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30,'31
Bali		J. C. Jackson	Nov. 15		
By Rocket to the Moon		Ufa	Feb. 6,'31	97	Feb. 14,'31
Cain and Artem	Emil Gall	Sovkino			
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			June 13,'31
Chess Player, The	Johanne-Blanchard	Unusual Plct.			
Clearing the Range	H. Gibson-S. Eilers	M. H. Hoffman, Jr.			Apr. 25,'31
Comrades of 1918		Forenfilm			Feb. 28,'31
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6,'31
Die Foerster Christl	Irene Eisinger	Trans-Ocean Film		94	July 4,'31
Dooks of Hamburg	Jugo-Fritsch	Ufa Film			
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17,'31	94	Aug. 1,'31
Enemies of the Law	Mary Nolan-J. Walker	Capital Films	July 21,'31	69	July 18,'31
Ex-Flame		Liberty Prod.		72	Nov. 29
Figaro		Franco-American		71	Dec. 7
Glamour	Wardour Films	Seymour Hicks		73	July 4, '31
Heart's Melody	Fritisch-Parlo	Ufa Film			
Jade Casket, The	French Cast	Cosmos	Oct. 31	64	
Jew At War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1,'31
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15,'31	63	July 4,'31
Let's Love and Laugh	Gene Gerrard	Wardour Films		84	May 30,'31

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Lost Patrol		Pro Patria		57	Dec. 21
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Maciste In Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11,'31
Mad Parade, The	M.Day-L. Fazenda	Liberty Prod.			May 2,'31
Manxman, The	Carl Briason	Ufa	Dec. 21	76	Dec. 14
Merry Wives of Vienna	Willy Forst	Super Films	July 9,'31	95	July 18,'31
Midnight Special, The		Chesterfield	Dec. 15	60	Dec. 6
Mysteries of Nature		Ufa		71	
Night Life in Reno	Virginia Valli	Artclass Pictures Corp.			Aug. 8,'31
No Lady	Lupino Lane	Gaumont-British		72	May 30,'31
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		60	
Pori	Special Cast	Ufa Films			
Primrose Path, The	Foster-Darrow	Hollywood Films		94	Jan. 24,'31
Pueblo Terror	Buffalo Bill Jr.	West Coast Studios	Apr. 15,'31	60	Apr. 11,'31
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road To Hell		Public Welfare Films			July 4,'31
Rosenmontag	Mathias Wieman, Lien Dyers	UFA		8 reels	
Sally In Our Alley	Gracie Fields	Asso. Radio Pictures		77	July 25,'31
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18,'31
Slums of Tokio	Japanese Cast	Moviegraphs			
Smoke Bellew	Conway Tearle	First Division		73	
South of Panama	Carmelita Geraghty	Chesterfield		70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31		
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8,'31
Three From Filling Station	Willy Fritsch	Ufa		75	July 4,'31
Thunder God	Cornelius Keefe	Crescent		66	
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16,'31
Today	Nagel-Owen	Majestic	Nov. 1	74	Oct. 25
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	55	Jan. 31,'31
Treasurer, The		Film Arts Guild			Nov. 30
Two Hearts in Waltz Time	Janssen-Theimer	Asso. C. of A.	Oct. 10	98	Oct. 25
Two Worlds	Nora Baring-John Longdon	E. A. Dupont	Nov. 21	82	Nov. 29
Viking, The	C. Starrett	J. D. Williams		72	June 20,'31
White Devil	Mosjukin-Degover	UFA Films			
Wien du Stadt Der Lieder	Max Hansen	Protex		8 reels	
Wild Horse	Hoot Gibson	Allied Pictures			July 11,'31
Wild West Whoopee	Jack Perrin	Allied			Feb. 28,'31
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7,'31
Yankee Don	Richard Talmadge	Richard Talmadge Prod.			
Yiddish Mama, The	Mae Simon	Judea Films		45	

SERIALS
NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept.1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Phantom of the West	Tyler-Gulliver	Nov. '30	10 episodes	
Vanishing Legion, The	Harry Carey-Edwina Booth	June10,'31	12 episodes	July25,'31

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battling With Buffalo Bill	Tom Tyler - Rex Bell	Nov23,'31	12 episodes	
Danger Island	Ken. Harlan-Lucille Brown	Aug24,'31	12 episodes	Aug.1,'31
Fingerprints	Kenneth Harlan	Mar23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Spell of the Circus	F. Bushman,Jr.-A. Vaughn	Jan.12,'31	10 episodes	

SYNDICATE PICTURES CORPORATION
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the West	Bob Custer		51	
God's Country and the Man	Tom Tyler	May 1,'31	67	
Law of the Rio Grande	Bob Custer	July 20,'31	58	
Phantom of the Desert	Jack Perrin	Nov. 1	58	Feb. 14,'31
Riders of the North	Bob Custer	Mar. 1,'31	67	Apr. 11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1,'31	61	May 9, '31
Son of the Plains, A	Bob Custer	May 15,'31	60	July 11,'31
Under Texas Skies	Bob Custer	Nov. 15	57	Jan. 17,'31
West of Cheyenne	Tom Tyler	Jan. 15,'31	60	Mar. 7, '31
Westward Bound	Buddy Roosevelt		60	Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frontier Days				
Honor of the Texas Ranger, The				
Last of the Pawnees		Aug. 1, '31		
Red Coats of Canada		Sept. 15,'31		

TALKING PICTURE EPICS
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Across the World with Mr. and	Mrs. Martin Johnson	Feb. 1	93	Aug. 9
Bottom of the World, The	Robt. Cushman Murphy	Aug. 1	45	July 19,
Break Up, The	Capt. Jack Robertson	Aug. 1	60	
Girl from the Reeperbahn	German Import	Mar. 6,'31	94	Feb. 14,'31
Hell Below Zero		June 26,'31	92	July 4,'31
*Hunting Tigers in India	Comm. G. M. Dyott	Nov. 15,'31	82	Dec. 14,29
Immortal Vagabond	Liane Haid	July 31,'31	80	Aug. 8,'31
Lost Gods	Byron De Provok	July 1	55	July 12
Monsters of the Deep	Capt. Jack Austin	July 4, '31	59	May 23,'31
*To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept. 15	60	
Wild Man of Kalihari	Dr. C. Ernest Cadle	Jan. 1, '31	50	Nov. 29

[NOTE—Features marked with asterisks are also released as serials. Exhibitors have the choice of booking either as feature versions or as serials.]

TIFFANY
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Bad Man	Ken Maynard	July 15, '31	66	
Aloha	Torres-Lyon	Feb. 16, '31	87	
Arizona Terror, The	Ken Maynard	Sept. 1, '31		
Caught Cheating	Murray-Sidney	Jan. 21, '31	63	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16, 31	79	
Drums of Jeopardy	Roland Collyer-Hughes	Mar. 2, '31	68	Feb. 21,'31
Hell Bound	Carrillo-Lane-Hughes	Apr. 15, 31	70	Feb. 7, '31
Leftover Ladies		Oct. 1, '31		
Monster Kills, The	Alice White-Hale Hamilton	Sept. 1, '31		
Morals for Women	Bessie Love	Sept. 1, '31		
Ridin' Fool	Bob Steele	May 25, '31	64	June 20, '31
Salvation Nell	Graves-Chandler	July 1, '31	85	July 11,'31
She Got What She Wanted	Glass-Compson	Dec. 18	68	Oct. 18
Single Sin, The	Johnson-Lytell	Feb. 23, '31	73	Feb. 21,'31
South of Santa Fe	Bob Steele	Sept. 15, '31		
Sunrise Trail, The	Bob Steele	Feb. 7, '31	67	
Two Gun Man, The	Ken Maynard	May 15, '31	63	June 13, '31
Women Go On Forever	Clara Kimball Young	Aug. 15, '31		July 18,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone at Last				
Branded Men	Ken Maynard			
Fighting Mad				
Gangster Girl				
Gossip				
Hotel Continental				
Husband Hunters				
Last Mile, The				
Luxury Girls				
Men of the Night				
Near the Trail's End	Bob Steele			
Price, The				
Race Track	Leo Carrillo			
Range Law	Ken Maynard			
Strangers of the Evening				
Sunset Trail	Ken Maynard			
Those We Love				
Thrill Girl				
X Marks the Spot				
Yellow Sheet				

UNITED ARTISTS
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Lights	Charlie Chaplin	Mar. 7,'31	88	Feb. 14,'31
Devil to Pay	Ronald Colman	Jan. 31, '31	74	Dec. 6
Front Page	Adolphe Menjou	Apr. 4, '31	90	Mar.28,'31
Indiscreet	Gloria Swanson	Apr. 25, '31	94	Mar.14,'31
Kiki	Mary Pickford	Mar. 14, '31	89	Feb. 21,'31
One Heavenly Night	Evelyn Laye-John Boles (Reviewed under title "Queen of Scandal")	May 10, '31	82	Oct. 25
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21, '31	91	Dec. 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Sept. 1, '31		
Arrowsmith	Ronald Colman			
Cock of the Air	Billie Dove	Oct. 7, '31		
Corsair	Chester Morris			
Greeks Had a Word for It	Ina Claire-Lombard-Blondell			
Palmy Days	Eddie Cantor			
Queer People	Jean Harlow			
Scarface	Paul Muni	Sept. 8,'31		
Sky Devils	All Star	Oct. 15,'31		
Street Scene	Sylvia Sidney-W. Collier, Jr.			
Struggle, The	Zita Johann-Hal Skelly			
Tonight or Never	Gloria Swanson			
Unholy Garden, The	Ronald Colman	Sept. 5,'31		Aug. 8,'31

UNIVERSAL
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23, '31	67	Mar.14,'31
Boudoir Diplomat	Compson-Keith-Duncan-Loff	Dec. 25	67	
Cohens and Kellys In Africa	Sidney-Murray	Jan. 19, '31	80	Nov. 8
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15, '31	66	
Dracula	Lugosi-Manners-Chandler	Feb. 14, '31	75	Jan. 3,'31
Free Love	Nagel-Tobin	Jan. 5, '31	72	Dec. 6
Iron Man, The	Lew Ayres	Apr. 30, '31	72	Mar.28,'31
Lasca of the Rio Grande	Leo Carrillo-J. M. Brown	Oct. 13,'31		July 25,'31
Many a Slip	Ayres-Bennett	Mar. 2, '31	74	Feb. 28,'31
Mother's Millions	May Robson	Aug. 15, '31	93	Feb. 28,'31
Mystery of Life	Clarence Darrow	Aug. 3, '31	73	July 11,'31
Resurrection	Boles-Velez	Feb. 2, '31	77	Jan. 10,'31
Seed	John Boles-Genevieve Tobin	May 11, '31	97	Apr. 25,'31
Strictly Dishonorable	Paul Lucas-Sidney Fox			
Up for Murder	Ayres-Tobin	June 15, '31	70	
Virtuous Husband	Compson-Elliot Nugent	Apr. 12, '31	76	Mar.21,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobart-Charles Bickford	Sept. 15, '31		
Fate				
Frankenstein				
Graft	Regis Toomey-Sue Carol			
Heart and Hand	W. Huston-H. Chandler			
Heaven on Earth	Lew Ayres-Anita Louise			
Homicide Squad	L. Carrillo-M. Brian-N. Beery			Aug. 1,'31
Murders in the Rue Morgue				
Spirit of Notre Dame	Lew Ayres			
Twenty Grand	Mae Clarke-Norman Foster			
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1,'31		Aug. 8,'31

WARNER BROTHERS
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Thunder	F. Wray-V. Varconi	Apr. 26, '31	67	May 16,'31
Children of Dreams	Margaret Schilling	July 25, '31	83	July 25,'31
Fifty Million Frenchmen	W. Gaxton-H.-Broderick	Feb. 14, '31	74	Jan. 3, '31
God's Gift to Women	Fay-LaPlante	Apr. 25, '31	75	Mar.14,'31
Gold Dust Gertie	Winnie Lightner	June 27, '31	68	May 9,'31
Illicit	Stanwyck-Rennie	Feb. 14, '31	81	Oct. 25
Life of the Party	Winnie Lightner	Oct. 25	79	Oct. 25
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13, '31	80	Apr. 18,'31
Millionaire, The	George Arliss	May 1, '31	81	Mar.14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14, '31	74	Dec. 20
Night Nurse	Barbara Stanwyck	Aug. 8, '31	73	July 25,'31
Other Men's Women	Astor-Withers (Reviewed under title "Steel Highway")	Jan. 17, '31	71	Oct. 4
Public Enemy, The	Harlow-Cagney	May 15, '31	96	
Sit Tight	Lightner-Brown	Feb. 28, '31	79	Oct. 4
Smart Money	Edw. G. Robinson	July 11, '31	81	May 16,'31
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov. 1	57	
Star Witness, The	Walter Huston	Aug. 22, '31		July 25, '31
Svengali	John Barrymore - M. Marsh	May 22, '31	83	May 9,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12, '31	71	June 13, '31
Bought!	Constance Bennett-Ben Lyon	Aug 22, '31	83	July 18,'31
Expensive Women	Dolores Costello	Oct. 24, '31		
Larceny Lane	James Cagney-J. Blondell	Oct. 17, '31		
Mad Genius, The	John Barrymore	Nov. 7, '31		
Mouthpiece, The	All Star			
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10, '31		Aug. 1, '31
Safe In Hell	All Star			
Side Show	Lightner-Butterworth	Sept. 19, '31		July 4, '31

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Radio Razzberry, A	Jamison-Murdock	Feb. 7, '31	25	
Wages of Gin, The	Jamison-Murdock	Apr. 28, '31	25	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Kid, The	Krazy Kat Kartoon	Oct. 9	1 reel	
Birthday Party	Mickey Mouse	Jan. 6,'31	1 reel	Feb. 7,'31
Blue Rythm	Mickey Mouse		1 reel	
Busy Beavers, The	Silly Symphony		1 reel	
Castaways, The	Mickey Mouse	Apr. 6,'31	1 reel	
Cat's Nightmare	Silly Symphony	July 28,31	8 min.	
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar. 13,'31	1 reel	
China Plate	Silly Symphony	May 25,'31	8 min.	
Curiosities No. C 212		Aug. 29	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curoisities No. C 216	Novelty by Walter Futter	Jan. 8,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 29,'31	1 reel	
Curiosities No. C 220		Mar. 26,'31	1 reel	
Curiosities No. C 221		May 25,'31	1 reel	
Curiosities No. C 222		June 25,'31	1 reel	
Curiosities No. C 223		June 26,'31	1 reel	
Curiosities No. C 224		Aug. 1,'31	1 reel	
Delivery Boy	Mickey Mouse	June 15,'31	1 reel	
Disarmament Conference	Krazy Kat	Apr. 27,'31	1 reel	
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Father Nile	Rambling Reporter	May 11,'31	1 reel	
For Christopher's Sake	Specialties (Eddie Buzzell)		1 reel	
Home of the Sheikh	Rambling Reporter	Jan. 29,'31	1 reel	
I Can't Find a Name for It	Specialties (Eddie Buzzell)		9 min.	
Jerusalem, City of Peace	Rambling Reporter	May 11,'31	10 min.	
Kings or Better	Specialties (Eddie Buzzell)	May 1,'31	8 min.	May. 30,'31
Land Nobody Knows	Rambling Reporter	June 27,'31	1 reel	
Land of Enchantment		July 31,'31	1 reel	
Last of Moe Higgins	Specialties (Eddie Buzzell)	May 22,'31	1 reel	
Laughing with Medbury in Afrlea			9 min.	Apr. 25,'31
Laughing with Medbury in Reno		July 6, '31		
Little Beezer	Monkey Shines	July 5,'31	8 min.	
Little Pest, The	Scrappy Cartoons		1 reel	
Little Trail, The	Krazy Kat Kartoon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Mickey Steps Out	Mickey Mouse		1 reel	
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug. 10,'31	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse	May 8,'31	1 reel	May 30,'31
Mother Goose Melodies	Silly Symphony	Apr. 17,'31	1 reel	May 9,'31
Natives Along the Nile	Rambling Reporter		1 reel	
Pioneer Days	Mickey Mouse	Dec. 10	1 reel	
Playful Pan	Silly Symphony	Dec. 28	1 reel	
Rodeo Dough	Krazy Kat Kartoon	Feb. 13,'31	1 reel	Mar. 7,'31
Soda Poppa	Krazy Kat Kartoon	May 29,'31	7 min.	
Stork Market	Krazy Kat Kartoon	July 11,'31	1 reel	
Streets of Cairo	Rambling Reporter	Apr. 14,'31	7 min.	May 30,'31
Subway Jam	Krazy Kat Kartoon		1 reel	
Svengarlic	Krazy Kat	Aug. 3,'31	1 reel	
Swiss Movements	Krazy Kat Kartoon	Apr. 4,'31	1 reel	
When Mickey Steps Out	Mickey Mouse		1 reel	
Wild Man's Land	Rambling Reporter	Nov. 19	1 reel	
Wine, Women—But No Song	Specialties (Eddie Buzzell)	Feb. 14,'31	1 reel	
Yelp Wanted	Scrappy Cartoons		1 reel	

EDUCATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An Anonymous Letter	Wm. J. Burns Detective Mysteries	Jan. 4,'31	10½	Feb. 7,'31
Albany Branch, The	P. Kelton-T. Dugan	Aug. 2,'31	6	July 4,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec. 21	10½	Jan. 24,'31
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	20	Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan. 18,'31	11	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15,'31	11	Mar. 14,'31
Blues	Terry-Toon	June 28,'31	6	July 4,'31
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar. 22,'31	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	13	Jan. 17,'31
By the Sea	Terry-Toon	July 12,'31	6	July 4,'31
Canadian Capers	Terry-Toon	Aug. 23, '31	6	
Cannonball, The	Clyde	Sept. 6,'31		
Clowning	Terry-Toon	Apr. 5,'31	6	Mar. 28,'31
Club Sandwich	Terry-Toon	Jan. 25,'31	5½	Jan. 24,'31
College Racket, A	Glenn Tryon	June 14,'31	20	June 6,'31
College Vamp, The	Clyde-D'Avril	Feb. 15,'31	22	Feb. 7,'31
Come to Papa	Ford Sterling	Feb. 22,'31	20	Feb. 21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10,'31	22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5,'31	20	Mar. 21,'31
Cross Roads	Romantic Journeys	May 3,'31	11	Apr. 11,'31
Dance Hall Marge	Gribbon-Beebe	Jan. 18,'31	19	Jan. 3,'31
Day to Live, A	Terry-Toon	May 31,'31	6	
Death House, The	Wm. J. Burns Detective Mysteries	Apr. 12,'31	10	
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 26	21	Jan. 17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar. 15,'31	22	Nov. 1
Don't Bite Your Dentist	Clyde-Pollard	Nov. 9	18	Jan. 17,'31
Don't Give Up	Buster and John West	Oct. 26	22	Sept. 27
Don't Leave Home	Johnny Hines	Dec. 28	19	Oct. 11
Don't Divorce Him	Clyde Cook	May 31,'31	18	May 2,'31
Dream World	Romantic Journey	July 5,'31	9	
Dutch Treat	Terry-Toon	Sept. 21	6	
Explorer, The	Terry-Toon	Mar. 22,'31	6	Feb. 28,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	21	Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr. 12,'31	19	Mar. 7,'31
Fainting Lover	Clyde, Boteler, Dent	Aug. 16,'31	18	
Fireman's Bride, The	Terry-Toon	May 3,'31	5	
Flying Trip, A	Hodge-Podge	Sept. 7,'31	10	
Foolish Forties	Ford Sterling-June McCloy	June 28,'31	21	June 6,'31
Fowl Affair, A	Gayety Comedy	Apr. 26,'31	6	Mar. 21,'31
Framed	Wm. J. Burns Detective Mysteries	May 10,'31	10	
Ghost Parade	Clyde-Gribbon-Beebe	May 24,'31	22	May 2,'31
Girls Will Be Boys	Charlotte Greenwood	Jan. 25,'31	21	Jan. 24,'31
Go West Big Boy	Terry-Toon	Feb. 22,'31	6	Feb. 21,'31
Happy Little Honeymoon, A	Glenn Tryon	Feb. 15,'31	21	Feb. 7,'31
Her First Egg	Terry Toon	July 26,'31	6	
Highlights of Travel	Hodge Podge	Sept. 13,'31		
Hold 'er Sheriff	Beebe-Murray	June 7,'31	21	
Honeymoon Land	Romantic Journeys	Feb. 1,'31	10	Mar. 28,'31
Honeymoon Trio	Cameo Comedy	Aug. 30,'31		
In Conference	Clyde-Gribbon-Wilson	Apr. 26,'31	21	Apr. 11,'31
I Surrender Dear		Sept. 13,'31		
Jazz Mad	Terry-Toon	Aug. 9,'31		
Jesse and James	Terry-Toon	Sept. 6,'31		
Jungle Glants	Hodge Podge	June 21,'31	11	
Just a Bear	Clyde-Gribbon-O'Leary	Mar. 29,'31	20	Feb. 21,'31
Love a la Mode	Granville-Drew	Nov. 2	19	
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan. 11,'31	21	Jan. 17,'31
Lure of Hollywood	Brooks-Chandler	July 5,'31	20	June 27,'31
Marriage Rows	Lloyd Hamilton	Jan. 18,'31	20	
Mead Trial, The	Wm. J. Burns Detective Mysteries	June 7,'31	10	
Medley of Rivers, A	Hodge-Podge	Nov. 9	21	Jan. 24,'31
Money Makers of Manhattan	Hodge-Podge	July 19,'31	10	July 11,'31
Monkey Business in Africa	Clyde-Beebe	June 21,'31	22	July 4,'31
Movie Town	Sennette-Beebe	July 5,'31	17	
My Harem	Moran-Bradbury	Nov. 16	19	
No, No Lady	Clyde-Christy	Jan. 4,'31	20	Dec. 6
One Yard to Go	Beebe-Eastman	Feb. 1,'31	21	Jan. 31,'31
Our Nagging Wives	Ford Sterling	Nov. 9	19	Oct. 25
Pete and Repeat	Harrison-Elms	Mar. 1,'31	20	Feb. 21,'31
Philadelphia Lancaster Counterfeiters, The	Wm. J. Burns Detective Mysteries	Feb. 1,'31	9	Feb. 21,'31
Pigskin Capers	Terry-Toon	Dec. 28	6	
Poker Widows		Sept. 13,'31		
Popcorn	Terry-Toon	Jan. 11,'31	6	Jan. 17,'31
Poor Fish, A	Beebe-Stewart-Stone	Jan. 4,'31	12	
Quack, Quack	Terry-Toon	Mar. 8,'31	6	Feb. 21,'31
Razzberries	Terry-Toon	Feb. 8,'31	6	Feb. 7,'31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	11	Apr. 11,'31
Rough Idea of Love	Beebe-Eastman	Dec. 21	21	Jan. 3,'31
Salt Water Taffy	Terry-Toon	Nov. 30	6	
Scotch Highballs	Terry-Toon	Nov. 16	6	
Shotgun Wedding, A	Buster & John West	Apr. 19,'31	20	Mar. 14,'31
Shooting of Dan the Duck, The	Cook-McPhail	Feb. 22,'31	20	Feb. 21,'31
Sing Sing Song	Terry-Toon	Apr. 19,'31	8	Mar. 28,'31
Slide, Speedy, Slide	Daphne Pollard-Tom Dugan	July 19,'31	18	
Speed	A. Clyde-M. Beebe	Sept. 27,'31	22	Apr. 11,'31
Speed Up	Hodge-Podge	Dec. 21	8	
Starbrite Diamond, The	Wm. J. Burns Detective Mystery	May 24,'31		
Strange Bird	Beebe-Eastman-Alberni	Nov. 23	10	Feb. 7,'31
Strangler, The	Wm. J. Burns Detective Mysteries	Mar. 29,'31	12	June 6,'31
Sultan's Cat, The	Terry-Toon	May 17,'31	6	May 2,'31
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov. 23	11	Jan. 3,'31
Tamale Vendor, The	Patricola-De Montez	Sept. 6,'31		
Their Wives' Vacation	Kelton-Murray	Dec. 14	21	
Three Hollywood Girls	L. Lane-R. Flynn-P. Crane	Jan. 4,'31	21	Jan. 3,'31
Tidbits	Hodge-Podge	May 24,'31	9	
Too Many Husbands	Andy Clyde-Boteler	Aug. 30,'31		
Trail of the Swordfish, The		Sept. 6,'31		
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1,'31	11	Apr. 11,'31
2000 B.C.	Terry-Toon	June 14,'31	6	June 6,'31
Up a Tree	Lloyd Hamilton	Nov. 30	19	
Vagabond Melodies	Hodge Podge	Aug. 16,'31		
What a Head	Duffy-Rondell	July 26,'31	20	
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	21	Apr. 11,'31

FITZPATRICK PICTURES, INC.

Traveltalk Series

	Rel. Date	Running Time Minutes	Reviewed
No. 1—From Barcelona to Valencia	Sept.	11	
No. 2—From Valencia to Granada	Oct.	11	Oct. 12,'29
No. 3—From Granada to Toledo	Nov.	11	Nov. 10,'29
No. 4—In Old Madrid	Dec.	10	Feb. 8
No. 5—Egypt—The Land of the Pyramids	May	11	June 21
No. 6—Gateway to India, The	June	9½	
No. 7—Temple of Love, The	July	10½	Sept. 6
No. 8—Imperial City, The	Aug.	9	Aug. 23
No. 9—Picturesque Hong Kong	Sept.	10	
No. 10—The Island Empire	Oct.	8	Sept. 6
No. 11—Japan in Cherry Blossom Time	Oct.	9	Nov. 22
No. 12—Java—The Fragrant Isle	Nov.	9	
No. 13—Charming Ceylon	Nov.	9	
No. 14—Honolulu to Havana	Dec.	10	
No. 15—Siam to Korea	Jan. '31	10	Jan. 3,'31

American Holiday Series

	Running Time
Abraham Lincoln	3
Armistice Day	3
Christopher Columbus	3
George Washington	3
Independence Day	3
Labor Day	3
Memorial Day	3
Mother's Day	3
Origin of Christmas	3
Thangsgiving	3

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Running Time Minutes	Reviewed
People Born in August			9	
People Born in September			11	
People Born in October			10½	
People Born in November			8	Nov. 9
People Born in December			8	
People Born in January			10	
People Born in February			10	
People Born in March			10	
People Born in April			8	
People Born in May			8½	
People Born in June			10½	
People Born in July			9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Running Time Minutes	Reviewed
George Bizet		Sept.	11	
Johannes Brahms			11	
Franz Liszt			11	
George Frederick Handel		Oct.	11	
Frederick Chopin		Oct.	10½	
Ludwig Von Beethoven			7½	
Guiseppe Verdi		Nov.	9½	Nov. 29
Felix Mendelssohn		Dec.	9	
Johann Strauss		Nov.	6	Dec. 13

FOX FILMS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Magic Carpet Series				
Down to Damascus	Near East		8	May 9,'31
Giants of the Jungle	Elephants		8	May 9,'31
Happy Days in the Tyrol	Bavarian Alps		8	May 9,'31
King's Armada, The	Great Britain's Fleet		9	May 9,'31
Pageant of Siam, The	Bangkok and the Siamese		9	May 9,'31
Wild Life on the Veldt	Govt. of South Africa		8	May 9,'31
Wild West of Today	Wyoming Mountains		8	May 9,'31
World at Prayer	Miracle at Lourdes		8	May 9,'31

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Tight	Boy Friends	May 9,'31	17	May 2,'31
Ambitious People	Colortone Revue	Mar. 21,'31	17	
Bargain Day	Our Gang	May 2,'31	19	
Be Big	Laurel-Hardy	Feb. 7,'31	24	Mar. 28,'31
Big Dog House, The	Dogville	Mar. 14,'31	16	Aug. 8,'31
Big Ears	Our Gang	Aug. 29,'31	21	
Bigger and Better	Boy Friends	Oct. 25	19	
Blood and Thunder	Boy Friends	Jan. 17,'31	20	
Busy Barcelona	Holmes	Apr. 11,'31	9	Mar. 14,'31
Call a Cop		Sept. 12,'31	19	
Catch as Catch Can		Aug. 22,'31	20	
Chickens Come Home	Laurel-Hardy	Feb. 21,'31	30	Mar. 14,'31
Come Clean	Laurel-Hardy	Sept. 19,'31	21	
Crazy House	Dane-Moran	Feb. 7,'31	16	Mar. 14,'31
Devil's Cabaret	Revue	Mar. 7,'31	17	Mar. 14,'31
Dublin and Nearby	Holmes	Dec. 27	9	Apr. 4,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fisherman's Paradise		Aug. 15,'31		
Fly My Kite	Gang	May 30,'31	21	
Gems of M-G-M	Novelty	Jan. 3,'31	21	
Geography Lesson	Colortone Revue	Mar. 28,'31	17	
Helping Grandma	Our Gang	Jan. 3,'31	21	Nov. 1
High C's	Charley Chase	Dec. 27	29	
High Gear	Boy Friends	Feb. 28,'31	25	
I Love a Lassie	Sir Harry Lauder	Dec. 10,'31		
Land of Maharajahs, The	Travelogue	Aug. 22,'31		
Laughing Gas	Flip the Frog Series	Mar. 14,'31	7	Mar. 14,'31
Laughing Gravy	Laurel-Hardy	Apr. 4,'31	21	
Let's Do Things	The Boy Friends	June 6,'31	27	
Little Daddy	Our Gang	Mar. 28,'31	21	Mar. 14,'31
Love Business	Our Gang	Feb. 14,'31	20	Dec. 13
Love Fever	Boy Friends	Apr. 11,'31	20	
Love Tails of Morocco	Dogville	Sept. 5,'31		
Nanny	Sir Harry Lauder	Nov. 14,'31		
One of the Smiths	Charley Chase	May 23,'31	26	
Our Wife	Laurel-Hardy	May 16,'31	22	Apr. 11,'31
Panic Is On	Charley Chase	Aug. 15,'31	20	
Peeps at Peking	Holmes	Jan. 17,'31	8	May 9,'31
Pip from Pittsburgh, The	Charley Chase	Mar. 21,'31	21	Mar. 14,'31
Ragtime Romeo	Flip the Frog Series	May 2,'31	9	May 30,'31
Roamin' In the Gloamin'	Sir Harry Lauder	Sept. 5,'31		
Rough Seas	Charley Chase	Apr. 25,'31	20	June 6,'31
Rounder, The	Novelty	Nov. 22	20	
Roy Evans	Roy Evans		9	Apr. 11,'31
She's My Daisy	Harry Lauder	Oct. 10,'31		
Snappy Caballero		Jan. 3,'31	18	
So Quiet on the Canine Front	Dogville	Jan. 31,'31	16	
Soup Song, The	Flip the Frog Series	Jan. 10,'31	9	
Splash	Novelty	Oct. 3,'31	9	June 20,'31
Sultan's Camp of Victory	Holmes	Feb. 28,'31	10	
Tale of the Alhambra, A	Holmes	Feb. 7,'31	9	
That Little Bit of Heaven	Holmes	Mar. 21,'31	10	
Through the Yangtze Gorges	Holmes	Oct. 25	9	
Thundering Tenors	Charley Chase	Feb. 7,'31	21	
Trader Hound	Dogville	Nov. 28,'31		
Two Bark Brothers, The	Dogville	Oct. 12,'31		
Village Smithie, The	Flip the Frog Series	Jan. 31,'31	9	
Whippet Racing				July 25,'31
Wild and Woolly	Sports	Nov. 7,'31		

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Spades, The	Talkartoon	Jan. 17, '31	1 reel	
African Dodger, The	Tom Howard	Apr. 4, '31	10	Mar.14,'31
A Hunting We Did Go	Bruce Novelty	May 16, '31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9, '31	1 reel	
All for the Band	Eddie Younger	Apr. 4, '31	1 reel	Mar.14,'31
And the Green Grass Grew All Around	Screen Song	May 30, '31		
Antique Shop, The	Burns and Allen	Mar. 7, '31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18, '31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28, '31	1 reel	Feb. 28,'31
Anything But Ham	Smith and Dale	Jan. 24, '31	1 reel	Jan. 3,'31
Beauty Secrets From Hollywood	Technicolor	Sept. 5, '31	1 reel	
Betty Co-Ed	Rudy Vallee	Aug. 1, '31	7	May 16,'31
Big Splash, The	Weismuller-Kruger	Jan. 17, '31	2 reels	
Bimbo's Express	Talkartoon	Aug. 22, '31	1 reel	
Bimbo's Initiation	Talkartoon	July 25, '31	1 reel	
Broadway Romeo, A	Jack Benny	Mar. 28, '31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4, '31	1 reel	
By Appointment	Craig-Bond	Nov. 1	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24, '31	1 reel	
Cab Waiting	Jack Benny	June 20, '31	17	May 16,'31
Camera Trails	Bruce Scenic	Oct. 11	1 reel	Dec. 13
Climate Chasers	Bruce Novelty	July 11, '31	9	
Clinching a Sale	Harry Richman	Apr. 18, '31	1 reel	
Confounded Interest	Raymond-Caverly	Oct. 11	1 reel	
Cow's Husband, The	Talkartoon	Mar. 14, '31	8	Mar.28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11, '31	1 reel	
Devil Sea	Ethel Merman & Leslie Stowe	Feb. 28, '31	1 reel	
Discovered	Solly Ward	Jan. 17, '31	1 reel	Jan. 17,'31
Elmer Takes the Air	Stubby Kruger-Assan-Jordanoff	July 18, '31	2 reels	
Excuses	Bruce Novelty	Nov. 29	1 reel	
Fair and Square Ways	Eddie Miller	May 2, '31	1 reel	
Fatal Card, The	W. & E. Howard	Nov. 8	1 reel	
French Line, The	Gina Malo	Jan. 24, '31	1 reel	
Fur, Fur Away	Smith & Dale	Aug. 22,'31	2 reels	
Gallagher & Shean	Screen Song	Aug. 29,'31	1 reel	
Gents of Leisure	Chester Conklin	May 9, '31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3, '31	1 reel	Dec. 13
Grand Uproar	Talkartoon	Oct. 4	1 reel	
Great Pants Mystery	Smith & Dale	Feb. 14, '31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14, '31	1 reel	
Headache, The	Billy House	Mar. 14, '31	2 reels	June 13,'31
He Was Her Man	Gilda Gray	Apr. 25, '31	2 reels	
Helping Hand, The	Solly Ward	June 27, '31	1 reel	
Herring Murder Case, The	Talkartoon	Oct. 4	7	
His Price	Johnny Burke	Dec. 13	1 reel	Mar.21,'31
His Wife's Birthday	Solly Ward	Oct. 26	2 reels	
Hudson and Its Moods	Leslie Stowe & Speed Young	Apr. 11, '31	1 reel	May 2,'31
I'd Climb the Highest Mountain	Screen Song	Mar. 7, '31	1 reel	June13,'31
I'm Telling You	Willie & Eugene Howard	Mar. 7, '31	1 reel	
In My Merry Oldsmobile	Screen Song		6	Mar.21,'31
It Might Be Worse	Georgie Jessel	Jan. 3, '31	2 reels	
It's All Over	Marion Harris	Dec. 20	1 reel	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14, '31	1 reel	
Just a Pal	Minor Watson	Nov. 15	1 reel	
Knock, Knock, Knock (Tent)	Talkartoon	July 25, '31	1 reel	
La Schnapps, Inc	Smith & Dale	Nov. 8	2 reels	
Laugh It Off	June MacCloy	Feb. 14, '31	1 reel	May 9,'31
Let's Stay Single	Frances Williams	Mar. 14, '31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31, '31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10, '31	1 reel	
Male Man, The	Talkartoon	Apr. 25, '31	6	May 23,'31
Marry or Else	Arthur & Morton Havell	Oct. 25	2 reels	
Melodies	Smith Bros., Singing		1 reel	
Miscast	Jas. Kelso-Dolores-DeMonde	Mar. 21, '31	1 reel	
Model Women	All Star	Dec. 6	1 reel	
My Gal Sal	Screen Song	Oct. 18	1 reel	
My Wife's Jewelry	Tom Howard	Aug. 22,'31	1 reel	
My Wife's Gone to the Country	Screen Song	May. '31	1 reel	
Moonlight and Romance	Moreno-Martini	Feb. 21, '31	1 reel	
M'Lady	Irene Bordoni	Mar. 28, '31	1 reel	
Movie Memories				
No. 4—Sponsored by Chesterfield Cigarettes			10	May 16,'31
No. 5—Sponsored by Chesterfield Cigarettes			10	May 16,'31
My West	Bruce Novelty	Mar. 7, '31	1 reel	Mar.14,'31
My Wife's Gone to the Country	Screen Song	June 13, '31		
New Rhythm	Azplazer & Band	Oct. 18	1 reel	
Noah's Lark	Talkartoon	Oct. 26	1 reel	
No More Hookey	Haig Trio	Aug. 29,'31	1 reel	
Nothing to Declare	Lulu McConnell	Aug. 8, '31	2 reels	
Office Blues	Ginger Rogers	Nov. 22	1 reel	
Oh Teddy	Billy House	Dec. 20	2 reels	
Ol' King Cotton	George Dewey Washington	Dec. 27	1 reel	
On a Sunday Afternoon	Screen Song	Nov. 29	1 reel	
Once Over, Light	Burns and Allen	May 23, '31	1 reel	May 16,'31
One Big Night	Ben Blue	Feb. 7, '31	1 reel	
One Hundred Percent Service	Burns and Allen	Aug. 1, '31	1 reel	
Paramount Pictorial:				
No. 1—Clara Bow		Sept. 27	1 reel	
No. 2—Fish Faces; Munich Mannikins; Walrus Hunting in Siberia; Stars of To-morrow		Oct. 25	1 reel	
No. 3—In the Gloaming—Lowell Thomas-Jesse Crawford		Nov. 29	1 reel	
No. 4—Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher		Dec. 27	1 reel	
No. 5—Up the River in Mexico—Lowell Thomas-John Phillip Sousa		Jan. 31, '31	1 reel	
No. 6—The Trout Harvest—The Children's Hour—Lowell Thomas		Feb. 28, '31	1 reel	
No. 7—Rudy Vallee—Lowell Thomas Marionette Show		Mar. 28, '31	1 reel	
No. 8—Jesse Crawford-Ruth St. Dennis-Lowell Thomas				Apr. 25
No. 9—Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas		May 2, '31	1 reel	
No.10—Journeys to Far Places—Lowell Thomas		June 27, '31	1 reel	
No.11—Lowell Thomas—Golf Chats—Flo Ziegfeld		June 27, '31	1 reel	
No.12—Michael Fokine—Africa, U.S.A.—Jesse Crawford		July 18, '31	1 reel	
Paramount Sound News	(Two Editions Weekly)		1 reel	
Paris	Lester Allen	Aug. 8,'31	1 reel	
Patient, The	The Three Swifts	Nov. 29	1 reel	
Pent House Blues	Muriel D'Or - Cy Kahn	Feb. 21, '31	1 reel	
Pest, The	Tom Howard	Mar. 14, '31	1 reel	
Plastered	Willie, West & McGinty	Nov. 22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan. 10, '31	1 reel	
Pulling a Bone	Burns & Allen	Jan. 10, '31	1 reel	Nov. 8
Pusher In the Face			28	Mar.28,'31
Putting Party, The	Juliet	Dec. 27	1 reel	
Radio Salutes			10	Mar.28,'31
Real Estators, The	Smith & Dale	May 2, '31	10	May 23,'31
Red, Green & Yellow	Lulu McConnell	Oct. 18	1 reel	
Retire Inn	Billy House	Aug. 15,'31	2 reels	
Row, Row, Row	Screen Song	Dec. 20	1 reel	
Runaway Boys	Bruce Novelty	Jan. 31, '31	9	
Screen Souvenirs No. 1	Old Time Novelties	Aug. 15,'31	1 reel	
Screen Souvenirs No. 2	Old Time Novelties	Sept. 12, '31	1 reel	
Seeing Helen Home	Helen Lynd	Dec. 6	1 reel	
Seven in One	Juliet	May 21, '31	1 reel	
Silly Scandals	Talkartoon	May 23, '31	1 reel	May 9,'31
Simply Killing	Willie & Eugene Howard	Jan. 31, '31	1 reel	
Sky Scraping	Talkartoon	Nov. 1	1 reel	
Somebody Stole My Gal	Screen Song	Mar. 21, '31	1 reel	May 2,'31
Song Service	Lee Morse & Co	Oct. 25	1 reel	
S. S. Malaria	Smith & Dale	June 6, '31	2 reels	
Stateroom 19	Clute - La Mar	Jan. 17, '31	1 reel	
Studio Sap	Chester Conklin	Feb. 28, '31	2 reels	
Taxi	Chester Conklin	Apr. 11, '31	2 reels	
Teacher's Pest	Talkartoon	Feb. 7, '31	1 reel	
Tex in 1999	Texaco Company		7 min	May 2, '31
13th Alarm, The	Chester Conklin	July 4, '31	2 reels	
That Old Gang of Mine	Screen Song	July 11, '31	1 reel	
Thou Shalt Not	Billy House	May 23, '31	2 reels	May 2, '31
Tongue Tied	Lulu McConnell	Dec. 13	1 reel	
Tons of Trouble	Rudy Muller and Rosie	Jan. 3, '31	1 reel	
Top Notes	Willy Robyn	Mar. 21, '31	1 reel	Mar 14,'31
Tree Saps	Talkartoon	Feb. 21, '31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr. 25, '31	1 reel	June13,'31
Twenty Legs Under the Sea	Talkartoon	June 6, '31	1 reel	
Two's Company	Marion Harris	Feb. 7, '31	1 reel	Jan. 3,'31
Tune Detective, The	Dr. Sigmund Spaeth	Feb. 14, '31	1 reel	Nov. 22
Two A.M.	Tom Howard	May 2, '31	1 reel	
Via Express	Tom Howard	July 4, '31	1 reel	
Why Continue the Struggle	Casey-McHugh	Nov. 15	1 reel	
You're in the Army Now	Johnny Burke	Oct. 11	2 reels	

RADIO PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aunts in the Pants	W. Catlett	Nov. 22	20	Dec. 13
Blondes Prefer Bonds	Louise Fazenda			
Clean-Up on the Curb, A	Roscoe Ates	Sept. 12,'31	20	June 13,'31
County Seat, The	Charles "Chic" Sale	Aug. 15, '31	20	
Cowslips	Charles "Chic" Sale	Sept. 19,'31		
Dizzy Dates	Dane-Arthur	Dec. 7	19	
Dumbells in Derbies	Geo. K. Arthur-Karl Dane	Feb. 7, '31	19	Mar. 1,'31
Fall to Arms, A	Louise Fazenda	Oct. 20	20	
False Roomers	Clark and McCullough	Oct. 17,'31		
Gland Parade	Roscoe Ates	Sept. 26,'31	18	Aug. 1,'31
Guppy Twins, The	Rosco Ates			
Hard to Get	Clark & McCullough			
House Dick, The	Jimmy Savo			
Humanette No. 2	Hutchinson-Lorch	Sept. 1	10	
Humanette No. 3	Clyde-Rubin	Oct. 1	8	
Humanette No. 4	B. T. Murray	Nov. 20	9	Nov. 8
Humanette No. 5	All Star	Dec. 27		
Humanette No. 6	Benny Rubin	Jan. 25, '31	9	Jan. 3, '31
Humanette No. 7	Nat Carr	Feb. 25, '31	10	Mar.14,'31
Humanette No. 8	All Star	Mar. 22, '31	9	Mar. 7,'31
Humanette No. 9		Apr. 15, '31		
Humanette No. 11	Eddie Lambert	June 13, '31	10	
Humanette No. 12	"On the Spot"		10	June 20, '31
He Loved Her Not	Nick & Tony	Jan. 25, '31	20	
Itching Hour, The	Louise Fazenda	Feb. 1, '31	22	
Knights Before Xmas	Dane-Arthur	Nov. 15	18	
Lime Juice Knights	Dane-Arthur	Mar. 22, '31	21	Mar. 7,'31
Lone Starved Ranger, The	Rosco Ates	Aug. 8, '31	20	July 25,'31
Melon Drama, A	Clark & McCullough			
Mickey's Bargain	Mickey Yule	Dec. 27	19	Dec. 13
Mickey's Crusaders	Mickey Yule	Apr. 12, '31	19	
Mickey's Dilpocamy	Mickey McGuire			
Mickey's Rebellion	Mickey McGuire		18	
Mickey's Stampede	Mickey Yule	Feb. 7, '31	19	
Polar Pals	Tom and Jerry Cartoons	Sept. 5,'31		
Scratch As Catch Can	Clark & McCullough			
Second Hand Kisses	Louise Fazenda	Mar. 29, '31		May 2,'31
She Went for a Tramp	Hugh Herbert - Rosco Ates	Mar. 15, '31		Mar. 7,'31
Strife of the Party, The	Ned Sparks			
Talking Turkey	Benny Rubin	Jan. 25, '31		
Toby Hollowe'en	Toby, the Pup	May 1, '31	6	Dec. 13
Toby in the Bughouse	Toby, the Pup	Dec. 7	6	
Toby in Circus Times	Toby, the Pup	Jan. 25, '31	7	Mar. 7,'31
Toby in the Brown Derby	Toby, the Pup	Mar. 22, '31	7	
Toby Down South	Toby, the Pup	Apr. 15, '31	7	
Toby the Bull Thrower	Toby, the Pup	June 7, '31	7	May 23,'31
Toby the Fiddler	Toby, the Pup	Sept. 1	6	Nov. 15
Toby the Miner	Toby, the Pup	Oct. 1	7	
Toby the Milkman	Toby, the Pup	Feb. 25, '31	7	Nov. 8
Toby the Showman	Toby, the Pup	Nov. 22	21	Dec. 13
Too Hot to Handle	Louise Fazenda	Nov. 15	18	Dec. 13
Trader Ginsburg	Nat Carr	Dec. 27	7	May 23,'31
Trouble from A Broad	Ford Sterling - Lucien Littlefield	Aug 22, '31	20	June 20,'31
Use Your Noodle	Rosco Ates			
Way of All Fish	Ned Sparks	Aug. 29,'31	18	June13,'31
Wot a Night	Tom and Jerry Cartoons	Aug. 1,'31	9	
Wife O'Reilly	Nick & Tony	Feb. 25, '31	20	Mar. 7,'31

RKO PATHE

NOTE — RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies ..... 22 min.
Pathe News ..... 10 "
Pathe Review ..... 10 "
Aesop's Fables ..... 8 "
Grantland Rice Sportlights ..... 10 "

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Rules	Rainbow Comedy	May 31, '31	19	May 23,'31
All Gummed Up	Whoopee Comedy	May 23, '31	2 reels	May 16,'31
Angles on Angling	Sportlight	Dec. 28	1 reel	Jan. 3,'31
Animal Fair, The	Aesop Fable	Feb. 1, '31	1 reel	Jan.31,'31
Backfield Aces	Rockne Football	Oct. 15	1 reel	
Bare Knees	Pollard	Mar. 8, '31	2 reels	Mar. 7,'31
Battling Silver Kings	Sportlight	July 12,'31	11	July 18,'31
Beach Pajamas	Louis John Bartels	Sept. 15,'31		
Blue Grass Kings	Sportlight	June 15, '31	1 reel	July 4,'31
Breakfast in Bed	Pollard-Pangborn	Nov. 16	2 reels	
Call of Mohammed	Vagabond Adventure	Apr. 7, '31	1 reel	Apr. 4,'31
Campus Champs	Nat Carr	Feb. 1, '31	2 reels	Feb.14,'31
Chasing Trouble	Checker Comedy	Apr. 26, '31	2 reels	May 9,'31
Cinderella Blues	Aesop Fable	Apr. 12, '31	8	Apr.11,'31
Crashing Reno	Manhattan	Nov. 2, '31		Aug. 8,'31
College Capers	Fable	Mar. 15, '31	1 reel	Mar. 21,'31
Cowboy Blues	Fable	Feb. 15, '31	1 reel	Feb. 7,'31
Dance With Me	Wanzer-Palmer	Nov. 23	2 reels	
Diamond Experts	Sportlight	May 17, '31	10	May 23,'31
Disappearing Enemies	Dot Farley - Rex Bell	Mar. 1, '31	2 reels	Apr. 4,'31
Days of Solitude	Vagabond Adventure	Feb. 6, '31	1 reel	Feb. 14,'31

Title	Star	Rel. Date	Running Time	Reviewed
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel	Mar. 7,31
Eve's Fall	All Star	Dec. 28	2 reels	
Fallen Empire	Vagabond Adventure	Aug. 17,'31	10	
Fisherman's Luck	Aesop Fable	June 8,'31	10	July 4,'31
Fly Guy, The	Aesop Fable	May 10,'31	7	June 6,'31
Fore!	Farrell Golf	Feb. 15,'31	1 reel	Feb. 14,'31
Frozen Face	Manhattan Comedy	Apr. 19,'31	2 reels	Apr. 18,'31
Fun On The Ice	Aesop Fable		8	Aug. 8,'31
Gem of Agra	Vagabond Adventure	Oct. 19	1 reel	Sept. 27
Getting on the Green	Farrell Golf	Mar. 22,'31	1 reel	Apr. 11,'31
Gossipy Plumber, The	Folly Comedy	May 17,'31	2 reels	May 2,'31
Gypped in Egypt	Fable	Nov. 9	1 reel	Nov. 15
Half Pint Polly	Capital Comedy	May 3,'31	2 reels	
Help Wanted—Female	Pollard	Jan. 11,'31	2 reels	Jan. 10,'31
Hidden Goal, The	Rockne Football	Oct. 15	1 reel	Aug. 30
High Steppers	Sportlight	Nov. 16	1 reel	Dec. 13
Hold the Baby	Agnew-Crane-McPhail	Nov. 9	2 reels	
Hunting Thrills	Sportlight	Apr. 24,'31	1 reel	Apr. 11,'31
Hurricane Island	Vagabond Adventure	Apr. 24,'31	1 reel	Mar. 28,'31
In the Rough	Farrell Golf	Mar. 8,'31	1 reel	Feb. 28,'31
I'll Take That One	All Star	Oct. 5	2 reels	
Julius Sizzer	Benny Rubin	Sept. 7,'31		
June First	June MacCloy - Shilling	July 27,'31	20	July 4,'31
Jungle Terror	Vagabond Adventure	Oct. 5	1 reel	Sept. 20
Kid the Kidder	Owsley-Marsh	Dec. 7	2 reels	Sept. 20
King of Bugs	Fable	Dec. 21	1 reel	Jan. 3,'31
Last Yard, The	Rockne Football	Oct. 12	1 reel	Aug. 30
Lemon Meringue	Edgar Kennedy	Aug. 3,'31	20	June 6,'31
Mad Melody	Fable	Apr. 26,'31	1 reel	May 2,'31
Makin 'Em Move	Aesop Fable	July 5,'31	9	July 25,'31
Messenger Boy	Benny Rubin		22	July 25, '31
Midnight	Fable	Oct. 12	1 reel	Oct. 25
Monarchs of the Field	Sportlight	Dec. 14	1 reel	Dec. 20
Mystic Isles	Vagabond Adventure	Nov. 30	1 reel	Nov. 22
Neat and Tidy	All Star	Nov. 28	2 reels	
Next Door Neighbors	Housman-Deering	Jan. 28,'31	2 reels	Jan. 3,'31
Night Class	Campus Comedy	June 7,'31	2 reels	May 16,'31
Not So Loud	Melody Comedy	May 3,'31	2 reels	May 2,'31
Oh, Oh, Cleopatra	Wheeler-Woolsey		22	Aug. 8,'31
Oh, Marry Me	Manhattan	Aug. 24,'31		
One Nutty Night	Wills-Carney	Nov. 30	2 reels	Nov. 22
Open House	Nick Stuart	Mar. 22,'31	20	Apr. 11,'31
Old Hokum Bucket, The	Aesop Fable	Mar. 29,'31	7	Apr. 4,'31
Olympic Talent	Sportlight	June 29,'31	1 reel	
Outboard Stunting	Sportlight Series	May 3,'31	1 reel	May 31,'31
Over the Radio	Pangborn	Dec. 14	2 reels	Feb. 7,'31
Pale Face Pup	Aesop Fable	June 22,'31	9	July 4,'31
Parading Pajamas	Johnny Arthur	Dec. 21	2 reels	Jan. 24,'31
Pathe News	Released Twice Weekly		1 reel	
Pathe Review No. 1		July 27,'31		
Parents Wanted	Folly Comedy	Mar. 15,'31	2 reels	Apr. 4,'31
Play Ball	Aesop Fable	May 24,'31	10	May 30,'31
Poise	Sportlight	July 27,'31	9	Aug. 8,'31
Racqueteers	Sportlight	Oct. 19	1 reel	Oct. 11
Radio Racket	Fable	Mar. 1,'31	1 reel	Feb. 28,'31
Red Riding Hood	Fable	Jan. 18,'31	1 reel	Jan. 31,'31
Rough and Tumble	Sportlight	Jan. 25,'31	1 reel	Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr. 5,'31	2 reels	Mar. 14,'31
Sands of Egypt	Vagabond Adventure	Nov. 2	1 reel	
Seein' Injuns	Pollard	Feb. 15,'31	2 reels	Jan. 3,'31
Shadow of the Dragon	Vagabond Adventure	Mar. 8,'31	1 reel	Mar. 14,'31
She Snoops to Conquer	Daphne Pollard	June 22,'31	20	June 20,'31
Sink or Swim	Sportlight	Mar. 22,'31	9	Mar. 28,'31
Ski Pilot	Sportlight	Feb. 8	1 reel	Feb. 14,'31
Speed Limit	Sportlight	Mar. 8,'31	1 reel	Mar. 14,'31
Spirit of She-Gun	Vagabond Adventure	Dec. 28	1 reel	Jan. 3,'31
Stage Struck	Walter Catlett	Jan. 18	1 reel	Feb. 28,'31
Stout Hearts and Willing Hands	Frank Fay	June 15,'31	20	May 30,'31
Tale of Tutulla	Vagabond Adventure	Jan. 25,'31	1 reel	Feb. 7,'31
Tennis Top-Notchers	Tilden-Wills	Apr. 4,'31	11	Apr. 4,'31
Thanks Again	Edgar Kennedy		2 reels	
That's My Line	Louis John Bartels	July 13,'31	20	June 6,'31
That's News to Me	Frank McHugh	July 6,'31	20	May 30,'31
Thom the Unknown	Vagabond Adventure	Mar. 22,'31	1 reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr. 12,'31	2 reels	Apr. 18,'31
Touchdown	Rockne Football	Nov. 2	1 reel	
Toytown Tale	Fable	Jan. 4,'31	1 reel	Jan. 3,'31
Twisted Tales	Arthur Housman-Marion Douglas	Mar. 29,'31	22	Apr. 4,'31
Two Minutes to Go	Rockne Football	Oct. 15	1 reel	
Under Cover	Sportlight	Jan. 11,'31	1 reel	Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	9	Mar. 28,'31
Water Bugs	Johnny Weismuller	May 31,'31	10	May 23,'31
Well of Fortaleza, The	Vagabond Adventure	Feb. 28,'31	1 reel	Feb. 21,'31
Winning Putts	Farrell Golf	Mar. 1,'31	1 reel	Apr. 4,'31
Younger Years	Sportlight	June 29,'31	10	July 4,'31

STATE RIGHTS

Title	Star	Distributor	Running Time	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay		Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel	
Birds of a Feather		Ideal	8	Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10	
Bring on the Bride		Elbee	2 reels	Nov. 9
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Coast to Coast	Talker	Visugraphic	2 reels	Aug. 30
Down Hawaii Way	Color Novelty	Castle	1 reel	
Electric Ship	Educational	General Electric	9	Nov. 8
Eli-Eli	Cantor Waldman	Judea Film	10	
Evening in Jewish Camp	Eval Miller	Judea Film	12	
Felix Fernandino		Imperial	9	Nov. 22
Friend Husband		Burr	2 reels	
Hunting the Carpathian Bear		Ufa	12	Aug. 1,'31
In the Good Old Summer Time		Ideal	8	Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	21	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
Kids and Pets	Color Novelty	Castle	1 reel	
Knights in Khaki		Falcon Prod.	22	May 23,'31
Kol Nidre No. 1	Cantor Schmilkel	Judea Films	10	
Kol Nidre No. 2	Cantor Waldman	Judea Films	11	
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2 reels	
Legend of the Skies		Ideal	6	Mar. 14,'31
Mal-Ko Mashma-Lou	Harry Feld	Judea Films		
Meet the Family	Harry Delf	Elbee	2 reels	
Monkey Business				
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Niagara Falls		Essanay		Dec. 20
Oh Doctor	Special Cast	Judea Films	20	
One Day		Visugraphic		Dec. 6
Peas and Ques		Pro Patria		Dec. 6
Peculiar Pets		Ideal	8	Apr. 4,'31
Poem in Stone, A		Ideal	7	Mar. 14,'31
Polo		Visugraphic	10	Nov. 29
Sacred Elephants of India		Ideal	8	Mar. 21,'31
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
Secrets of Plant Life		Ufa	10	Aug. 1,'31
Shoemaker's Romance		Judea Films	21	
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes from Broadway	Color Novelty	Castle	1 reel	
Some Wild Appetites		Ideal	8	Mar. 21,'31
Spanish Rhythm	Orchestra	Imperial	9	Nov. 29
Spring Is Here		Ideal	9	Mar. 21,'31
Style and Class	Marty Barratz	Judea Films	23	
Summer Harmonies	Song Cartoon	Biophone	1 reel	Oct. 5
Talk-o-Graphs	Norman Brokenshire	Henry Sonenshine	9	Nov. 29
Tee Time	Felix the Cat	Conley Films	1 reel	Apr. 5
Una-Sana-Takof	Canto Waldman	Judea Films	11	
Wings of Tomorrow		Visugraphic	10	May 2,'31
World Unseen, A	Scientific	Ufa	12	

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time	Reviewed
Alice Chops the Suey		Feb.	1,'31	
Alice Gets Stage Struck		Jan.	15,'31	
Alice Gets Stung		Oct.	15	
Alice Loses Out		Mar.	1,'31	
Alice on the Farm		Oct.	1	
Alice Picks the Champ		Mar.	15,'31	
Alice Plays Cupid		Apr.	1,'31	
Alice Rattled by Rats		May	1,'31	
Alice Solves the Puzzle		Apr.	15,'31	
Alice the Jailbird		Nov.	1	
Alice Wins the Derby		Nov.	15	
Alice in the Jungle		Jan.	1,'31	
Alice's Balloon Race		Dec.	15	
Alice's Egg Plant		Dec.	1	
Alice's Mysterious Mystery		May	15,'31	
Alice's Orphan		Feb.	15,'31	
Broken Spur, The	Jack Hoxie	Feb.	1,'31	2 reels
Cyclone Bliss	Jack Hoxie	Oct.	15	2 reels
Desert Bridegroom	Jack Hoxie	Jan.	15,'31	2 reels
Desert's Crucible	Jack Hoxie	Oct.	1	2 reels
Dead or Alive	Jack Hoxie	Nov.	15	2 reels
Double O, The	Jack Hoxie	Dec.	1	2 reels
Rider from Nowhere	Jack Hoxie	Nov.	1	2 reels
Romantic Sheriff	Jack Hoxie	Jan.	1,'31	2 reels
Sparks of Flint	Jack Hoxie	Feb.	15,'31	2 reels
Western Romance	Jack Hoxie	Dec.	15	2 reels

TALKING PICTURE EPICS

Title	Star	Rel. Date	Running Time	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr., '31	10	Aug. 8,'31
Bird Islands of Peru	Dr. Robt. Cushman Murphy	Feb. 12,'31	10	Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	10	May 30,'31
Freaks of Nature	Dr. Raymond L. Ditmars	June 14,'31	9	
Ghost Towns	George Lancaster	Aug. 3,'31	9	
Heart of the Nation	Washington	May 25,'31	9	
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug. 31,'31	10	
Killing the Killer	Dr. Raymond L. Ditmars	June	9	
Land of Evangeline	(No. 2) Wanderlust	Jan. 30,'31	10	Feb. 14,'31
Land That Time Forgot		July 10,'31	9	Aug. 8,'31
Let's Sing	Howard Wade Kinsey	Sept. 1	10	
Like a Beaver	Dr. Raymond L. Ditmars	Feb. 12,'31	10	Feb. 14,'31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec. 25	9	May 30,'31
Naked Man vs. Beast	Martin Johnson	Oct. 15	10	
Seeing Bermuda on a Bicycle	(No. 1) Wanderlust	Oct. 15	10	Dec. 13
Sunny Sweden	(No. 4) Wanderlust	June 15,'31	9	
This Is Australia	Natives	June 15,'31	15	
Today and Yesterday	Hearst News	Nov. 15,'29	30	July 4,'31
Top of the Old World	(No. 6) Wanderlust	June 15,'31	9	
Up and Down New York	(Empire State Bldg.)	May 25,'31	9	

TIFFANY

Title	Star	Rel. Date	Running Time	Reviewed
Color Symphonies Series	6 in Technicolor		10	
Chinese Flower Boat		July 5	10	
Dancing Bear		June 10	10	
Parisian Nights		June 25	10	
Kentucky Jubilee Singers	Series of 6			
Old Black Joe		May 1	18	
Pickin' Cotton			9	
Road Home, The			18	
Slave Days			10	
Welcome Home		Dec. 12	10	
Musical Fantasies	Series of 6		10	
Fire Worshippers		Aug. 10	10	Sept. 27
Memories		Apr. 23	11	
William Tell		Aug. 1	11	
Way Down South			11	Dec. 6
Paul Hurst Comedies	Series of 6		11	
De Woild's Champion			20	Dec. 6
One Punch O'Toole		Mar. 23	18	Mar. 28,'31
Tale of a Flea, The				
Missing Link, The				
Rolling Stone Series	Series of 6			
In the Mountains		Sept. 25	10	Sept. 6
The Desert		Dec. 18	10	
Tiffany Chimp Series	6 Monkey Comedies		18	
1. Blimp Mystery, The			16	Sept. 27
2. Little Covered Wagon, The		Sept. 5		Aug. 30
3. Little Big House, The		Oct. 15	19	Oct. 4
4. Little Divorcee, The			20	Dec. 6
5. Nine Nights in a Bar Room		Jan. 26,'31	16	Jan. 3,'31
6. Chasing Around		Mar. 23,'31	16	Mar. 28,'31
7. Africa Squawks		July 7,'31	18	
8. Apeing Hollywood		Aug. 16,'31	21	
9. Cinnamon			11	
Voice of Hollywood Series	Station S-T-A-R	Jan. 26	11	
No. 16	Neil Hamilton	Aug. 10	11	
No. 17	Laura La Plante	Aug. 20	11	
No. 18	Gleason & Armstrong	Sept. 11	11	
No. 19	Johnny Hines		11	
No. 20	James Hall		11	Oct. 11
No. 21	Conklin & Christy		11	
No. 22	Ian Keith		10	
No. 23	Sammy Cohen-Tiffany Talking Chimps		10	Dec. 6
No. 24	Leon E. Janney	Dec. 21	11	
No. 25	Seben 'n' Leben	Jan. 20,'31	11	
No. 26	Kenneth Harlan	Mar. 2,'31	11	Mar. 28,'31
No. 27	John Wayne - Our Gang			

UNIVERSAL

Title	Star	Rel. Date	Running Time	Reviewed
Arabian Knights	Slim Summerville	Apr. 8, '31	2 reels	Mar.28,'31
All Excited	Sidney-Murray	Mar. 25, '31	2 reels	Feb.28,'31
Africa	Oswald Cartoon	Dec. 1		Nov. 29
Alaska	Oswald Cartoon	Dec. 15		Dec. 20
All for a Lady	Leather Pusher Series No. 6	Dec. 31	2 reels	Nov. 29
Band Master, The	Oswald Cartoon	May 18, '31	6	June 20, '31
Burglar to the Rescue	Shadow-Detective Series No. 1	Sept. 7, '31	2 reels	
Butter in Yeggman, The	Sidney-Murray	May 6, '31	2 reels	Apr.11,'31
Campaign Capers	Slim Summerville		20	July 25,'31
Cat's Paw, The	Red Star Comedy	July 8, '31	2 reels	Apr. 4,'31
Champion, The	Leather Pushers	Feb. 25, '31	2 reels	
Champ, The	Oswald Cartoon	July 27, '31		
China	Oswald Cartoon	Jan. 12, '31	1 reel	
College	Oswald Cartoon	Jan. 26, '31		
Comeback, The	Leather Pusher Series No. 4	Dec. 3	2 reels	
Country School, The	Oswald Cartoon	May 5, '31	1 reel	May 16,'31
Dangerous Daze	Red Star Comedy	Mar. 11, '31	2 reels	Mar.14,'31
Detective, The	Oswald Cartoon	Sept. 22	1 reel	Oct. 11
Discontented Cowboys	Sidney-Murray	Nov. 12	2 reels	Oct. 11
Divorce A La Carte	Sidney-Murray	Apr. 15, '31	2 reels	Mar.14,'31
Farmer, The	Oswald Cartoon	Mar. 23, '31	1 reel	Mar.14,'31
Fireman, The	Oswald Cartoon	Apr. 6, '31	1 reel	
First to Fight	Slim Summerville	Sept. 2,'31	44	Aug. 8,'31
Fowl Ball, The	Oswald Cartoon	Oct. 13	1 reel	
Framed	Leather Pusher Series No. 7	Jan. 14, '31	2 reels	Dec. 13
Go to Blazes	Sidney-Murray	Oct. 15	2 reels	Nov. 8
Hammer & Tongs	Leather Pusher Series No. 2	Oct. 8	2 reels	
Hari Male, The	Oswald Cartoon	Oct. 5, '31		
Hello, Russia	Slim Summerville	Jan. 17, '31	2 reels	Dec. 20
Hello, Napoleon	Red Star Comedy	June 3, '31	17	July 11,'31
Here's Luck	Slim Summerville	May 20, '31	2 reels	May 2,'31
Heroes of the Flames	Tim McCoy	June 2, '31	17	Apr. 4,'31
Hot and Bothered	Sidney-Murray	Mar. 4, '31	2 reels	
Hot Feet	Oswald Cartoon	Aug. 24, '31		
Howdy Mate	Red Star Comedy	July 22, '31	2 reels	
Hunter, The	Oswald Cartoon	Sept. 7, '31	1 reel	
In Old Mazuma	Sidney Murray	Jan. 21, '31	2 reels	Jan. 3,'31
In Wonderland	Oswald Cartoon	Sept. 21,'31		
Kane Meets Abel	Leather Pushers	Feb. 11, '31	2 reels	
Kentucky Belle	Oswald Cartoon	Aug. 10, '31	1 reel	

Title	Star	Rel. Date	Running Time	Reviewed
Knockout, The	Leather Pusher Series No. 3	Nov.	5....2 reels	Oct. 11
Lady Killer, A	Leather Pusher Series No. 8	Jan. 28, '31	2 reels	
Laughback, The	Red Star Comedy	Dec.	24....2 reels	Jan. 3,'31
Let's Play	Slim Summerville	Apr. 29, '31	18	Aug. 8,'31
Mardi Gras	Leather Pusher Series No. 5	Dec.	17....2 reels	Nov. 22
Mars	Oswald Cartoon	Dec.	29....1 reel	
Mexico	Oswald Cartoon	Nov.	17....1 reel	Nov. 29
Models and Wives	Sidney-Murray		18	Aug. 8,'31
Navy, The	Oswald Cartoon	Nov.	3....1 reel	Nov. 15
No Privacy	Red Star Comedy	Apr.	22, '31 2 reels	
North Woods	Oswald Cartoon	June	29, '31 .6	July 11,'31
Offensive System	Football Short, No. 2	Sept.	14,'31 1 reel	
One Day to Live	Red Star Comedy	Apr.	1, '31 2 reels	Apr.11,'31
One Hundred Dollars	Chase-Lawrence	Sept.	16, '31 2 reels	
Parisian Gaieties	Slim Summerville	June	17, '31 2 reel	May 16,'31
Radio Rhythm	Oswald Cartoon	July	27, '31 1 reel	
Rolling Along	Sidney-Murray	Oct.	1....2 reels	
Royal Bluff	Slim Summerville	Feb.	18, '31 2 reels	Feb.28,'31
Sargie's Playmates	Slim Summerville	Mar.	8, '31 2 reels	Feb.21,'31
Scared Stiff	Red Star Comedy	May	13, '31 2 reels	May 2,'31
Shifts	Football Short No. 1	Sept.	7, '31 1 reel	
Shipwreck	Oswald Cartoon	Feb.	9, '31 1 reel	Feb.21,'31
Stay Out, The	Sidney-Murray	May	24, '31 2 reels	May 16,'31
Stone Age, The	Oswald Cartoon	July	13, '31 1 reel	
Strange as It Seems No. 1	Novelty	Sept.	1....1 reel	Sept. 20
Strange as It Seems No. 2	Novelty	Sept.	29....1 reel	Oct. 11
Strange as It Seems No. 3	Novelty	Nov.	3....1 reel	Nov. 22
Strange as It Seems No. 4	Novelty	Dec.	22....1 reel	Dec. 13
Strange as It Seems No. 5	Novelty	Jan.	19, '31 1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb.	18, '31 1 reel	Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar.	16, '31 1 reel	Mar.14,'31
Strange as It Seems No. 8	Novelty	Apr.	13, '31 1 reel	Apr.11,'31
Strange as It Seems No. 9	Novelty	May	11, '31 1 reel	July 4,'31
Strange as It Seems No. 10	Novelty	June	8, '31 10	July 11,'31
Strange as It Seems No. 11	Novelty	July	6, '31 1 reel	
Strange as It Seems No. 12	Novelty	Aug.	31, '31 1 reel	
Strange as It Seems No. 13	Novelty	Sept.	15, 31 1 reel	
Sunny South	Oswald Cartoon	Apr.	20, '31 1 reel	May 2,'31
We We Marie	Slim Summerville	Oct.	29....2 reels	Oct. 11
You Said It, Sailor	Red Star Comedy	Nov.	19....2 reels	Nov. 15

VITAPHONE SHORTS

Title	Star	Rel. Date	Running Time	Reviewed
Adventures in Africa	No. 1. Into the Unknown		2 reels	June 6,'31
Adventures in Africa	No. 2. An African Boma		2 reels	July 25,'31
Adventures in Africa	No. 3. The Lion Hunt		2 reels	July 25,'31
Adventures in Africa	No. 4. Spears of Death		2 reels	
Adventures in Africa	No. 5. Trails of the Hunted		2 reels	
Adventures in Africa	No. 6. The Buffalo Stampede		2 reels	
Adventures in Africa	No. 7. The Witch Doctor's Magic		2 reels	
Adventures in Africa	No. 8. Flaming Jungles		2 reels	
Adventures in Africa	No. 9. Dangerous Trails		2 reels	
Adventures in Africa	No. 10. Maneaters		2 reels	
Adventures in Africa	No. 11. Beasts of the Wilderness		2 reels	
Adventures in Africa	No. 12 Unconquered Africa		2 reels	
Africa Shrieks	Hugh Cameron		1 reel	
Ain't Nature Grand	Looney Tunes No. 7			Jan. 24,'31
Alaska—Laff Tour	Eddie Lambert		1 reel	
Algiers	Novelty Scenic		1 reel	
Alpine Echoes	Douglas Stanbury		1 reel	Dec. 13
Angel Cake	A. Rasch Girls - C. Landry J. Ray Foursome		2 reels	Feb.21,'31
Animals of the Amazon	E. M. Newman Travel Talk		10	June 6,'31
At the Round Table	Hellinger-Hopper-Runyon-Corbett		1 reel	Oct. 4
Babykins	Pee Wee Singer and Bill Halligan		1 reel	Aug. 8,'31
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel	
Bard of Broadway, The	Walter Winchell		2 reels	Oct. 4
Barefoot Days	Cast of Children		1 reel	
Believe It or Not, No. 2	Robert L. Ripley		1 reel	Dec. 6
Believe It or Not, No. 3	Robert L. Ripley		1 reel	
Believe It or Not, No. 4	Robert L. Ripley		1 reel	Nov. 1
Believe It or Not, No. 6	Robert L. Ripley		7	Mar. 28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel	Feb. 21,'31
Believe It or Not, No. 8	Robert L. Ripley		1 reel	
Believe It or Not, No. 9	Robert L. Ripley		9	May 23,'31
Believe It or Not, No. 10	Robert L. Ripley		1 reel	July 18,'31
Believe It or Not, No. 11	Robert L. Ripley		1 reel	
Big Deal, The	Harry Holman		1 reel	
Bigger They Are	Primo Carnero-Little Billy		2 reels	
Big Man From the North	Looney Tunes No. 6		1 reel	Jan.10,'31
Bitter Half, The	Frank Orth-Ann Codee		1 reel	
Border Patrol, The	Frisco-Knopp-Graham		2 reels	Jan. 24,'31
Bosko's Holiday	Looney Tunes No. 11		1 reel	May 9, '31
Box Car Blues	Looney Tunes No. 5		1 reel	
Cave Club, The	Leach-Merman-Pierlot		9	
Close Friends			1 reel	
Cold Turkey	H. Broderick - L. Crawford		7	July 25,'31
Compliments of the Season	Dressler-Lane-O'Brien		2 reels	
Court Plastered	Helen Broderick		1 reel	Jan.24, '31
Crime Square	Pat O'Brien-Mary-Duncan		1 reel	
Cry Baby	Vernon-Treen		1 reel	
Curses	Moore-Clement-Blackwood		2 reels	Feb.21,'31
Dandy and the Belle, The	Frank McGlynn, Jr. - Mary Murray		9	
Dining Out	Kent-Lake		1 reel	
Donkey Business	Edgar Bergen - C. Graver		1 reel	
Down the Blue Danube	E. M. Newman Travel Talk		1 reel	Apr.25,'31
Dumb Luck	Frank Orth - Ann Codie		1 reel	
Dumb Patrol	Looney Tunes No. 9		7	Mar. 28,'31
Duel, The	Fields-Teasdale		1 reel	
Envy	Dressler-Brent-Evans		1 reel	
Everything Happens to Me	Carson-Hoyt		1 reel	
Fast and Pleasant	Billy Wayne-Thelma White		1 reel	
Find the Woman	Hugh O'Connell			
Five Minutes from the Station	Overman-Churchill-Sidney		2 reels	
Fore	Ford-Lane		1 reel	
For Two Cents	De Wolf Hopper		10	June 6,'31
For You	H. Q. Mills-D. Vogel		1 reel	
Fowl Triangle			1 reel	Feb.14,'31
Frame, The	Boyd-Middleton		1 reel	
Freshman Love	Ruth Etting-Jeanie Lang-Don Tompkins		20	Apr. 18,'31
Gangway	Joe Penner		2 reels	
Gigolo Racket, The	Helen Morgan		2 reels	Aug. 1,'31
Girls We Remember			1 reel	Dec. 13
Good Mourning	Eddie Fay-Dressler-White		1 reel	
Good Pie Forever	Billy Wayne-Thelma White		1 reel	Aug. 8,'31
Good Times	Madge Evans		1 reel	Mar.14,'31
Gold Digging Gentlemen	Al Klein-Joan Abbott		1 reel	
Grand Dames, The	Patsy Kelly		1 reel	May 9,'31
Hangover, The	Neely Edwards - B. Granville		1 reel	
Handy Guy, The	Earl Sande		15	May 23,'31
Happy Hottentots, The	Joe Frisco		1 reel	Oct. 25
Headache Man, The	Clements-Cavanaugh		1 reel	Jan. 17,'31
Heart Breaker, The	Eddie Foy, Jr.		15	Oct. 4
Hello, Sucker	Hugh O'Connell		1 reel	
Hocus Pocus	Edgar Bergen-C. Graver			
Hitting the High C's	Frank & Milt Britton & Band (Reviewed under title "On the High C's")		1 reel	Apr. 4,'31
Home Maid	Hackett-Hall-Burley		1 reel	
Honeymoon Trail, The			7	Apr. 4,'31
Hot Sands	Billy Wayne-Thelma White		1 reel	
How I Play Golf	Bobby Jones			
No. 1—The Putter			1 reel	Apr.25,'31
No. 2—Chip Shots			1 reel	Apr.25,'31
No. 3—The Niblick			1 reel	Apr.25,'31
No. 4—The Mashie Niblick			1 reel	
No. 5—The Medium Irons			1 reel	
No. 6—The Big Irons			1 reel	July 18,'31
No. 7—The Spoon			1 reel	Aug. 8,'31
No. 8—The Brassie			1 reel	
No. 9—The Driver			1 reel	
No. 10—Trouble Shots			1 reel	
No. 11—Practice Shots			1 reel	
No. 12—A Complete Round of Golf			1 reel	
I'll Fix It	Kent-Lake		9	Mar. 28,'31
Inventor, The	Billy Wayne-Thelma White		10	May 16,'31
Jessel, George, and The Russians	Art Choir		1 reel	Feb. 21,'31
Junior	Neely Edwards-J. McCallion		1 reel	
Just a Gigolo	Cameron-Crosbie-Austin J. Young		7	June 13,'31
Knocking 'Em Cold	Andrew Tombes		1 reel	
Last But Not Leased	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lady Killer, The	Eric Dressler		1 reel	
Lady Play Your Mandolin	Song Cartoon		1 reel	
Last Straw, The	Romney Brent		8	May 2,'31
Let's Merge	Doree Leslie		1 reel	
Lodge Night	Phillips-Cox		7	May 16,'31
Looney Tunes				
No. 1—Sinkin' in the Bathtub			1 reel	
No. 5—Box Car Blues			1 reel	
No. 6—Big Man From the North			1 reel	Jan.10,'31
No. 7—Ain't Nature Grand			1 reel	Jan.24,'31
No. 8—Ups 'n' Downs			1 reel	Apr. 4,'31
No. 9—Dumb Patrol			1 reel	Mar. 28,'31
No.10—Yodeling Yokels			1 reel	
No.11—Bosko's Holiday			1 reel	
No.12—Trees' Knees			1 reel	
Lost and Found	Demarest-Bond		1 reel	
Love Nest, The	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lucky Break	Fox		21	Oct. 25
Madame of the Jury	Judith Anderson		1 reel	
Maid to Order	Eleanor Shaler - Bob Lynn		1 reel	May 2,'31
Making Good	Joe Penner		1 reel	Apr. 4, 31
Married	Flint-Ridges-Foran		1 reel	
Masquerade	V. Osborn-R. D'Arcy-W.Lytell		2 reels	
Martinelli				
Aria from "Aida"			1 reel	
Gypsy Caravan			1 reel	
Pagliacci			1 reel	
Prison Scene from "Faust"			1 reel	Sept. 27
Temple Scene from "Aida"			1 reel	
The Ship's Concert			1 reel	
Troubadour, The			7	May 9,'31
Two Popular Italian Songs (Reviewed under the title—"Nina")			1 reel	Apr.18,'31
Meal Ticket, The	Jack Pearl		2 reels	June13,'31
Military Post, The	Roberto Guzman		1 reel	
Milky Way, The	Neely Edwards-Muriel Abbott		11	July 18,'31
Modern Fairy Tales	Dancers		1 reel	
Merry Melodies			7	Apr. 25,'31
No. 1—Lady Play Your Mandolin			1 reel	
No. 2—Smile, Darn You, Smile			1 reel	
No. 3—One More Time			1 reel	
Modern Business			1 reel	
Money, Money, Money	Mason-Keeler			
Moving In	Joe Penner		2 reels	
Mr. Intruder	Otto Kruger		1 reel	
My Mistake	Donald Brian-Pat O'Brien		1 reel	
Naggers' Day of Rest, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers Go Camping, The	Mr. & Mrs. Jack Norworth		8	Mar. 28,'31
Naggers Go Shopping, The	Mr. & Mrs. Jack Norworth		1 reel	
Nagger's Housewarming, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers in the Subway, The	Mr. & Mrs. Jack Norworth		11	Aug. 8,'31
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel	May 2,'31
Naggers at the Races, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers at the Ringside, The	Mr. & Mrs. Jack Norworth		10	May 16,'31
Nightingale, The	Osborne-Talbot-O'Brien		2 reels	Jan. 31,'31
Nine o'Clock Folks	Whitey & Ford		1 reel	
No-Account, The	Hardie-Hutchison		9	
No Privacy	Lloyd Hamilton		20	May .2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel	
Number, Please	Sheila Barrett-L. Barrie		10	Mar. 31,'31
Office Scandal, The	Bergen-Graber		1 reel	Jan. 31,'31
Old Flame, The	Audray Dale-John Marsden		1 reel	
Old Lace	Ruth Etting		2 reels	
One Good Turn	Ruth Etting-Jay Velie		2 reels	
One Way Out	Chas. Lawrence-Thelma White		1 reel	Feb. 21,'31
Only the Girl	Wattles-Marsh		6	
On the Job	Frank Orth-Ann Codee		1 reel	
Opportunity Night	Al Klein		1 reel	
Pa Gets a Vacation—Potter Series	Littlefield-Ward		14	
Painter, The	Frank Orth			
Partners	Wm. Gaxton-Geo. Haggerty		21	Apr. 4,'31
Paulo, Paquita & Chiquita			9	
Peace and Quiet	Billy Wayne-Barbara Leonard		1 reel	
Perfect Understanding, A	May-Oaks		6	
Pest of Honor, The	Short-Fielding-Hall		1 reel	
Play Boy, The	Fox-Curtis		2 reels	
Playing With Fire	Jack Hazzard		1 reel	
Politics	George Jessel		2 reels	Dec. 18
Purely an Accident	Brown-Kearns-Otto		10	May 16,'31
Putting It On	Jarvis-Bond		1 reel	
Reno or Bust	Panghorn-Hager		1 reel	Aug. 23
Riding Master, The	Poodles Hanaford		9	Nov. 8
Romeo and Juliet	Chas. Hackett-Rosa Low		1 reel	
Recruits, The	The Three Sailors-Clements		1 reel	Feb. 21,'31
Revenge Is Sweet	L. Adams-Weeks-Allworth		9	Mar. 28,'31
Roseland	Ruth Etting		14	
Rural Hospitality	Roger Imhof		1 reel	
Salesman, The	Orth Vernon		1 reel	
Santry, Henry, & Orchestra			1 reel	Feb. 28,'31
Sax Appeal	Joe Penner		8	Aug. 1,'31
Say A Little Prayer for Me	Cameron Crosbie-Dorothy Vogel		1 reel	
Scotch Love	Blore-Swinburn-Collins		1 reel	
Second Childhood	Mayall-Mackin		1 reel	
Seeing Sarah Off	Sylvia Clark		1 reel	
Seeing Things	Demarest-Auer-Fielding		9	Oct. 18
Service Stripes	Penner-Waddell		1 reel	Jan. 10,'31
Servant Problem, The	Murray-Oakland-Stauber		1 reel	
Showin' Off	Vitaphone Kiddies		1 reel	
Silent Partner, The	Billy Gaxton		2 reels	
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel	May 9,'31
Sky High	Janet Reade-Durdey Clements		10	Mar. 28,'31
Sleepy Head	Frank Orth-Ann Codee		1 reel	Feb. 21,'31
Speaking Out of Turn	Johnny Walker		1 reel	
Spirits of 76th Street	Helen Broderick		17	Mar. 2,'31
Sportslants				
No. 1—Ted Husing			1 reel	
Squaring the Triangle	Donald Brian-Mayo Melliet			
Stars of Yesterday	Old Film Stars		1 reel	Feb. 28,'31
Strange Case, The	Charles Halton		8	May 16,'31
Strong Arm, The	Harrington-O'Neil		1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard		1 reel	
Success	Jack Haley - Helen Lynd		2 reels	
Surprise	Dugan-Leonard		12	
Suspicion	Lyons-Earle-Morne		1 reel	
System	Clements-Knapp		1 reel	
Taking Chances	Billy Wayne-Thelma White		1 reel	May 9, 31
Talking It Over	Jack Osterman		8	
Tom Thumbs Down	Jarvis McNaughton		1 reel	
Travel Hogs	Hugh Cameron-Dave Chasen		1 reel	
Trip to Paris, A	Jarvis-Taylor		1 reel	
Trees Knees	Looney Tuney No. 12		1 reel	
Trip to Tibet, A	Scenic		1 reel	May 2,'31
23 Skiddoo	Lew Fields		10	May 2,'31
Twixt Love and Duty	Howard-Graham-Percival		10	May 2,'31
Two Rounds of Love	Rennie-Dixon		1 reel	
Unfair Sex, The	Healy-Gilbert		1 reel	
Ups 'n' Downs	Looney Tunes No. 8		1 reel	Apr. 4,'31
Varsity Vamp	Mike Ames		2 reels	
Victim, The	Orth-Howard		1 reel	
Watch Dog, The	Jack Hazzard		1 reel	
Week End, The	Neely Edwards		1 reel	
When Your Lover Has Gone	Harry Q. Mills-D. Vogel		1 reel	
Where Men Are Men	Joe Penner		2 reels	
Where There's a Will	George Hassell		2 reels	
With Pleasure	Dolly Gilbert-Billy Wane		1 reel	May 2,'31
Ye Old Time News Reel			1 reel	
Yodeling Yokels	Looney Tunes No. 10		8	Mr 14,'31

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SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

Equipment Wanted

HIGHEST PRICES paid for Simplex Projectors or Mechanisms only. Address Box No. 24, Motion Picture Herald, 1790 Broadway, New York City.

WANTED—Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one-third down and balance C.O.D. Address Box No. 2, Motion Picture Herald, 1790 Broadway, New York.

HIGHEST PRICES paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

Managers' Schools

LEARN Modern theatre management and theatre advertising. Through approved home-study methods, the Institute has successfully trained hundreds of theatremen. Free particulars. Address Theatre Managers Institute, 325 Washington Street, Elmira, New York.

Printing

FOR SALE—1,000 3x8 Dodgers for $1.00 — 50 11x14 Tack Cards $1.75 prepaid. Address King Shoprinters, Warren, Illinois.

Position Wanted

OPERATOR and Sound Electrician wants a job. Address Walter Ingalls, New Hampton, Iowa.

Sound Equipment Bargains

SOUND-ON-FILM COMPLETE $395.00—NOTHING ELSE TO BUY—USING NATIONALLY ADVERTISED SOUND HEADS—DON'T PAY INFLATED PRICES; No Batteries, Generators, or Rectifiers. Our combination AC Operadio Power Unit furnishes Photocell and Exciter Lamp voltages. Complete equipment includes 2 Sound-on-Film Heads with Photocells; Licensed Optical Systems; Exciter Lamps; Lamphouse Brackets; Motor Brackets; All Drive Attachments; Combination Main Power Amplifier, Head Amplifier, A and B Battery Eliminators, Sound-on-Film Fader, all in one unit; Dynamic Speaker and Monitor; all Wiring Instructions. Total Cost $395.00. Sound Heads less Amplifiers and Speakers, $247.50 pair complete. Address S.O.S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

NOW! COMPLETE PORTABLE SOUND ON FILM OUTFITS, $796.60 — ALL AC OPERATED. No Batteries, Generators or Rectifiers. Plug in any convenient light socket, set up in ten minutes, ready to operate. Equipment includes Projection Machine, Sound Film Head, Combination Power Unit and Amplifier, All Tubes, and Speaker. Uses 35 mm. Film. Finest reproduction suitable for audiences up to 2000. 92′ throw — 9 x 12 picture. Write for particulars. Dept. E-H., S.O.S. Corp., 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

Theatres for Sale

FOR SALE—THEATRE in town of 1,700, cash or time. Address V. C. TUSTISON, 354 Green Street, New Haven, Indiana.

ONE OF THE BEST THEATRES in best town in south Georgia, population 15,000—1100 seats. Only small class B house opposition. Now making money. Details given only to principals interested. Address Ben Stein, 1409 Lynch Bldg., Jacksonville, Florida.

Chairs for Sale

1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full upholstered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

700 USED HARDWOOD PORTABLE CHAIRS in sections of two. 1,400 Upholstered Chairs, backs fully covered in red Velour; seats covered in imitation Spanish leather—$2.00 each. 700 Leather Upholstered Chairs, heavy panel backs covered in red imitation leather—$2.25 each. Five-ply veneer chairs, 90c each, in any quantity. 400 Heywood-Wakefield upholstered panel back, squab seat covered in brown imitation leather—$2.25 each. ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

OPERA CHAIRS, seats and backs for all makes, five-ply, at prices that save you money. Jobs in new and used chairs. Address Redington Company, Scranton, Penna.

BIG BARGAIN in used Opera Chairs, 600 upholstered, 800 veneer. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

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MALE HELP WANTED—Two men this locality install, service operate Photo-Electric Engravers. Fifty Dollars weekly to start. Write Qualifications fully. Address Photo-Electric Research Laboratory Corp., Powers Building, Seventh Ave., at Forty-eight St., New York City.

Equipment for Sale

MORE USED AND RECONDITIONED EQUIPMENT AT SACRIFICE PRICES:—Mellaphone Sound-on-Film Heads, each $75.00; Choice of 5000 Upholstered Chairs, $1.00 up; Samson Webster, Silver-Marshall Amplifiers, all types, $12.50 up. 8 volt 160 Ampere Hour Exide Batteries, $8.33; Weber Syncrodisk Turntables, $35.00 each; Double Turntable Non-Sync Outfits, $35.00; Macy or Racon Giant Exponential Horns with Unit, $59.50; Powers 6A Projectors, $50.00; Automatic Reflector Arcs. $69.75; G. E. Mazda Lamphouses with regulators, $39.75; Powers Mechanisms, $10.00; Hall & Connolly Hy-Lo Arc Lamps, $97.50; Syncroverter 25/25 Motor Generators with Panel, $125.00; Wright-DeCoster Speakers, $22.50; Write for list. S.O.S. Corp., Dept. U, 1600 Broadway, New York City.

FOR SALE—Pacent Double Channel Disc Sound Equipment for Simplex machines. Also one 10x13 White sound screen all in A1 condition. Original cost $3,000. Unusual bargain, $150.00 takes it all. Address Plaza Theatre, E. William St., Corning, N. Y.

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THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

BIG BARGAINS—Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

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FOR SALE—2 Late Model Peerless Reflector Arc Lamps, like new, $130.00 each; 2 Simplex Projectors, perfect condition, $195.00 each; Hertner Generator, complete, $150.00. Address Box No. 485, Rochester, New York.

NEW R. C. A. and W. E. RECORDINGS, $3.00. Address MEL REIBOLD, 304 Waterloo Street, Columbus, Wisconsin.

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Sell your patent or invention by exhibiting your model or drawing at the Second and Greater INTERNATIONAL PATENT EXPOSITION, CHICAGO. Thousands of manufacturers and patent buyers will inspect new devices and patents for marketing. Very low rates. If you have no model, drawings and description will do. Send for free pamphlet. B. Hamilton Edison, Managing Director, International Patent Exposition, Merchandise Mart, Chicago.

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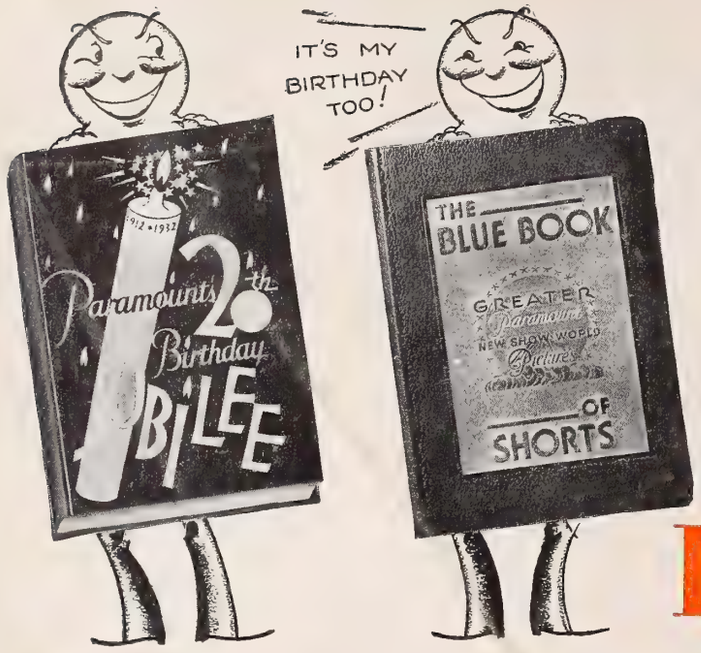
IN 1914 Eastman announced the first panchromatic motion picture negative film. It swept the country... In March, 1931, Eastman announced the first stable ultra-speed panchromatic—Eastman *Super-sensitive* Panchromatic Negative, *Type 2*...It is predicted that just as color-sensitive film has practically replaced color-blind material, so the new Eastman *Super-sensitive* will make slower emulsions virtually obsolete...Naturally the producers and camera men who are adopting this remarkable film *now* will reap the greatest advantage... Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*
Panchromatic Negative, *Type 2*



PARAMOUNT

Celebrates 5 Years of Leadership in SHORTS!

Paramount 1931-2 Shorts Praised by Trade.

Exhibitors, including circuits, are absolutely raving about the August releases of short subjects. They're gladly buying. I think the 1931-2 shorts are great too.

Kindest regards,

(Private letter from Oscar Morgan, Branch Manager Kansas City Exchange.)

"Paramount Shorts are excellent"—United Artists Theatre, Detroit; "Paramount Comedies are plenty clever"—Ritz, Danville, Pa.; "Above average in audience reaction"—Paramount, Colorado Springs, Colo.; "Good, the kind that any audience will eat up"—Rialto, Casper, Wyo.; "Paramount Shorts are very good"—Lyceum, Duluth, Minn.; "Clever gags and good plots"—Idaho, Twin Falls, Idaho.

104 PARAMOUNT SOUND NEWS. 32 TWO REEL COMEDIES. 52 ONE REEL PRODUCTIONS. 18 SCREEN SONGS. 18 TALKARTOONS. 12 PARAMOUNT PICTORIALS.

PARAMOUNT The 200% Hit Company!

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

BOX OFFICE RECEIPTS IMPROVE

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THE FOREIGN FIELD AT HOME

VATICAN STATE PAPER ENDORSES CODE

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IT'S A PLEASURE!

6 Column Ad Mat, FREE!

M-G-M exhibitors capitalize on the fact they have booked the great M-G-M product.

This ad is being used in newspaper promotion, also as a throwaway, and for program adaptation.

"WE'VE CAPTURED A LION!"
LEO the M-G-M LION BRINGS THE STARS TO YOU!
Metro Goldwyn Mayer
With pride we announce that this theatre will show in the coming season the bright STARS and great entertainments of
METRO GOLDWYN MAYER PICTURES
A feather in our cap! Certainly, we're proud and you'll be glad! Against the keenest competition we have obtained for our patrons the most desired of all screen entertainments—Metro-Goldwyn-Mayer Pictures. Leadership in the film world has been won by M-G-M and its Stars! It is our privilege to invite you to enjoy these wonder shows in coming months at this theatre.
MARION DAVIES
Congratulations Marion!" You won fame as a comedienne. And now comes the news you're to appear in gripping dramatic vehicles. That's happy news, indeed!
GRETA GARBO
Divine Greta! In coming months the star of "Inspiration" and "Susan Lenox" will again merit your highest praise with soul-stirring screen romances!
WALLACE BEERY
Hello "Bunch!" We can't forget you in "The Big House" and "The Secret Six"—but we hear you've got even bigger thrills ahead! Great news!
NORMA SHEARER
No wonder the world awaits exquisite Norma's new screen offerings, after such hits as "Strangers May Kiss" and "A Free Soul." She's the Star who never fails you!
WILLIAM HAINES
In "Just A Gigolo" Bill Haines showed the new kind of personality that's going to earn your unstinted applause in Bill's great new screen plays to come!
ROBERT MONTGOMERY
His winning smiles will soon greet you in "Huddle" and "The Truth Game," two grand pictures for a grand guy!
JOAN CRAWFORD
America's Dancing Daughter has exciting things in store for you, the kind of thrills you got in "Dance Fools Dance" and "Paid."
RAMON NOVARRO
Stars may come and go—but charming Ramon's popularity never wanes. This romantic idol will win your vote again in coming months!
MARIE DRESSLER
There is only one Marie Dressler, and we're proud to bring her rich, human, happy talents to you in the finest films of next season!
BUSTER KEATON
Picture audiences screamed at "Free and Easy" and "Doughboys," but wait 'till you see what the Funniest Man in Talkies is bringing you next!
LAWRENCE TIBBETT
The Voice that fills the world's heart with romance! He's going to appear in a thrilling love drama that will be one of next season's best!
CLARK GABLE
America's fascinating new favorite! No other personality on the screen has so quickly captivated the public. Watch him in months to come!
LAUREL HARDY
By popular demand! You've laughed at them in short pictures! Now they're appearing in their first full length talkie, Hal Roach's "Pardon Us." It's a riot!
Alfred LUNT Lynn FONTANNE
The most celebrated pair of the American stage make their screen debut in "The Guardsman"—their noted Theatre Guild success! Something new for you!
WATCH FOR THESE BIG HITS!
FLYING HIGH—George White's stage hit. With Bert Lahr.
WIFE TO HUGO—The thrill-a-minute novel of today!
AFTER ALL—Van Druten's reigning London stage success!
THE AWAKENING—(Temporary title) Another Van Druten thriller.
BOARDING SCHOOL—Youth learns about Life and Love!
ARSENE LUPIN—The famed, fascinating crook in talkies!
BRIDGE vs. BRIDGE—Divorce told daringly on the screen!
GUILTY HANDS—Lionel Barrymore's supreme dramatic effort!
HONOLULU—Exotic! Heart-gripping! Romantic! A film treat!
NIGHT COURT—Drama of unfortunates while the metropolis sleeps!
RED HEADED WOMAN—As exciting as its title!
THE SQUAW MAN—Warner Baxter in Cecil De Mille's All-Star hit!
THREE WISE FOOLS—The roaring comedy in talkies at last!
M-G-M WON THIS PRIZE!
Highest honors in the past season went to the producer of:
TRADER HORN
MIN AND BILL
THE SECRET SIX
PAID
REDUCING
INSPIRATION
SHIPMATES
DANCE FOOLS DANCE
STRANGERS MAY KISS
LAUGHING SINNERS
A FREE SOUL
SPORTING BLOOD
POLITICS
And the honors will go to M-G-M again.
M-G-M SHORT SUBJECTS
Joy Spots on Forthcoming Programs
HAL ROACH COMEDIES—LAUREL & HARDY—CHARLIE CHASE—THE BOY FRIENDS—OUR GANG—Thelma TODD & Zasu PITTS—M-G-M's DOGVILLE COMEDIES—SPORT CHAMPIONS—FISHERMAN'S PARADISE—FLIP the FROG Cartoons—Fitzpatrick TRAVELTALKS—SIR HARRY LAUDER—HEARST METROTONE NEWS, The Globe Trotter.
Meet me at the CAPITOL

MAIL THIS COUPON!
to M-G-M Ad Dept. 1540 Broadway, N. Y. C.
"I want that mat. No charge."
NAME
THEATRE
ADDRESS

NOTE: THIS MAT MEASURES 6 columns by 280 lines. It can be used complete or cut apart and arranged to suit your own spaces.

The fly catches
the spider; and
THE SPIDER
catches the crowds!
Murder mystery
— — thrilling,
house-filling
THE SPIDER
with
Edmund Lowe • Lois Moran
EL BRENDEL • JOHN ARLEDGE
GEORGE E. STONE • JESSE DeVORSKA
From the play by Fulton Oursler and Lowell Brentano
Directed by WILLIAM CAMERON MENZIES and KENNETH MacKENNA
NEW SEASON
FOX
NEW HITS

WHAT IS HE THINKING ABOUT?

HE'S thinking about film business—
HE'S thinking that
NO matter how much talk is talked
THERE can never be a substitute
FOR *good* product!
HE remembers that last year

A few showmen acted against their
BETTER judgment!
THEY listened to the advice of *others!*
BUT those *others* have not yet offered to
COMPENSATE for profits that were missed—
PROFITS that were made by showmen
WHO know how to run their *own* business!
PROFITS that poured in from pictures like:

"Reducing", "Min & Bill", "Secret Six", "Trader Horn",
"Dance Fools Dance", "Inspiration", "Shipmates",
"A Free Soul", "Strangers May Kiss", "Politics", "Paid"
and others still to come from the same source!

THE thinker is thinking that
IT'S smart to play safe, especially
DURING uncertain times—
HE'S thinking that this coming year
THE theatre with M-G-M product
IS fortified against any conditions!
HE'S thinking that a year from now
YOU'LL be glad you listened to the
ONLY voice that matters—

THE VOICE OF THE BOX-OFFICE!

NOTE: *As we go to press, the first M-G-M 1931-2 release Laurel-Hardy in Hal Roach's "Pardon Us" has smashed records in every one of its early engagements, at Houston, Texas; Boston; Columbus; and in Baltimore it opened to the biggest business in the history of the Century Theatre.*

METRO-GOLDWYN-MAYER

Think it over!

RISES ABOVE THEM ALL!
SAMUEL GOLDWYN
presents
ELMER RICE'S PULITZER PRIZE DRAMA
STREET SCENE
"The Noblest Piece of Merchandise The Exhibitor Will Be Able To Put His Hands On In Many A Day" - Hollywood Reporter
with Sylvia Sidney
Wm. Collier, Jr. - Estelle Taylor
KING VIDOR'S
Greatest Directorial Effort Since "The Big Parade"
UNITED ARTISTS PICTURE

AUG 22 1931
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MOTION PICTURE HERALD

Vol. 104, No. 8 August 22, 1931

It Is the Bunk!

THE astute Dr. Walter Boughton Pitkin of Columbia University and Dover, New Jersey, who sometimes writes about the motion picture, is looping the loop again in his *orbis scientiarum*. This time the eruption is what passes for an article but is really a publicity gesture of that erudite periodical known, to a few, as the *Outlook and Independent*. The outgiving is entitled "Screen Crime vs. Press Crime," and purports to show that "an underworld picture of a given event exerts perhaps 150,000,000 times as strong an influence upon those who see it as the printed account of the very same event exerts upon those who read it. And it may be that, when we can measure psychic intensities and their effects more precisely, we shall find that the picture version is even 1,000,000,000 times more effective than the printed, taking into account all the millions who see each form. . . ."

Dr. Pitkin does not, however, advocate censorship and he thinks also that parents who might well guard their children "are a flabby pack of muddleheaded, somewhat cowardly folk who cannot and will not run their homes any better than they run their cities." So he feels "the Silver Screen will go on breeding Yellow Dogs."

This facile writer opens his semi-scientific diatribe with a text on Two-Gun Crowley as a victim of the gang film's power of suggestion, ignoring quite that investigations have proved that the famous Crowley letter cited was garbled and the reference to pictures inserted by some reporter or rewrite man somewhere between the police station and page one of the *New York Times*, America's greatest newspaper and incidentally the world's champion at the journalistic game of "picking on the pictures." The *Times* made a somewhat lukewarm and evasive intimation of a correction when presented with a photostat of the original Crowley document, which certainly contained no motion picture reference, but that correction, as always with corrections, did not overtake the poison spread to the world by the original fake. The editorial page of MOTION PICTURE HERALD of May 16 presents photographic reproductions of the documents in point.

Dr. Pitkin is of considerable fame in widely divergent fields. He has sojourned in Europe as an investigator of the authenticity of works of literature and art for the greatest American collector. He has made a mark in the world of science as an experimental psychologist, working here and at the great German universities. He has taught the writing of short stories and is a professor in the School of Journalism at Columbia University. He is the author of some highly successful fiction, several books of fact, and a shelf of text books. But he is a merry pessimist, as evidenced by his "Twilight of the American Mind." He just will write, whether he ought to or not, and ever with the most supreme statistical data. He makes his own statistics, and, since his experience as a story editor for Universal, he has a new deftness with motion picture figures and billions.

One publication, however, *The Chicago Journal of Commerce*, appears to see quite a distance into the matter, as evidenced by an editorial in which it comments: "He (Dr. Pitkin) has written an article from which newspapers will happily quote. He has insured newspaper publicity for the magazine which sends copies of his article to the newspapers. If the article had blamed the newspapers for encouraging crime, the magazine would not have received the publicity which it needs in its business."

The motion picture is being used as a scapegoat for criminals, as a text for the careers of reformers who are tired of the prohibition issue, as a reason for the existence of a whole flock of censors, self and state appointed, as something to write about by people who are looking for a message, but the great American public is interested in it solely as an amusement. The rest do not matter.

▲ ▲ ▲

Mr. Sherwood and The Code

AN extraordinary appreciation of the Production Code and the labors of Colonel Jason S. Joy of the Hollywood office of the Motion Picture Producers and Distributors of America is expressed by the vigorous Mr. Robert E. Sherwood in a Bell Syndicate article appearing in the New York Evening Post, and elsewhere. It seems that Mr. Sherwood, who has been none too friendly to the Code idea, has been doing some first hand observing. This has resulted in a warm appraisal of Colonel Joy and his work, including these lines:

"Nevertheless, he has managed to retain a grip on his sanity—and, what is more miraculous, he has gained the esteem of the movie people whose works he must inspect and with whom he must incessantly argue. Having talked with him, and been given a faint idea of the incredible nature of his duties, I feel sorry for the mean things I have said concerning the Hays Moral Code, though not for anything that I may ever have said about censorship."

▲ ▲ ▲

It Looks Better Now

RECENTLY Quigley Publications used their own advertising space to solemnly announce that "the world is not coming to an end," in connection with a discussion of the outlook of the "Gloom Committee." Interesting evidences in support of that optimism are offered this week in the pages of two important MOTION PICTURE HERALD departments, MANAGERS ROUND TABLE CLUB and THEATRE RECEIPTS. The Round Table reflects the aggressive assurance of the capable showmen out on the firing line of the industry, where the whole creative effort of the industry goes into the box office crucible to be transmuted into gold. These managers are obviously not members of the Gloom Committee. Meanwhile the box office figures from the key cities are proving with a merry upturn that the American public still can and will buy entertainment. The public has been that way several thousand years—long enough to make the habit a safe asset.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating EXHIBITOR'S HERALD, founded 1915; MOTION PICTURE NEWS, founded 1913; MOVING PICTURE WORLD, founded 1907; MOTOGRAPHY, founded 1909; THE FILM INDEX, founded 1906. Published every Friday by QUIGLEY PUBLISHING COMPANY, 1790 Broadway, New York City. Telephone Circle 7-3100. *Martin Quigley*, Editor-in-Chief and Publisher; *Colvin Brown*, Vice-President and General Manager; *Terry Ramsaye*, Editor; Chicago office, 407 South Dearborn street, *Edwin S. Clifford*, manager; Hollywood office, Pacific States Life Building, *William A. Johnston*, manager; London office, Faraday House, 8-10 Charing Cross Road, London, W.C.2, *W. H. Mooring*, representative. *Member Audit Bureau of Circulations.* All contents copyrighted 1931 by Quigley Publishing Company. All editorial and business correspondence should be addressed to the New York office. BETTER THEATRES (with which THE SHOWMAN is incorporated), devoted to the construction, equipment and operation of theatres is published every fourth week as section 2 of MOTION PICTURE HERALD. Other Quigley Publications: MOTION PICTURE DAILY, THE HOLLYWOOD HERALD, THE MOTION PICTURE ALMANAC, *published annually*, and THE CHICAGOAN.

VATICAN PAPER FOR CODE

The motion picture industry of America in its endeavors toward a product calculated to be of value as a social and moral force comes in for extraordinary attention and appreciation in a special article appearing in a recent issue of L'Osservatore Romano, the newspaper of the Vatican State.

This recognition of the American motion picture is the more significant because of the unique status and world importance of the publication in which the article appears. L'Osservatore Romano is known as the semi-official organ of the Vatican. It is the property of the Holy See, in substance owned and operated by the Pope. Its utterances, however, are specifically not to be held official, unless they are so designated. The paper is a daily, issued every day but Monday, which would entail Sunday labor. Its circulation, while not numerically large, as measured by the figures of lay publications, is exceedingly important and world wide among churchmen and the leaders and students of social and religious thought.

The special aspect of the motion picture which brings the attention of L'Osservatore Romano is the production code adopted by the members of The Motion Picture Producers and Distributors of America, Inc., which is discussed as a social and moral document. During its first year of application, "even though the record has not been perfect, there has taken place in America a noticeable improvement in conditions affecting the production of new films."

An attitude of decided friendliness to the purposes, works and intent of the Code will be found expressed in the conclusion of the article, where it is observed: "It is necessary that those influencing public opinion, as well as the press, both the daily newspapers and the magazines, should make known this Code and should contribute, by means of their criticisms, toward having it supported and observed."

The motion picture can be well pleased with so important an expression of cooperative appreciation. All too rarely does it find in the high places of either church or state a realization that the screen is in truth a real part of the mechanism of society to be regarded as an element and instrument of progress. A translation of the article which appeared in the issue of July 27-28 follows.

TERRY RAMSAYE

There have been many attempts to reform and improve the motion picture, that very powerful, modern means of divulging information. Public officials, with laws and censors, private associations, moralists, sociologists and educators, with all sorts of publications, meetings, and proposals, have been involved in these attempts, but the results have been unsatisfactory.

Government censorship, practically in the hands of politicians, has proved unquestionably inefficient. Some progress has been made through the initiative of interested individuals not allied with politics, either by insistently calling the attention of the authorities to a stricter observance of the laws, or by dedicating themselves to the widespread use and support of good motion pictures. Out of all this, however, the conclusion is that very few really effective results have been obtained by the methods of censorship employed up to the present time.

Nevertheless, everyone is in accord in recognizing the need for efficient control of motion pictures. This need has been recognized by the motion picture producers in America. But what is the most efficient method of control?

Self-Censorship

The solution of this grave problem has come direct from the American motion picture producers themselves. These gentlemen have come to an agreement to establish an internal regulation of their industry, which agreement has been voluntarily accepted by the producers, without intervention or pressure on the part of outsiders. This is in the form of self-censorship which is not only more efficient, but more readily acceptable to all concerned.

And so, on the 31st of March, 1930, a "moral code for guidance in the production of motion pictures" was accepted and subscribed to by American producers. This formal recognition of a moral code by a large industry is definitely established, and, it may be said, is unique and fraught with good. The subscribers who engaged to observe the "Code" are members of the organization known as "The Motion Picture Producers and Distributors of America, Inc.," whose main office is at 28 West 44th street, New York, and whose president is the Hon. Will H. Hays, former postmaster general of the United States.

The members of this organization are said to produce more than 95 per cent of the American motion pictures, and about 85 per cent of the entire world production.

Thus the importance and the great influence tending to the moral reform of motion pictures throughout the world is indicated. This code of self-censorship, formulated by the American producers, has in view two essential conditions: that the code be such as it should be with regard to morals, and that the producers observe it faithfully.

Moral Code

As concerns the first conditions, the code is actually in accord with the precepts of Christian morals. It is, therefore, also, in consonance with the natural law, confirmed and advanced, by Catholic doctrines. It has promptly found favor among Catholics. What is more important, it has met with the approval of two of the principal representatives of the hierarchy of the Catholic Church in the United States.

Cardinal Hayes, Archbishop of New York, in a letter dated July 25, 1930, directed to the editor of the weekly review "America," wrote: "I have heard nothing in a long while more encouraging and hopeful for the future moral wellbeing of the country than this action of self-censorship by those who control the motion picture world. The courage of those responsible for the Code, inspired as they are by an exalted love for the country's welfare, will translate this document into positive action and the realization of the noble idea behind it."

Cardinal Mundelein, Archbishop of Chicago, speaking with regard to the just criterion of the provisions of the Code said: "I am intimately acquainted with the Code and feel that it is liberal, fair, and yet morally sound. There is nothing in it which bars what any sane or decent man would want shown to his wife, his mother, or his children. Pictures made under the Code can be fine art, but they will be an art for the many, an art for the neighborhood, an art that is wholesome and sound. If pictures are made according to its rulings, a young person will be safe in seeing them."

In fact, the motion picture is ordinarily a form of diversion and entertainment, and not a pulpit, nor a seat of learning (although in its proper time, and place, it might even be that); therefore, the essential condition which it must meet is, at least, that of not prejudicing sound principles and good habits. The Code provides, among its main principles, that "no film shall lower the moral standards of the spectators. Consequently, crime, wrong-doing, and sin must be presented in a manner that shall not arouse the sympathy of the public"; and furthermore, not "in a manner to inspire the desire, or to suggest a practical means, of imitation."

The Code is not limited merely to dealing with general principles. Though these may be accepted generally by all, and are elaborately set down in the rules issued by several government censorship bodies, these provisions are frequently violated, and evaded, in their particular application to the pictures. It is in connection with definite application of its provisions that the practical efficiency of the Code lies. By means of 12 articles sub-divided into about 50 paragraphs, the Code stipulates the principles that are to govern in any number of plots, scenes, dialogue, etc.

Efficient Review

Concerning the second condition, that is, the faithful observance of the Code by the producers, the Code provides an extensive and detailed arrangement for the interpretations to be given to the articles and paragraphs of the Code. Under the title, "Rules for Uniform Interpretation," which rules have likewise been accepted and subscribed to by a committee of directors of motion picture producers, a plan has been formulated by means of which uniform and strict interpretation is assured. This resolution provides:

1. An examining committee to which there is submitted everything that concerns the preparation of a film, such as the selection of the subject, and the manuscript that describes the story. This is examined in

(*Continued on page* 18)

DISTRIBUTORS ACCEPT CONTRACT FORMULATED BY 5-5-5 CONFERENCE

No Decentralizing Of Publix Houses

Publix circuit with several hundred houses covering the country will not be decentralized, according to Sam Katz, the circuit's president and operating chief.

Fox last week announced its decentralization plans, by which houses in that circuit will be divorced from home office operation, divided into territories and operated directly from respective key points by a territorial manager.

It was pointed out that efforts at the home office are being directed against decentralizing, rather than toward it—for the time being, at least. What local buying has been done by Publix division men will in future be centered at the home office, it is understood.

MPTOA Get Set for Copyright Battle

The Motion Picture Theatre Owners of America anticipates the Copyright bill will be rushed to passage at the next Congressional session, and, therefore, urges concerted effort on the part of exhibitors to block enactment.

If this measure embraces the Berne Convention arrangement, theatre owners may be forced to pay six or more sets of music license tax instead of one. MPTOA officials, who fought the bill at the last session, contend that for talkers there should be no license tax required inasmuch as producers pay for the use of copyrighted music on the film. Thus producers pay the performing fee in fact and it is naturally charged off in costs to theatres.

The national association urges exhibitors to enlist the aid of their individual attorneys so that widespread effort against the measure can be concentrated at Washington when advocates of the measure resurrect it for passage.

Bow, Borzage and Walsh May Head Units in Selznick Firm

Actual plans of the new "unit" production company headed by Lewis Milestone and David Selznick are nearing completion, with negotiations now under way for directors and stars on the Coast. Clara Bow's name has been mentioned in connection with the Milestone-Selznick company, and it is understood that Raoul Walsh and Frank Borzage are considering a contract.

Hays Vacation Ends

Will H. Hays returned to New York this week from a vacation spent with his son on the Bar L Ranch at Cody, Wyo.

This Week

Distributors accept the uniform contract formulated last year by the 5-5-5 conference *Page 9*

Vatican newspaper endorses the MPPDA Production Code as most effective censorship method *Page 8*

Herald survey reveals only 50 theatres regularly showing foreign tongue films in U. S.—300 to 600 houses occasionally *Page 10*

Banking circles call Paramount decision to pay dividend in stock instead of cash sound financial action *Page 14*

The sound patent tangle after two years: a resume of decisions *Page 15*

Allied contrasts individual companies' contracts with provisions agreed on at 5-5-5 conference; differences analyzed in detail *Page 28*

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B&K Holds Up Ban On Twin Features

Balaban & Katz, Chicago Publix unit, is still holding up the banning of double featuring in that territory which the independent houses want to adopt if B & K will quit the practice also.

It is understood there that John Balaban is against double featuring, having told exchange managers that he thought single features would be best for the industry. Max Balaban, however, is reported to be still in favor of twin bills. As a result, double featuring is likely to be general in Chicago until B & K announce their next season's policy.

"Harley Clarke Week" at Fox

Fox Theatres, beginning Sept. 13, will celebrate "Harley L. Clarke Week," during which a box office building campaign will be featured.

Agree "in Principle" to Adopt Instrument

Renewal of Lively Functioning of All 31 Film Boards Is Considered As Probable Result

[*Complete text of the Allied statement contrasting provisions of the distributing companies' individual sales contracts, with the clauses agreed upon at the* 5-5-5 *conference in July,* 1930, *appears on pages* 28 *to* 31, *inclusive.*]

The 5-5-5 uniform contract on Thursday became a definite part of distribution-exhibition machinery when all distributors, in conference at headquarters of the MPPDA, agreed to adopt the instrument "in principle," thereby completing the triumvirate of Allied-distributor-MPTOA interests, which is necessary for its use in deals between the buyer and the seller of motion pictures.

Sidney R. Kent, vice-president and general sales manager of Paramount Publix, elected as official spokesman for the distributors, announced acceptance of the contract, stating:

> **"The adoption of the 5-5-5 contract as an alternative contract was approved in principle today. Further consideration is being given to the method by which, and the time when it can be used."**

Progress already made in the 1931-32 selling season is expected to prevent wide action this year, but with the 1932-33 sales season, beginning in May, exhibitors will have an option to use the uniform agreement or individual sales contracts of the respective distributors.

Allied and MPTOA having already adopted the agreement, decision of the distributing companies makes its acceptance in the industry unanimous, although it is unknown at the moment just what method will be devised for application of the contract. Nor has a definite date for its official use been determined.

The modus operandi, it is expected, will cause much trouble before all details have been clarified. The distributors at their Thursday conference laid the foundation for the formation of a committee to straighten out these details.

An important aspect of the adoption of the uniform contract is its inevitable influence toward the reinstatement of arbitration. The contract form calls for voluntary arbitration of differences arising under the contract. This will presume and require the establishment, or re-establishment, of machinery of arbitration for the industry, which fact is laden with importance for the somnolent institution of the Film Boards of Trade organizations, which have been quiescent since the Thacher decision. It would appear a probability that the entire chain of thirty-one Film Boards of Trade, of which only nine offices in fact have been

(*Continued on page* 23)

U.S. MARKET FOR ALIEN TALKERS 50 REGULAR, 600 OCCASIONAL HOUSES

Survey Shows Booking of Pictures in Foreign Languages Too Little and Too Widely Dispersed to Exert an Influence; German Product of Some Importance

A survey of the American field for foreign language pictures completed this week finds a market of importance only for the German product.

Because of the considerable attention given to discussions of foreign picture activities among American critics and commentators in the public prints, and the conspicuousness of the exploitation of some foreign product in metropolitan centers, MOTION PICTURE HERALD set about an inquiry into the actual extent of the importation and exploitation of pictures from overseas.

In substance it may be said that aside from the Germans, the foreign linguistic groups are too small numerically and too widely dispersed geographically to exert a buying power for amusement in their native tongues. In consequence no appreciable business in French, Spanish, Russian, Swedish, or lesser linguistic group pictures is found and no machinery of distribution for such pictures, should they be offered, exists.

It thus appears that while the motion picture industry of America has its problems of the foreign versions in the struggle to hold the world market enjoyed in the days of the silent picture, there is no parallel or coincident problem about holding an important sector of the home market.

50 Show Foreign Films

Less than 50 theatres throughout the entire country now show foreign language talkers regularly and exclusively, the majority being small "art" theatres in downtown districts, although between 300 and 600 houses in the United States occasionally screen pictures in foreign dialogue.

Canada has 30 theatres showing French pictures almost exclusively.

Periodical bookings at neighborhood theatres are not sufficiently important to warrant wholesale invasion of the field by foreign companies, or by their representatives in America, again with the exception of German. Ufa and Tobis now are setting up machinery for marketing their German product, but nowhere does there exist a nationwide system, independent or otherwise, to handle product from other countries. Until this is accomplished, the foreign talker field must remain dormant here; a single system for handling films of all languages appears to be the only solution.

Lacking exchange and exhibitor merchandising effort, the foreign language factor cannot possibly prosper in this country. The exhibitor fears to take a chance. The independent exchange man will not.

The Ufa and Tobis moves are the first serious attempts to break open the market, and this despite the complaints voiced by foreign interests at being unable to secure bookings here. "They just haven't tried," according to foreign film authorities in this country.

If foreign language publications, which are printed and distributed in the United States, can be used as a barometer of the extent of the market, further verification of German possibilities, and lack of possibilities for other types, is available.

One hundred and eighty publications are printed in German. They have a total subscription list of 1,633,000, as compared with 199 French papers which have 1,507,635 subscribers, three fourths of which are in Canada.

Nine hundred thousand Italians comprise the total subscription list of 129 publications printed in that tongue, but these are too widely scattered to aid Italian talkers.

The Spanish publication field, embracing 280 periodicals and newspapers with 1,250,000 subscribers, cannot, however, be used as a criterion because of the many different Spanish dialects which divide the Spanish into several groups, including Mexican, Cuban, Spanish, Porto Rican and South American.

Swedish papers total 46, having 378,000 subscribers, and Yiddish, 39, boasting of 1,599,000.

Fourteen hundred publications are printed in foreign languages in this country. They show the limitations of the foreign talker field in the United States, and are divided as follows:

FOREIGN LANGUAGE PUBLICATIONS

(Newspapers and periodicals printed and distributed in the U. S.)

Language	Total Subscribers	Total Publications
Albanian	.....	1
Arabic	17,860	6
Armenian	19,880	10
Assyrian	.....	1
Belgian-Flemish	13,100	2
Bohemian (See Czechoslovak)		
Bulgarian	5,260	2
Carpatho-Russian	54,080	2
Chinese	54,973	23
Croatin (See Jugoslav)		
Czecho-Slovak	863,984	73
Danish (See Norwegian and Danish)		
Dutch	26,240	17
Esperanto	800	2
Esthonian	.....	1
Finnish	131,736	23
Flemish-Belgian (See Belgian-Flemish)		
French	1,507,635	199
German	1,633,588	182
Greek	125,628	21
Hawaiian	2,900	3
Hebrew	21,000	1
Hungarian	268,837	43
Icelandic	4,500	2
Italian	937,705	129
Japanese	152,046	27
Jugoslav	241,474	27
Korean	700	3
Ladino or Sephardim	16,500	1
Lettish	.....	1
Lithuanian	150,351	14
Mexican	.....	1
Norwegian and Danish	254,198	43
Philippine Languages	107,588	30
Polish	1,033,344	91
Portuguese	105,438	16
Roumanian	51,140	3
Russian	144,768	14
Ruthenian (See Ukrainian)		
Scandinavian (See Norwegian-Danish, also Swedish)		
Sephardim (See Ladino)		
Serbian (See Jugoslav)		
Spanish	1,250,574	280
Swedish	378,025	46
Swiss	1,510	1
Syrian (See Arabic)		
Ukranian (Ruthenian)	119,812	15
Welsh	5,000	2
Wendish (See Jugoslav)	.....	.....
Yiddish	1,599,796	39
TOTALS	11,301,970	1,396

The above figures, although not representing the total number of foreign-born in the United States, do act as a more accurate gauge than United States census figures, inasmuch as the latest United States statistics available are as of 1920, the census bureau not having completed compilation of the 1930 census. The new figures will not be ready until fall.

Taking these figures as an indication of the composition of foreign-born population and its territorial concentration and interest in the mother tongue, it is found that out of 450,000 subscribers to Czecho-slovakian publications 389,000 are in Illinois, the remaining 60,000 being so widely scattered as to make impractical the showing of Czech talkers—if any—in other but Illinois territory, which is not sufficient to be profitable.

Possibilities in States

With Canada's exception, Rhode Island, New York and Massachusetts offer the only appreciable possibilities for showing French films, according to the publication figures.

There are numerous heavy German centers, including Minnesota, New York, Ohio, Wisconsin, Pennsylvania, Nebraska, Missouri and parts of California.

New York has 90,000 Greek subscribers out of a total of 125,000 in the country.

One quarter of a million Hungarian readers live in New York, Ohio and Pennsylvania.

Nearly half of the 937,000 Italians are at New York, with the remainder widely scattered throughout every state in the Union.

The Japanese are on the West Coast, principally California.

Thirteen territories claim 255,000 Norwegian and Danish, with Illinois, Iowa, Minnesota, Nebraska, South Dakota and Washington leading.

Films in Polish should offer a fair-sized market, but so far as is known there are no films of that language in the hands of U. S. independent distributors. Over 1,000,000 Polish subscribers are listed by 91 publications, of which 340,000 are in Illinois, 121,000 in New York, 172,000 in Wisconsin, 111,000 in Ohio.

One and one-quarter million Spanish are divided into several language groups and are widely scattered.

Illinois boasts of close to two-thirds of the 378,000 Swedes. Other important Swed-

MARKET LARGEST FOR GERMAN FILMS

ish centers are Massachusetts, Minnesota, Nebraska and Washington.

New York has 1,670,000 out of 1,600,000 Yiddish.

All of which gives a fair idea of the lack of concentration of foreign peoples who have an inborn appreciation of motion pictures produced in the mother country and in their native tongue.

Not even Germans have nationwide representation, but this race is prominent in so many localities as to make the appeal of German talkers a success—if properly and consistently sold.

Elsewhere there appears a state-by-state analysis of publication-subscription figures, which are presented in addition to a state summary of the Government's 1920 statistics of foreign-born living in the United States, and show in detail where the respective foreign countries have strongest representation.

The field as it now stands revolves almost solely around the "art" and "little" theatre movements in key cities, principally in the East. Italian, French and Spanish talkers are sporadically screened in addition to the many German, but further than that practically no effort is made to book these pictures into the neighborhoods where in some places a fair-sized foreign population exists.

Motion Picture Herald learns that, with the exception of Ufa and Tobis, no serious thought is given to neighborhood business, nor has it ever been considered seriously. And, as yet, not even Ufa and Tobis have invaded this field. Their plans still are in the formulative stages. Both now are building up their own downtown first run representation throughout the country.

The Situation at Keys

In Denver, there is a limited call for Spanish versions, but there is none for others.

New York, the largest metropolitan center in the world, offers many possibilities, but aside from downtown "art" theatres, there has been little effort to develop all-foreign policies in the many thickly populated sections. German, Italian and Yiddish have the greatest possibilities.

Chicago has in the past season played 75 foreign first runs, mostly German. These, too, play "downtown," with but few exceptions.

Spanish and Japanese films are shown at three foreign houses in Los Angeles-Hollywood territory. English importations fail on the Coast.

Cincinnati is strong for German, but others do not draw.

At Baltimore, occasional Jewish, German, French and Spanish appear at two or three houses.

Canada offers a fairly large market for French subjects. Also English-made.

At Albany, an insurmountable barrier faces foreign language films.

Only German films have a chance in St. Louis territory, due to the large German population.

Likewise at Milwaukee.

Distributors, independent or national, have made no attempt to sell foreign films at New Orleans or nearby towns.

San Francisco offers a possibility for Spanish and French, although no theatres now use foreign films exclusively.

The Twin (St. Paul-Minneapolis) Cities have a large Swedish clientele, but there are not sufficient Swede films to permit of a continuous foreign policy at any house in these towns.

Practically no effort has been made to open the possibly lucrative foreign field at Pittsburgh, center of Eastern mining operations and employing thousands of Polaks, Czecho-Slovakians and Italians.

Foreign talkers have not been exploited at all in New England.

Boston has two "art" theatres, but further than these two, activities are at a standstill.

Spanish versions are used extensively in San Antonio and neighboring localities.

Foreign dialogue films remain on the shelves of a few Kansas City exchanges which a few months ago attempted to open the field.

A more detailed analysis of present foreign language conditions in key cities appears elsewhere.

English Imports Another Matter

On the American market, quality product made in England and given proper distribution stands as much of a chance as United States films of an equal production value, provided that the English film has a story and name value in its cast which can be heavily exploited, according to Arthur Lee, president of Artlee Pictures and one of the largest importers of pictures from England.

Lee stated that "possibilities of good British product playing American houses looks better than ever, and if English producers continue their present quality improvement, talkers from England will make greater inroads on the American market than ever before."

English imports are not placed in the same classification by Americans as are talkers emanating from other foreign studios. The similarity in language, naturally, helping talkers from the British Isles.

Edward L. Klein, pioneer importer of foreign product, agrees with Lee in that quality English product stands a better chance in the States than at any time previous.

"The principal method of handling English talkers at present is through major companies," states Klein, "with few achieving any great success when distributed by independent exchanges. Naturally, the independent gives preference to the American product and does not push the English film to market."

Klein states that "the average English film now reaching this country grosses little; not enough to make it worthwhile. The film must be above average to make a dent at the box-office. It lacks a known star, a trade-mark or director's name all of which help so much to put over American pictures.

England Eyeing American Mart

"England has its eye on the American market more than ever before," Klein continues. He believes that "the market for Italian, French and Spanish fields are so limited as to make it impractical to handle pictures from these countries. Germany's possibilities are far greater than any other. Spanish and French have practically no market, with Italian films standing a fair chance in certain sections.

"American companies are not yet ready to handle foreign versions in their own country, and the independent exchanges lack the spirit to give them serious sales effort. The exhibitor, therefore, fears to take a chance on his investment and the result is the continuance of a state of dormancy, which has existed for years.

"There must be plenty of fighting; plenty of gambling to expand in America with foreign films.

"However," says Klein, "our American companies may be the first to break open the foreign talker field here, because of the many versions which they will have available through foreign production to meet quota requirements abroad. They must produce in England, France and Germany to meet government regulations before they are permitted to market their pictures in those countries. American distributors have in operation a complete United States sales system, lack of which has hampered and will continue to prevent progress of foreign films here," Klein concluded.

Since sound's inception, approximately 100 pictures are imported on an average each year, with English predominating and German leading the foreign-language division, followed by French and Italian.

The majority of Spanish talkers are made in Hollywood.

Executives of the M. P. P. D. A., who are close to the field of foreign talkers, are of the opinion that "no attempt has ever been made until recently to develop the market; results with effort cannot be expected." They, too, believe that German films have the only important future.

Ufa this week concluded a deal for a Cincinnati theatre, putting Ufa in that city, at New York, at Chicago, with negotiations under way for immediate representation in the downtown districts of St. Louis, Milwaukee, Cleveland, Philadelphia, Detroit, Pasadena and Rochester. "Others will follow," according to Herbert Grau, who is associated with F. Wynne-Jones in marketing Ufa German dialogue films in the U. S.

"Ufa does not intend to give immediate attention to the invasion of neighborhoods," states Grau. "Not until later will we look toward neighborhood business," he said.

Too Much Dialogue Hurts

"The most feasible plan for marketing foreign films here," Grau stated, "is to sell second and subsequent runs on two and three day showings, and not depend too largely on the downtown presentations. We are concentrating on the downtown runs at present in order to gain a foothold. After that is accomplished, effort will be directed at the suburban and neighborhood stands, hundreds of which are in districts having thick foreign populations.

"Interest is rapidly growing in foreign films, particularly German, in American exhibition circles," Grau believes.

"It is important that all foreign films directed at native audiences contain as little dialogue as possible," Grau said. "The Continental atmosphere and music is appreciated with plenty of action. Too much dialogue will hurt development, even among foreign-

RESULTS OF CHECKUP IN KEY CITIES

ers to whom the picture's appeal is directed. A lot, too, depends on quality of production.

"The market for other foreign versions," in the opinion of Grau, "is too limited to bother with. Aside from German films, serious consideration should not be given to foreign versions of French, Spanish or Italian make, because their appeal is confined to very narrow channels."

In addition to foreign-born residents in the United States, the foreign film has an appeal for language students, the "sophisticated" class, and to Americans who have been abroad, to lovers of opera, foreign sympathizers, those of foreign ancestry and others.

Pierre Arnaud, a pioneer importer of French-Italian-Spanish pictures, and now an independent producer, stated that "Foreign companies expect too much in revenue and, accordingly demand unreasonable percentages from the American independent handling his product. Without a national exchange system, that independent is forced to dispose of rights to state right exchanges, too few of which are interested, or he must attempt to sell theatres directly from New York. The returns on individual bookings make this prohibitive and impractical.

"The market for these pictures is entirely too narrow to take seriously," Arnaud said.

Practically all agreed that the effort placed behind the foreign talker movement is too inefficient, and has only been spasmodic since sound started.

E. J. Rosenberg and M. H. Chamberlain, who are associated with Leo Breecher in Protex Trading Corp., distributor of foreign language films in the U. S., concur with others in admitting a lack of distribution machinery to allow foreign pictures to make important inroads on the market here.

In the same class with Protex are Transcontinental Pictures, handling Cines-Pittaluga, Italian product; Joseph Seiden, who makes and distributes talkers in Yiddish; Affiliated European Prod.; ArtLee Pictures, handling English exclusively; Amkino, Russia's official representative; British International, English; Ufa, German; Tobis, German; Film Arts Guild, miscellaneous product; Talking Picture Epics, German; Harry Thomas, German and English; Edward Klein, Spanish; Capitol, German; World Wide, English, and a few others.

The majority of national distributors handle some imports, pictures made abroad by their own units or affiliates to cover quota requirements. Foreign versions get limited distribution, but a few English imports of quality are placed in regular distribution by RKO, Columbia and others.

Paramount produces foreign films at England and France; Warners and First National make pictures in Germany and beginning Sept. 1 will launch an English unit; Universal has a Paris affiliation and will make a serial in England; United Artists, it is expected, will soon start at Paris and Berlin; RKO has its own unit at London.

The Situation in Key Cities

A checkup was made at principal key towns, from coast to coast, to determine the present status of foreign talkers. Detailed results of the survey are as follows:

New York Market, Largest In Country, Unscratched

New York City—Because of its immense Metropolitan complex, New York has been the center of foreign language talkers in the United States. Although in recent years many "art" and "little cinema" movements have sprung up and just as quickly withered, this is attributed to lack of merchandising effort on the part of operators.

The 55th Street Cinema, Little Carnegie Playhouse, Fifth Avenue Playhouse, Eighth Street Playhouse, Ufa's Cosmopolitan, the Little Picture House and Plaza all have straight foreign version policies, concentrating on German talkers with French following next in order.

However, in certain congested tenement districts, where foreign population is unusually heavy, the predominating language in that locality is sufficiently large to support films made in the mother tongue. On the lower East Side, at least three houses show Jewish talkers when available, while Italians of that territory and elsewhere throughout town have attended in large numbers Italian talkers whenever screened at neighborhoods.

The "downtown" art theatres, all with limited seating capacity, draw when they have quality product. Their clientele comes chiefly from the "sophisticated" crowd of New Yorkers and language students, with few foreigners in comparison.

No widespread attempt ever has been made to break heavily into the subsequent runs, and this despite the fact that New York offers the largest concentrated market for foreign language films in this country, particularly films of German make, French, Italian, Spanish and Yiddish.

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Limited Call for Spanish in Denver, Others Taboo

Denver—Spanish version films are used in small numbers in the southern part of Denver territory. Pastime theatre in Alburquerque shows these most of the time. Some of the exchanges carry a few Spanish versions with very little call. However, there is one independent distributor who served about 20 theatres.

No call has been reported for other foreign-made films. A few Russian films have been shown here in the past year by labor organizations, but no attempt has been made to show them elsewhere or regularly. Nine exchanges will not bother with foreign made or foreign versions, while three have a few Spanish versions and only one reported regular business on these.

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Chicago Goes in for Everything, But Not Much of Anything

Chicago—There are no exact figures available on the use of foreign pictures here. A theatre canvass shows approximately 75 foreign first-runs per year. The Cinema Artguild used 44 in the past 18 months, or about 30 per year. The Punch and Judy theatre used about the same number, though this house uses only German pictures.

The Belmont has second runs on these two, and has occasional first run Swedish pictures using, probably, six first runs annually.

The Loop houses use only three or four annually and these are distributed either by Paramount or MGM. The Loop legitimate houses in off season take French, German, Italian or Russian first runs, but only about six annually were used in all at the Studebaker, Apollo and Garrick theatres.

Castle takes one or two English made pictures annually.

The Cinema theatre has used Japanese and Indian pictures in addition to these, however, mostly silents, up to a year ago and now largely sound. Neighborhood theatres occasionally use an Italian, Spanish or Bohemian first run.

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Japanese and Spanish Draw on West Coast; English Imports Fail

Hollywood—Foreign pictures enjoy an important place in the Southern Californian sun, but not all of them are imports. There are three distinct foreign policy houses: the Fuji, which runs all Japanese productions, the Filmarte, which plays Europeans and the California on South Main Street, which runs all Spanish features made in Hollywood or the Paramount's Joinville studio.

The Filmarte, which has had a novelty policy for the last four years, mixing foreign productions with oddities and American revivals, has been on a straight foreign plane during the last six months. In that time, it has played five French, ten German, eight Russian, two Swedish and three British Internationals.

Fred Budrow, manager of the Filmarte, says the Russians, booked through Amkino, top all other foreigns, while the Britishers failed to click because of inferior quality and slow tempo. Filmarte, which is a Fox West Coast house, fills its book in the open market, buying from British All-Star, Protex Trading, Amkino, Milton Diamond and others. P. A. Swope is now in New York buying product for the house.

The California, the "big" first-run Spanish house, uses a few shorts made in Spain and Mexico, but they are a negligible part of the program, and their features are made in Hollywood or Joinville near Paris and are mostly Spanish originals, not merely foreign versions. There are several ten and fifteen-cent small houses which play the same subjects long after the California.

The Fuji at First and San Pedro Streets, is the only Japanese house there, it has been operating to good business for five years, playing all Japan product, with a weekly change policy.

At the beginning of the current year, the Biltmore, in downtown Los Angeles, booked 18 German pictures and ran eight. What will be done with the other ten is not known. The house is now straight legitimate, playing road show attractions.

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Cincinnati Strong for German Talkers Only

Cincinnati—The Erlanger Opera House formerly played German pictures exclusively, but following a run of "Two Hearts in Waltz Time," the policy was discontinued because of the supposed influence of hot weather. The same film then took a turn at the Forest, a subsequent run in the suburbs.

RKO's Strand played "Comrades of 1918," a German production, for one week and these are the only foreign language films which have played Cincinnati territory this season. The pictures clicked satisfactorily due to the heavy German population at Cincinnati.

Dr. Fritz Witte, editor of the *Freie Presse,* local German daily, secured a franchise from Tobis and Ufa to play both products in his newly acquired Continental theatre, formerly the Royal. This theatre is now closed for sound installation, enlargement and expects to reopen September 15th.

Both companies withheld granting a franchise until assurance was received from Witte that he would display trade names and other insignia on the house front. Witte agreed to display names. This is called the first

Country of Birth of Foreign-Born Whites

(These figures are the latest available from the U. S. Government. 1930 figures will not be made public until fall.)

State	Aus-tria.	Can-ada.	Cz'cho-Slovak.	Eng-land.	France	Ger-many.	Hun-gary.	Ire-land.	Italy.	Nor-way.	Po-land.	Russia.	Swe-den.
Ala.....	583	892	232	1,942		2,427	372	809	2,732	215	394	1,582	748
Ariz.....	486	1,962	148	2,882		1,516	210	1,206	1,261	337	261	816	859
Ark.....	636	880	492	1,137		3,979	108	676	1,314	99	529	662	331
Cal.....	13,264	59,562	3,377	58,572		67,180	5,252	45,308	88,502	11,460	7,082	27,224	31,925
Colo.....	5,722	7,621	1,953	9,584		11,992	1,157	6,191	12,579	1,525	1,867	16,669	10,112
Conn.....	12,699	24,631	6,558	22,708		22,614	13,222	45,464	80,322	1,414	46,623	38,719	17,697
Del.....	615	446	122	1,497		1,632	226	2,895	4,136	65	3,847	2,244	316
D. of C....	525	1,688	122	2,990		3,382	219	4,320	3,764	219	716	5,181	481
Fla.....	525	4,121	189	4,451		3,534	383	1,304	4,745	610	428	1,243	1,399
Ga.....	401	955	123	1,593		1,936	246	1,112	700	132	917	3,452	299
Idaho.....	781	4,954	420	4,451		4,143	233	1,410	1,323	2,482	287	1,458	5,112
Ill.....	46,457	38,375	66,709	54,247		205,491	34,437	74,274	94,407	27,785	162,405	117,899	105,577
Ind.....	9,100	5,096	3,941	8,522		37,377	9,351	7,271	6,712	544	17,791	7,673	4,942
Iowa.....	4,334	8,929	9,150	13,036		70,642	747	10,686	4,956	17,344	2,028	7,319	22,493
Kan.....	5,183	5,019	3,466	7,899		23,380	622	4,825	3,355	970	2,418	12,050	10,337
Ky.....	906	885	240	1,863		11,137	1,084	3,422	1,932	75	1,037	2,736	214
La.....	725	1,165	302	1,819		5,147	305	2,000	16,264	555	377	1,928	522
Me.....	305	74,150	410	5,149		932	72	5,748	2,797	581	1,717	3,763	2,026
Md.....	3,620	1,864	3,553	5,095		22,032	1,947	6,580	9,543	536	12,061	24,791	630
Mass.....	8,098	262,021	2,238	86,895		22,113	1,387	183,171	117,007	5,491	69,157	92,034	38,012
Mich.....	22,004	164,502	11,161	47,149		86,047	22,607	16,531	30,216	6,888	103,926	45,313	24,707
Minn.....	11,550	33,732	12,626	10,958		74,634	4,277	10,289	7,432	90,188	18,537	16,100	112,117
Miss.....	136	397	63	590		929	47	412	1,841	97	318	828	247
Mo.....	8,676	6,503	4,971	10,400		55,776	8,080	15,022	14,609	610	7,636	18,769	4,741
Mont.....	3,298	14,316	1,895	8,159		7,873	935	7,260	3,842	9,962	1,219	5,203	7,179
Neb.....	4,551	5,758	15,818	6,000		40,969	810	5,422	3,547	2,165	4,615	15,718	18,821
Nev.....	190	1,178	85	1,271		1,069	40	976	2,641	206	104	124	545
N. H.....	389	52,274	75	4,367		1,714	66	7,908	2,074	427	3,997	3,467	1,886
N. J.....	36,917	10,292	16,747	46,781		92,382	40,470	65,971	157,285	5,343	90,419	73,527	10,675
N. M.....	423	732	113	888		1,178	130	434	1,678	128	153	254	310
N. Y.....	151,172	111,974	38,247	135,305		295,650	78,374	284,747	545,173	27,573	247,519	529,240	53,025
N. C.....	149	650	20	967		703	66	301	453	70	210	932	170
N. D.....	2,059	15,550	2,056	2,287		11,960	2,519	1,660	170	38,190	2,236	29,617	10,543
Ohio.....	48,073	24,176	42,121	43,140		111,893	73,181	29,262	60,658	1,487	67,579	43,690	7,266
Okla.....	1,393	2,475	1,825	2,686		7,029	311	1,321	2,122	297	1,253	5,005	931
Ore.....	2,798	13,774	1,132	7,953		13,740	909	4,203	4,324	6,955	1,480	6,979	10,532
Penn.....	122,755	14,828	68,869	90,666		120,194	71,380	121,601	222,764	2,446	177,770	161,124	19,847
R. I.....	1,307	36,412	264	25,782		3,126	176	22,253	32,241	545	8,158	8,055	6,542
S. C.....	206	268	45	491		1,079	56	442	344	85	351	1,187	133
S. D.....	1,151	4,453	2,819	2,943		15,674	585	1,954	413	16,813	792	11,193	8,573
Tenn.....	398	972	82	1,665		2,159	326	1,291	2,079	63	841	2,262	305
Tex.....	6,441	1,175	12,819	7,685		31,062	940	4,333	8,024	1,740	5,047	7,057	4,536
Utah.....	987	1,466	163	14,836		3,589	179	1,207	3,225	2,109	240	684	6,073
Vt.....	283	24,868	108	2,197		630	264	2,884	4,067	106	1,726	1,333	1,123
Va.....	921	1,923	897	3,752		2,802	1,293	1,732	2,435	491	1,103	5,421	664
Wash.....	6,494	42,988	1,792	20,806		22,315	1,056	8,927	10,813	30,304	3,906	11,124	34,793
W. Va.....	5,115	957	1,549	3,433		3,798	6,260	1,459	14,147	51	5,799	3,911	326
Wis.....	19,641	19,331	19,811	10,834		51,250	10,016	7,809	11,187	45,433	50,558	21,447	22,896
Wyo.....	1,183	1,438	518	2,505		2,292	349	956	1,948	651	544	1,482	2,042
Total.....	575,625	1,117,578	362,436	812,162	118,569	1,686,102	397,282	1,037,233	1,610,103	363,862	1,139,978	1,400,489	625,580

Figures by States not available.

compromise in booking arrangement between these foreign companies for an American theatre.

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Baltimore Pays to See Few Talkers in Foreign Languages

Baltimore—The Little theatre, now called the Europa, uses all foreign pictures almost a full year. There are some foreign pictures shown, however, at a few residential houses and at the Embassy.

"Die Forsterchristl" is now at Loew's Valencia. Some Jewish pictures have been shown at intervals at the Auditorium Place.

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The Canadian Situation; Market for French, English

Toronto—Slightly over 1,000,000 feet of British films were imported into Canada during the past 12 months, but this was not sufficient to meet the present quota law on the Ontario statute books. This law cannot be enforced until there are British films available in Canada to the extent of 5% of the total supply from all sources. It is intimated, that Regal Films, chief British importer, has 24 features lined up for the next 12 months, while Gaumont is providing 12 features.

British Columbia's provincial government has talked of a quota law requiring 25% of British films, but Attorney General Pooley was laughed out of the idea.

Manitoba also talks about a quota law, but nothing has been done about it.

French films are imported into Canada and are sufficient to keep first run Cinema De Paris operating in Montreal, but some features have to be held over to fill in. This Montreal house seats 550 and charges 50 cents top.

It is claimed that 30 theatres in Quebec province show French pictures practically exclusively, but all are very small houses and some open only one or two nights weekly. There are practically no German pictures in Canada except "The Blue Angel," starring Dietrich, and it was only recently that Ontario censors would pass a German production because of the war "hangover."

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Insurmountable Barrier for Foreign Films Throughout Albany

Albany—With a single possible exception, no foreign pictures have been or are being used by exhibitors in this territory. Local exhibitors declared that entertainment features of American made films are so far superior to foreign product, that they are giving no consideration to the latter.

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Only German Stands a Chance At Houses in and Around St. Louis

St. Louis—Comparatively few foreign pictures are being exhibited in this territory. The public reaction is too unfavorable to even the best directed and cast European productions, especially outside of St. Louis in the first run houses.

The audiences apparently don't like English accent and European mannerisms, although there is marked preference for German films as compared with those made in other European countries.

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Distributors Not Trying to Sell Foreigns to New Orleans

New Orleans—Foreign made pictures which have played this territory recently include: "The Blue Angel," Ufa-Para; "The Escape," "The Perfect Alibi," Basil Dean-RKO, "The Clan," Elstree-RKO, "Symphony in Two Flats", "Jaws of Hell" and "Just for a Song," all Gainsborough, distributed by World-Wide.

Reports indicate that no foreign made pictures are pulling heavily, and that distributors are not trying to sell them.

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San Francisco Region Offers Possibilities to Latins

San Francisco—There are no theatres in this territory now using foreign pictures exclusively. However, the following theatres show foreign pictures when available with more or less regularity: Verdi, Columbia, Tivoli, all in San Francisco; Lyric, San Jose; New Menlo, Menlo Park, Mexico, Sacramento, Mountainview, Mountainview; and the Delano in Delano.

An all foreign policy was started here last fall by the St. Francis. It opened December 23rd, lasted eight weeks and showed new foreign pictures every week, mostly French, Italian and Spanish. The start of business was encouraging, but it slipped badly in the last three weeks.

The German opera pictures at the Columbia in San Francisco were highly successful, grossing nearly $20,000 in two weeks. Theoretically, foreign talkies should be highly profitable in San Francisco, because of the large highly diversified foreign population.

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Swedes in Twin Cities Go for Their Films; Few Available

Minneapolis—No foreign pictures are regularly shown here. Two Swedish films were used as a special at the RKO 70th Street some months ago and "Two Hearts in Waltz Time"

(*Continued on page 26*)

DIVIDEND IN STOCK CALLED SOUND MOVE

Paramount Action Does Not Lower Asset Value of Owners' Shares—Approximates Cash Value

By THE ANALYST

Declaration of a stock dividend as the disbursement for the third quarter to the stockholders of Paramount Publix Corporation has on analysis been accepted in financial circles as among the soundest movements ever made by a large company. The Paramount stock dividend does not lower the asset value of the stock already held by the owners of the company, as is the case in most stock disbursements, and it also approximates in value the cash disbursement that would have been made under ordinary circumstances.

Adolph Zukor, in his statement giving the cause for a stock dividend at a time when the earnings of the company made more than enough money available for a cash disbursement, said:

"Sometime ago the company purchased certain theatres and other assets which it then believed, and still believes, to be valuable acquisitions obtained at a fair and reasonable figure. At the time these purchases were effected, payment was made in Paramount Publix stock, with the right, however, to the vendors, within a certain time, to exchange such stock for cash at a price which would realize an amount which was not in excess of what the company did, and still does, consider a fair price for these theatres and other assets."

$4,875,000 Due This Year

Mr. Zukor said that the balance of the obligations under these stock guarantee transactions aggregated approximately $11,500,000. As far as financial records show, of this $11,500,000 only $4,875,000 is due this year and that on September 10. The remainder of it falls due in two separate amounts in the first quarter of next year, $2,550,000 on January 1 and $4,100,000 on March 1, both 1932.

The amount which is expected to be returned to the company on September 10 consists of 65,000 shares of Paramount Publix stock which was guaranteed at a price of $75 a share. The redemption of this stock would put this number of shares in the treasury available for corporation uses and would reduce by that amount the number of outstanding on which dividends would have to be paid. The stock dividend which has been declared will require approximately 78,222 shares to be paid. This will increase the number of outstanding shares of the company for this year only 13,222 shares, the difference between the 65,000 that will be withdrawn from circulation by the redemption of this number of shares at the guaranteed price and the number of shares it will take to pay the recently declared dividend.

However, there are 30,000 shares involved in the guaranteed stock upon which payment is due January 1. The redemption of this stock will decrease the present number of outstanding shares, after making a provision for the slight increase caused by the payment of the stock dividend, of 16,778 shares. An additional 48,246 shares is to be redeemed on March 1, the whole amount of which would further increase the diminution in the aggregate number of oustanding shares. This would return to the treasury of the company nearly a sufficient number of shares to compensate for a second stock dividend for the fourth quarter of this year, if it were deemed advisable by the directors to take such action, without materially increasing the number of outstanding shares.

Observers of corporate practices in the financial district do not recall a precedent for a stock dividend which contains less dilution of the issued stock than does the current Paramount dividend. It is pointed out that the directors chose to value the stock at $25 a share in making the stock dividend equivalent to the prevailing cash return of disbursement. Even with the depressed prices under which all stocks, and motion picture stocks particularly, have been laboring during the present year, the average of Paramount Publix stock has been well above this share valuation.

Investors Can Profit

It is deemed probable that stockholders who regard the third quarter dividend as being but one of four installments on an annual payment will have plenty of opportunity between now and January 1 to dispose of the stock which they will receive under the dividend declaration, at a figure which will make their cash income appreciably higher than the 62½ cents a share which would have been disbursed if the declaration had been a cash one. Analytical departments of brokerage firms who make a business of figuring out the probable financial progress of a company have announced conclusions that the declaration of a second stock dividend for the fourth quarter of the year would enable the company to retire all of the guaranteed stock out of income. They point out that, according to Mr. Zukor's statement issued in connection with the announcement of the stock dividend, the company had a favorable cash balance of $3,400,000 above bank loans on June 30. The stock dividend which has already been declared conserves the cash assets of the company by an additional $1,955,546. A second stock dividend would add an equal amount before the first of the year, without figuring any income above the dividend rate available for the retirement of the stock. This would provide $7,311,092 as against $7,425,000 which is the guaranteed value of the stock which must be redeemed by January 1 including the amount due on September 10.

The slight difference in these two figures is regarded as negligible. It is hardly expected that the earnings of the company will be less, in the last six months of this year, than they were in the first half of the year. The company is credited by all analysts as being able to go into the new year with a healthy earnings balance after the redemption of the first two blocks of the guaranteed stock. This balance, combined with minimum anticipated earnings in the first quarter of 1932, is expected to offset the amount due on March 1 or so nearly offset it that the difference could be easily made up by bank loans to be retired in the second quarter of next year. This calculation is based upon no increase in income above the low level which has persisted thus far this year.

If these Wall Street analysts are correct, then Paramount will have accomplished an unparalleled feat in corporate practices, by meeting obligations caused by extraordinary conditions in the stock market, with its assets unimpaired and without any material increase in its outstanding securities.

Nonpartisian Meet On Contract Opens In New York Sept. 1

The exhibitors' meeting called for the purpose of protesting against the Metro-Goldwyn-Mayer contract and sales policy will be thoroughly nonpartisan in character, it is announced. Representatives of 21 exhibitor organizations are preparing to meet at the Hotel Astor, New York, September 1.

Both Allied and MPTOA members will participate in the protest meeting, with Abram Myers, president of Allied, slated to take a leading part, and assurances from M. A. Lightman, president of MPTOA, that his organization will cooperate. Lightman said he planned to attend and that if he is unable to be present his organization will be fittingly represented.

Comerford Urges MPTOA Meet in Washington Month

M. E. Comerford, national director of the MPTOA, suggests dedicating the screen to civic and patriotic uses during the Washington anniversary month, with the association's convention of a nature to be commemorative of the event. The 200th anniversary of the birth of Washington will be observed in February.

"I believe that we should dedicate the service work of the American theatres and screens to Washington's ideals inasmuch as we have one of the most powerful mediums of expression known. No better commemorative service could be performed during the Washington anniversary month by any other American industry," Comerford said.

Fox to Enforce Ban On Poster Reselling

Fox has launched a fight on the reselling of accessories by exhibitors to poster renters, with a test suit threatened to determine the practice as a violation of contract. The company declares that it prohibits such reselling in a clause in its product contracts.

THE PATENT TANGLE AFTER TWO YEARS

Recent decisions give happier prospect of being cleared up rapidly than it was half year ago

Of vital interest to thousands of exhibitors who have invested money in the installation of talking picture equipment is the matter of patent protection on these equipments. Failing to have this protection, their equipments are subject to seizure and the exhibitors themselves are liable to financial damages which may well exceed the amount guaranteed them in their contract with the equipment company, assuming that there is such a clause in their contract.

When the first suit was filed more than two years ago to try to clarify the muddled waters of patent rights in the talking picture equipment field, it was generally admitted that the situation was an involved one. Dozens of claims were advanced. Hundreds of opinions were offered as to the merits of these claims.

But Courts Hadn't Acted

The trouble was that these opinions all represented individual judgment. The courts of the country—the only authority able to give legal force to any of these patent claims—had not yet passed upon them.

Several things contributed to make progress slow in the months that have passed since the filing of the first patent infringement complaint. The courts had considered the validity and scope of but few of the patents involved. Technical questions as to the extent of alleged licenses were unsettled. And while precedent existed for the courts to act upon, it had not yet been applied to this specific situation.

Progress might have been simplified and time saved if all of the conflicting patent claims from every source could have been served up to the courts like a roast turkey with the request: "Please look this over and tell us to whom each joint belongs."

Fortunately for the general safeguarding of legal rights court procedure functions differently. Every case has had to be pressed separately. Technical motions and appeals from lower courts have involved time.

Some patents that will undoubtedly come in for legal dispute later have not yet been included in any complaints filed. Others are named in complaints filed some time ago and are either still pending before the court in which they were filed or hovering in the twilight stage between a lower court decision and a higher court appeal.

Several Recent Decisions

During the last year—and especially during the last few months, however—several decisions have been rendered that promise to have an important bearing on the ultimate legal evaluation of patent rights in this field.

It is worthy of note that practically all patent litigation has centered around Western Electric interests. Western Electric Company, its associate companies and their customers, have been either plaintiffs or defendants in every patent case.

It has been decisively established that the Western Electric reproducing equipment does not infringe upon three DeForest patents held by General Talking Pictures relating to means for guiding and positioning a sound film during reproduction from and to a circuit for the photoelectric cell. That was determined in a suit brought by General Talking Pictures against the Stanley Company of America for the use of Western Electric equipment in a Stanley Company theatre. The defense was assumed by the Western Electric Company and Judge Morris, then sitting in the federal court, district of Delaware at Wilmington, ruled that there was no infringement of these three patents. His ruling in this respect was subsequently upheld by the court of appeals.

OUTSTANDING DECISIONS

General Talking Pictures vs Stanley Company of America.

Decision: *Western Electric reproducing equipment does not infringe upon three DeForest patents on means for guiding and positioning a sound film from and to a circuit for the photoelectric cell.*

General Talking Pictures vs Western Electric.

Decision: *First ruling was that Western Electric infringed Ries patent involving limiting by a mechanical slit the area of the record exposed to the light beam. This decision overruled by court of appeals, request for rehearing denied, and writ of certiorari denied by U. S. supreme court.*

Western Electric vs Sol Wallerstein

Decision: *Pacent infringed three patents, the Colpitts patent on push-pull arrangement of vacuum tubes for amplification, the Arnold patent on improvements in details, and the Mathes patent embodying circuit for maintaining a uniform supply of power to the amplifier.*

Also: *Pacent did not infringe Plattner patent on a circuit arrangement for the use of alternating current supply to the amplifier.*

Also: *Western Electric's Lowenstein patent covering the "grid-bias" declared invalid.*

Aleograph Company vs Western Electric.

Decision: *Western Electric does not infringe an Aleograph patent on synchronization of pictures and sound on disc.*

Western Electric vs Maiden Toledo Company and Silverphone Company, also of Toledo.

Decision: *Permanent injunctions granted against both companies. Maiden concern a maker of loudspeakers and Silverphone of complete theatre talker equipment.*

Western Electric vs Kersten Radio Equipment Company.

Decision: *Two patents on loudspeaker and loudspeaker diaphragm infringed by Kersten.*

OTHER SUITS PENDING

Orlando E. and Mary G. Kellum vs. Erpi and a number of producers.

Charge: *Infringement of Kellum patent relating to a method of assembling phonograph and picture records.*

Western Electric vs Pacent Company, Stanley Company of America, Biophone Company, Amplion Company, General Talking Pictures (separate actions).

The Ries Patent Decisions

In the matter of the Ries patent, also owned by General Talking Pictures, involving in the reproduction from a photographic sound record, the idea of limiting by a mechanical slit the area of the record exposed at any one time to the light beam, Judge Morris ruled that there was an infringement by the Western Electric equipment.

His decision subsequently was overruled by the court of appeals, which declared that no infringement existed and stated "we refer to this (i. e., the art of sound pictures) in order to now dispel any impression that the patent here involved (the Ries patent) is the foundation stone, so to speak, of the 'talkie-movie' art."

General Talking Pictures' request for a rehearing was denied by the court of appeals. The case finally was disposed of when the United States supreme court denied General Talking Pictures a writ of certiorari.

The Pacent Ruling

In another court decision it was definitely decided that three patents, vital in the manufacture of the Western Electric equipment, were valid and were infringed by the Pacent equipment.

These three patents are the Colpitts patent (No. 1,128,292) covering, broadly, the push-pull arrangement of vacuum tubes for the amplification of sound; the Arnold patent (No. 1,504,537) covering improvements in details of this arrangement; and the Mathes patent (No. 1,426,754) embodying the most modern circuit for maintaining a uniform supply of power to the amplifier regardless of fluctuations at the source.

This decision was rendered by Judge C. G. Galston of the federal court, sitting in the northern district of New York, who said, in his ruling, "the patents involved are of extreme importance, some of them, perhaps, going to the very heart of the sound motion picture industry."

The decision was the result of an action by Western Electric Company against Sol Wallerstein, manager of the Broadway theatre, Buffalo, for infringement by the use of Pacent equipment in that house.

Blattner Patent Not Infringed

In the same decision, however, Judge Galston ruled that the Pacent equipment did not infringe the Blattner patent (No. 1,483,273) covering a circuit arrangement for the use of alternating current supply to

(*Continued on page* 18)

CLIMAX NEAR IN FIGHT OVER CHICAGO UNION

120 Union Operators Rushed by Plane From New York and Philadelphia—Theatres to Reopen

A climax in the fight of Chicago independent theatre owners for a reduction of one man in the booth appeared to be imminent with 100 independent theatres prepared to reopen Friday and Saturday after having been closed for the past two weeks in protest against the union's two-operator ruling.

Representatives of the Chicago exhibitors recruited 120 union operators in New York and Philadelphia and these were taken to Chicago by plane late this week in preparation for the theatre reopenings. Arrangements were made in Chicago for quartering these men in Loop hotels under armed guard, and guards for the theatres to be reopened were also requisitioned by Aaron Saperstein, president of Illinois Allied, and leader of the Chicago exhibitor opposition to the projectionists' local as ruled by Tom Maloy, indicted business agent.

The exhibitors' original plans, formulated early in the week, were to bring the outside operators into Chicago quietly by train, but when these plans became known the "foreign" operators were transported by plane to forestall possible efforts of the Chicago local to prevent the arrival of the outsiders.

As a result of this move, the Operators' union called a meeting late this week to reconsider acceptance of the exhibitors' proposal permitting the projectionists to return to work on the basis of one man per shift per theatre. This proposal has been twice before rejected by the operators.

Preliminary arrangements to make possible the utilization of the "foreign" operators in Chicago brought about the removal from office of Joe Maloy, city examiner of motion picture operators and a brother of Tom Maloy. Joe Maloy is also under indictment.

With what the exhibitors believe to be an unbiased official in Joe Maloy's post, no difficulty in licensing the outside operators, as required by a Chicago municipal ordinance, was contemplated.

Tom Maloy, with a record of violence laid to him in matters pertaining to opposition of his policies as dictator of the Chicago Operators' Union, and with five separate indictments hanging over him, stated that he again would oppose the bringing of outside operators into Chicago.

Reopening of the theatres with imported operators was made by the exhibitors only after all attempts to reach an agreement with Maloy on an equitable basis of one man in the booth had failed. Late last week the Operators' Union met and for the second time rejected the exhibitors' demand for the one-man reduction.

Prior to last week's meeting, Maloy gave out the statement that he was "tired of being called 'czar' of the union," and that the meeting would be an open one. For the first time in the history of the union representatives of the press were admitted to a meeting.

Business Boosting

A "Go to the Theatre" campaign is suggested by the Motion Picture Theatre Owners of America as an added revenue builder at the box-office. "There is no doubt," according to the association, "but that a great number of people could be literally dragged off the streets and brought into theatres if the right kind of propaganda could be put behind the effort."

Early in the week several additional Chicago theatres, which were included in the original group of closings, reopened their doors with owners manning the projection machines and with heavy police guards. Fifty additional houses were scheduled to be reopened Monday and Tuesday, prior to the decision to bring in operators from other cities.

Most of the imported operators are members of the Brotherhood of Motion Picture Employees of North America, Inc., Local No. 2. The group was organized only recently and is operating in Brooklyn and plans expansion to other New York boroughs. Officers of the organization are: C. E. Talley, president; R. W. Warner, secretary; H. P. Carter, business manager.

Probability of closing 50 additional theatres, mostly affiliated, had been discussed in Chicago.

Allied Defends Ten-Cent Shows

"A ten-cent grind policy in normal times may tend to cheapen the business in some localities; but motion pictures attained their present greatness as 'the peoples' ' entertainment, and to take the pictures out of the reach of the people in times of industrial depression and unemployment is economic folly."

This is the stand taken at national headquarters of Allied States Association in answer to the present controversy in the Northwest which started when Al Steffes, Allied chief in that territory, launched a ten-cents admission policy at his neighborhood houses. Distributors are said to be opposed to this.

Zundt Succeeds Clark At Automatic Register

Colonel Charles T. Clark, who has been in charge of Automatic Simplex Register Corporation, Chicago, subsidiary of General Register Corporation, has resigned. John W. Zundt, assistant to J. C. Enslen, general sales manager of General Register at the home offices in New York, will take charge of the Chicago office. There is also an office at 420 S. San Pedro Street in Los Angeles.

Spotlight Again Thrown on Union Heads at Chicago

A union operator now employed at a Chicago theatre this week anonymously sent to all union projectionists in that town a lengthy communication in which sensational reiterated charges of graft, illegalities and irregularities are made against Tom Maloy and other union officials.

Fear of being murdered, the author stated, prevented him from signing the seven-page document which contains the names of the many who, it is alleged, are being kept at work on a temporary permit while full-card members are unemployed. The employing theatres and salaries paid to these permit men are listed, as are the names of 200 operators who have been granted cards since 1928, many of them under alleged questionable circumstances.

Many operators, it is claimed, are allowed to hold down two jobs simultaneously, hiring cheap nondescript substitutes for one place, but collecting for both. "Maloy is fighting solely to keep permit men on the payroll," it is charged.

Charge of Faulty Prints Fails to Alarm Industry

The American Society of Cinematographers in Hollywood this week issued a solemn warning to the industry that a great menace had arisen in the distribution of inferior prints. This was made the text of a long bulletin. No explicit specification of pictures concerned, dates and places of exhibition, or like material of proof, was offered.

In quest of a verification of this new cry of vast alarm, a number of inquiries were made among New York distributing offices, and among theatre operating executives likely to hear of any widespread difficulty with release prints. No such verification could be had.

"Just so much blah," was the comment of William Kelly, M-G-M's supervisor of print work. "The obvious idea is that some one is offering alibis for camera work."

Nat Saland, president of Craft Film Laboratory, agreed that there could be some merit in the camera organization's charges. "When sloppy work is turned out, it is because producers batter down the prices of small plants to such a low level there is no margin of profit for quality work. Also laboratories who finance producers sometimes find themselves working in too close a margin, where quality must suffer."

Pa. Exhibitors Meet on Oct. 4

The 11th annual convention of the MPTO of Western Pennsylvania and West Virginia, will be held in Pittsburgh October 4, 5 and 6. Meeting place not yet selected. David J. Selznick is president of the organization and Fred J. Herrington is secretary.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THE stage was all set for the arrival in Ottawa of Their Royal Highnesses, the King and Queen of Siam. . . . Throngs stormed the railway station and it was with much difficulty that soldiers cleared a path preparatory to the royal reception and salute. . . .

Suddenly, the crowds began to cheer as two impressive looking figures strolled down the deep red plush carpet leading from the depot. . . .

One was Frank (atta boy) Badgley, of the Canadian government's studio, dressed in top hat and tail coat, and the other was a Siamese photographer! . . . Badgley looks like Lord Bessborough, governor-general of the Dominion and head of the reception committee welcoming the king and queen . . . while a Siamese is a Siamese. . . .

▲ ▲ ▲

Syd Abel, who a few weeks ago stepped out of RCA-Photophone and the motion picture industry . . . walked directly into the cosmetic and perfumery business . . . where Syd now is dispensing to the fair ladies of Park avenoo, sweet essence of "Evening in Paris," "Romantic Hour" and such like.

▲ ▲ ▲

Workmen removing old woodwork and scenery from the Victoria at Parsons, W. Va., broke open the wornout balcony floor and discovered that bees had been beeing there for years . . . 350 pounds of honey were found . . . and some of the honey strips measured six feet in length. . . .

▲ ▲ ▲

Harry Langdon, evidently, has not as yet acclimated himself to sound . . . having told Toronto newsmen, while on a vacation in Canada, that in Hollywood "there is too much talking. They expect you to talk, talk, talk, talk! In one of my pictures, the director insisted on my talking to the chairs and furniture!" . . .

"Things down in Hollywood," says Harry, "are in a turmoil. We are looking for some improvement this year—there will have to be!" . . .

▲ ▲ ▲

Out on the Metro lot they're talking of cauliflower ears, flying mares, hammer locks, airplane spins, double toe holds, mat burns and double hammers. . . .

The hammers and cauliflowers began to fly last week when some of Hollywood's parlor cowboys witnessed the filming of Ward Wing's new wrestling short. . . .

▲ ▲ ▲

Sound technicians have less difficulty filming thunder than whispered "s's." . . .

▲ ▲ ▲

Joan Crawford quickly wearied of blond hair. . . . She has returned to brown . . . after having taken a try at red, too. . . .

▲ ▲ ▲

Tampa theatres are laying heavy stress on a "Not a Gang Picture" caption carried in all advertising and ballyhoo.

SAYS Allied States: . . . "It is evident that the policy of Allied leaders in advising their members as to the merits of sales contracts being offered by the several distributors is having its effect. The representatives of one company are making inquiry as to a supposed boycott (by Allied) of their product. . . .

"Exhibitors will not make the same mistake as the distributors and protect their interests by violating the law. Allied leaders are merely analyzing the various contracts . . . which is their duty and privilege . . . leaving it to the members, acting individually, to do as they please!" . . .

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The drive, in line with economy moves, against wholesale issuance of passes, has resulted in reducing the complimentary ticket list by 3,600 in one month at all Fox houses east of Chicago. . . .

▲ ▲ ▲

Hollywood fruit juice stands now purvey "Moscow Punch" to the picture folk. . . . It's made from fresh vegetables and can be taken hot or cold. . . .

▲ ▲ ▲

Unnamed film interests in Europe are secretly laying the foundation on an international movement to establish a definite and lower scale of salaries for all in the picture business. . . . Sez they. . . .

▲ ▲ ▲

Fox house managers may purchase, for exploitation or publicity, prints of anything that has appeared in Fox Hearst Movietone News. . . . They are charged five cents per foot. . . .

▲ ▲ ▲

"Gigolo Matinees" are the newest wrinkle in exploitation stunts. . . . The ladies buy the ducats for themselves and the gen'men friends. . . .

▲ ▲ ▲

Fox's newsreel theatre in London, success of which gave cause for much speculation, is running leaps and bounds ahead of the all-newsreel house in New York. . . . One million tickets were sold in the ten months ended last week. . . .

▲ ▲ ▲

Jack Oakie's recent auto smashup has given him an inferiority complex . . . at least, insofar as cars are concerned. . . . The conspicuous red racer races no longer . . . and in its place there appears on Hollywood Boulevard a very conservative affair in black. . . .

▲ ▲ ▲

Robert ("Ohio State Journal" and "Columbus Dispatch") Wolf has built a theatre near Columbus constructed entirely of discarded telephone and telegraph poles. . . . Sound equipped. . . and seating 30.

▲ ▲ ▲

Take it from Frank (theatrical press representative) Payne. . . . It isn't the heat, it's the stupidity, that's hurting the stage! . . .

▲ ▲ ▲

Published reports to the contrary, Fox has no intention of making Ben Leo supervisor of Fox theatres in the Metropolitan district, . . . or in any other territory. . . .

Leo still holds a contract given to him under the old regime. . . . He will manage a single house, the Parkside, in Brooklyn. . . .

FOX newsreel in Europe not only got a scoop on the Zeppelin Arctic film but made plenty on the bargain. . . . Ben Miggins, European chief, made an iron-clad tieup, for an inconspicuous sum, to send Bob Hartman along on the expedition. . . . To conserve weight, the Zeppelin refused to take a sound man and a cinematographer, so Hartman was forced to handle both jobs. . . .

When the air boat returned and the films were developed they caused such a sensation in principal European countries that practically all other major newsreel units offered to buy from Fox sufficient coverage of the trip to include in their current releases. . . . They paid cash—and how—giving Fox full credit on the screen. . . .

▲ ▲ ▲

Publix at Des Moines has ordered that employees may not dine, walk, drive together or have any social contact. . . .

▲ ▲ ▲

On September 10, Jack (Phil M. Daly) Harrower will bow gracefully from the bachelor ranks when the AMPA meets at the New York Motion Picture Club to officially accept Jack's resignation as an anti-benedict.

The ceremonies will climax a stag dinner at the club . . . probably the last stag Jack ever will attend. . . .

▲ ▲ ▲

They say that Floyd Gibbons, the one-eyed commentator, uses a typewriter that writes letters as big as those in second-reader alphabets. . . .

▲ ▲ ▲

Bobbs-Merrill, book publishers, are fishing for a producer. . . . They modestly (?) state that "Several nibbles from motion picture producers for screen rights to 'American Black Chamber,' the current best seller, have been received by Bobbs-Merrill." . . .

▲ ▲ ▲

Twenty years ago this week:

"The largest motion picture theatre on the Pacific Coast" was erected at Oakland, Cal., at a cost of only $50,000! . . . Keith & Proctor, top-notch vaude-film circuit, dissolved partnership. . . . Allan Dwan was producing for his American Western company in the El Cajon Valley. . . . Song slides were in vogue and help wanted ads for managers read: "MAN as manager of M.P. house. Good singer; operate and repair machines. Wife act as cashier." . . .

Sidney Drew deserted the American stage for films, appearing in a Western for Champion as his first. . . . Jules Brulatour handled American business for the Eclair Co., Paris. . . . Women at Atlanta were ordered—by law—to remove their hats at theatres after six p. m., or pay a fine of $10. . . . Gas jets on side walls of nickelodeons were in use aplenty. . . . Lyman Howe's "Travelogues" made their bow at Washington. . . . Where Harry Crandall had just organized Feature Film Co. . . .

CODE IS ENDORSED BY VATICAN PAPER

(*Continued from page* 8)

accordance with the requirements of the Code.

2. Compulsory revision of each film before the negative is printed in order that corrections and modifications, in accordance with the Code, may be made.

3. In case of appeal, a further revision is made by another committee, whose decision is final and binding.

There is no need for stipulating a penalty on the part of any producer who might violate the terms of the Code, since the penalty would likely consist in that the offending film would not be accepted for exhibition by a large number of theatres in the country, whose owners are members of the very organization subscribing to the Code and of which the distributors form a part. Thus, self-censorship has an assured effect, also removing, almost automatically, any commercial competition which might induce the producers to violate the Code in order to render their films more risque.

A similar self-censorship is also established as regards all titles, advertisements, and printed announcements of films.

Therefore, the Code, as well as this adoption of self-censorship, are excellent ideas and do honor, not only to an appreciation of moral values but to the organizing ability of American producers of films.

Public Opinion

But, in order that all this may have the final desired effect in full, which is, the reforming of films throughout the world, another condition is essential, i.e., the collaboration and support of public opinion.

It must be borne in mind that the production of pictures is an industry, in which America takes the lead, and in which there has been invested almost twice the amount which all the other countries together have invested. Three billions of dollars (in our money, approximately 60,000,000,000 lire) are said to represent this investment, on which it is reasonable to expect a return of profits. It is customary to place on the producers the blame for immoral films; the producers, on the other hand, blame the public. Thus comes about the vicious circle, since the producers are urged on by the lure of monetary gain to give the public that which they feel the public desires, and the public, in turn, seems to demand such films as accede to the public desires!

Now, American producers (who are the most interested in the world film market) have courageously broken this vicious circle by means of this self-imposed self-censorship. To the public they say: In the future, we pledge ourselves to give you films which are both attractive and varied as to subject, and, at the same time, clean. Now, we expect you of the public, if you are upright, to patronize these films, and we invite your criticism if you are in accord with our Code of self-censorship.

Application

In fact, during this first year of application of the Code, even though the record has not been perfect, there has taken place in America a noticeable improvement in conditions affecting the production of new films, together with a more active cooperation as concerns helpful criticism on the part of the public and the press which guides public opinion. True there has not been lacking extreme criticism on the part of some. "Puritanism," for instance, finds the Code "too liberal" and not "prohibitive" enough.

Truth and rectitude, as concerns public performances, lie in the happy medium, in which the Code lies also, as recognized by His Eminence, Cardinal Mundelein, as above-quoted, and as can be judged by every man of common sense who reads the Code, which was published in full in the June, 1931, number of *Rivista del Cinematographo.*

In conclusion, we find:

1. That the Code is a very important undertaking as concerns the improvement of films in the entire world (it has been calculated that close on to 300,000,000 persons view, every week, films produced in America). Because of this, it is imperative that we encourage these American producers to observe the Code in question, and

2. It is necessary that those influencing public opinion, as well as the press, both the daily newspapers and the magazines, should make known this Code and should contribute by means of their criticisms, toward having it supported and observed.

It would be a grave mistake if we should neglect such a propitious occasion to cooperate towards the improvement of such a powerful and universal means of propagating ideas and principles bearing so importantly on the life and habits of humanity throughout the entire world.

(Signed) P. M. B.

The Patent Tangle After Two Years

(*Continued from page* 15)

the amplifier; and he declared invalid Western Electric's Lowenstein patent (No. 1,231,764) covering the "grid-bias."

All the points in Judge Galston's ruling are subject to further court hearings. Wallerstein is appealing to the court of appeals against the decision declaring infringements upon three patents and Western Electric is appealing to the same courts for a reversal of the decision declaring the Lowenstein patent invalid and against the decision that the Pacent equipment does not infringe the Blattner patent.

It may be expected that the case will be carried to the court of last resort.

The Aleograph Case

The federal court, western division of Texas, has ruled that the Western Electric reproducing equipment does not infringe upon a patent (No. 1,494,514) held by the Aleograph Company relating to the synchronization of pictures and sound on disc. Again the decision is being appealed. The Aleograph Company wishes the "No Infringement" decision reversed and the Western Electric Company is pressing its claim that the patent of the Aleograph Company is invalid. The appeal probably will be heard this fall.

The Western Electric Company has established its claims of patent infringement against the Maiden Toledo Company of Toledo, manufacturers of loudspeakers, and the Silverphone Company of Toledo, makers of complete theatre talking picture equipment. The cases were brought in the federal court, northern district of Ohio. In neither case was a defense offered and in both cases a decree was entered holding the patents ruled upon valid and infringed and a permanent injunction was granted.

Kersten Infringement Is Ruling

In the case of the Western Electric Company versus the Kersten Radio Equipment Company, the federal court of the western district of the southern division of Michigan has upheld the validity of two Western Electric patents covering the loudspeaker and the loudspeaker diaphragm respectively, and has ruled that they were infringed by the Kersten product.

These, to date, are the complaints that have progressed to a decision or to some degree of finality in the courts.

Suit has been begun in the southern district of California by Orlando E. and Mary G. Kellum charging infringement of Kellum patent (No. 1,294,672), relating to a method of assembling phonograph and picture records, by a number of defendants including Erpi and a number of producers. The suit is not being actively pushed.

Other Cases Pending

In addition the Western Electric has brought action against the Pacent Company, the Stanley Company of America (for the use of Pacent equipment in a Stanley Company theatre), the Biophone Company, the Amplion Company and General Talking Pictures.

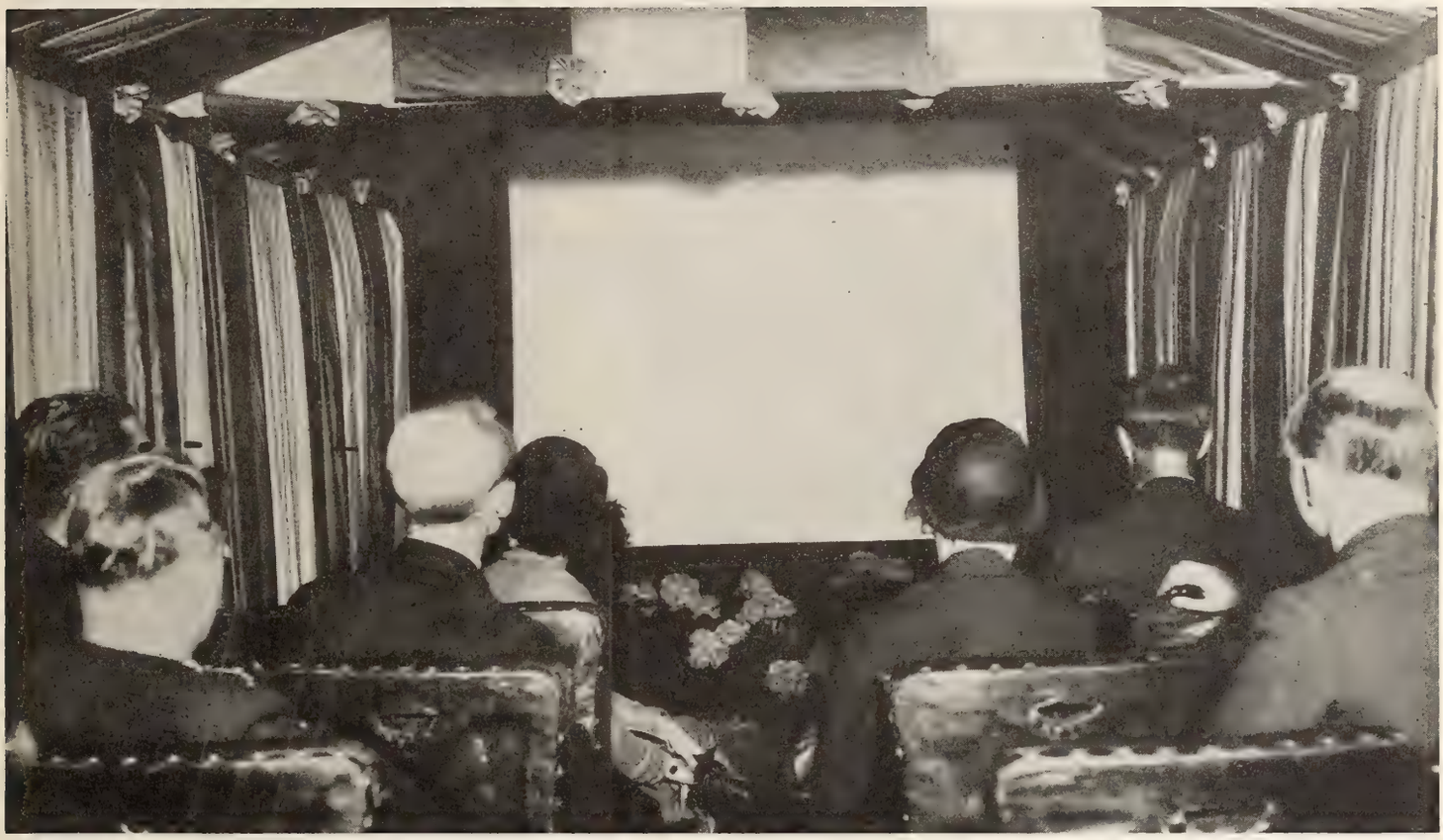
Some of these cases have been pending in the courts a considerable time. They have been delayed, in many instances, by mutual consent pending the outcome of the Sol Wallerstein case because similar questions are involved.

With the mainly favorable decision of the district courts in the Wallerstein case, Western Electric considers itself apparently in a favorable position to proceed immediately with the other cases.

The result is that the patent field, while still far from clear, gives a much happier prospect of being cleared up rapidly than it did six months ago. Allowing for the time needed for the appeals and technical motions, it would be too optimistic to hope that the adjudication of patent rights in the talking picture field will be fully completed for at least another year.

The question of patent rights on recording equipment and processes—it is to be noted that all cases mentioned in the foregoing have dealt with reproducing equipment—is a field that has been relatively untouched by the filing of complaints. One of the reasons for this is that the number of companies doing recording is very small. Another is that recording, to a large extent, involves the same patents under litigation in the reproducing controversy. It may be that any action in the recording field will wait until the reproducing patent rights have been fully established.

THE CAMERA REPORTS



INTERNATIONAL NEWSREEL

TRAIN "TALKIES." *Passengers on the crack British limited, the Scarborough Flier, are shown in the theatre car which has been equipped as a talking picture theatre, and which is one of the first of its kind. One feature and several shorts are presented.*

JUST FOR A VISIT. *One of those occasions that vivify the last few years' swift changes, was created when Viola Dana called at the M-G-M studio the other day. The former star is shown with Director Harry Beaumont and John Gilbert on the "West of Broadway" set.*

SKYLINE. At right, the 102-story Empire State building; at left, Marian Marsh, who, atop the St. Moritz hotel, thus joined the pinnacles of New York on her arrival the other day. The Warner Brothers featured player came east for a brief vacation between pictures.

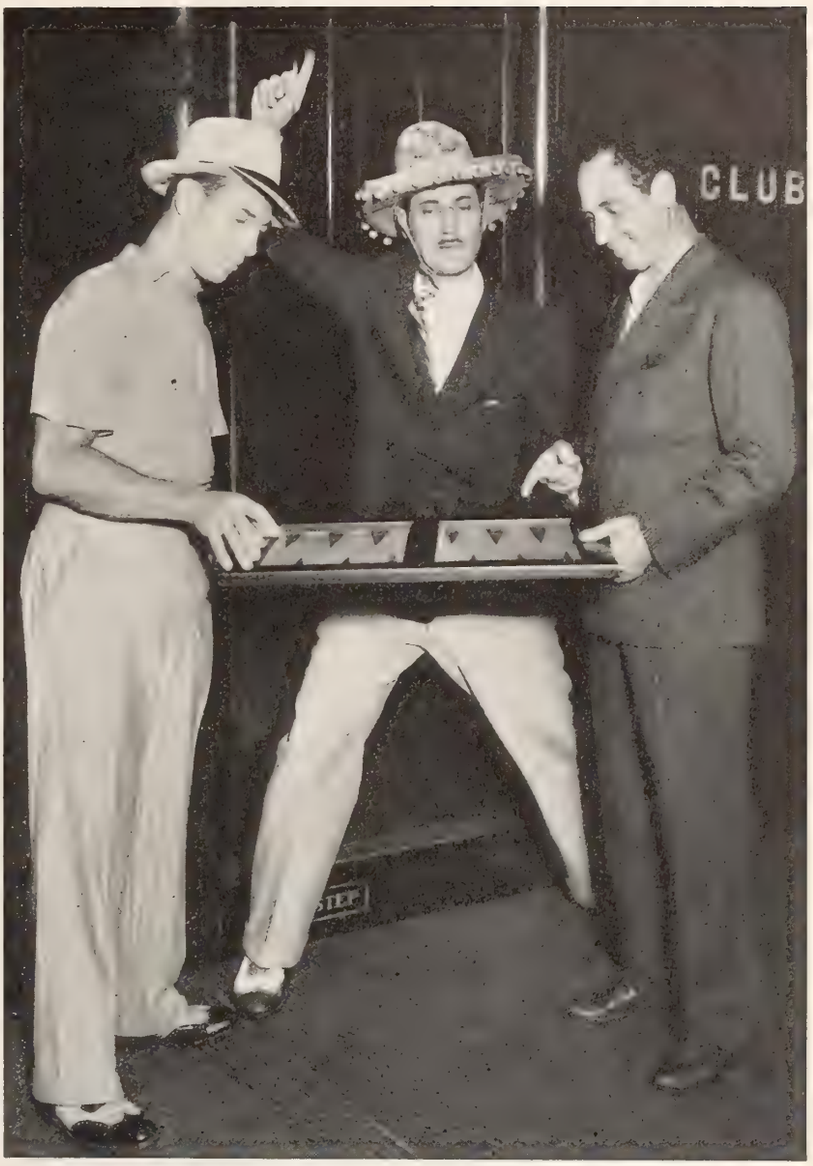
PICTURE MAKING TODAY. *One of the latest type camera cranes poking its way through the upper reaches of the United Artists lot, in the filming of a scene for "Street Scene." King Vidor is shown directing.*

JUST A BEGINNER. *Receiving a kindly boost from the veteran horseman, Tom Tyler. Star of many a thriller during, lo, these many years, Tyler is now continuing his plainsmen's career in a series of Monogram Westerns for the* 1931-32 *program.*

PREPARING DEBUT. *Eric Linden, New York theatre Guild player who was recently signed by RKO-Pathe. His first picture, "Are These Your Children?" is now in production.*

SALESMANSHIP. *As demonstrated in a scene from "Traveling Husbands," RKO-Radio's current study of modern methods of distribution that somehow came to involve more than selling a mere bill of goods—extending even to the wives that drummers must leave at home. Shown in this vibrant episode are Spencer Charters, Frank McHugh and Evelyn Brent. The picture opened in New York at the RKO Mayfair.*

VACATIONING. *But apparently keeping "tuned-in" on business. Back home in England for a rest, George Arliss, Warner Brothers star, is shown with Max Milder, manager of Warner distribution in England, in front of company offices in London.*



THE MAD MARXES ARRIVE. *Chico, Groucho and Harpo continuing at Grand Central the game of backgammon begun on the train, on reaching New York following completion of their new Paramount picture, "Monkey Shines."*

WAITING FOR HUCK. *Just what it takes to make the kids hop out of bed early in the morning is doubtless well indicated in this view of the line that extended from box office to the corner when the cashier opened the window at the Roosevelt theatre in Chicago at about 9 o'clock on the morning of the day that Paramount's "Huckleberry Finn" opened in that city.*

A HOLLYWOOD MORNING. *Constance Bennett braves the camera's unerring eye somewhere between dawn and noon—Script Time, however, as she's in Warners' "Bought."*

YOUR PUBLIC

by RITA C. McGOLDRICK

FOR the past six months we have witnessed that optimistic cross section of the business world assuming a determined cheerfulness, like the boy who whistles to keep up his courage. We find crisp slogans sandwiched in between editorial paragraphs, posters in subways, a presidential committee on relief circularizing the nation with a human interest appeal to paint now, overhaul the plumbing, shingle the roof, transplant the garden—in other words, put money into circulation and give men work to do.

If this psychology becomes an influencing factor on the nation, the theatres will catch the first symptoms of prosperity on the rebound. In September 1,000 motion picture houses that have been darkened for many months will open their doors again. Their owners and managers, believing that better times are around the corner, are going to take their chance. But a thousand more theatres also means a division of the patronage that has been lower than average during the past year. It means that the theatre man who is a good business man will study the psychology of his public more thoughtfully than he has ever done.

The "Daddy Long Legs" Lesson

The public relations department of the Will Hays office has been making a careful study of those factors and conditions that are influencing audience reaction. They have compiled statistics, tabulated a comparative record of the season's successes, and against these items they have placed the editorial comments of the newspapers of the country.

The most interesting single result obtained from this analysis showed the box office and press reception accorded to "Daddy Long Legs." A large, square page of reprints on the picture has been mailed out by the Motion Picture Producers and Distributors of America, and because Fox publicity men had no professional finger in its making, the page becomes an arresting lesson to all companies. Titled "This Is What They're Saying," it lists headline comments and editorials from the leading newspapers of the country. In New York City the picture at the Roxy, competing with the heat, Coney Island and the other summer influences, brought into the box office the sensational total of $100,883! On its second week in the same theatre it won a larger return than most features in their first week, totaling for the 14-day period $178,383. The headlines on the reprint sheet run as follows:

"Long Legs" Walks into Second Toronto Week.

"Long Legs" Is Lead-off in Montreal.

"Long Legs" Leader in Off-Week in Oklahoma City.

Gaynor Film Best of Year at Indiana House.

"Legs" Leads the Race in Second Baltimore Week.

"Daddy" Beats Average Minneapolis Take $12,000.

"Legs" Lifts Omaha House Gross $5,000.

"Long Legs" Ahead in Philadelphia.

"Long Legs" Denver's Bright Ray; Gets $14,000.

"Long Legs" Phenomenal in Albany Run.

"Long Legs" Scores High in Providence.

"Daddy Long Legs" panics Buffalo Runs.

Gaynor Film Scores $19,500 *in Cleveland.*

"Daddy Long Legs" Complete Triumph—Detroit News.

"Long Legs" Ahead in Third Week in Portland.

"Legs" Hikes Omaha House Gross $8,000.

"Long Legs" High in Cincinnati.

The spontaneous public reaction to a simple and clean picture brought about the important press comment. The *Detroit Free Press* said: "Flooded with sweetness, purity and sunshine, the picture stands alone like a lily in the morass of indecent underworld and sex pictures with which the silver screen has been darkened." The *Chattanooga* News in a leading editorial asks: "What Does the Public Really Want?" and answers its own question this way: "The answer may be found in the reception being given to "Daddy Long Legs," a refreshing talkie to which we hereby give free publicity. The film brings romance, happiness and laughter to all who see it, and crowds stretching away along the sidewalks are proof enough that the public wants to be happy. This is the type of picture that will revive the faltering cinema."

In heat-baked Topeka, Kan., "Daddy Long Legs" played in a theatre that was not in the luxurious refrigerated class. The week—one of the hottest in 1931—brought to Topeka "White Shoulders," in a theatre with an elaborate cooling system. But the crowds passed up the "hot" picture for the hot theatre with the filmed story of young love, of laughter, and the stuff day dreams are made of.

This is a lot of space to give to "Daddy Long Legs," but the story presents an important fact for our consideration. The coming season's prosperity in the picture business needs more than the brave help of posters, slogans, and company announcements. The public evidently will buy if it is tempted with the right kind of wares. And by long odds, at the present writing, it looks as if "Daddy Long Legs" were one of the right kinds.

Watch for These!

There are several outstanding family audience pictures in the new fall schedules that should bring a new big business to the box office. This department will be glad to provide full pre-release information on any of the following:

"Danger Island," "East of Borneo," "The Spirit of Notre Dame," "Salomy Jane," "Young America," "Riders of the Purple Sage," "The Rainbow Trail," "Penrod and Sam," "Snakes Alive," "Alice in Wonderland," "Huckleberry Finn," "Merely Mary Ann" and a dozen more.

Late September Suggestions

Saturday, September 26, is an excellent Junior Matinee date on which to do honor to the American Indian. The official date set aside by the Government is September 24.

If possible, invite as guests of honor members of an Indian family. It is an occasion for the revival of stories of tribal life, of Indian folk lore and poetry, and for most interesting lobby decorations with Indian relics, art work, blankets and baskets on display. It is a day on which the alert theatre man will invite officers of women's clubs, community representatives, school principals and teachers of history and English to be his guests at a distinguished program. School children might be invited to present a tableau in Indian costume, or songs suitable for the day. It has been suggested that a splendid competition could be arranged through a display of Indian dolls, the theatre to offer a prize.

There are some particularly fine features and short pictures available for Indian Day, some of which are:

FEATURES:

"Silent Enemy" (Indian Life of today), Paramount, 7,551 feet, a picture reaching epic proportions. It features a tremendous animal hunt over the frozen wastes of the North, to which the Indians have been driven by encroaching civilization. There they make their last stand against hunger, which is their "silent enemy." This picture is well worth bringing to your community for so significant an occasion.

"Savages" (Indian Life), Talking Picture Epics, 5 reels, silent.

SHORTS:

"Little Indian Weaver," RKO-Pathe, 1 reel.

"Moon Bride's Wedding" (U. S. Indian Band), Paramount, 1 reel.

"Paleface Pup" (Fable), RKO Pathe, 1 reel.

Saturday, September 26, is one day after the birthday of Balboa, the Spanish explorer, who discovered the Pacific Ocean in 1513. Children's programs on this date should bear some reference to the historic importance of the Balboa's great adventure. It is a day for the display of the Spanish flag as well as the Stars and Stripes and a tempting opportunity for the use of gay local color in your theatre decorating and advertising. Dress the doorman in the swashbuckling splendor of the Spanish explorer. Announce a Spanish costume contest. Offer small Spanish flags as attendance prizes. The program may be enlivened by the following shorts:

"Sunset Hunter" (Bruce Scenic), Paramount, 1 reel.

"Bird Islands of Peru," Talking Picture Epics, 2 reels.

"Bull Thrower" (Cartoon—bull fighter), RKO-Pathe.

"Busy Barcelona" (Around the World Series), M-G-M.

"By the Sea" (Terrytoon), Educational, 1 reel.

"The Castaway" (Mickey Mouse Shipwrecked), Columbia, 1 reel.

"Glorious Spain" (Vagabond Series), RKO-Pathe.

"Pirates" (Novelty), M-G-M, 2 reels.

"Ship Ahoy" (Fable), RKO-Pathe, 1 reel.

"Spain's Maddest Fiesta," M-G-M, 1 reel.

"Well of Fortleza" (Vagabond Series), RKO-Pathe.

Detailed information on any of these "days" or pictures is available to you through this department. Tell us how we may help you.

Distributors Sue Boehringer at New Orleans on Holdovers

Fox, M-G-M, Warners and Vitagraph, Inc., have filed damage suits in federal court at New Orleans against Ernest Boehringer, operator of the Temple and People's theatres at Baton Rouge, La., Plaintiffs charge that the theater man violated the copyright provisions of pictures which he contracted to run at his shows. Instead of showing pictures only on dates stipulated, he screened the films on additional dates, the suits claim. The plaintiffs ask that they be awarded damages of not less than $250 for each day that any of the pictures were shown on dates other than provided for in contracts.

Joel Cohen Passes on Coast

Joel C. Cohen, 69-year-old showman, died at San Francisco after a heart attack. Cohen was prominent in the theatrical business in San Francisco and the Hawaiian islands.

Circuit of Studio Houses Planned on Coast by Franklin

The new "Studio" theatre, 300 seater at Los Angeles, is the forerunner of a circuit of modernistic automatic houses in miniature which Hughes-Franklin plan to build along the West Coast. Three sites in principal Coast keys are in line as the immediate nucleus of the group.

Plans of future structures will be identical with the Studio house in L. A., including automatic "doormen," automatic drinking fountain and other devices.

Finney Nominated To Head A.M.P.A.

Nomination of Ed Finney of United Artists for the presidency of the A. M. P. A. was announced by the nominating committee following a meeting late this week. Elections will be held September 1.

The following nominations also were made:

George Bilson of First National, vice president.

Marvin Kirsch of *The Film Daily,* treasurer.

Al Sherman of *The Morning Telegraph,* secretary.

Bruce Gallup, a three year trustee.

Kelcey Allen of *Women's Wear,* a two year trustee.

Mike Simmons, vincent Trotta, Paul Benjamin, Al Selig and Charles W. Barrell, the board of directors.

George Harvey, Rutgers Nielson and Tom Hamlin, auditing committee.

Paramount Limits Validity Of Scrip for New Stock

Scrip certificates for issue to stockholders on the basis of the 2½ percent stock dividend voted by Paramount in lieu of the usual 62½ cents cash quarterly disbursement on the common stock outstanding, will be good only until September 30, 1936, according to a supplementary letter to stockholders from Adolph Zukor, head of the company.

It is announced that the additional common stock will be capitalized on the books at $25 a share, and earned surplus of this amount will be transferred to capital account for each share issued.

Based on paid-in capital, Paramount stock will be valued at $39.87 per share following the new issue. The present value on this basis is $40.24.

Canadian Unit and General in Ad Reel Hookup Involving 1,200

General Business Films, through which Publix handles sponsored reels, and Canadian M. P. Advertising Co., Toronto, have tied up in a deal which makes available 1,200 theatres in the U. S. and Canada for showing of ad reels handled by each company. Canadian M. P. Advertising claims 500 theatres, showing to 800,000 daily.

DISTRIBUTORS ADOPT CONTRACT OF 5-5-5

(*Continued from page* 9)

shut down, will again be called into lively functioning.

"The result will be," observed the motion picture authority on litigations and controversy, "that now the exhibitors with honest differences will go to arbitration, and that arbitration can and will take care of not less than 90 per cent of such differences. Meanwhile the malcontent who wants a court fight can still enjoy it and take the consequences."

Action of the distributors in accepting adoption was individual, each company deciding in advance what action was to be taken. A vote proved to be unanimous in favor of adoption.

Myers Sees Approval

Abram F. Myers, president of Allied States Association, when told of the distributors' action, said: "In my judgment, any step in the direction of standardized fairness will meet with the approval of the theatre owner and prove beneficial to the distributor as well, by restoring greater certainty in the trade and by simplifying and expediting sales.

"I hope, however, the understanding reached at the 5-5-5 conferences in Atlantic City (early in 1930) will be carried out as then developed, as a measure to revive confidence between buyer and seller."

Kent, likewise, believes "the adoption of the 5-5-5 contract will be advantageous to both sides.

"It seems to me," he said, "that the contract must prove to be more acceptable in that it emphasizes uniformity in practice, and uniformity in this or any other business is to be desired.

"Use of the contract should result in averting confusion in future deliberations between the exhibitor and the exchange."

However, if Allied or MPTOA interests should request a further joint meeting, it is understood that such request will be granted, with the thought in mind that a final huddle on the contract's details will once and for all dispose of all problems.

All Sales Managers Attend

Where theatre owners insist upon switching over from individual distributor contracts to the new uniform agreement, this will be done, although the machinery necessary to handle the uniform contract could not be placed in working order before January 1.

Sales managers of all companies attended the conference, a three-hour affair, each accompanied by legal representatives from home offices. Kent was chairman. Others attending included Felix F. Feist, MGM; Phil Reisman, Universal; Ned Depinet, RKO-Pathe; Lou Metzger, Columbia. General managers who were unable to attend sent representatives.

Just what influence the distributors' decision will have on the proposed National Protest Day, planned for September 1 at the Hotel Astor by exhibitors, is a matter for speculation.

The proposed Standard Exhibition Contract, which embodied the agreements reached by exhibitors and distributors at the so-called 5-5-5 conferences, was drafted as a result of the Thacher decree outlawing the arbitration system which had been the basis of settlement of contractual differences in the industry.

The Thacher decree of 1929 resulted in chaos in the handling of distributor-exhibitor problems because the distributors thereby could not enforce contracts. A solution was presented at the meeting of the Motion Picture Theatre Owners of Ohio at Columbus in September, 1929. This convention was attended by Sidney R. Kent, Paramount distribution executive, Abram F. Myers, president of Allied States, and C. C. Pettijohn of the Hays office.

How 5-5-5 Started

Kent suggested that the distributors and exhibitors get together and cooperate in settling the problem. Each group chose five representatives to a conference to be held later. There were five representing the distributors, five from the MPTOA, five from Allied States, and five representing affiliated exhibitors, though the last-named five were not to have voting power.

Each group submitted proposals. The 5-5-5 conference met on these in New York and reached a tentative agreement on clarifying of the main issues. Then each group picked two representatives and these undertook the remainder of the work. The 2-2-2 reported back to the 5-5-5 at Atlantic City in July, 1930. Here agreement was effected on practically all the points of difference. Only a few details remained to be ironed out.

It is individual company practice clashing with the decisions of the 5-5-5 conference that prompted the Allied States charges just made.

Leading Trades to Discuss Trust Law Modernization

Leading industries, including oil, textile, radio and aviation, and also labor interests, have indicated their intention of participating in the discussions to be sponsored by New York University in an effort to "reconcile divergent views" with respect to revision of the anti-trust laws to meet new economic conditions.

It is also expected that William J. Donovan, former assistant attorney general, who handled various investigations of the film industry for the government, will also join in the hearings.

U's "Waterloo Bridge" Is Set in 98 First-Runs

Day and date showing of Universal's "Waterloo Bridge" in 98 first-run theatres has been signed for Labor Day Week. The picture was shown to bookers of RKO, which has contracted for all Universal product of the new season, and to bookers of the Warner and Publix circuits, shortly after the print reached the New York office of Universal.

$2,613,600 WARNER LOSS FOR QUARTER

Net Off $4,334,738 for Nine Months Period

Includes Write-Down of $3,073,368 on Inventories and Accounts Receivable of Non-Film End

[*Warner balance sheet appears on the next page.*]

Warner Bros. Pictures, Inc. reported for the quarter ended May 30, 1931, a consolidated net loss of $2,613,600.47, after deducting all charges including interest and depreciation.

For the nine months ended May 30, 1931, the company reports a net loss of $4,334,738,13. which net loss includes the write-down of $3,073,368.53 in respect of inventories and accounts receivable of the radio and record division shown in the February 28, 1931, statement.

For the nine months, net earnings available for all interest, including the interest requirements on the optional 6 per cent convertible debentures, series due 1939, after deducting all charges including the write-down of $3,073,368.53, but before amortization and depreciation of fixed properties, was $8,215,099.42—equivalent to over 1.62 times the consolidated interest charges.

Detailed income account for the quarter appears in the adjoining columns.

During the quarter ended May 30, 1931, a special charge-off amounting to $2,073,230.21 was made to surplus account to write down the plant and equipment of the radio and record divisions.

The consolidated balance sheet herewith, as of May 30, 1931, shows a current ratio of over 1.94 to 1. Total current assets were $30,997,521.79 as compared with total current liabilities of $15,960,639.63. Cash on hand amounted to $4,013,841.71, while notes payable were $2,051,680.84.

"The company today has no bank loans and cash on hand is more than sufficient to meet the requirements for the interest on the Debentures and the dividend on the Preferred Stock payable Sept. 1, 1931," President Harry M. Warner stated. On July 16, 1931, the company deposited with the trustee $1,300,500, principal amount of optional 6 per cent convertible debentures, series due 1939, in satisfaction of the annual purchase fund requirements due August 1, 1931.

"While the operations for the quarter ending August 29, 1931, will result in a loss, there has been a notable pickup in business during the past few weeks, and the outlook for the coming year is encouraging. The reception by the public of recent pictures such as "Night Nurse," "Smart Money," "Star Witness" and "Bought" has been most gratifying and is reflected in increased box-office receipts of our theatres.

"We have sixteen pictures of our new season's product completed and ready for release, including "Alexander Hamilton," with George Arliss; "Five Star Final," with Edward G. Robinson; "Mad Genius," with John Barrymore, and "Road to Singapore." with William Powell.

"Our Brooklyn studio is operating at capacity in the production of Vitaphone short subjects, while our Hollywood studio will resume the first week in September."

Warner Profit and Loss and Earned Surplus

FOR 13 WEEKS ENDED MAY 30, 1931

Net income before providing for amortization and depreciation of properties, interest and miscellaneous charges and Federal income taxes	$ 8,755,218.09
Deduct:	
Amortization of film costs (exclusive of depreciation of studio properties)	$ 7,276,849.54
Amortization and depreciation of all properties	2,570,944.78
Interest and discount expense	1,677,151.60
Provision for investment in affiliated companies	16,493.91
Miscellaneous charges	44,042.50
Provision for Federal income taxes	23,681.82
	$11,609,164.15
Net loss before other income and minority interests' share	$ 2,853,946.06
Deduct—Other income:	
Interest and discount earned	$ 111,176.11
Dividends received from affiliated companies	129,521.31
Insurance recovery and miscellaneous income	12,827.86
	$ 253,525.28
Net loss before minority interests' share	$ 2,600,420.78
Add—Proportion of net earnings applicable to minority stockholders	13,179.69
Net loss from operations for the thirteen weeks ending May 30, 1931, carried to earned surplus	$ 2,613,600.47
Earned Surplus—February 28, 1931	9,007,220.54
	$ 6,393,620.07
Deduct:	
Loss on capital assets	$ 67,507.20
Special write-down of properties owned of radio and record division authorized by the directors	2,073,230.21
Dividends on preferred stock to and including June 1, 1931	99,240.49
	$ 2,239,977.90
Earned surplus May 30, 1931, carried to balance sheet	$ 4,153,642.17

FOR 39 WEEKS ENDED MAY 30, 1931

Net income before providing for amortization and depreciation of properties, interest and miscellaneous charges and Federal income taxes	$29,770,575.27
Deduct:	
Amortization of film costs (exclusive of depreciation of studio properties)	$22,114,763.87
Amortization and depreciation of all properties	7,484,476.89
Interest and discount expense	5,065,360.66
Provision for investments in affiliated companies	216,521.37
Miscellaneous charges	93,521.37
Provision for Federal income taxes	23,681.82
	$34.997,844.86
Net loss before other income and minority interests' shares	$ 5,227,269.59
Deduct—Other income:	
Interest and discount earned	$ 332,105.44
Dividends received from affiliated companies	367,734.27
Insurance recovery and miscellaneous income	286,542.31
	$ 986,382.02
Net loss before minority interests' share	$ 4,240,887.57
Add—Proportion of net earnings applicable to minority stockholders	93,850.56
Net loss from operations for the thirty-nine weeks ending May 30, 1931, including write-down of $3,073,368.53 in respect of inventories and accounts receivable of radio and record division, carried to earned surplus	$ 4,334,738.13
Earned surplus, August 30, 1930	11,027,378.97
	$ 6,692,640.84
Deduct:	
Loss on capital assets	$ 168,046.99
Special write-down of properties owned of radio and record division authorized by the directors	2,073,230.21
Dividends on preferred stock to and including June 1, 1931	297,721.47
	2,538,998.67
Earned surplus, May 30, 1931, carried to balance sheet	$ 4,153,642.17

Warner Balance Sheet, May 30, 1931

ASSETS

CURRENT AND WORKING ASSETS:—			
Cash		$ 4,013,841.71	
Notes, drafts and acceptances receivable		546,268.30	
Current accounts:			
Trade customers, less reserves	$ 2,848,116.11		
Notes and accounts receivable from officers and employees	161,065.08		
Sundry accounts receivable	744,890.93	3,754,072.12	
Inventories:			
Film and Vitaphone Productions—			
Released, at cost less amortization	$10,100,539.09		
Completed, but not released, at cost	6,076,445.67		
Productions in progress, at cost	1,672,716.55		
	$17,849,701.31		
Positive prints, raw film and supplies	541,036.12		
	$18,390,737.43		
Inventory of theatre accessory and music divisions	358,035.37		
Merchandise finished and in process of manufacture, raw material, supplies, etc., of radio and record divisions—less reserves	1,702,069.22	20,450,842.02	
Rights and scenarios unproduced, at cost		1,313,511.11	
Advances to producers, less reserves and advance royalties		918,986.53	
			$ 30,997,521.79
MORTGAGES RECEIVABLE			279,779.41
DEPOSITS TO SECURE CONTRACTS AND SINKING FUND DEPOSITS			2,493,334.17
INVESTMENTS AND ADVANCES:			
Investments in and advances to affiliated companies, less reserves		$ 4,166,968.10	
Investments in participation of profits, license rights, etc.		1,666,249.33	
Notes and contracts receivable, secured		550,000.00	
Shares in building and loan associations		679,748.77	
Miscellaneous investments		126,794.16	
			7,189,760.36
FIXED ASSETS			
Properties owned and equipment, at cost, less depreciation*		$131,103,349.76	
Owned properties of radio and record division, less reserves for depreciation and special write-down authorized by the directors		2,454,277.19	
Properties leased and equipment, at cost less depreciation and amortization		34,268,298.44	
Cash reserved for construction		51,114.15	
			167,877,039.54
DEFERRED CHARGES:			
Development expenses unamortized		$ 97,134.12	
Bond and note discount unamortized		985,721.82	
Prepaid royalties		539,496.23	
Prepaid interest, insurance, taxes, rents, etc.		1,803,786.44	
Manufacturing charges (Radio Division)		112,110.47	
			3,538,249.08
GOODWILL			8,744,862.14

*(Includes $6,486,425.38 representing land and buildings acquired for construction purposes, $192,879.26 for architect's fees and $127,143.93 of carrying charges.)

$221,120,546.49

LIABILITIES

CURRENT LIABILITIES:—	
Notes payable (unsecured):—	
Banks (since paid)	$ 500,000.00
Others	1,551,680.84
Purchase money obligations	1,940,285.65
Dividends on preferred stock payable June 1, 1931	99,240.49
Accounts payable	5,974,331.12
Sundry accruals	4,337,157.31
Due to affiliated companies	57,548.68
Royalties payable to outside producers and participants	801,145.39
Reserve for Federal income taxes	23,681.82
Advance payments of film, deposits, etc.	675,568.33
	$ 15,960,639.63

(*Continued on next page*)

Yates' American Record Branching Out Under Goetz

American Record Corporation, one of the largest popular priced record manufacturers, and owned by H. J. Yates and Setay Corporation, will invade six new fields in the amusement industry.

Under supervision of Charles S. Goetz, American will begin immediately to manufacture and market, through local dealers, a home talker projector, complete shows for which will be supplied by the company.

Making of electrical transcriptions for radio advertisers, using popular personalities, has already commenced and will be followed by the production of motion picture discs and the making of Philharmonic orchestrations especially for theatres.

A new department will handle plating and pressing of records, while arrangements now are in work for establishing a talent bureau for record and radio performances. American plans to book talent through radio stations on a national scale and also electrical transcriptions for national advertisers.

Frank Hennigs will assist Goetz, continuing in complete charge of production.

Active Management of Loew's Ohio Circuit to Parent Unit

Loew's Ohio Theatres, headquarters at Cleveland, becomes a division of Loew's Inc., on September 1. The circuit will be operated as a separate unit, with Fred Desberg remaining in charge. Desberg will also have charge of certain national interests for Loew's.

W. A. Finney, district manager, will move headquarters from Cleveland to Columbus, while H. M. Addison becomes supervisor of theatres out of Cleveland, having been transferred from Pittsburgh. H. M. Maloney, supervisor of the local chain of Loew houses, will become manager of one of the large eastern Loew houses.

Zeppelin Material in Fox Reel To Aid in Recharting North

The recent Graf Zeppelin exploration to the Arctic and Franzjosephland revealed inaccuracies in existing maps covering this territory and geographical experts will immediately start work re-vamping territorial lines covering the north.

Fox Newsreel films taken on board in sound by Bob Hartman, of the Fox Berlin staff, will aid immeasurably, it is said, in the rechartering. Material used by Fox in the reel, released in three newsreel issues, was arranged for by Ben Higgins, European newsreel chief for the company.

Publix Buys All United Product of 1931-32 for Circuit

The entire United Artists product for 1931-32 will be shown in 800 Publix theatres throughout the country, as the result of negotiations just completed by Al Lichtman, vice-president and general manager of United Artists. Thus Fox and Publix have taken the U. A. output in the same week.

In order to discourage anybody contemplating criminal acts District Attorney William F. X. Geoghan of Brooklyn invited Fox Movietone News to make pictures of a confession by a holdup man, captured 13 years after the commission of the crime. The man is Elton Wing, companion of Gordon F. Hamby in the looting of the East Brooklyn Savings Bank during which two men were killed. Hamby was arrested, tried and electrocuted shortly after the crime. The faces of Cameraman Carl Larsen and Sound Engineer Charles Tice reflect the seriousness of the story being related.

Warner Balance Sheet, May 30, 1931

(*Continued from preceding page*)

DEFERRED INCOME		275,702.79
REMITTANCES FROM FOREIGN SUBSIDIARIES, HELD IN ABEYANCE		428,526.40
PURCHASE MONEY OR CONTRACTURAL OBLIGATIONS MATURING SERIALLY AFTER ONE YEAR		1,828,283.55
MORTGAGES AND FUNDED DEBT:		
Optional 6 per cent convertible debentures series due 1939	$42,900,500.00	
Less—Held in treasury	1,784,500.00	
Mortgages and other bond issues	$41,116,000.00	
(Including $3,108,450.72 maturing within one year)	65,351,757.19	
		106,467,757.19
PROPORTION OF CAPITAL STOCK AND SURPLUS OF SUBSIDIARY COMPANIES APPLICABLE TO MINORITY STOCKHOLDERS		1,143,431.79
RESERVE FOR PREMIUM ON DEBENTURES AND CONTINGENCIES		2,263,719.97
CAPITAL STOCK:—		
Authorized:		
7,500,000 shares of common stock without par value		
785,604 shares of preferred stock without par value (Liquidating value $55 per share)		
Issued and outstanding:		
3,800,625.8 shares of common stock }		
103,107 shares of preferred stock }		88,598,843.00
EARNED SURPLUS, per annexed statement		4,153,642.17
CONTINGENT LIABILITIES:		
As guarantors and/or endorsers of mortgage bonds of affiliated companies	$4,187,500.00	
As guarantors in connection with theatre lease	$ 58,365.00	
Expenses of arbitration proceedings—amount indeterminable		
Note—Subsequent to May 30, 1931 the company borrowed $2,000,000 secured by certain properties ($680,000 due, within one year, balance due on June 2, 1932)		
		$221,120,546.49

Foreign Pictures In the Key Cities

(*Continued from page* 13)

was used as a special at the President in St. Paul. Both did excellent business. There is no foreign film theatre in the Twin Cities.

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Mining Sector Does Without Because Market is Unopened

Pittsburgh—There are no foreign pictures or foreign versions of American films being shown in this territory.

The mining sector here has a tremendous Italian, Polish and Czechoslovakian population and many Dutch farmers, but films in these tongues do not appear to be available. At least no attempt has been made to show them.

▼ ▼ ▼

Foreign Talkers Have Failed To Crack New England Market

Boston—Foreign films are making little headway in this town. The Fine Arts theatre occasionally spots in a foreign dialoguer. Likewise at the Cape Cinema, on Cape Cod, where business usually is spotty, although Manager Praska reports business very good at the Fine Arts. The Repertory here formerly showed foreign films, but lack of business forced the house to close. There are no others in New England showing foreign language reels. New England has a large number of French.

▼ ▼ ▼

Spanish Versions Used Aplenty In San Antonio and Nearby

San Antonio—Only Spanish versions are used here. Paramount offers 20, Universal ten and Independent Sack Amusements offers two native made talkers and one silent. All handle shorts. There are three Mexican wired houses, but they are frequently forced to use English talkers. The general reaction to the Hollywood Spanish versions is bad.

▼ ▼ ▼

Foreign Dialogue Films Remain On Shelves at Kansas City

Kansas City, Mo.—Foreign version pictures have practically no market in the Kansas City territory. Some exchanges have a few prints of foreign dialogue films available, but they have not left the shelves for many months.

Warner Reports Week's Heaviest Sales on Features

The sales department of Warner-First National reports that during last week it handled the biggest volume of business it has ever known. Negotiations that had been pending for several months were brought to a head and signatures affixed in the office of Sam E. Morris closed deals that mean millions in revenue to the Warners, it is said.

Contracts include 100% showing of Warner-First National product in all Loew theatres in New York, Brooklyn, Long Island and Westchester.

Another calls for showing in all R-K-O theatres.

Initial Allied-Kinograms Reel Makes Its Bow August 28

The Allied-Kinograms newsreel-ad film will be ready for release on August 28th and although Allied States Association has not officially announced the name of the distributor, because it has not been "agreed upon," Educational has been mentioned in connection with physical handling.

"BAD GIRL SO GOOD IT RATES 4 STARS"

The principal actors bring the very real characters to life for you to laugh and sympathize with, agonize over and understand . . . Will place both Sally Eilers and James Dunn among the brightest stars of the movie galaxy.—*New York Daily News*

JAMES DUNN

SALLY EILERS

in VINA DELMAR'S *inspiring story*

Bad Girl

Directed by FRANK BORZAGE

●

A knockout. Don't miss it ... One of best of year. It has the cleverest dialog, the most inspired direction, great acting, and a most compelling, human little yarn ... James Dunn gives a remarkable performance ... In little Sally Eilers, Borzage found a thrilling, emotional little actress ... Great entertainment. Grade A film.

—*New York Daily Mirror*

One of the tenderest and most human of motion pictures ... So heart-warming in quality, so humanly directed by Frank Borzage, so wisely written and so perfectly played that it becomes intensely poignant. A grand motion picture.

—*New York Herald-Tribune*

SENSATION AT McVICKERS, CHICAGO

★

"Another Daddy Long Legs in popular appeal. It is very rare for a star to have such good luck in two consecutive roles as has befallen Janet Gaynor, and her popularity rating should take a big jump... In fact Merely Mary Ann is just about all right in every particular. It should be even more popular than Daddy Long Legs. It is the kind of picture which keeps the great majority of the public faithful movie fans." —*Chicago Evening Post*

"Here are Charles Farrell and Janet Gaynor in the romantic Cinderella story that their fans cry for." —*Chicago Daily Tribune*

"Merely Mary Ann should make itself a lot of money in the loop and outlying houses." —*Chicago Daily News*

JANET CHARLES

GAYNOR • FARRELL

in Israel Zangwill's play

Merely Mary Ann

with

BERYL MERCER • J. M. KERRIGAN

Directed by HENRY KING

THE Brat

with

Sally O'Neil

ALLAN DINEHART
FRANK ALBERTSON
WILLIAM COLLIER, SR.
VIRGINIA CHERRILL
JUNE COLLYER

From the play by Maude Fulton

Directed by JOHN FORD

•

Rough-and-ready comedy, with a tomboy heroine. What happens when a girl who never had a chance takes a chance. Fast drama poking fun at the phony, knocking the stuffing out of stuffed shirts.

Sally O'Neil clicks in this one. With her tough accent and her tender heart, she puts over the kind of acting the crowd likes.

Bring the mob in and mop up—with "The Brat."

NEW SEASON
FOX
NEW HITS

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter

Larceny Lane

(Warner Brothers)

Racketeering

This Warner Brothers picture received an exceedingly warm reception at its preview showing at the Forum theatre in Hollywood.

The story revolves about the rackets and schemes of the "smart boys" who frequent the best hotels in the larger cities.

James Cagney, who makes his inauspicious beginning as a bellhop, is graduated to a full-fledged confidence man, relying on his clever wit and brilliantly hatched schemes to take advantage of the less wary customers who have ready dough to feed the racket's grist mill. The girl, Joan Blondell, is drawn into the easy money game by Cagney, for whom she has affection, but little respect because of his profession. She decides to stick with him, however, and aids him in pulling several tricks.

Cagney falls in with some of the real confidence men and is taken for his roll. Joan, in the meantime, learns to love another man who is on the up-and-up and marries him. Cagney comes to the rescue when her husband is involved in a theft of bonds from his brokerage firm, and when arrested, due to the trickery of her husband, takes the rap rather than involve the girl whose love he has won back. And she promises to wait.

The audience was enthusiastic in its praise of both Cagney's and Blondell's performance, and, in fact, of the whole show, according to opinions. The work of Louis Calhern, Guy Kibbee and Polly Walters pleased the audience, as did the direction of Roy Del Ruth.

Produced and distributed by Warner Brothers. Story by Kubec Glasmon and John Bright. Directed by Roy Del Ruth. Photographed by Sid Hickox. Art director, Esdras Hartley. Film editor, Ralph Dawson. Release date, October 17, 1931.

THE CAST

Bert Harris	James Cagney
Anne Roberts	Joan Blondell
Dapper Dan	Louis Calhern
Helen	Noel Francis
Rupert Johnson	Guy Kibbee
Joe Reynolds	Ray Milland
A tart	Polly Walters
Jim	Eddie Nugent
Mrs. Snyder	Vera Lewis
Hank	Ed Deering
Lee	Walter Percival
Four-Eyes	Charles Levinson
Bell Hop	Edward Morgan
Bell Hop	Wm. Burress

The Miracle Woman

(Columbia)

Drama

Frank Capra's directorial efforts in transferring Riskin-Meehan stage play to camera and recorder won favorable comment for the humanness of the piece, in portraying love and life under the tabernacle roof of the widely-publicized present day professional evangelist.

The settings are those in which one would expect to find characters of the Billy Sunday trail as they work among the so-called "hicks." It is religion a la Barnum; dished out in circus sawdust style.

The story is interspersed with comedy snatches and it is given a touch of the spectacular when a huge tabernacle burns while hundreds attending a prayer meeting fight wildly for the exits.

Barbara Stanwyck, the daughter of a minister, blames the death of her father on inhuman treatment by the church elders who forced his resignation because of old age. A scathing pit by Barbara is noticed by Sam Hardy, a "big-city" adventurer who sells Barbara the idea of capitalizing on her oratorical powers and knowledge of biblical passages. The temple is packed nightly and Barbara is clicking tremendously when she meets David Manners, a blind aviator, whose profession of faith in the religious sham stirs Barbara to shame.

Simultaneously with strained relations with Hardy, the heartless business manager of the revival meeting, Barbara and Manners find themselves on the road to romance, all of which aggravates Hardy to the point where he threatens to expose the racket unless Barbara leaves with him for Europe.

The farewell prayer meeting is planned in grand style but Barbara's decision publicly to reveal herself as a cheat and liar is the accidental cause of the tabernacle's destruction by fire when Hardy, attempting to darken the temple, causes a short circuit in the switch control box.

And Florence and John live happily ever after.

From the play by John Meehan and Robert Riskin. Produced by Harry Cohn. Directed by Frank Capra. Continuity by Dorothy Howell. Screen play and dialogue by Jo Swerling. Photographed by Joseph Walker. Edited by Maurice Wright. Running time, 87 minutes. Release date, July 20.

THE CAST

Florence Fallon	Barbara Stanwyck
John Carson	David Manners
Hornsby	Sam Hardy
Mrs. Higgins	Beryl Mercer
Dan Welford	Russell Hopton
Simpson	Charles Middleton
Collins	Eddie Boland
Gussie	Thelma Hill
Violet	Aileen Carlyle

13 Men and a Girl (The Last Company)

(Talking Picture Epics)

War Drama

Tragedy stalks through the Ufa production, "The Last Company," released in New York under the title "13 Men and a Girl." The somber note is reflected in the shadow effects of the opening scene when Conrad Veidt as Captain Burk receives the orders that mean inevitable death to himself and the twelve men left in his company. And the same spell of death is in the final scene, with all 13 men and the girl lifeless from the enemy bullets.

Sound, too, was used to accentuate the solemn theme. Frequent repetitions in the dialogue, the measured tramp of the captain's boots as he paced the wooden walk encircling the walls of the mill, the sentry listening to the howling wind—all served the purpose. So did the soldiers' singing, happy in its first mood but changing to the theme of inexorable fate.

Always the shadows. And throughout the deliberate movement of the action, up to the moment of actual combat.

The dialogue was English, and the English of England. The audience found some difficulty in catching parts of the reproduction.

It is the period of the Franco-Prussian war. Captain Burk, reassembling his company after the battle of Jena, finds only twelve surviving. Then comes the order that they must defend the mill on the edge of the Wiegendorf Pass to cover the retreat of two Prussian army corps. The miller, his wife, son and foster-daughter must leave. But the girl Dora (Karin Edwards) slips away and returns to the mill. She has learned to love the stern captain.

Word comes that there can be no reinforcements. The French throw down ladders and planks to bridge the gap cut in the road, and the end comes fast. One by one the defenders are killed, and with them Dora.

One point of direction that stood out was that at no time was there a hint of violation of womanhood, despite the situation.

Veidt in this production leaves the field of villainy portrayal to characterize the loyal, stern but kindly soldier and officer.

Produced by Ufa with English dialogue and distributed by Talking Picture Epics. Directed by K. Bernhardt. Release date, August 14. Running time, 63 minutes.

THE CAST

Captain Burk	Conrad Veidt
Dora	Karin Evans
The Miller	Erwin Kalser
The Miller's Wife	Else Heller
The Maid	Maria Pederson

The twelve grenadiers: Heinrich Gretler, Paul Henckels, Ferdinand Asper Martin Herzberg, Werner Schott, Dr. Phillip Manning, Alexander Hiller, Ferdinand Hart, Alexander Granach, Gustav Puttjer, Albert Karchow, Horst von Harbou.

The Hard Hombre

(Allied Pictures)

Western

A change of pace for Hoot Gibson. He is not the hard-riding, fast-shooting hero of the usual Western, but rather "Peaceful" Patton, who has never had a fight in his life. In attempting to obtain range rights for a pretty Spanish senorita, he is mistaken for a bad man known as "The Hard Hombre." He carries on the masquerade until his mother unwittingly gives him away.

Encountering the real "Hard Hombre," Hoot is intimidated by him until the bad man lays hands on his mother. Then Hoot stages a rough and tumble that gives him the distinction of having licked "The Hard Hombre."

Hoot does some hard riding and his comedy moments drew hearty laughter from the preview audience at the Wilshire-Santa Monica theatre in California, where it was seen. Lina Basquette, sporting a pleasing Spanish accent, was considered to be excellent. Bill Robins likewise contributed some comedy that was liked as well as the camera work of Harry Neumann.

Produced by M. H. Hoffman, Jr., for Allied Pictures Corporation, Ltd. Screen play by Sidney Algier. Directed by Otto Brower. Photographed by Harry Neumann. Edited by Mildred Johnston.

THE CAST

Hoot Gibson	Lina Basquette
Matilde Comont	Jessie Arnold
G. Raymond Nye	Christian Frank
Bill Robins	Rose Gore
Jack Byron	Frank Winkleman

Skyline

(Fox)

Drama

"Skyline," Fox's newest vehicle for Thomas Meighan, received a favorable reception at its preview showing at the Fox Huntington Park theatre in California. Although the old master, Meighan, was accorded top billing, Hardie Albright, playing a modern Horatio Alger role, ran away with first honors, according to the comments of the spectators.

"Skyline" is the story of mucky river fronts, coal barges, giant skyscrapers, enterprising New York and the rise of a young man from the drudging labor of the river to a promising career as a construction engineer.

Albright, as the young river lad, quits his

(Continued on page 32)

ALLIED CONTRASTS FILM CONTRACTS

	LICENSE AND EXHIBITOR WARRANTIES	DELIVERY AND RETURN OF PRINTS	TERM AND PICTURES NOT RELEASED	PROTECTION AND RUN	PAYMENT	PAYMENT PERCENTAGE ENGAGEMENT	ACCEPTANCE OF APPLICATION	ADMISSION PRICES	SELECTION OF PLAY DATES	DATING IN ORDER OF RELEASE
5-5-5 STANDARD	A) E's equipment will operate reliably and efficiently. B) E has or will have effective license from copyright owners.	D warrants print fit for exhibition and reproduction of sound. Delivery to allow time for trial run-off. E pays return shipping charges to exchange; if shipped elsewhere charges not to exceed above cost.	A) Term is one year after availability of first picture. B) E may claim within 30 days after contract expiration any picture contracted for and released within next two years.	A) Waiver of protection to one theatre is waiver to all similar theatres. B) Playing of picture by prior run can be made condition precedent to play by subsequent run E. C) Protection starts from last day. D) Protection includes new theatre in territory.	Payment 4 days before delivery or shipment.	A) Daily payment if demanded. B) Liquidated damages based on 30 day ave. if unplayed. C) or 65% last day receipts if uncompleted. D) may examine only entries relating to contract obligations for 4 months. E) Checker to be regular employee or accountant.	A) Application must be accepted by duly authorized agent. B) No money paid can be construed as binding. C) Application void if not accepted within specified time. D) Similarly dated applications accepted or rejected as unit.	A) Minimum admission price 10c, children or adults.	A) Prints must be in exchange. B) D must give 15 days notice of availability. C) First run's protection expires 120 days after general release.	A) Exhibitor must play in order of release. B) E may play pictures out of order provided prior releases are dated within 30 days.
COLUMBIA	1) Same as 5-5-5 A 2) E must have license from American Society of Composers, Authors, and Publishers.	1) D warrants print suitable for exhibition. 2) To arrive one hour before opening of theatre. 3) Return shipment to exchange prepaid; shipment to other exhibitor collect.	1) Same as 5-5-5 A 2) Pictures not generally released by Aug. 31, 1932, are automatically cancelled.	1) Same as 5-5-5 C. 2) Same as 5-5-5 D. 3) Distributor can deliver run prior to run contracted.	3 days	1) Payment demanded daily. 2) Same as 5-5-5 B. 3) 75%. 4) All books for 60 days. 5) Same as 5-5-5 E. 6) E must keep D share separately.	Same as 5-5-5 A, B, C, D.	10c 2) Contains schedule of E admission prices which must be maintained if filled in.	1) Same as 5-5-5 B 2) If prior run changes date, subsequent run must change date, even though confirmed, to conform with protection. 3) If E fails to designate play date D may assign dates.	Same as 5-5-5 A.
FOX	Same as Columbia.	Same as Columbia 1, 2, 3.	1) Same as 5-5-5 A. 2) Pictures not generally released by Aug. 13, 1932, may be claimed by E within 30 days and obtained if so released in following year.	Same as Columbia 1, 2, 3. 4) No protection on pictures double featured.	3 days	Same as Columbia. 1, 2, 3, 4, 5.	Same as 5-5-5 A, B. (No provision for lapsing of unaccepted application.) (No provision to treat similarly dated applications as unit.)	15c 2) Same as Columbia 2.)	Same as Columbia 1, 2, 3.	Same as Columbia.
M-G-M	Same as Columbia. 3) E agrees to run on same size reels as furnished by D.	Same as Columbia 1, 2, 3.	1) Same as 5-5-5 A. 2) But pictures released before Aug. 31, 1933, must be delivered and accepted by E.	Same as Columbia 1, 2, 3. 4) Distributor's liability for protection violation is limited to rental.	3 days 2) D may ship picture COD to include any prior claim, even though specific picture shipped has been previously paid for.	Same as Columbia 1, 2, 3. 4) All books ANY time. 5) No restriction on local checker. 6) Recapitulation statement required. 7) E must pay for all passes except newspaper and advt.	Same as Columbia.	10c Same as Columbia 2.	1) Same as 5-5-5 A. 2) Same as 5-5-5 B. 3) If E does not select dates D may designate date for 1st runs and shall designate date for subsequent runs.	Same as Columbia.
PARAMOUNT	Same as Columbia.	Same as Columbia 2, 3. (Condition of print not guaranteed.)	1) Same as 5-5-5 A. 2) No provision. E has no claim on any picture not released during term of contract.	Same as Columbia 1, 2, 3.	3 days	Same as Columbia 1, 2, 3 4) ALL books for 4 mos 5) Same as Metro 5.	Same as 5-5-5 A, B, C. (No provision to treat similarly dated applications as unit.)	10c Same as Columbia 2	1) Same as 5-5-5 B. 2) Same as Metro 3.	Same as Columbia.
R-K-O PATHE	Same as Columbia.	Same as Columbia 1, 2. 3) E prepays shipment to exchange or other exhibitor.	1) Eighteen months after first picture 2) Same as 5-5-5 B but notice must be sent before Sept. 30, 1932.	Same as Columbia 1, 2, 3.	7 days	Same as Columbia 1, 2, 3. 4) ALL books for 12 mos. 5) Same as Metro 5.	Same as Paramount	10c Same as Columbia 2	1) Same as 5-5-5 A. 2) Same as 5-5-5 B. 3) Same as Columbia 3.	Same as Columbia.
R-K-O	Same as Columbia.	Same as Columbia 1, 2, 3.	1) Term is from 9/1/31 to 8/31/32. 2) Same as 5-5-5 B.	Same as Columbia 1, 2, 3.	3 days	Same as Columbia 1, 2, 3, 4, 5.	Same as Columbia.	10c Same as Columbia 2.	1) Same as 5-5-5 B. 2) If E fails to select play date, rental becomes due and protection is lost.	Same as Columbia.
UNITED ARTISTS	Same as Columbia.	Same as Pathe, 1, 2, 3. (Print in physical condition for exhibition.)	1) One year from Aug. 31 following acceptance. 2) Same as Paramount.	Same as Columbia 1, 2, 3	7 days	Same as Columbia 1, 2, 3, 5. 4) Same as Pathe.	Same as 5-5-5 A, B, C. 4) May accept any one or more of similarly dated applications. 5) Breach of one contract is breach of all.	10c	Same as Columbia 1, 3	Same as Columbia.
UNIVERSAL	Same as Columbia.	Same as Columbia 1, 2, 3.	1) Same as 5-5-5 A. 2) Same Pathe 2.	Same as Columbia 1, 2. 4) Protection eliminated on pictures not dated within 45 days.	3 days 2) D may withhold picture, already paid for, for any claim under this contract.	Same as Columbia 1, 2, 3, 4, 5.	Same as Columbia.	10c Same as Columbia 2.	Same as Metro 1, 2, 3.	Same as Columbia.
WARNER FIRST NATIONAL	Same as Columbia. 3) E agrees to have trial run off before 1st showing. (See Delivery.)	Same as Columbia 2, 3. (Condition of print not guaranteed.)	1) Same as Pathe 1. 2) Pictures generally released after Sept. 15, 1932, are specifically excepted from contract.	Same as Columbia 1, 3.	5 days	1) Same as 5-5-5 A. Same as Columbia 2, 3. Same as Metro 4, 5, 6.	Same as Columbia.	10c Same as Columbia 2.	1) Same as 5-5-5 B 2) Same as Columbia 2.	Same as Columbia.

Text of Allied States' Contract Analysis

The Contract

Exhibitor Warranties

When the 5-5-5 contract was being drafted, it was considered fair, in order that pictures get a proper showing, for the exhibitor to warrant that his equipment will operate reliably and efficiently to reproduce the recorded picture, and this provision was written into the contract. The warranty that previously appeared, that the exhibitor had a license from the American Society of Composers, Authors and Publishers, was changed to read that he had an effective license from the copyright owners in order to remove from this society the whip that it had.

All contracts now in use have retained this warranty that the exhibitor equipment will operate reliably and efficiently and have gone back to the old warranty that the exhibitor has a license from the Society of Composers, Authors and Publishers.

In addition to these provisions, Metro has a special provision whereby the exhibitor agrees to run the photoplays on the same size reel as that furnished by Metro, which means that an exhibitor cannot double up on his reels.

Warner and First National also have a special provision whereby the exhibitor agrees to have a trial run off before the first public exhibition. This is not optional, but compulsory, and at the same time is impossible for the exhibitor to carry out, since Warner and First National agree to deliver the print to the exhibitor only one hour before the first public exhibition.

Delivery, Return of Prints

Inasmuch as the exhibitor agrees to provide equipment that will operate reliably and efficiently, it was considered fair that the 5-5-5 contract include a warranty by the distributor that he would furnish a print "in physical condition for exhibition and, if a sound picture, which will clearly reproduce the recorded sound," this print to arrive in time for inspection and projection before the usual time of opening the theatre. The latter provision was inserted so that every exhibitor could have a trial run off if he desired so that he could determine at which volume he was to project the picture. Every distributor has abandoned this provision and has gone back to the old provision which required shipment to arrive one hour before the opening of the theatre, which obviously does not give time for a trial run off.

Every distributor, with the exception of Paramount and Warner-First National, warrants that the print delivered is suitable for exhibition, which would probably be interpreted to cover not only the physical condition of the print, but the sound recording, and therefore differs from the 5-5-5 contract only in that the language is not so clear. Paramount and Warner-First National say absolutely nothing about the condition of the print they are to deliver to the exhibitor—hence the exhibitor can have no complaint and no redress when he gets a bad print not suitable for public exhibition.

When the run was completed the exhibitor under the 5-5-5 contract was obligated to return the print to the distributor or ship it to another exhibitor if requested by the distributor, all charges prepaid, but if the shipment was to another exhibitor, the cost of shipment was not to exceed what it would have cost to return the print to the exchange.

All distributors, with the exception of RKO-Pathe, provide that the shipment to the exchange shall be prepaid, but to another exhibitor shall go forward charges collect. Pathe provides that the exhibitor shall prepay all charges, whether shipment is made back to the exchange or to another exhibitor, with no maximum charges as is provided in the 5-5-5 contract for the protection of the exhibitor.

Terms

Pictures Not Generally Released

The 5-5-5 contract definitely fixed the term of the contract at one year after the availability of the first picture, so that the exhibitor was contracting for one year's supply of photoplays on all of his contracts. Columbia, Fox, Metro, Paramount and Universal have all incorporated this provision into their contracts. RKO-Pathe and Warner-First National's period is 18 months after the availability of the first photoplay. RKO's period is set from September 1, 1931, to August 31, 1932, which has considerable merit because of its definiteness. United Artists' period is "One year from August 31st, following the acceptance." Exhibitors should watch this provision very carefully, for if the contract is signed immediately after August 31, it actually becomes a two-year contract, and the exhibitor must accept any of the photoplays contracted for if delivered to him within that two-year period.

If some of the photoplays contracted for were not generally released within the term of the contract, the 5-5-5 contract provided that, if the exhibitor desired the undelivered picture, it was compulsory for him to notify the distributor in writing within thirty days after the expiration of the contract, that he wanted the photoplays not then generally released, and if so notified the distributor would have to deliver these photoplays, if they were released within a period of two years. This provision was inserted for the benefit of the exhibitor, so that the distributor could not hold a "hit picture" over until after the term had expired in order to sell it on next year's contract.

Pathe, RKO and Universal have included this provision in their contracts, but Pathe and Universal provide that the notice must be sent before

WITH PROVISIONS OF 5-5-5 CONFERENCE

MIDNIGHT SHOWS	ROAD SHOWS	RACIAL AND RELIGIOUS EXCLUSION	OPTION TO EXCLUDE PICTURES	RE-ISSUES	SUBSTITUTION OF STARS STORIES, ETC.	DELAY OR PREVENTION	ADVERTISING BY EXHIBITORS	ACCESSORIES	WARRANTY OF "NO PAID ADVERTISING"	ARBITRATION
No restriction.	A) D can roadshow and exclude from contract where roadshown not over 2 pictures. B) Roadshowing requires $1. price (for majority every orchestra seats. C) E may cancel one picture for each picture excluded.	A) D may exclude if D considers picture objectionable. Picture cannot then be shown in that city. B) If E considers picture objectionable, Arbitrators decide	E may exclude without payment 5% of pictures bought on any contract of 20 or more pictures provided ave. price does not exceed $250, whether flat rental or on percentage.	D warrants no re-issues unless specifically mentioned in contract.	E is not required to accept picture in case of substitution of 1) Book or play 2) director 3) star. 4) combination of stars.	If either party's performance is unavoidably prevented. Then license to such photoplay is, terminated provided reasonable written notice is given.	A) E may advertise coming pictures *inside* his theatre at any time. B) E may advertise anywhere 15 days before exhibition date.	E only agrees not to sell or lease any accessories purchased from distributor.	D warrants pictures contain no advertising for which compensation was received.	Provision for voluntary Arbitration for settlement of any dispute.
No exhibition before 6:00 AM of first day.	1) Same as 5-5-5 A. 2) Same as 5-5-5 B. 3) Same as 5-5-5 C.	1) Same as 5-5-5 A. 2) Same as 5-5-5 B.	E may exclude 10% of pictures by paying 50% of rentals, provided E bought all pictures offered.	Same as 5-5-5	Same as 5-5-5 1, 2, 3.	1) On E's part, E is excused and time extended 3 months delay allows either party to cancel. 2) On D's part, D is excused but E must accept any delayed picture when and, if available.	1) Subsequent run exhibitors can do NO advertising until completion of FIRST run.	1) E agrees to buy accessories only from D. 2) E agrees not to sell, loan, or give away accessories.	No provision.	No provision.
No restriction.	Same as Columbia 1, 2, 3. 4) D may elect not to exclude picture roadshown but E must exhibit such picture when available.	Same as Columbia 2	Same as Columbia.	Same as Columbia.	D reserves right to change stars or directors listed in schedule. E need not accept substitutions involving story if such is scheduled.	Same as Columbia 1, 2. 3) If D has 3 mos. delay either party may cancel.	Same as Columbia	Same as Columbia 1, 2.	Same as 5-5-5.	No provision
No exhibition between Midnight and 6:00 AM.	Same as Columbia 1, 2, 3.	Same as Columbia 1, 2.	No Elimination.	Same as Columbia.	Same as Columbia. 1, 2, 3.	Same as Columbia 1, 2.	Same as Columbia.	Same as Columbia 1, 2.	Same as Fox.	No provision.
Same as Columbia.	1) D may roadshow any or all pictures. 2) Same as Columbia 2 3) E has no rights of cancellation. 4) E must run roadshown pictures but pictures available to him only after completion of all roadshowing in U. S.	No Exclusion.	No Elimination.	No Warranty; therefore Paramount may deliver re-issues	No provision for D to make or E to refuse substitutions. Therefore, unless E specifies stars, directors, or stories in schedule, E must accept anything offered.	E's failure to perform excusable only in case of Act of God or public enemy. D's failure excusable for any reason.	Same as Columbia	Same as Columbia 1, 2.	No provision.	No provision.
Same as Columbia.	1) D may roadshow and exclude 4 pictures. 2) Roadshowing requires merely advanced prices for one week. 3) Same as Columbia 3.	Same as Columbia 1.	No Elimination.	Same as Columbia	Same as Columbia. 1, 2, 3.	Same as Columbia 1, 2.	1) Same as 5-5-5 A. 2) E may advertise anywhere after completion of next prior run only.	Same as Columbia 1, 2. 3) E will pay for advt. 2 weeks before play date. 4) E will return advt. to D on demand.	No provision.	No provision.
Same as Columbia.	Same as Columbia 1, 2, 3.	Same as Columbia 1	No Elimination.	Same as Columbia.	Same as Columbia. 1, 2, 3.	Same as Columbia 1, 2	Same as Columbia.	Same as Columbia 1, 2.	No provision.	No provision.
Same as Columbia.	1) D may roadshow and exclude any and all pictures. 2) Same as Pathe 2. 3) Same as Paramount 3. 4) E must run roadshown pictures when available if D does not elect to exclude. 5) Roadshow in any city permits D to exclude throughout U. S.	No Exclusion	No Elimination.	Same as Columbia.	Same as Columbia. 2, 3. D reserves right to change story book or play	Same as Columbia 1, 2.	1) Same as Pathe 1. 2) Same as Pathe 2	Same as Columbia 2. 2) E must destroy all advt. purchased.	Same as Fox.	No provision
Same as Columbia.	1) D may roadshow 4 pictures but can exclude not more than 2. Excluded pictures must have been roadshown in 3 cities. 2) Same as Columbia 2. 3) Same as Columbia 3. 4) Same as Fox 4.	No Exclusion.	No Elimination.	Same as Columbia.	Same as Columbia 1, 2, 3.	Same as Columbia 1, 2.	Same as Columbia.	Same as Columbia 1, 2.	Same as Fox.	No provision.
Same as Columbia.	1) D may roadshow any and all pictures 2) Roadshowing requires merely advanced showing on 2 a day basis. 3) E has no rights of cancellation. 4) E must run roadshown pictures when available.	No Exclusion.	No Elimination.	Same as Columbia.	D reserves right to change title and alter story. E can reject substitution wherever schedule specifically mentions star, story or director.	Same as Columbia 1, 2.	E can do no advertising until completion of next prior run.	Same as Columbia 1, 2.	Same as Fox	No provision

Challenges Ignoring 5-5-5 Conference

September 30, 1932, een though the term in Pathe's contract is 18 months. As RKO's contract is from September 30, 1932, even though the term in Pathe's must be sent by the exhibitor before September 30, 1932, in both Pathe, Universal and RKO contracts. Fox requires that the notice be sent by September 13, 1932, and the distributor is obligated to deliver only the photoplays released within one year. Metro provides that pictures released before August 31, 1933, must be delivered and accepted by the exhibitor. This actually makes it a two-year contract in so far as delivery of photoplays contracted for is concerned, but as Metro reserves to itself the right to make "extra" pictures and other rights to be discussed later, the exhibitor may and may not get the pictures contracted for—he *must* perform if the distributor *elects* to perform.

Paramount and United Artists make no provision for pictures not generally released, and therefore the exhibitor has no claim to any photoplays that may be generally released immediately after the term of this contract has expired. Columbia provides that pictures not generally released by August 31, 1932, are automatically cancelled, and Warner-First National has a similar provision, but the date is September 15, 1932.

Protection and Runs

The 5-5-5 contract provided that, where a contract gave a theatre a period of protection, it was to start from the last day of the exhibition of the photoplay, and all distributor contracts include this provision. The 5-5-5 contract also provided that if a contract gave a theatre protection over other theatres, and a new theatre was built in that zone, and the obvious intent was that protection was to include this new theatre, even if it was not mentioned, then protection would prevail against the new theatre. Every distributor, with the exception of Warner-First National, has incorporated this provision into their contracts.

The 5-5-5 contract provided that the exhibitor could stipulate in his schedule that the playing of a photoplay by a prior run was a condition of the exhibition of the photoplay, in order that the subsequent run exhibitor would get the benefit of the publicity given the picture on the prior run. This was a new provision under the 5-5-5 contract, which had not previously appeared in any other contract. All the distributors with the exception of Universal expressly stipulate that the distributor has the option to deliver a run prior to the run contracted for. In other words, the exhibitor buys a second run, depending on the exploitation given the photoplay on the first run, and if the distributor is unable to secure a first run, or if the first run refuses to play the picture for any reason, the second run exhibitor must either pay for or play that photoplay if desired by the distributor. Metro has a provision which does not appear in any other distributor's contract, which limits the distributor's liability for violating protection to the rental of the photoplay. Universal also has a provision not appearing in any other contract, to the effect that if a photoplay is not dated, protection is forfeited after forty-five days. Fox also has a unique provision, which is entirely new in the industry, to the effect that *"there is no protection on any photoplay exhibited on any double feature program."*

The 5-5-5 contract also had a new provision to the effect that if protection was granted to several theatres of a class and protection was waived as to one of the theatres, protection was waived as to all in that class. This provision was inserted to prevent chain organizations having first and subsequent runs, from waiving the protection for the benefit of their own subsequent runs, and making other theatres of the same class wait until the period of protection had actually expired. This provision was dropped by all distributors from their contracts.

Payments

During the 5-5-5 conference the distributors insisted on an increase in the number of days between payment and the date of shipping from three to four days, in order to give time for the exhibitors' checks to clear, and at their request this change was incorporated into the contract. Columbia, Fox, Metro, Paramount, RKO and Universal have all gone back to the three-day basis. Warner-First National requires payment five days in advance of shipment and Pathe and United Artists seven days. Universal has also incorporated a special provision giving the distributor the right to hold up shipment of a picture although paid for, for any claim under the contract in question. Metro also incorporated this special clause, giving them the right to ship a picture C. O. D., and to include any prior claim under this or any other contract. Under this provision Metro has the right to ship a feature C. O. D. even though all pictures have previously been played according to release and paid for, and can include in the C. O. D. any claim they may have because the exhibitor failed to perform another contract Metro may have for shorts, etc.

Payment of Percentage Engagements

The 5-5-5 contract provided, when a picture was playing on a percentage basis, payment of the distributor's share, which was due daily, was to be made daily only on demand of the distributor, so that the exhibitor, unless a demand was made on him for daily payments, could send a check to the distributor at the end of the engagement. Only Warners, of all the distributors, retain this feature, and in all other cases payment must be made daily, otherwise the exhibitor is in default.

If the exhibitor fails to play a picture that he had

SAY NEW CLAUSES HURT EXHIBITORS

agreed to exhibit on a percentage basis, it was provided under the 5-5-5 contract that the measure of damages was based on the business at that theatre for a period of thirty days before the picture should have been played. All distributors have incorporated this clause into their contracts.

In the event the exhibitor pulls a percentage picture before the end of the agreed run, it was provided in the 5-5-5 contract that the distributor's share would be on the basis of 65 per cent of the receipts the last day the picture was exhibited, instead of 75 per cent, which was the provision in all contracts prior to the 5-5-5 contract. All the distributors have gone back to the 75 per cent basis instead of the 65 per cent provided by the 5-5-5 contract.

The 5-5-5 contract provided that any person employed as a checker in the theatres must not be a local resident, unless he was a regular employee of the distributor. Columbia, Fox, RKO, United Artists and Universal follow the 5-5-5 contract in this regard. The 5-5-5 contract sought to protect the private business of the exhibitor by restricting the examination to be made by the checker or accountant to the actual entries relating to the receipts of that photoplay, and the period of examination was limited to four months. Columbia, Fox, RKO, and Universal permit the examination of all books without restriction for a period of sixty days. Paramount permits the examination of all books for a period of four months, Pathe and United Artists for twelve months, and Metro and Warner-First National permit the examination of all books at any time. In addition to these provisions some distributors have special provisions which did not appear at all under the 5-5-5 contract. Columbia requires the exhibitor to keep the distributor's share separate, so if he banks the receipts, as he must do in order to send a check to the distributor, it becomes necessary for him to open a special account for the benefit of Columbia. Metro, in addition to a daily statement, requires a recapitulated statement at the end of the run, so that an exhibitor is compelled to maintain a bookkeeping department to total for Metro's benefit the various number of admissions during the entire run at the various admission prices. This is also required by Warner-First National. Metro also has a clause requiring the exhibitor to account to the distributor and pay for all passes, except those issued to newspapers and for advertising, so that when an exhibitor issues a pass to any city official and this pass is used during a percentage engagement, the exhibitor must pay the distributor, as if the city official had actually paid admission to the theatre.

Acceptance of Application

The 5-5-5 contract included the usual provisions, previously appearing in all prior contracts with reference to the matter of acceptance of applications, providing first, the application must be accepted by a duly authorized agent of the distributor; second, no money paid at the time of the signing of the application will be considered as an acceptance; third, the application be considered null and void if not accepted within a specific number of days, depending upon the distance of the exhibitor from New York; and fourth, and most important of all then existing provisions, all applications similarly dated had to be accepted or rejected as a unit. Columbia, Metro, RKO, Universal and Warner have all followed the 5-5-5 contract in this regard. Fox has included only the first two provisions, and as it probably would be held that it is customary in the industry for distributors to accept within the universally known time limit for acceptances, the only difference from the 5-5-5 contract is the clause restricting the treatment of similiarly dated applications as a unit so that Fox may accept one application and reject another, even though the exhibitor may have intended them all to go as a unit. Paramopunt and Pathe also have no provision requiring them to treat similarly dated applications as a unit, and United Artists specifically provides that they may accept any one or more of similarly dated applications. United Artists has in addition a special provision to the effect that a breach of one contract is a breach of all, and this appears rather strange in view of the fact that United Artists claims its contracts are with different producers which require the use of an individual contract system.

Admission Prices

The 5-5-5 contract carried the usual minimum price of admission of 10 cents for children or adults. All distributors, with the exception of Fox, carry the 10 cent minimum admission. Fox requires a minimum admission of 15 cents, and inasmuch as an exhibitor cannot change his admission prices from day to day, it follows that any exhibitor using Fox pictures must maintain a minimum admission price of 15 cents, and therefore Fox will receive the credit (?) for increasing the cost of entertainment to all children in the entire United States. In addition many distributors have a schedule of admission prices which the exhibitor must maintain during the life of the contract. This appears on all contracts with the exception of United Artists, so that, if an exhibitor permits the distributor salesman to fill in the admission prices on this schedule, the exhibitor is left in a position where he cannot alter his admission prices, regardless of the change in conditions. The exhibitor, therefore, should be extremely careful not to permit the salesman to fill out this schedule, or, if he does permit it to be filled out, he should state an admission price that he is positive he will be able to maintain throughout the year.

Selection of Play Dates

The 5-5-5 contract provided the distributor should give the exhibitor at least fifteen days' notice when the picture would be available to him. The exhibitor was obligated, within fourteen days after the mailing of the notice, to select play dates to be within thirty days' from the availability date. This notice was not to be sent by the distributor before the print was in the Exchange and available for booking. Up to this point the provision was exactly as in the 1928 Standard contract. In order that subsequent runs would not be held up due to the first run's failure to select dates, the distributor was not compelled to assign dates, but it was provided that the first run exhibitor lost protection 120 days after the general release date. All distributors have included in their contracts the provision re mailing availability notices, as in the 5-5-5 contract. Only Metro, Pathe, and Universal provide that this notice is to be sent after the print is in the exchange. In the event the exhibitor fails to select play dates it is provided in the contracts of Columbia, Fox, Pathe and United Artists that the distributor may designate play dates. Metro and Paramount contracts provide that if the exhibitor fails to designate play dates the distributor may designate them in the case of first runs and shall designate them in the case of subsequent runs. RKO provides that if the exhibitor fails to select play dates the money becomes due and protection is lost.

There is an entirely new provision appearing in the contracts of Columbia, Fox and Warner-First National to the effect that, if a prior run changes its dates after the subsequent runs have selected dates, the subsequent runs will have to change their dates to conform to the protection period granted the first run.

Dating in Order of Release

The 5-5-5 contract provides that an exhibitor must play photoplays in order of their general release, but in order to give the exhibitor a little leeway it was provided he could play a picture out of order, provided he dated and played the prior releases within a period of thirty days. This provision was something new, and was inserted in the 5-5-5 contract. All distributors provide in their contracts that the exhibitor must play in the order of release, with absolutely no leeway.

Midnight Shows

No mention was made of midnight shows in the 5-5-5 contract because at that time this practice had not appeared in the industry. Fox has followed the 5-5-5 contract, and therefore there is no restriction about playing their photoplays at midnight performances. Columbia, Paramount, Pathe, RKO, United Artists, Universal and Warner-First National provide that there must be no exhibition before 6 a.m. on the first day of showing, and Metro provides there must be no exhibition between midnight and 6 a.m. during the run. Therefore, under Metro's contract, midnight shows are impossible at any time, and under all other contracts they are prohibited only on the first day.

Option to Exclude Pictures

The 5-5-5 contract gave the exhibitor the right to exclude without payment 5 per cent. of the pictures purchased under a contract of twenty or more, provided the average price of the photoplays purchased did not exceed $250 either flat rental or percentage. Under Columbia and Fox contracts the exhibitor has the right to exclude 10 per cent. of the pictures by paying 50 per cent. rental, provided the exhibitor purchased all pictures offered him. This was a provision from the previous standard contract in use before the 5-5-5 was drafted. All other distributors give the exhibitor absolutely no right to exclude any photoplay. The exhibitor should be careful in seeing that the schedule referring to the number of pictures offered and the number purchased is filled out in order that he may not lose his right to exclude. Warner-First National contract has a schedule indicating the number of pictures offered and contracted for, but this is merely a surplusage, as the only reason for the inclusion of this schedule was to take care of cases where the exhibitor is given the right of exclusion by paying one-half, and Warner-First National give no right of exclusion.

Racial and Religious Exclusion

Under the 5-5-5 contract the distributor had the right to exclude a picture if in his opinion to show it in the exhibitor's city would be objectionable on racial and religious grounds, and this picture so excluded could not be shown in any other theatre in that city. If the exhibitor thought that the exhibition of a photoplay would be objectionable on racial or religious grounds, he had the right to have the matter referred to arbitration for a decision, and if they decided it was objectionable, the exhibitor need not show this picture. Columbia and Metro follow the 5-5-5 contract, Pathe and RKO give the distributor the right to exclude pictures on racial and religious grounds and Fox only gives the exhibitor the right to exclude after the matter has been passed upon by arbitrators. Neither party has the right to exclude under the contracts of Paramount, United Artists, Universal and Warner-First National.

Road Shows

The 5-5-5 contract provided that the distributor could road show and exclude from the contract in the territory where road showed, not over two photoplays, but required that the road show would be at an admission price of $1.00 at least for the majority of the orchestra seats at an evening performance. In the event that the distributor did road show and exclude from the contract this photoplay, the exhibitor had the right to cancel from the contract one photoplay for each photoplay so excluded. Columbia, Metro and RKO have followed the provisions of the 5-5-5 contract. Fox included the provision of the 5-5-5 contract and further provided that the distributor may elect to road show a photoplay and not exclude it from the contract, in which event the exhibitor must exhibit this picture when it becomes available to him after it has completed road showing anywhere in the United States. Under the Paramount contract, the distributor has the right to road show any and all pictures provided $1.00 admission is charged, and Paramount cannot exclude these pictures which are road showed, but the exhibitor must exhibit them when they become available to him after the completion of the road showing anywhere in the United States. Pathe may road show and exclude four pictures, and requires the road showing to be merely an advance in prices at one week, but the exhibitor has the right to cancel one picture for each picture so road showed and excluded. United Artists contract also has a road show clause, and as photoplays on their contract are bought on an individual basis, it follows that United Artists may road show and exclude any and all pictures providing they are shown at an advance in prices for one week. The distributor further reserves the right not to exclude these pictures, and the exhibitor must run these pictures when they become available to him, and under United Artists contract a road show at an advance in prices in any one city in the United States gives the distributor the right to exclude that photoplay from all contracts in the United States. The Universal contract provides the distributor may road show four pictures at $1 admission prices, and the exhibitor's run is postponed. If the road show is shown in three cities, Universal has the option to exclude this picture from the contract but may exclude not more than two pictures of the four road showed. For each picture Universal elects to exclude from the contract, the exhibitor has the right to exclude one photoplay. It must be clearly understood, however, that if Metro and Fox do not elect to exclude pictures road showed, the exhibitor must run the photoplay when it becomes available. Warner-First National contract gives the distributor the right to road show any and all pictures provided they are shown at an advance in price on a two-a-day basis. The distributor may not exclude them, but the exhibitor has no right to cancel, and must run the pictures road shown when available to him.

Reissues

Under the 5-5-5 contract the distributor warranted that no re-issues will be delivered unless specifically mentioned in the schedule. All distributors, with the exception of Paramount, have included this warranty in their contracts, and since the Paramount contract gives no list of photoplays in its contract, it is within the right of the distributor to deliver any number of re-issues.

Substitution of Stories, Stars, Etc.

Under the 5-5-5 contract an exhibitor need not accept a photoplay when a story, book, director or star or combination of stars was substituted. Columbia, Metro, Pathe, RKO and Universal provide the exhibitor need not accept a photoplay when a book, play, director or star has been substituted. United Artists' does not require the exhibitor to accept the substitution of a director or star, but reserves the right to change any story, book or play. Under the Fox contract the distributor reserves the right to change the stars or director from the list scheduled, but the exhibitor need not accept the substitution of a story, if the story is scheduled. Under this contract, therefore, the exhibitor can claim only that stories scheduled be delivered to him, as the distributor is given a wide latitude as to changing stars and directors. The Paramount contract contains no provision with reference to substitutions, and inasmuch as they do not list any stars, stories or directors in their schedule, the exhibitor must accept any photoplay offered. Warner-First National reserve the right to change the title and alter the story, but the exhibitor can reject any picture where the schedule specified star, story or director.

Delay and Prevention

Under the 5-5-5 contract, if performance of either the distributor or exhibitor was unavoidably prevented, the license of such a photoplay was terminated if a reasonable written notice was given. The contracts of Columbia, Metro, Pathe, RKO, United Artists, Universal and Warner-First National provide if the exhibitor is delayed or prevented he is excused from performing, and the time of performance is extended, but if delayed for three months either party may cancel, and if the distributor is delayed or prevented from performing, the distributor is excused, and the exhibitor must accept any delayed picture when it becomes available. The contract of Fox is not so arbitrary—it provides, if a delay of three months is caused by either side, either party may cancel. At least three months as the time of performing is extended the distributor by Paramount, and the ex-

CITE PROVISIONS GRANTED—AND LOST

hibitor's failure to perform is excusable only by an act of God or a public enemy, which practically means the exhibitor is never excused, whereas the distributor's delay or performance or prevention is excused for any reason.

Advertising by Exhibitors

Under the 5-5-5 contract the exhibitor had the right to advertise coming photoplays inside his theatre at any time, even before a prior run exhibition had been completed, and he was permitted to advertise in the papers even before the prior run if his opening date was within fifteen days of the closing date of the prior run. The contracts of Columbia, Fox, Metro, Paramount, RKO and Universal prohibit subsequent runs from any advertising whatsoever, either inside the theatre or outside, until the completion of the first run. Pathe and United Artists permit advertising inside the theatre at any time, and newspaper or outside advertising only after the completion of the next prior run. Warner-First National prohibit any advertising whatsoever until the completion of the prior run.

Accessories

Under the 5-5-5 contract the exhibitor agreed not to sell or lease any accessories that he might buy from the distributor. The contracts of Columbia, Fox, Metro, Paramount, RKO, Universal, Warner-First National require the exhibitor to buy all accessories from the distributor, and the exhibitor agrees not to sell, loan or give away the accessories purchased from the distributor. Pathe, in addition to requiring all the accessories to be bought from the distributor, will not permit the selling, loan, or gift of any of them, and requires the exhibitor to pay for all advertising two weeks before play date, and further requires the exhibitor to return all accessories on demand. United Artists contract requires the exhibitor not only to refrain from selling, loaning or giving away the accessories, but also requires him to destroy all accessories immediately after the closing performance.

Warranty No Paid Advertising

The distributor warranted under the 5-5-5 contract that the photoplays contained no advertising for which compensation had been received. This provision is included in Fox, Metro, United Artists, Universal and Warner-First National contracts. No similar provision is included in Columbia, Paramount, Pathe, RKO, so these distributors are not precluded from showing paid advertisements in their feature photoplays on exhibitors' screens. In addition to the above 20 clauses there are several clauses in all contracts that are substantially alike, and do not differ from similar clauses in the 5-5-5 contract. These include the provisions concerning Liquidated Damages, Loss and Damage to Prints, Taxes, Assignment in Case of Sale, and Waiver of Breach. All contracts have included a provision that if zoning and protection is set up the protection granted in the contract is to be changed to conform to the zoning and protection as set up.

In one particular instance all contracts differ essentially from the 5-5-5 contract, and that is the absence of any provisions for voluntary arbitration. As the contracts now read, there is absolutely no arbitration in the industry except where the exhibitor desires to exclude because of racial or religious grounds, and all disputes must be left for courts to decide. Thus the real bone of contention that the distributors wanted in contracts so badly has been entirely abandoned by them. It should be noted that Fox had a provision for voluntary arbitration in a contract form printed in June, but it does not appear in a later form.

All contracts give the distributor the right to record on disc or film and only RKO and Universal provide a place where the exhibitor may designate the type of sound equipment he has. It is necessary for every exhibitor to protect himself by writing in a clause in which he states whether he has disc or film equipment and providing that he shall not be required to accept a print recorded in a manner that he is not equipped to reproduce.

There are several new clauses appearing in some of the contracts, and these will be noted here briefly.

Columbia has a consolidation clause to the effect that a breach of any contract gives the distributor all rights under his contract. Under this provision, the distributor could hold up features if there was any default in the contract for shorts. Columbia has also a provision that in the event of any lawsuit the exhibitor shall pay the distributor counsel fees which are arbitrarily fixed at 10 per cent of the amount awarded. RKO-Pathe also has a consolidated clause which ties together all contracts signed in the same releasing year.

RKO has a consolidation clause, a classification clause permitting the distributor to designate not more than two pictures to be played on percentage, and is also permitted to change the classification of rental pictures. This classification clause appears also in the contracts of Columbia, Metro, Warner-First National and Universal. This is an innovation in contracts and should be watched very carefully by all exhibitors, for it is possible under this clause for the distributor to allocate high rentals on photoplays he probably will not make, then interchange these for pictures sold at a low figure that turn out to be good. It is also possible for the distributor to juggle the prices to his advantage when he decides to hold over the releasing date of a picture beyond the releasing year, which the exhibitor under some contracts will never get unless he buys it again.

Metro has a new provision never heard of before this year, giving the distributor the right to make three additional pictures of any star already sold, and if made are not included in the contract. This gives the distributor the right to designate any hit as a special and an inferior picture of the same star at any later date.

CLAUSES GRANTED EXHIBITOR IN 5-5-5 CONTRACT	Specifies whether E. can run film or disc sound, or both.	Distributor warranty that film is not prior run will play pictures.	Voluntary Arbitration on contract breaches.	Exhibitor guarantees effective license on sound (not necessarily A.S. of C.A.D.)	Distributor warranty to furnish print in suitable condition.	Exhibitor agrees to pay daily on % pictures only if demanded.	Distributor can audit E. books only on entries pertaining to contract.	Distributor may audit within 4 months.	On partly played % engagement D. figures on 65% last day's gross.	Waiver of protection to one theater is waiver to all similar theaters.	Distributor warrants delivery in time for projection run-off	Pictures available not later than 120 days after general release.	Subsequent runs may advertise 15 days before exhibition.	Cancel all pictures while theater unavoidably closed	E. may purchase adv'g anywhere, no sale of D.'s accessories only	Eliminate 5% pictures without charge
COLUMBIA	No	No	No	No	Yes	No	No	60 Days	75%	No	No	No	No	No	No	10%Elim. Pay 50%
FOX	No	No	No	No	Yes	No	No	60 Days	75%	No	No	No	No	No	No	10%Elim. Pay 50%
METRO	No	No	No	No	No	No	No	Time Unlimited	75%	No	No	No	No	No	No	No
PARAMOUNT	No	No	No	No	No	No	No	Yes	75%	No	No	No	No	If "Act of God"	No	No
R K O PATHE	No	No	No	No	Yes	No	No	One Year	75%	No	No	No	No	No	No	No
R K O	Yes	No	No	No	Yes	No	No	60 Days	75%	No	No	No	No	No	No	No
UNITED ARTISTS	No	No	No	No	Yes	No	No	One Year	75%	No	No	No	No	No	Yes	No
UNIVERSAL	No	No	No	No	Yes	No	No	60 Days	75%	No	No	No	No	No	No	No
WARNER AND FIRST NATIONAL	No	No	No	No	No	Yes	No	Time Unlimited	75%	No	No	No	No	No	No	No

Recapitulation: 10—Yes; 3—Yes—qualified; 4—60 day examination—**17—Clauses in agreement**. 11.8% Acceptance of 5-5-5 clauses granted to exhibitors. 114—No; 9—75% instead of 65%; 4—Over 4 months examination—**127—Clauses contrary**. 88.2% Rejection of 5-5-5 clauses granted to exhibitors

TABLE SUMMARIZES ALLIED'S FINDINGS

Conclusion

In the introduction to this article the history of the 5-5-5 conference was briefly reviewed, together with the events of the recent past which led up to the 1931-32 contracts. In the body of the article, and in the accompanying chart, the present conditions as revealed by the contents of the current contracts have been carefully analyzed and now in natural sequence the article may be concluded with a brief consideration of what the future may hold in store for the individual independent exhibitor.

The probabilities of this future lie along one or two widely divergent paths and the course of events must be determined by the exhibitors themselves. Individually they may protest long and loudly to widely scattered salesmen and branch managers, or collectively, through the Allied States Association, under Commissioner Myers, they may speak directly to the leading distributors, to the Hays organizations or to Congress in Washington, choosing whichever source promises the most rapid relief.

A future guided by individual scattered and necessarily spasmodic complaints, could very easily result in the distributors gradually or swiftly for they would be virtually, unchecked, working towards the unanimous adoption of a contract embodying the most onerous clauses now existing. Imagine for a moment a contract reading somewhat as follows: (a) Exhibitor's equipment must satisfy the distributor and he must have an American Society of composers', authors' and publishers' license; (b) distributor will make no guarantee as to condition of print (Paramount and Warners); (c) term set by distributor, and exhibitor loses all rights to any picture distributor does not care to release therein (Columbia, Paramount, United Artists and Warners); (d) distributor will not guarantee any first or prior run showings (Columbia et al.), will grant no protection to theatres showing double feature programs (Fox), except to large chains, who on national buys make their own contracts; (e) payment must be made seven days before shipment (RKO Pathe and United Artists) and may attach extraneous C. O. D.'s to prepaid shipments (Metro); (f) distributors may use any one (employees of their affiliated theatre chains, for example) to check your theatres or to audit your books at any time (Metro et al.); (g) distributor may road show and exclude any picture, or exclude any picture by calling it an "extra" picture (Metro); (h) exhibitor must take every picture offered (Paramount et al.), can eliminate nothing even though racially or religiously objectionable to his audience (Paramount, Universal, United Artists, Warner), and must even accept reissues (Paramount).

Further provisions if such a not-at-all imaginary contract could be chosen without limit from the accompanying chart of existing clauses, but the foregoing should suffice to convince the most skeptical exhibitor of the possibilities lying in store for the individual independent exhibitor and demonstrate the absolute necessity of united action if he wishes to receive anything more than beggars' crumbs for his future film rentals.

Distributors will undoubtedly protest that no such one-sided contracts would ever be contemplated by any of them, but the points to be emphasized are: first, that almost all of the above clauses have already been adopted by one or more companies; and secondly, that at present there is nothing actually to prevent any of them from adopting just such a contract.

A future guided, however, by a strongly organized, cheerfully supported and intelligently led national organization can produce the uniform contract with its clear, short form as adopted by the 5-5-5 conference; this contract can be brought into existence either through the amicable acceptance of all of its framers or through the more militant action of an aroused exhibitor body directed toward the proper Federal action in Washington.

Unquestionably, no exhibitor is per se desirous of Federal intervention in the motion picture industry, but there is little question that he would choose if confronted with the option of Federal intervention, or swift extinction by means of unfair, inequitable, and oppressive contracts.

"Underscoring" Successful in Work at Culver City Studios

"Underscoring," or interpolating musical backgrounds in talking pictures, which is said to be coming more and more into vogue as the art is being perfected, is gradually bringing to the screen music as it is used on the stage, according to musicians in the M-G-M studios.

Musical phrases chosen for their fitness to the dramatic theme they are to illustrate are "scored" into pictures, very softly so as not to interfere with dialogue. In recent M-G-M pictures, this idea has been developed until an amazing amount of music that the audience is hardly conscious of is being used, it is said. The music is so played as not to obtrude upon dramatic lines, but merely furnish a psychological background.

New Air Opus for RKO

The adventures of a film stunt aviator is the basis of "The Lost Squadron," an autobiographical novel by Dick Grace which RKO-Radio has purchased.

Meredyth Signs M-G-M Contract

Before leaving for Europe to join her husband, Michael Curtiz, Bess Meredyth, scenarist, signed a new long-term contract with M-G-M.

(Continued from page 27)

old haunts and wins the favor of Thomas Meighan, a builder of skyscrapers. He falls in love with Maureen O'Sullivan, who plays the daughter of a foreman in the construction crew. Through a cameo token, carried by Albright, Meighan discovers the boy to be his son. Carried away by the favors of the great engineer, the boy is infatuated with a worldly woman, but is saved from her grasping clutches by the intervention of Meighan. Albright thinks his benefactor has interfered through selfish reasons and goes back to his little Irish sweetheart, wiser for the experience, but cynical and dejected.

The story has a tragic turn when Meighan reveals himself as the boy's father, accounts for his erring behavior to the boy's mother, and immediately falls to his death from one of his new construction enterprises.

Miss O'Sullivan and Miss Loy received a fair share of praise in their less difficult roles. Stanley Fields, Robert McWade and Jack Kennedy were heartily approved as other members of the cast.

Street Scene

(United Artists)

Drama

Samuel Goldwyn spared neither expense nor talent in making the screen production of the Pulitzer prize play, "Street Scene," equally as compelling a study of mass struggle among the very poor as it was on the New York stage. It promises to rank high among the more serious pieces of screen literature this year.

Maurrant (David Landau) comes home to the rusty brownstone tenement in Manhattan's West Sixties to find the neighbors gossiping about his wife (Estelle Taylor) and Sankey the milk collector (Russell Hopton). Maurrant quarrels with her because the daughter Rose (Sylvia Sidney) has not yet returned from work. Rose and Sam (William Collier, Jr.), son of a cynical old Jewish socialist, find themselves in love.

Sam sees Sankey sneak up to the Maurrant flat after Mr. Maurrant, who has been drinking, has left word that he has gone to Stamford to work. Sam next sees the drunken Maurrant making for the door. There are screams and a shot. Sankey appears at the window. A hand appears on his shoulder and there is another shot. Maurrant is caught.

Sam announces his love but Rose refuses, saying that they are too young and that they should wait.

King Vidor has cut deeply into East Side life and laid it bare with the skill of a surgeon. Sylvia Sidney's portrayal of Rose Maurrant is the finest she ever has done. She is ably supported by William Collier, Jr., Estelle Taylor, David Landau, Beulah Bondi and George Humbert—the last three of the New York cast—and many others in minor roles. It is a worthy cinematization of Elmer Rice's play.

Directed by King Vidor. Story and scenario by Elmer Rice. Cameramen, George Barnes and Gregg Toland. Film editor, Stuart Heisler. Release date, Sept. 5, 1931.

THE CAST

Rose	Sylvia Sidney
Sam	William Collier, Jr.
Abe Kaplan	Max Montor
Mr. Maurrant	David Landau
Mrs. Maurrant	Estelle Taylor
Sankey	Russell Hopton
Easter	Louis Natheaux
Mae Jones	Greta Granstedt
Emma Jones	Beulah Bondi
George Jones	T. H. Manning
Vincent Jones	Matthew McHugh
Olga Olsen	Adele Watson
Karl Olsen	John M. Qualen
Shirley Kaplan	Anna Kostant
Alice Simpson	Nora Cecil
Willie Maurrant	Lambert Rogers
Dick McGann	Allan Fox
Filippo Fiorentino	George Humbert
Greta Fiorentino	Eleanor Wesselhoeft
Mary Hildebrand	Virginia Davis
Laura Hildebrand	Helen Lovett
Charlie Hildebrand	Kenneth Seiling
D. Buchanan	Conday Washburne
Dr. John Wilson	Howard Russell
Officer Harry Murphy	Richard Powell
Marshall James Henry	Walter James
Fred Cullen	Harry Wallace

Mother and Son

(Monogram)

Melodrama

What praise there was for "Mother and Son," made by Trem Carr Productions and seen at the Fairfax theatre in Hollywood, was none too loud and the general opinion of the preview audience was not favorable. Featuring Clara Kimball Young, who gave the best performance of the cast, the photoplay was slow and lacked force in theme, according to the audience opinions.

The story concerns gambling in Nevada, with Miss Young as "Faro Lil," operator of a gambling establishment. Then she leaves with her year-old son and invests her winnings. She attempts to rear her son in ignorance of her past life, but a climax is reached when she loses her "nest egg" in a market crash and is forced to go back to the old game. The son, played by Bruce Warren, falls in love with Mildred Goldwyn, playing the daughter of the man who helped to "break" his mother. The boy's contempt for his mother's prior occupation is dispelled by the girl's staunch support and Lil's reconciliation with the girl's father.

The picture for the most part was accepted with good-natured complacency, but occasionally laughter greeted some of the less convincing scenes. It was felt that Miss Young did her best in a role not fitted to her.

Produced by Trem Carr. Distributed by Monogram. Story by Wellyn Totman. Directed by John P. McCarthy. Photographed by Archie Stout. Sound engineers, Balsley and Phillips. Release date, August 1, 1931. Running time, 60 minutes.

THE CAST

Faro Lil	Clara Kimball Young
Jeff Payton	Bruce Warren
Maurine Winfield	Mildred Golden
Mr. Winfield	John Elliot
Jameson	Ernest Hillard
Joe Connors	Gordon Wood

"West of Broadway"

(MGM)

Post-War Drama

If it was the purpose of M-G-M to lead John Gilbert up to the guillotine and end the waning popularity of one of the most popular stars the silver screen ever has known, then "West of Broadway" is a great success. Unless this was the purpose, the picture may be described as the most monumental pieces of cinematic stupidity on record.

To make a man of Gilbert's former standing and favor with screen audiences the world over a yellow livered, unchivalrous, drunken brute throughout the entire picture, and then expect an audience to acclaim him as a hero in the last ninety-five feet of the picture, immediately after he has shaken his wife around the room in the manner of a terrier destroying a rat, because he draws her to his bosom and cries "I love you," is just a little too much for anyone to accept, and enjoy.

It is significant that the preview audience at the Alexander theatre in Glendale last night laughed when Gilbert tried with futile strength to make himself a hero in these last few moments. Expressions of sympathy for Gilbert were heard on all sides as the audience left the house.

Curiously enough, "West of Broadway" presents Lois Moran in one of the finest performances she ever has given. As the girl who married Gilbert when he returned from the war, ill and alone except for the ministration of a dumb but worshipful Swedish buddy from the trenches (El Brendel), Miss Moran easily and gracefully won the hearts of the audience. If there was the slightest excuse for the treatment which Gilbert accorded her in the role she so brilliantly portrayed, this reviewer missed it. It should also be recorded that El Brendel was most effective in his typical comic vein.

Briefly, Gilbert returns from the war a casual. Escaping from the ship's sick bay, he seeks out his fiancee, whom he finds engaged to another man. So he steps out to a cafe to drown his disappointment. All the girls are brunettes. He demands a blonde. Lois Moran is brought to him. He likes her, and to use her own words, she "falls for him." There is a midnight marriage ceremony, and next day Gilbert wakes with a headache. Lois still is honestly in love, but he grinds her under his heel with offers of money, rushing off to his Arizona ranch after telling her to "see his lawyer." She beats him there, via airplane. Still he treats her as might a rat from the gutter. Still she loves him. Then when a decent cowhand on the ranch falls for her, he becomes wild-eyed for no reason at all, drags her from the reluctant arms of the protecting cowboy and into his own—fade out.

Produced and distributed by Metro-Goldwyn-Mayer. Story by Ralph Graves and Bess Meredyth. Dialogue and continuity by Gene Markey. Directed by Harry Beaumont. Photographed by Merit R. Gerstad. Film editor, George Hively.

THE CAST

Jerry	John Gilbert
Axel	El Brendel
Dot	Lois Moran
Anne	Madge Evans
Mcrae	Ralph Bellamy
Judge Barnum	Frank Conroy
Maizie	Gwen Lee
Mrs. Trent	Hedda Hopper
Butler	Richard Carlyle
Barbara	Ruth Rennick
Wing	Willie Fung

Leo Meehan

Men Are Like That (Arizona)

(Columbia)

Comedy-Drama

"Men Are Like That" is the title under which the picture is being shown at the Strand in New York, but to the theatre-going public at large it is "Arizona."

The history of "Arizona" as a stage play is one of the bright spots of the legitimate. Thirty-two years ago the Augustus Thomas work began a year's run at the old Hamilton Opera House in Chicago. Interesting, too, are the names of the members of the early cast in the light of the development of the screen. There were the late Theodore Roberts, Robert Edeson, Arthur Byron, Olive May, Eleanor Robson, Edmund Holt and Lionel Barrymore.

Not less successful was the run of the play at the Herald Square in New York and the Adelphi in London. There were triumphant revivals in 1902 and 1909, and in 1918 Douglas Fairbanks placed it upon the screen. The Shuberts gave it a musical version in 1925 as "The Love Call."

A new twist to the story has Bob Denton (John Wayne) going into the Army-Navy game to kick the winning goal despite his injured shoulder. But he is to be graduated from West Point and goes to Evelyn Palmer (Laura La Plante) to tell her that their two-year affair is off, hinting at social reasons. Evelyn determined to get even. At the annual ball Evelyn bids against Bob's guardian, Colonel Bonham (Forrest Stanley), and he, ignorant of her affair with Bob, falls in love with her. They marry and go to his post in Arizona, with Evelyn's younger sister, Bonita (June Clyde). Bob is assigned to the post under Bonham and Evelyn delights in his consternation. But she has learned to love the Colonel and then come further complications.

Bob and Bonita fall in love and are married secretly. Evelyn considers Bob a trifler and the feeling is confirmed when she finds him in a questionable situation with the intoxicated Conchita (Nena Quartero), though the facts are that he simply was giving her a lift to town. When he rushes back to Evelyn's home to make explanations and the Colonel follows, Evelyn tears her dress from her shoulder and calls to the Colonel for help. The Colonel orders Bob to resign from the service. Then

Evelyn learns of the secret marriage, confesses to the Colonel, and all is forgiven.

The screen play brought a favorable reaction as a whole. There was something of chuckling at the melodramatic touch of the climax, with Bob packing his trunk in his room and Evelyn wrestling with her trunk at her home before the "all is forgiven." The successive scenes of the football game, the parade grounds and the maneuvers about the army post lent a realism that the audience noticeably appreciated.

From the stage play by Augustus Thomas, Adaptation and dialogue by Robert Riskin. Continuity by Dorothy Howell. Directed by George B. Seitz, Assistant director, Sam Nelson. Cameraman, Teddy Tetzlaff. Sound Engineer, Glenn Rominger. Film editor, Gene Milford. Technical director, Edward Shulter. Art director, Stephen Gooson. Length, 5,973 feet. Running time, 65 minutes. Produced by Harry Cohn.

THE CAST

Evelyn Palmer ..... Laura La Plante
Bob Denton ..... John Wayne
Bonita Palmer ..... June Clyde
Colonel Bonham ..... Forrest Stanley
Conchita ..... Nena Quartaro
Dot ..... Susan Fleming
Peggy ..... Loretta Sayers
Hank ..... Hugh Cummings

The Spider

(Fox)

Melodrama

Fox has turned out a real mystery melodrama in this picture with the capable Edmund Lowe as the chief thriller, supported by Lois Moran, Howard Phillips, El Brendel, George E. Stone and others. For those millions who read mystery stories, go to seances and like hypnotism and mind reading, there will be plenty of entertainment in this one. A fast pace has been set by the co-direction of William Cameron Menzies and Kenneth McKenna from the adaptation by Barry Connors and Lowell Brentano of the stage play. As usual, Lowe does his stuff in thoroughly satisfactory fashion.

Associate producer, William Sistrom. Based on the play by Fulton Oursler and Lowell Brentano. Director, William Cameron Menzies. Continuity and dialogue by Barry Connors and Philip Klein. Cameraman, James Wong Howe. Sound, Albert Protzman. Art director, Gordon Wiles. Film editor, Al De Gaetano. Costumes by Dolly Tree. Assistant director, R. L. Selander.

THE CAST

Chatrand ..... Edmund Lowe
Alexander ..... Howard Phillips
Beverly Lane ..... Lois Moran
Carrington ..... Earle Foxe
Estelle ..... Manya Roberti
Tommy ..... John Arledge
Dr. Blackstone ..... George E. Stone
Inspector Riley ..... Purnell Pratt
Butch ..... William Pawley
Goldberg ..... Jesse de Vorska
Ole ..... El Brendel
The Kid ..... Kendall McComas
Schmidt ..... Warren Hymer
Mrs. Wimbledon ..... Ruth Donnelly

Leo Meehan

Lightnin' Smith Returns

(Syndicate)

Western

This Western, a Jack Irwin Production, starring Buddy Roosevelt with Barbara Worth in support, has as its point de resistance a fake holdup becoming all mixed up with a real one.

John Smith (Buddy Roosevelt), an author, receives a letter from Helen Parker (Barbara Worth) at Rome, Arizona, twitting him about writing Western stories without living in the West. So she invites him to pay a visit. Before his arrival she has arranged a fake stage holdup. She gets togs duplicating those of Lightnin' Smith (Tom London) and she dons them. The bogus holdup is carried out and the money is thrust into John's hands. The sheriff "arrests" him.

The real Lightnin' Smith comes to town and waits his opportunity. John is helped in escaping, Helen is "captured" but gets away and speeds to her father's home. There plans go awry and her father is accidentally shot. She blames John. The trick is explained. As he is leaving the ranch house the real Lightnin' appears. John thinks it's still a part of the game until Lightnin' hits him. The real bandits form a firing squad but John escapes by a ruse. He gets the money they have stolen from the girl's father. The real Lightnin' Smith is shot by one of his own henchmen who mistakes him for John.

Produced by Jack Irwin. Distributed by Syndicate Exchange, Inc. Cameraman, Amos Stillman. Direction, adaptation and dialogue by Jack Irwin. Recording by Herbert Eikes. Release date, August 15. Running time, 59 minutes.

THE CAST

John Smith ..... Buddy Roosevelt
Helen Parker ..... Barbara Worth
Lightnin' Smith ..... Tom London
Mexican Pete ..... Nick Dunaev
Chancey Ruggles ..... Jack Richardson
Tom Parker ..... Sam Tittley
Storekeeper ..... Fred Parker
Sheriff ..... William Bertram
Bandit ..... Pee Wee Holmes

Too Many Cooks

(RKO Radio)

Domestic Comedy

Although this picture was not seen on Broadway, it was shown in the huge Hippodrome just off of what is so often called the Main Stem.

It brought more chuckles and hearty laughs during its 77 minutes of running time from the large audiences than any comedy which this reporter has seen recently.

"Too Many Cooks" is a light domestic comedy, the story of which perhaps mirrors the experiences, or near experiences, of many who visited the Hipp.

While Bert Wheeler and Dorothy Lee are considered primarily musical comedy stars, they lend their talents here to straight comedy, and the audience showed its satisfaction.

The story is of the Frank Craven type—a homely presentation of the vicissitudes of family life. William Seiter, in his direction, has kept the story moving.

It is the story of an engaged young couple—Wheeler and Miss Lee—who spend their days and nights visioning their honeymoon home.

Just when everything appears to be running along smoothly, and they are at the peak of happiness, Miss Lee's family (10 or 12 of them) enter the scene to disrupt matters by endeavoring to take charge of matters.

As if this wasn't trouble enough, Wheeler's uncle, an only relative, decides that he is better fitted to direct the future of the young couple, the upturn being that they split.

Finally the honeymoon is completed, but with no one to occupy it, so Wheeler sadly puts up a "for sale" sign. A turn of circumstances, however, brings the young couple together again and they decide, despite parental and relative objections, to be married. They are forgiven, and the uncle of Wheeler delivers a check for full payment on the house.

Produced and distributed by RKO Radio. Story by Frank Craven. Adaptation by Jane Murfin. Directed by William Seiter. Associate producer, Douglas MacLean. Photographer, Nick Musuraca. Release, July 18. Running time, 77 minutes.

THE CAST

Al Bennett ..... Bert Wheeler
Alice Cook ..... Dorothy Lee
Ella Mayer ..... Sharon Lynn
Wilson ..... Rosco Ates
Uncle George ..... Robert McWade
Frank Andrews ..... Hallam Cooley
Mrs. Cook ..... Florence Roberts
Mr. Cook ..... Clifford Dempsey
Cousin Ned ..... George Chandler

Express 13

(Ufa)

Mystery

This latest Ufa film to be presented at the New York Cosmopolitan, where German dialogue pictures hold forth exclusively, features Charlotte Susa, exotic German actress, as the adventuress, who plots destruction, and is finally captured through the efforts of a man she meant to make her dupe.

Other leading roles are taken by Heinz Koenecke, as the young groom who upsets the plans of the star during the short space of time which elapses while their express is delayed; Fee Malten as his wife; Alfred Beierle as the police chief and Ludwig Anderson as one of the crooks.

The audience at the theatre seemed to find the rapid moving and dramatic story interest-compelling, with comment highly favorable concerning the performances, in particular, of Miss Susa, Koenecke and Beierle.

The story concerns the complicated situation into which the young man is suddenly thrown when he steps off the delayed train for a few minutes. The few minutes become three hours, during which he meets the mysterious and attractive Miss Susa, becomes involved as a dupe in the plot of which she is leader, to wreck the train as a means of killing a certain industrial figure.

There are several narrow escapes from the police chief, who is the reason for their sudden exits from various places, though the young man is unaware of it. Finally, after being knocked unconscious following the shooting of a detective by one of Miss Susa's henchmen, Koenecke regains consciousness, overhears the conversation of the two, and rushes to the train in time to hold the pair for police capture, and still make his own train, just pulling out at the conclusion of the three-hour delay. His wife accuses him of having been adventuring. He agrees, intimating that she wouldn't believe him if he told her.

Favorable comment was accorded the work of the cameramen, for certain of their night scenes, as well as that of the director.

Produced and distributed by Ufa. Story by Rudolph Katscher and Egon Eis. Directed by Alfred Zeisler. Cameraman, Werner Brandes. Sound engineer, Dr. Gerhard Goldbaum. Release date, August 7, 1931. Running time, 65 minutes.

CAST

Herbert Schmitt ..... Heinz Koenecke
Ella ..... Fee Malten
Dorit ..... Charlotte Susa
Slick Urban ..... Ludwig Anderson
Gaspar ..... Alfred Beierle
Terry ..... Victor Schwannecke

SHORTS

Gold Digging Gentlemen

(Vitaphone)

Dancing

A Gigolo Club is a highlight of this comedy satire on the business of providing professional companions for spinsters. Al Klein and Joan Abbott have the leading roles. At the Gigolo Club there is some entertaining group dancing, toe dancing and roller-skating. A diner in an aside explains that "a gigolo is a man with all the authority of a husband but none of his responsibilities."—Running time, 10 minutes.

Adventures in Africa No. 7

(Vitaphone)

Interesting

"Witch-Doctor's Magic," the seventh of the "Adventures in Africa," presents an interesting scene of the brown and white antelopes of Northern Rhodesia crossing a small lake. While the picture does not carry the exciting sequences of several of its predecessors in the series supervised by Wynant D. Hubbard, there is presented a theme of the capturing of the herd to save a tribe starving to death because of the witch doctor's decree. Running time, 14 minutes.

The Brassie

(Vitaphone)

Splendid

The high standard of the Bobby Jones series of golf pictures for Vitaphone is maintained in this subject, in which brassie shots are demonstrated. The bit of romantic interest is given when Jones helps Loretta Young to elope, as Claude Gillingwater and the two policemen guarding the elopers forget all about them in watching the shots. Running time, 9 minutes.

THEATRE RECEIPTS

The trend in box office receipts is decidedly upward, although the increase registered in the current week was not as great as had been recorded in the week previous.

Since the middle of July grosses have shown a tendency toward the upturn. Good product and weather are two factors which have been assigned for this optimistic turn.

Business done during the last four weeks will show an increase of at least 16 per cent over the period just preceding.

These figures are based on compilations by MOTION PICTURE HERALD, and reports from circuit executives substantiate them.

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Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from March, 1930, to August, 1931)	
Albany								
Harm-Bleecker..	**2,300**	**35c-50c**	"Laughing Sinners" (MGM)..... (6 days)	9,100	"Just A Gigolo" (MGM)..... (6 days)	8,550	**High 1-24-30 "Reducing" .....**	**$ 18,500**
Leland	**1,350**	**20c-25c**	"Hush Money" (Fox)..... (6 days)	5,450	"Six Cylinder Love" (Fox)..... (6 days)	4,900	**Low 4-4-31 "Passion Flower" .....**	**6,100**
Proctor's RKO...	1,500	25c-60c	"Arizona" (Col.) ..... (3 days)	2,300	"Confessions Of A Co-Ed" (Para.) (6 days)	5,100	**High 5-2-31 "Strangers May Kiss".....**	**8,100**
			"Magnificent Lie" (Para.)..... (3 days)	3,000			**Low 7-11-31 "Daddy Long Legs".....**	**2,900**
Ritz	**1,146**	**25c-35c**	"Sherlock Holmes' Fatal Hour"... (First Division) (6 days)	4,100	"Up For Murder" (U.)..... (6 days)	3,860	**High 3-14-31 "Millie" .....**	**8,600**
					"Damaged Love" (Sono-Art) and "The Viking" (J. D. Williams) (3 days)	1,950	**Low 7-11-31 "Sweepstakes".....**	**2,400**
Baltimore								
Keith's	**2,500**	**25c-50c**	"Night Nurse" (W. B.)..... (6 days and Sun. midnite show)	6,400	"The Public Defender" (Radio).... (6 days and Sun. midnite show)	6,400	**High 12-13-30 "The Cat Creeps".....**	**4,750**
Loew's Century.	**3,076**	**25c-60c**	"Murder By The Clock" (Para.).. (6 days)	22,000	"Sporting Blood" (MGM)..... (6 days)	20,500	**Low 6-6-31 "Party Husbands".....**	**3,190**
Loew's Parkway	**987**	**15c-35c**	"The Magnificent Lie" (Para.)..... (6 days)	4,300	"Son of India" (MGM)..... (6 days)	3,400		
Loew's Stanley...	3,522	25c-60c	"The Smiling Lieutenant" (Para.). (6 days)	26,500	"Politics" (MGM) ..... (6 days)	27,000	**High 5-9-31 "Bachelor Apartment".....**	**16,080**
Loew's Valencia.	**1,487**	**25c-35c**	"Forester's Daughter" (German).. (6 days)	3,900	"The Reckless Hour" (F. N.)..... (6 days)	3,100	**Low 5-17-30 "King of Jazz" .....**	**3,000**
New	**1,600**	**25c-50c**	"Transatlantic" (Fox) ..... (6 days)	8,500	"The Woman Between" (Radio)... (6 days)	6,500	**High 4-11-31 "A Tailor Made Man"...**	**30,000**
W. B. Metropol.	**1,300**	**15c-50c**	"Night Nurse" (W. B.)..... (6 days)	5,400	"Quick Millions" (Fox)..... (6 days)	3,300	**Low 11-1-30 "Her Wedding Night"....**	**14,000**
							High 1-3-31 "Follow the Leader".....	**5,500**
							Low 8-9-30 "Love Among the Millionaires"	**2,900**
							High 4-11-31 "Strangers May Kiss"....	**33,500**
							Low 5-3-30 "Honey"	**12,500**
							High 7-26-30 "Sins of the Children"	**7,300**
							Low 11-29-30 "Only Saps Work".....	**1,800**
							High 8-30-30 "Common Clay".....	**18,500**
							Low 12-17-30 "Princess and Plumber"...	**2,800**
							High 3-16-30 "Green Goddess".....	**9,000**
							Low 7-26-30 "Sweet Kitty Bellairs"	**2,100**
Boston								
Keith's	2,800	25c-65c	"Dirigible" (Col.)	20,000	"The Common Law" (Pathe)..... (2nd week)	20,500	**High 10-11-30 "Half Shot at Sunrise"...**	**34,500**
Keith-Boston ...	**2,500**	**25c-60c**	"Mother's Millions" (U.).....	19,000	"The Reckless Hour" (F. N.).....	19,500	**Low 12-6-30 "Sin Takes a Holiday"....**	**16,500**
Loew's Orpheum	**3,100**	**25c-50c**	"Son of India" (MGM).....	20,000	"Five and Ten" (MGM).....	22,000	**High 1-10-31 "Danger Lights".....**	**22,000**
Loew's State.....	**3,700**	**25c-50c**	"Sporting Blood" (MGM).....	21,000	"Politics" (MGM)	20,500	**Low 7-18-31 "Up For Murder".....**	**17,000**
Metropolitan	4,350	25c-75c	"The Secret Call" (Para.).....	33,000	"The Magnificent Lie" (Para.)....	32,000	**High 1-17-31 "Hell's Angels" .....**	**31,500**
Olympia	2,500	25c-50c	"The Smiling Lieutenant" (Para.). (2nd week)	15,500	"The Smiling Lieutenant" (Para.) (1st week)	14,000	**Low 6-28-30 "Lady of Scandal".....**	**17,500**
Scollay Square..	1,800	25c-50c	"The Magnificent Lie" (Para.)....	14,000	"Murder By The Clock" (Para.)..	14,000	**High 10-18-30 "Three French Girls".....**	**30,000**
Uptown	2,000	25c-60c	"The Smiling Lieutenant" (Para.). (2nd week)	13,000	"The Smiling Lieutenant" (Para.) (1st week)	12,000	**Low 6-28-30 "Bad One".....**	**18,000**
							High 10-11-30 "Sea God"	**49,000**
							Low 6-7-30 "True to the Navy".....	**26,000**
							High 7-5-30 "With Byrd at South Pole"	**28,000**
							Low 2-21-31 "Sit Tight"	**12,000**
							High 10-11-30 "Numbered Men"	**20,000**
							Low 7-5-30 "Shadows of the Law".....	**11,000**
							.....	
Buffalo								
Buffalo	3,500	30c-65c	"Bought" (W. B.).....	25,800	"The Magnificent Lie" (Para.)....	20,600	**High 3-28-31 "My Past" .....**	**39,500**
Century	3,000	25c-35c	"Murder By The Clock" (Para.)..	9,800	"The Girl Habit" (Para.).....	6,000	**Low 7-4-31 "I Take This Woman".....**	**19,000**
Great Lakes	3,000	25c-60c	"Sporting Blood" (MGM).....	21,900	"Politics" (MGM)	35,100	**High 2-14-31 "Cimmaron" .....**	**25,600**
Hippodrome	2,100	25c-50c	"Five and Ten" (MGM).....	19,000	"The Black Camel" (Fox).....	16,200	**Low 7-4-31 "Always Goodbye" .....**	**4,100**
Lafayette	3,300	25c-35c	"The Viking" (J. D. Williams)..	6,700	"Lawless Woman" (Chesterfield)..	6,800	**High 8-8-31 "Politics".....**	**35,100**
							Low 12-27-30 "Remote Control"	**13,400**
							High 2-14-31 "Free Love"	**26,300**
							Low 7-4-31 "Six Cylinder Love".....	**14,800**
							High 4-11-31 "Ten Cents a Dance".....	**24,100**
							Low 8-15-31 "The Viking".....	**6,700**
Charlotte								
Broadway	1,167	25c-50c	"Bought" (W. B.)..... (6 days)	7,000	"Night Nurse" (W. B.)..... (3 days)	3,500	.....	
					"The Virtuous Husband" (U.).... (3 days)	4,000		
Carolina	1,441	40c-50c	"The Public Defender" (Radio).... (3 days)	5,000	"The Smiling Lieutenant" (Para.) (3 days)	6,000	.. ..	
			"Huckleberry Finn" (Para.)..... (3 days)	6,000	"Sporting Blood" (MGM)..... (3 days)	6,200		

(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to August, 1931)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Transatlantic" (Fox)	34,675	"The Magnificent Lie" (Para.)	42,950	High 9-6-30 "Anybody's Woman"	64,800
							Low 7-18-31 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"Merely Mary Ann" (Fox)	36,840	"The Public Enemy" (W. B.) (9 days—2nd week)	19,230	High 7-12-30 "Big House"	50,800
							Low 4-13-30 "Son of the Gods"	17,500
Oriental	3,940	35c-85c	"Night Nurse" (W. B.)	32,250	"Newly Rich" (Para.)	28,425	High 7-19-30 "Our Blushing Brides"	60,600
							Low 6-27-31 "Party Husband"	19,450
Palace	2,509	35c-85c	"The Public Defender" (Radio)	27,800	"Ex-Bad Boy" (U.)	23,875	High 6-7-30 "On the Level"	31,200
							Low 7-19-30 "Shooting Straight"	16,200
Roosevelt	1,591	35c-85c	"Huckleberry Finn" (Para.)	21,500	"Politics" (MGM) (2nd week)	10,390	High 7-5-30 "With Byrd at South Pole"	32,800
							Low 6-6-31 "Tabu"	10,100
State Lake	2,776	35c-85c	"The Common Law" (Pathe) (6 days—2nd week)	10,150	"The Common Law" (Pathe) (1st week)	33,940	High 10-18-30 "Half Shot at Sunrise"	45,300
							Low 6-27-31 "Transgression"	13,200
United Artists	1,700	35c-85c	"Son of India" (MGM) (3 days—2nd week)	11,080	"Son of India" (MGM) (1st week)	25,875	High 3-21-31 "City Lights"	46,562
			"An American Tragedy" (Para.) (6 days)	29,601			Low 9-6-30 "Eyes of the World"	13,200
Orpheum	665	35c-75c	"Children of Dreams" (W. B.) and "Ubangi" (Ind.)	2,960	.....		High 4-18-31 "Little Caesar"	8,790
							Low 4-11-31 "Hot Heiress"	2,090
Apollo	1,460	50c-75c	"The Five-Year Plan" (Amkino)	3,100	.....		.....	
Cincinnati								
Keith's	1,600	30c-50c	"Lover Come Back" (Col.)	3,000	"Big Business Girl" (F. N.)	3,450	High 11-20-30 "Africa Speaks"	13,000
							Low 8-15-31 "Lover Come Back"	3,000
RKO Albee	3,300	35c-75c	"The Girl Habit" (Para.)	20,500	"Five and Ten" (MGM)	24,087	High 1-3-31 "Remote Control"	33,321
							Low 12-20-30 "Silver Horde"	20,150
RKO Capitol	2,000	30c-50c	"The Miracle Woman" (Col.)	9,000	"Hush Money" (Fox)	8,551	High 9-20-30 "Common Clay"	22,000
							Low 8-8-31 "Hush Money"	8,551
RKO Family	1,140	20c-35c	"The Magnificent Lie" (Para.) (4 days)	1,300	"The Night Angel" (Para.) (4 days)	2,443	High 11-1-30 "Men Without Law" and.. "Undertow"	5,600
			"Children of Dreams" (W. B.) (3 days)	700	"Dancing Dynamite" (Independent) (3 days)	1,315	Low 8-15-31 "Magnificent Lie" and.... "Children of Dreams"	2,000
RKO Lyric	1,400	30c-50c	"The Common Law" (Pathe) (7 days and Sat. midnite show)	16,500	"A Woman of Experience" (Pathe) (7 days and Sat. midnite show)	9,233	High 10-25-30 "The Big House"	23,900
							Low 2-7-31 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Politics" (MGM) (7 days and Sat. midnite show)	29,500	"Man In Possession" (MGM) (7 days and Sat. midnite show)	15,564	High 8-15-31 "Politics"	29,500
							Low 7-11-31 "Chances"	11,517
RKO Strand	1,350	25c-40c	"Up For Murder" (U.) (25c-35c)	3,200	"Quick Millions" (Fox)	4,151	High 10-11-30 "Common Clay"	6,940
							Low 2-21-31 "A Lady's Morals"	3,001
Cleveland								
Alhambra	1,400	10c-50c	"Beggers Opera" (German)	3,000	"Bockbierfest" (German)	2,500	.....	
Allen	3,300	30c-60c	"The Smiling Lieutenant" (Para.)	24,000	"Politics" (MGM)	26,000	High 7-19-30 "Let Us Be Gay"	31,000
							Low 5-9-31 "Ladies Man"	12,000
Cameo	1,200	25c-50c	"Goldie" (Fox)	3,500	.....		.....	
RKO Hippodrome	3,800	25c-75c	"Common Law" (Pathe)	17,000	"Dirigible" (Col.)	17,000	High 4-27-30 "High Society Blues"	46,000
							Low 4-25-31 "Cracked Nuts"	10,000
RKO Palace	3,100	25c-75c	"The Woman Between" (Radio)	24,000	"Mother's Millions" (U.)	25,000	High 3-23-30 "Harmony at Home"	47,000
							Low 7-18-31 "Arizona"	18,000
State	3,400	30c-60c	"Hush Money" (Fox)	20,000	"The Great Lover" (MGM)	22,000	High 1-3-31 "Princess and the Plumber"	25,000
							Low 6-20-3 "The Vice Squad"	14,000
Warner's Lake	800	40c-60c	"Sherlock Holmes' Fatal Hour" (First Division) (4 days)	7,000	"Night Nurse" (W. B.) (9 days)	15,000	.....	
Denver								
Denver	2,300	25c-65c	"Huckleberry Finn" (Para.)	18,000	"Politics" (MGM)	25,000	High 8-8-31 "Politics"	25,000
							Low 7-4-31 "I Take This Woman"	13,000
Huff'n's Aladdin	1,500	35c-75c	"The Miracle Woman" (Col.)	7,000	"A Holy Terror" (Fox)	5,000	High 4-11-31 "Connecticut Yankee"	12,000
							Low 5-9-31 "God's Gift To Women"	4,500
Huffman's Tabor	1,900	25c-50c	"A Woman of Experience" (Pathe)	9,000	"Hush Money" (Fox)	8,000	High 3-21-31 "City Lights"	14,000
							Low 7-4-31 "Annabelle's Affairs"	7,000
Paramount	2,000	25c-50c	"The Public Defender" (Radio)	12,000	"Murder By The Clock" (Para.)	11,500	High 1-10-31 "Hell's Angels"	22,000
							Low 6-27-31 "Just a Gigolo"	7,500
Rialto	1,040	25c-50c	"Politics" (MGM)	5,000	"Everything's Rosie" (Radio)	3,500	High 3-28-31 "Trader Horn"	8,000
							Low 7-4-31 "Big Business Girl"	2,250
Des Moines								
Des Moines	1,600	25c-60c	"The Smiling Lieutenant" (Para.)	11,500	"The Magnificent Lie" (Para.)	9,000	High 2-14-31 "Cimarron"	18,000
							Low 4-27-30 "Rogue Song"	5,000
Paramount	1,700	25c-60c	"Night Nurse" (W. B.) (4 days)	9,000	"Sweepstakes" (Pathe) (3 days)	6,000	High 6-14-30 "Lady of Scandal" and.... "Safety in Numbers"	22,000
			"Secret Call" (Para.) (3 days)	6,000	"Svengali" (W. B.) (4 days)	4,000	Low 12-6-30 "Three French Girls" and.. "Derelict"	8,000
Strand	1,100	20c-35c	"Caught" Para.) (4 days)	2,450	"Holy Terror" (Fox) (4 days)	2,300	High 3-23-30 "Evidence" and..... "Roadhouse Nights"	9,007
			"Honeymoon Lane" (Para.) (3 days)	1,050	"Aloha" (Tiff.) (3 days)	1,000	Low 3-28-31 "Gentleman's Fate" and... "Boudoir Diplomat"	1,540
Hollywood								
Chinese	2,030	25c-65c	"Young As You Feel" (Fox) (6 days—3rd week)	8,600	"Young As You Feel" (Fox) (2nd week)	11,270	High 6-7-30 "Hell's Angels"	40,500
							Low 6-20-31 "Trader Horn"	4,900
Pan Hollywood	3,000	35c-65c	"Tabu" (Para.)	9,200	"Man In Possession" (MGM)	12,500	High 6-14-30 "The Floradora Girl"	30,000
							Low 7-19-30 "True to the Navy"	8,800
W. B. Hollywood	3,000	35c-50c	"The Reckless Hour" (F. N.)	11,000	"Night Nurse" (W. B.) (2nd week)	11,000	High 2-7-31 "Little Caesar"	30,000
							Low 7-11-31 "Big Business Girl"	9,500

"AN AMERICAN TRAGEDY" is S. R. O. Sensation!

IT MIGHT BE ANY ONE OF US!
"An American Tragedy" is just what the name implies. It didn't happen to imaginary people, it is a true story. It might have happened to you, or the boy across the street, or the girl next door.
It is a life as you might have lived it! And in it you can feel the throb of your heart . . . the ecstasy of your first kiss . . . and taste the salt of the world's tears.
Paramount's most important contribution to the screen
"AN AMERICAN TRAGEDY"
Her arms once more open to him, now now. Like silver & white chains
Based on Theodore Dreiser's great novel with Phillips Holmes, Sylvia Sidney and Frances Dee
Directed by Josef Von Sternberg
"An American Tragedy" has happened a million times and will happen a million times more whenever the wildfire of youth burns away age old barriers! It is not new — and never old!
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» » ON THE THRESHOLD OF LIFE « «
Awakening to love. Eager. Bold. Plunging along dangerous paths. Recklessly scorning advice and caution. Until fate calls the turn!
Paramount's most important contribution to the screen
"AN AMERICAN TRAGEDY"
Directed by Josef Von Sternberg
An American Tragedy has happened millions and millions of times in the world of men, and it will happen millions and millions of times in the days to come, wherever the wildfire of impetuous youth burns away age old barriers!
It Could Easily Have Happened To You!
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Based on DREISER'S great romantic novel. JOSEF VON STERNBERG'S production. With Phillips Holmes, Sylvia Sidney and Frances Dee.

- **NEW YORK.** Sell-out every performance at Criterion at $2 admission. Record advance sale.

- **LOS ANGELES.** Biggest opening in history of United Artists Theatre. Even balcony could be sold three times over.

- **CHICAGO.** Most sensational business in history of United Artists Theatre. Extra shows to accommodate S. R. O. mobs.

- **DETROIT.** Largest business since United Artists Theatre was built. No let-up since opening.

- **DENVER.** Mobs storm Paramount Theatre and receipts touch new high for past two years!

Leader
PARAMOUNT

"Enthralling Entertainment!"
— Mirror
Joyous Youth . . . rushing heedlessly along to new loves!
"AN AMERICAN TRAGEDY"
A Paramount Picture based on THEODORE DREISER'S novel with Phillips Holmes, Sylvia Sidney and Frances Dee. Directed by Josef Von Sternberg.
"One of the year's best pictures!" — Sun
"Intensely dramatic, superbly acted!" —Daily News
The Most Discussed Motion Picture in New York!
Get Your Seats NOW! Avoid waiting in line!
CRITERION
B'WAY AT 44th
IMPETUOUS YOUTH SCORNING ADVICE!
Off with the old love... on with the new!
"AN AMERICAN TRAGEDY"
Directed by Josef Von Sternberg
"An American Tragedy" didn't happen to imaginary people . . . it is a true story. It could have happened to you or to the boy across the street or to the girl next door. It is life as you might have lived it! And in it you can feel the throb of your heart, the ecstasy of your own first kiss . . . and taste the salt of the world's tears.
World's First Showing
TONIGHT AT 9 O'CLOCK
Seats on sale now
CRITERION
B'WAY AT 44th
A STATEMENT ABOUT . . "AN AMERICAN TRAGEDY"
Paramount's outstanding contribution to the screen.
"An American Tragedy" has no heroes or heroines. They are average girl and boy. On the threshold of life. Eager. Bold. Plunging heedlessly along dangerous paths!
They might be any one of us
"An American Tragedy" has been enacted in real life a million times. It will be re-enacted a million times more whenever the wild fire of youth burns away age old barriers. Therein lies the story's importance.
It could happen to you!
A Paramount Picture, based on Theodore Dreiser's novel. Directed by Josef Von Sternberg with Phillips Holmes, Sylvia Sidney, and Frances Dee.
World's First Showing Tomorrow at 9 P. M.
Seats Now on Sale
CRITERION
Broadway at 44th St.

This is the type of advertising helping "AN AMERICAN TRAGEDY" to record grosses!

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to August, 1931)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Old English" (W. B.)	3,200	"Murder By The Clock" (Para.)	5,000	High 11-29-30 "Hell's Angels"	16,000
							Low 8-15-31 "Old English"	3,200
Loew's State	2,700	25c-50c	"Sporting Blood" (MGM)	7,500	"Pardon Us" (MGM)	7,700	High 5-2-31 "Trader Horn"	19,800
							Low 6-27-31 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"The Smiling Lieutenant" (Para.)	8,500	"Night Nurse" (W. B.)	7,700	High 1-24-30 "Love Parade"	18,000
							Low 7-25-31 "The Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"The Public Defender" (Radio)	7,500	"The Common Law" (Pathe)	8,000	High 10-24-30 "Check and Double Check"	20,000
							Low 7-4-31 "The Vice Squad"	6,500
Indianapolis								
Apollo	1,100	25c-50c	"Young As You Feel" (Fox)	5,500	Mother's Millions" (U.)	4,000	High 6-13-31 "Daddy Long Legs"	10,000
							Low 7-4-31 "Annabelle's Affairs"	3,500
Circle	2,600	25c-50c	"The Secret Call" (Para.)	7,500	"Broadminded" (F. N.)	7,500	High 11-1-30 "Check and Double Check"	22,000
							Low 5-23-31 "Reno"	2,500
Indiana	3,300	25c-50c	"The Magnificent Lie" (Para.) (6 days)	12,550	"Confessions Of A Co-Ed" (Para.)	11,500	High 6-6-31 "Kick In"	21,000
							Low 8-8-31 "Confessions Of A Co-Ed"	11,500
Lyric	2,000	25c-50c	"Dirigible" (Col.)	8,000	"The Miracle Woman" (Col.)	6,500	High 8-1-31 "Gold Dust Gertie"	12,000
							Low 8-8-31 "The Miracle Woman"	6,500
Palace	2,800	25c-50c	"Five and Ten" (MGM)	8,500	"Politics" (MGM)	10,000	High 5-2-31 "Trader Horn"	22,000
							Low 8-1-31 "The Great Lover"	7,500
Kansas City								
Liberty	1,200	25c-50c	"Smiling Lieutenant" (Para.)	5,500	"Murder By The Clock" (Para.) (35c-50c)	5,000		
Mainstreet	3,067	35c-60c	"Dirigible" (Col.)	17,500	"Miracle Woman" (Col.)	16,500	High 2-14-31 "Cimmaron"	24,750
							Low 4-13-30 "Framed"	11,000
Midland	4,000	25c-50c	"Five and Ten" (MGM)	14,000	"Politics" (MGM)	19,000	High 11-29-30 "Hell's Angels"	29,000
							Low 5-9-31 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Huckleberry Finn" (Para.)	12,500	"Smiling Lieutenant" (Para.)	16,000	High 9-13-30 "Animal Crackers"	23,500
							Low 4-13-30 "Light of Western Stars"	7,000
Uptown	2,200	25c-50c	"Three Who Loved" (Radio)	6,000	"The Black Camel" (Fox)	7,500	High 9-27-30 "King of Jazz"	10,200
							Low 11-1-30 "Last of Lone Wolf"	4,000
Los Angeles								
Carthay Circle	1,650	75c-$1.50	"Smiling Lieutenant" (Para.) (5th week)	11,000	"Smiling Lieutenant" (Para.) (4th week)	11,000	High 3-21-31 "Strangers May Kiss"	28,000
							Low 6-6-31 "Daddy Long Legs" ($5 Premier)	10,000
Fox Criterion	1,652	35c-65c	"Young As You Feel" (Fox) (6 days—3rd week)	8,700	"Young As You Feel" (Fox) (2nd week)	11,600	High 5-24-30 "The Divorcee"	29,700
							Low 1-31-31 "Royal Family of B'way"	7,000
International	2,000	25c-50c	"Escalavas De La Moda" (Fox)	5,000	"La Incorrigible" (Para.)	5,000		
Loew's State	2,418	35c-65c	"Politics" (MGM)	38,400	"Hush Money" (Fox)	15,000	High 5-10-30 "Caught Short"	48,000
							Low 8-8-31 "Hush Money"	15,000
Los Angeles	2,100	25c-65c	"The Great Lover" (MGM)	16,000	"Their Mad Moment" (Fox)	8,500		
Orpheum	2,750	35c-65c	"The Common Law" (Pathe) (2nd week)	15,000	"The Common Law" (Pathe) (1st week)	18,000	High 2-14-31 "Cimarron" (5 days)	32,000
							Low 12-27-30 "Ex-Flame"	6,000
Paramount	3,596	35c-65c	"Huckleberry Finn" (Para.)	21,500	"Murder By The Clock" (Para.)	18,700	High 9-6-30 "Animal Crackers"	40,000
							Low 7-11-31 "The Girl Habit"	10,000
RKO	2,700	35c-65c	"Always Goodbye" (Fox)	14,000	"Transgression" (Radio)	14,500	High 7-25-31 "Lawless Woman"	17,500
							Low 9-27-30 "For the Love of Lil"	10,500
W. B. Downtown	2,400	35c-50c	"The Reckless Hour" (F. N.)	10,500	"Night Nurse" (W. B.) (2nd week)	10,500	High 9-27-30 "Office Wife"	30,000
							Low 3-14-31 "Captain Applejack"	8,000
Milwaukee								
Alhambra	2,660	25c-60c	"The Black Camel" (Fox)	10,300	"Up For Murder" (U.)	8,000		
Garden	1,150	25c-60c	"The Birth of a Nation" (Grey) (2nd week)	9,800	"Ladies In Love" (Chesterfield) (4 days)	4,200		
					"Birth Of A Nation" (Grey—3 days—1st week)	3,400		
Riverside	2,180	25c-60c	"Dirigible" (Col.)	13,800	"The Public Defender" (Radio)	14,200		
Strand	1,406	25c-60c	"Politics" (MGM) (2nd week)	6,800	"Politics" (MGM) (1st week)	7,200		
Warner	2,500	25c-60c	"The Bargain" (W. B.)	11,200	"The Lady Who Dared" (F. N.)	16,800		
Wisconsin	3,275	25c-65c	"Goldie" (Fox)	14,500	"The Man In Possession" (MGM)	14,000		
Minneapolis								
Aster	812	20c-25c	"Quick Millions" (Fox)	1,500	"Never The Twain Shall Meet" (MGM)	1,400	High 3-30-30 "The Aviator"	8,500
							Low 4-18-31 "Men Call It Love"	900
Lyric	1,238	20c-40c	"Broadminded" (F. N.)	3,200	"Women Love Once" (Para.)	2,000	High 3-23-30 "They Learned About Women"	5,000
							Low 1-24-31 "Men On Call"	1,200
Minnesota	4,000	30c-75c	"The Smiling Lieutenant" (Para.)	28,000	"Politics" (MGM)	27,500	High 7-5-30 "So This Is London"	45,000
							Low 2-28-31 "Dance, Fools, Dance"	18,000
RKO Orpheum	2,900	25c-50c	"A Woman of Experience" (Pathe)	13,000	"Dirigible" (Col.)	16,800	High 2-14-31 "Cimarron"	30,000
							Low 5-2-31 "Bachelor Apartment"	12,000
State	2,300	25c-50c	"Night Nurse" (W. B.)	8,800	"The Great Lover" (MGM)	8,750	High 4-20-30 "Benson Murder Case"	26,600
							Low 12-20-30 "River's End"	5,000
Montreal								
Capitol	2,547	25c-60c	"The Secret Call" (Para.) and "Tabu" (Para.)	9,500	"Chances" (F. N.) and "Broadminded" (F. N.)	10,000	High 5-2-31 "A Connecticut Yankee" and "Don't Bet On Women"	15,750
							Low 5-9-31 "Man of the World" and "June Moon"	9,000
Imperial	1,914	15c-40c	"Yellow Mask" (British) and "In Old Cheyenne" (Sono-Art World Wide) (7 days less 2 nights)	3,400	"Night Birds" (British) and "Soldiers and Women" (W. B.)	4,000	High 1-17-31 "The Office Wife" and "Oh, Sailor, Behave"	7,000
							Low 6-20-31 "Single Sin" and "Dawn Trail"	3,000
Loew's	3,115	25c-75c	"The Maltese Falcon" (W. B.)	10,600	"Everything's Rosie" (Radio)	9,800	High 1-31-31 "Derelict"	16,000
							Low 7-18-31 "Stepping Out"	9,000
Palace	2,600	25c-99c	"Politics" (MGM)	12,000	"The Man in Possession" (MGM)	12,500	High 2-21-31 "Man Who Came Back"	19,000
							Low 8-1-31 "Young Donovan's Kid"	10,500

[THEATRE RECEIPTS--CONT'D]

Montreal (Cont'd)

Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross (Tabulation covers period from March, 1930, to August, 1931)	
Princess	**2,272**	**25c-65c**	"The Skin Game" (British)	9,800	"Lover Come Back" (Col.)	8,500	**High 4-11-31 "City Lights"**	**22,500**
							Low 7-18-31 "Colonel's Lady"	7,200
Strand	**750**	**15c-50c**	"My Past" (W. B.) and "Woman Hungry" (F. N.)	3,600	"Svengali" (W. B.) and "Party Husband" (F. N.)	3,800	**High 1-31-31 "Captain Thunder"**	**5,300**
							Low 6-27-31 "East Lynne" and "Can Love Decide"?	3,000

New York

Astor	**1,120**	**50c-$2.00**	"A Free Soul" (MGM) (11th week)	14,838	"A Free Soul" (MGM) (10th week)	12,688	High 7-5-30 "Big House"	24,860
							Low 6-13-31 "Free Soul"	20,181
Capitol	**4,700**	**35c-$1.50**	"Politics" (MGM) (2nd week)	59,108	"Politics" (MGM) (1st week)	78,280	**High 8-30-30 "Romance"**	**98,322**
							Low 3-21-31 "Great Meadow"	**49,789**
Criterion	850	50c-$.2.00	"An American Tragedy" (Para.) (2nd week)	17,300	"An American Tragedy" (Para.) (4 days—1st week)	10,700	High 1-3-31 "Reaching for the Moon"	22,675
							Low 5-24-30 "Silent Enemy"	10,800
Embassy	**598**	**25c**	All Newsreel	7,682	All Newsreel	8,011	**High 11-29-30 Newsreels**	**9,995**
							Low 8-16-30 Newsreels	6,625
Mayfair	**2,300**	**40c-$1.00**	"Traveling Husbands" (Radio)	15,500	"The Public Defender" (Radio)	23,000	**High 11-8-30 "Check and Double Check"**	**51,000**
							Low 7-4-31 "Sweepstakes"	12,500
Paramount	**3,700**	**40c-$1.00**	"Huckleberry Finn" (Para.)	49,100	"Honeymoon Lane" (Para.)	46,200	**High 8-23-30 "Anybody's Woman"**	**91,300**
							Low 7-18-31 "The Secret Call"	41,000
Rialto	1,904	25c-50c	"Flight" (Col.) and "Anybody's Woman" (Para.)	6,700	"The Trespasser" (U. A.) and "Bulldog Drummond" (U. A.)	5,800	**High 9-6-30 "Animal Crackers"**	**62,500**
							Low 6-27-31 "Hell's Angels" and "Dracula"	4,500
Rivoli	**2,103**	**40c-$1.00**	"The Smiling Lieutenant" (Para). (4th week)	21,000	"The Smiling Lieutenant" (Para.). (3rd week)	20,200	**High 12-27-30 "Royal Family"**	**57,000**
							Low 3-14-31 "River's End"	**9,519**
Roxy	**6,200**	**50c-$1.50**	"Young As You Feel" (Fox)	79,750	"Transatlantic" (Fox) (8 days)	85,000	**High 1-10-31 "Man Who Came Back"**	**130,430**
							Low 8-1-31 "Sunnyside Up" (Return Engagement)	39,800
Strand	**3,000**	**35c-$1.00**	"The Runaround' (Radio)	11,142	"The Reckless Hour" (F. N.)	20,342	**High 11-8-30 "Doorway to Hell"**	**46,445**
			"Immortal Vagabond' (Talking Picture Epics) (2nd week)	2,320	"The Immortal Vagabond" (Talking Picture Epics) (1st week)	2,382	Low 8-15-31 "The Runaround"	11,142
Warners	**1,490**	**35c-75c**					**High 8-30-30 "Old English"**	**22,203**
			"Star Witness" (W. B.) (2nd week)	41,600			Low 7-4-31 "Maciste in Hell"	1,971
Winter Garden	**1,493**	**35c-$1.00**			"The Star Witness" (W. B.) (6 days—1st week)	44,969	**High 7-19-30 "Dawn Patrol"**	**51,128**
							Low 11-8-30 "Life of the Party"	**10,750**

Oklahoma City

Capitol	**1,200**	**10c-50c**	"Murder By The Clock" (Para.)	5,600	"Politics" (MGM) (2nd week)	4,700	**High 11-8-30 "Check and Double Check"**	**17,000**
							Low 4-6-30 "Party Girl"	3,800
Criterion	**1,800**	**10c-50c**	"The Smiling Lieutenant" (Para.).	8,300	"The Public Defender" (Radio)	7,000	**High 2-21-31 "Cimarron"**	**15,500**
							Low 4-6-30 "Locked Door"	4,400
Liberty	1,500	10c-50c	"The Reckless Hour" (F. N.)	5,400	"Sweepstakes" (Pathe)	5,200	**High 11-29-30 "Truth About Youth"**	**8,500**
							Low 6-20-31 "Big Fight" and Drums of Jeopardy"	900
Mid-West	**1,500**	**10c-50c**	"The Miracle Woman" (Col.)	5,500	"Svengali" (W.B.)	5,600	**High 8-9-30 "Dawn Patrol"**	**15,000**
							Low 11-8-30 "Last of the Duanes"	**3,800**

Omaha

Orpheum	**3,000**	**25c-60c**	"Up For Murder" (U.)	21,500	"The Comomn Law" (Pathe)	16,500	**High 11-1-30 "Check and Double Check"**	**26,400**
							Low 6-20-31 "White Shoulders"	**11,500**
Paramount	**2,900**	**25c-60c**	"The Smiling Lieutenant" (Para.).	10,500	"The Magnificent Lie" (Para.)	7,000	**High 12-13-30 "Hell's Angels"**	**12,750**
							Low 9-27-30 "Song of My Heart"	**5,950**
State	**1,200**	**25c**	"Quick Millions" (Fox) (4 days)	950	"Politics" (MGM) (3 days)	650	**High 3-14-31 "Trader Horn" (at 50c-$1.50)**	**10,000**
			"Always Goodbye" (Fox) (3 days)	900	"Annabelle's Affairs" (Fox) (2 days)	300	**Low 6-20-31 "Big Fight" and "Drums of Jeopardy"**	**900**
					"The Lady Who Dared" (F.N.) (3 days)	900		
World	**2,500**	**25c-40c**	"Murder By The Clock" (Para.) (4 days)	2,900	"City Streets" (Para.) (4 days)	3,500	**High 4-11-31 "Men Call It Love"**	**16,000**
			"Party Husband" (F. N.) (3 days)	2,200	"The Forbidden Adventure" (Para.) (3 days)	3,000	Low 8-1-31 "Women Love Once" and "The Secret Call"	5,000

Ottawa

Avalon	**990**	**15c-35c**	"Father's Son" (F. N.) (3 days)	1,000	"Daybreak" (MGM) (3 days)	950	High 3-23-30 "Disraeli" and "Cockeyed World"	3,555
			"The Flood" (Col.) (3 days)	1,100	"Svengali" (W. B.) (3 days)	1,100	Low 5-3-30 "Oh Yeah" and "Navy Blues"	1,810
Centre	**1,142**	**15c-60c**	"Party Husband" (F. N.) (6 days)	5,200	"Dirigible" (Col.) (6 days)	4,900	**High 1-24-31 "Madam Satin" and "Du Barry, Woman of Passion"**	**8,800**
							Low 12-13-30 "Remote Control"	**2,400**
Imperial	1,091	10c-50c	"Sweepstakes" (Pathe) (6 days)	3,200	"The Girl Habit" (Para.) (6 days)	2,800	**High 5-9-31 "Trader Horn"**	**7,000**
							Low 12-20-30 "East Is West"	**2,050**
Regent	1,225	15c-75c	"Son of India" (MGM) (6 days)	5,600	"The Man In Possession" (MGM) (6 days)	5,600	**High 5-24-30 "High Society Blues"**	**6,600**
							Low 12-20-30 "Scotland Yard"	**3,200**

Philadelphia

Arcadia	600	50c	"The Secret Call" (Para.) (6 days)	2,500	"I Take This Woman" (Para.) (6 days)	2,750	**High 11-22-30 "Anybody's Woman"**	**5,500**
							Low 8-1-31 "Forbidden Adventure"	2,200
Earle	2,000	25c-65c	"Their Mad Moment" (Fox) (6 days)	19,000	"The Public Defender" (Radio) (6 days)	21,000	**High 9-6-30 "Sap from Syracuse"**	**25,000**
							Low 2-14-31 "Ex-Flame"	**15,500**
Fox	3,000	35c-75c	"The Magnificent Lie" (Para.) (6 days)	25,000	"A Holy Terror" (Fox) (6 days)	22,500	**High 2-7-31 "Man Who Came Back"**	**40,000**
							Low 5-30-31 "Young Sinners"	20,000
Karlton	1,000	40c-50c	"Politics" (MGM) (6 days)	7,000	"The Common Law" (Pathe) (6 days)	6,000	High 10-25-30 "Whoopee"	10,000
							Low 3-21-31 "Resurrection"	3,000
Keith's	1,800	35c-75c	"High Stakes" (Radio) (6 days)	19,000	"The Woman Between" (Radio) (6 days)	7,500	**High 1-3-31 "Tom Sawyer"**	**24,000**
							Low 8-8-31 "The Woman Between"	7,500

Destined for the Motion Picture Hall of Fame - -

Only once in a great while is a picture produced that is so utterly fine in direction, in acting, in story, in technical beauty . . . and so tremendous in its ability to draw people to the theatre . . . that it immediately becomes recognized as an outstanding candidate for honors as the best picture of the year . . . from all angles . . . such a picture is - - -

WATERLOO BRIDGE

"WHERE LONESOME LADIES STROLL"

with

MAE CLARKE, KENT DOUGLASS, Bette Davis, Doris Lloyd, Enid Bennett, Ethel Griffies, Frederic Kerr. Produced by Carl Laemmle, Jr. Directed by JAMES WHALE.

UNIVERSAL

- - -also producers of . . . EAST OF BORNEO ... STRICTLY DISHONORABLE ... HEAVEN ON EARTH . . . HOMICIDE SQUAD . . . FRANKENSTEIN . . . THE SPIRIT OF NOTRE DAME ... LASCA OF THE RIO GRANDE, etc.

Proudly presented by
CARL LAEMMLE

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to August, 1931)
Philadelphia (Cont'd)							
Mastbaum	4,800	35c-75c	"The Miracle Woman" (Col.) (6 days)	41,000	"Politics" (MGM) (6 days)	42,000	High 1-3-31 "Going Wild" 58,000 Low 7-11-31 "The Maltese Falcon" 35,000
Stanley	3,700	35c-75c	"The Smiling Lieutenant" (Para.). (6 days—2nd week)	14,000	"The Smiling Lieutenant" (Para.) (6 days—1st week)	21,000	High 2-14-31 "Cimarron" 26,000 Low 7-25-31 "Rebound" 8,000
Stanton	1,700	25c-65c	"Dirigible" (Col.) (6 days—2nd week)	8,500	"Dirigible" (Col.) (3 days—1st week) "Murder By the Clock" (Para.) (3 days—2nd week)	4,500 3,500	High 3-21-31 "The Last Parade" 16,500 Low 7-11-31 "Arizona" 7,000
Portland, Ore.							
Fox Broadway	1,912	25c-50c	"The Smiling Lieutenant" (Para.).	8,500	"Chances" (F.N.)	4,600	High 1-10-31 "Min and Bill" 21,000 Low 4-4-31 "The Prodigal" 3,000
Fox Paramount	3,068	25c-60c	"Politics" (MGM)	18,000	"Son Of India" (MGM)	14,900	High 1-3-31 "Paid" 26,000 Low 4-20-30 "Ladies Love Brutes" 9,456
Fox Rialto	1,498	25c-35c	"Up Pops The Devil" (Para.) (4 days) "The Secret Call" (Para.) (3 days)	1,300 1,500	"Misbehaving Ladies" (F.N.) (4 days) "Women Love Once" (Para.) (3 days)	1,800 1,400	High 10-18-30 "Road to Paradise" 12,800 Low 8-1-31 "The Great Lover" and "Misbehaving Ladies" 2,700
Hamrick's Music Box	1,800	25c	"The Reckless Hour" (F. N.) (35c)	5,000	"Resurrection" (U.) (2nd week)	4,500	
RKO Orpheum	1,700	25c-50c	"The Public Defender" (Radio)	10,500	"The Common Law" (Pathe)	14,000	High 2-14-31 "Cimarron" 20,000 Low 5-23-31 "Iron Man" 8,500
Providence							
Loew's State	3,800	20c-75c	"Politics" (MGM)	23,000	"The Squaw Man" (MGM)	19,000	High 12-13-30 "Hell's Angels" 28,000 Low 6-27-31 "Five and Ten" 9,500
Majestic	2,300	10c-50c	"Magnificent Lie" (Para.)	13,000	"Night Nurse" (W.B.) and "Children of Dreams" (W.B.)	12,500	High 3-7-1 "Little Caesar" 18,000 Low 4-4-31 "Love of Aloha" and "Costello Case" 8,000
Paramount	2,300	10c-50c	"Murder By The Clock" (Para.)	9,000	"Secret Call" (Para.)	4,500	High 7-19-30 "Son of the Gods" 18,000 Low 8-8-31 "Secret Call" 4,500
RKO Albee	2,500	10c-50c	"Woman Between" (Radio)	4,500	"Dirigible" (Col.)	7,500	High 8-2-30 "All Quiet on Western Front" 20,000 Low 7-4-31 "Sweepstakes" 3,200
RKO Victory	1,600	10c-50c	"Mother's Millions" (U.)	2,000	"Common Law" (Pathe)	3,000	High 4-6-30 "Golden Calf" 13,500 Low 8-15-31 "Mother's Millions" 2,000
St. Paul							
Paramount	2,300	25c-50c	"Politics" (MGM)	10,000	"The Magnificent Lie" (Para.)	7,700	
Riviera	1,600	25c-50c	"Night Nurse" (W. B.)	8,000	"The Great Lover" (MGM)	8,000	
RKO Orpheum	2,600	25c-50c	"A Woman of Experience" (Pathe)	11,400	"Dirigible" (Col.)	15,000	
Tower	1,000	15c-25c	"Broadminded" (F. N.)	3,000	"I Take This Woman" (Para.)	2,700	
San Francisco							
El Capitan	3,100	25c-60c	"Daddy Long Legs" (Fox)	16,750	"Trader Horn" (MGM)	14,000	High 12-6-30 "Up the River" 17,000 Low 3-14-31 "Part Time Wife" 12,000
Fox	4,600	35c-65c	"Sporting Blood" (MGM) (35c-60c)	34,000	"Young As You Feel" (Fox)	45,000	High 1-3-31 "Lightnin'" 70,000 Low 5-3-30 "Children of Pleasure" 18,000
Golden Gate	2,800	35c-65c	"Forbidden Adventure" (Para.) (25c-65c)	14,500	"Broadminded" (F. N.)	15,000	High 5-30-31 "Subway Express" 19,000 Low 7-4-31 "Lover Come Back" 9,500
Orpheum	3,000	25c-50c	"Common Law" (Pathe) (3 days—3rd week)	5,000	"Common Law" (Pathe) (2nd week)	10,000	High 2-14-31 "Cimarron" 30,000 Low 9-6-30 "Outside the Law" 7,000
Paramount	2,700	25c-50c	"Smiling Lieutenant" (Para.) (2nd week)	16,000	"Smiling Lieutenant" (Para.) (1st week)	32,000	High 2-7-31 "Morocco" 35,000
United Artists	1,200	25c-60c	"Kiki" (U. A.)	9,000	"One Heavenly Night" (U. A.)	10,000	
Warfield	2,700	25c-50c	"Politics" (MGM)	19,000	"The Great Lover" (MGM)	20,000	High 5-24-30 "All Quiet on Western Front" 41,000 Low 4-5-30 "Bishop Murder Case" 9,500
Warners	1,385	35c-50c	"Captain Thunder" (W. B.)	6,000	"Night Nurse" (W. B.) (8 days—3rd week)	9,000	High 1-21-31 "Illicit" 14,500
Seattle							
Fifth Avenue	2,750	25c-75c	"The Smiling Lieutenant" (Para.) (9 days)	18,000	"The Magnificent Lie" (Para.)	11,000	High 4-18-31 "Trader Horn" 17,000 Low 3-14-31 "Inspiration" (10 days) 10,000
Fox Coliseum	2,000	25c-50c	"The Night Angel" (Para.) (4 days) "Truth About Youth" (F. N.) (3 days)	3,500 2,000	"Man of the World" (Para.) (4 days) "The Secret Call" (Para.) (3 days)	3,500 2,500	
Liberty	2,000	15c-30c	"Children of Dreams" (W. B.)	6,000	"Way of All Men" (F.N.)	7,000	High 1-10-31 "The Lash" 11,500 Low 6-13-31 "Sweet Kitty Bellairs" and "Oklahoma Cylcone"
Music Box	950	25c-75c	"The Reckless Hour" (F. N.)	6,500	"Broadminded" (F.N.)	6,500	High 2-28-31 "City Lights" 14,000 Low 4-4-31 "Drums of Jeopardy" 5,500
Paramount	3,150	25c-75c	"Son of India" (MGM)	12,500	"Politics" (MGM)	15,000	High 9-13-30 "Animal Crackers" 21,900 Low 10-11-30 "The Bad Man" 10,000
RKO Orpheum	2,650	25c-75c	"Dirigible" (Col.)	13,500	"The Common Law" (Pathe)	13,000	
Toronto							
Imperial	3,444	15c-75c	"Hush Money" (Fox) (6 days)	14,500	"The Magnificent Lie" (Para.) (6 days)	15,000	High 9-27-30 "The Spoilers" 22,000 Low 6-20-31 "Always Goodbye" 13,000
Loew's	2,088	25c-75c	"Son of India" (MGM) (6 days)	10,500	"The Man In Possession" (MGM) (6 days)	11,500	High 4-18-31 "City Lights" 22,000 Low 8-15-31 "Son of India" 10,500
Shea's	2,600	30c-75c	"A Holy Terror" (Fox) (6 days)	12,800	"Gold Dust Gertie" (W. B.) (6 days)	12,500	High 3-7-31 "Those Three French Girls" 16,500 Low 6-27-31 "The Painted Desert" 10,000
Tivoli	1,600	15c-75c	"Young As You Feel" (Fox) (6 days)	11,500	"Tabu" (Para.) (6 days)	10,000	High 2-28-31 "Cimarron" 19,500 Low 12-20-30 "Alf's Button" 9,000
Uptown	3,000	15c-60c	"Stepping Out" (MGM) (6 days)	10,300	"Dirigible" (Col.) (6 days)	9,500	High 8-16-30 "For the Defense" 17,500 Low 8-1-31 "Father's Son" 8,300

J. C. Jenkins—His Colyum

Sioux Falls, S. D.

DEAR HERALD:

When we drove through South Dakota three weeks ago they had the finest prospects for corn in the history of the state. Right now, if they don't get rain within the next two or three days, and this excessive heat keeps up, they won't have enough corn to feed a jackrabbit. The western two-thirds of the state is said to be burned out and what vegetation the drought left is being eaten up by the grasshoppers. People driving through the grasshopper district have to have screens over their radiators to keep the hoppers from plugging them up so they can't get air through them and they have to drive with the windows closed or their cars will fill up with hoppers.

It just looks like it is one damthing after another with South Dakota, and the chances are that before the coming winter is over there will be a lot of folks who will have to have the assistance of the Red Cross and Will Rogers. Bill, you know, doesn't believe in red tape. His theory is that if you want to keep people from starving to death you must give them something to eat before they are dead, and that sounds like pretty good logic to us. Maybe a little of his logic injected into governmental affairs might help some.

Speaking of hot weather. Yesterday it was 111 in the shade at Pierre, but that's a North Dakota blizzard compared with this room we are writing in right now, for we are sitting on the third cake of ice writing this Colyum and it is so durned hot that the seat of our pants isn't even moist. This may sound unreasonable to you, so we are leaving it to your option to believe it or not, we are very accommodating that way.

It is reported that over thirty theatres have closed in this state within the last month, and that's a pretty big percentage for a state like South Dakota, and looking at it from the road as we drive along, our guess would be that fifty more will be closed before frost if present conditions continue. Maybe we are a pessimist, anyhow, we are a Congregationalist. The democratic party has always been an optimistic party and you know what luck they have had. Well, all right, have it your own way and see if we care.

▲ ▲ ▲

Surrounded by Country

We like Sioux Falls because it is surrounded with so much country. You get up on the hill in the west part of the town and you can see country in every direction as far as you can look. That's what makes Sioux Falls such a good town. Neligh is pretty much that way, too. The only thing to mar the view there is the standpipe and Joe Spirk's elevator, but they have got a few citizens there that they'd like to trade in on a secondhand Ford. One of 'em left last Monday with instructions to stay away for at least three weeks.

▲ ▲ ▲

We walked into the Paramount office yesterday and said to the blond lady at the front desk, "Say lady, would you girls kindly stake me to the price of a dinner,

I haven't had a bite to eat since day after tomorrow?"

She looked confused for a moment then she said, "Well Mister, you go back in that office and speak to the manager, maybe he will do something for you." Just then Al Anderson, the manager, who heard the conversation, came in and said, "Say, you old Devil, come on back here and leave those girls alone." Then the girls took a vote and decided we were crazy. That's why we are against woman suffrage.

▲ ▲ ▲

Likes "Honeymoon Lane"

When Eddie Dowling made THE RAINBOW MAN he set himself in with us 100 per cent plus, and last night his stock went up 50 per cent more when we saw him in Paramount's HONEYMOON LANE. Al Anderson, the Paramount manager, invited us to witness a screening of this picture at the Orpheum theatre at twelve o'clock midnight, and Eddie is one actor who can hold us up that late. Eddie had a lot of mighty good folks helping him in that picture, among them being June Collyer, Noah Beery, Mary Carr, Raymond Hatton and another Yegg by the name of George Kotsonaros who we supposed was Bull Montana, and Ray Dooley. Say, who discovered Ray Dooley? There's a pippin. She's three or four Mitzi Greens all in one, and whoever discovered her did the industry a service that is worthwhile. Ray will not stun you with her beauty, but you know, with one exception, homely people are the ones who have good sense, and that exception you will note by reference to the picture in the north-central part of this Colyum.

Ray had cooties, and they were working on her every minute and that was what put pep in her, for she was scratching all the while (we wish she would get up close to Zasu Pitts some time) and she's about the keenest little dickens we have seen in many a day, and if they will give her a chance and she don't carve out a lot of motion picture history then this business has gone to the bowwows. But we were going to tell you about our old favorite, Eddie Dowling. Eddie called June "Mary" (and by the way, Mary is mighty restful to the eye) and Eddie has always been strong for "Marys," he had a "Mary" in THE RAINBOW MAN. We used to run after the Marys ourself. But that's aside from HONEYMOON LANE. We are not going to tell you about the story for that would ball everything up, but we are going to say that you exhibitors are a lot of suckers if you don't get this picture while you have a chance to get a good one, and cash in on it, for they are so few and far between that you can't afford to pass this one up, and when you play it, if 99 per cent of your audience don't say that this one is a whiz bang then we won't mention another picture while this excessive heat is taking off fat faster than we can put it on. Thanks to Paramount and Eddie. They hit the bull's eye.

C. J. Hartman of Carnegie, Oklahoma, wrote the HERALD and said he had watched our comments on pictures for years and that we had hit it every time, but you know that that Oklahoma home brew makes the boys' heads sorta wabbly at times and they get to going pretty strong (Note: He's the only exhibitor who has ever expressed confidence in our judgment), but, anyhow, when you play this picture then write in to the HERALD and tell them how crazy we are when it comes to picking pictures for the smaller communities. The "Voice of the Industry" is for your convenience. And say, Eddie, old kid, give us some more like the HONEYMOON LANE, and you Miss Dooley, get rid of those cooties before we get out there next winter, for we want to get up right close to you.

▲ ▲ ▲

Those Estees

With us, midnight lunches and nightmare go hand in hand, and our good friends, Mr. and Mrs. Estee of Parker, S. D., are responsible for us having the nightmare. Her cakes and coffee were so good we couldn't let go.

They are leaving this week for a month's trip to Vancouver, Washington, and other points west, including the Yellowstone park. We hope they don't have a flat tire until they get back in their own garage, then they can all go down if they want to.

Jack Langan, manager for Universal, and Tom Eckert, RKO-Radio manager, both got on the trail of a couple of theatres that hadn't closed yet and they grabbed a bunch of contracts and away they went. When these boys get a scent and pick up a trail they never let up until they get the coon up a tree and then it is just too bad for Mr. Coon, but we're betting that they will both treat 'em right. If we were the boss of a film company we'd instruct the branch managers to keep these theatres open if they had to furnish them service for nothing, but then we're not the boss. Film lying in the vaults doesn't draw any revenue, but future customers mean a lot to the business. We'd sooner have one theatre on our books and buying our product than five hundred closed ones.

The sky is overcast with haze
And it's really hard to tell,
But if it don't rain within three days
This country's shot to—well.

George is awfully particular about the language we use, but we'd expect that from a good Methodist. There'll be no use covering up the tomatoes tonight.

J. C. JENKINS,
The HERALD Man.

The Old Fightin' Cock's best comic line up in 25 years!

6 MASQUERS COMEDIES
Presented by Masquers Club of Hollywood

The star buy of all time! Something of a revolutionary nature in comedies. Production on feature scale.

6 JIMMY GLEASON COMEDIES

The master of slang as a prize fight manager in six laughters from Arthur (Bugs) Baer's Rufftown stories.

6 BENNY RUBIN COMEDIES

One of America's most highly paid variety artists—the funniest man on the screen. A whiz-bang fun series!

COMEDIES

The Old Fightin' Cock crows every Friday night 10:30 N. Y. time, RKO THEATRE OF THE AIR—NBC hook-up of 44 coast-to-coast stations!

6
FRANK McHUGH COMEDIES

The comedian who created the "drunken reporter" in films, in a series all his own that's caused a riot!

6
MR. AVERAGE MAN COMEDIES
starring
EDGAR KENNEDY

Domestic stuff with a humorous angle—and how Ed Kennedy can make 'em laugh! This one's a natural.

6
TRAVELING MAN COMEDIES
starring
LOUIS JOHN BARTELS

The great stage comedian of "The Show-Off" in a series about a traveling man! Pep—snap—and fun!

6
GAY GIRLS COMEDIES
starring
JUNE MacCLOY

With Marion Shilling and Gertrude Short assisting. Just a trio of innocent gals out for—men's gold!

6
MANHATTAN COMEDIES
3 of which feature
DAPHNE POLLARD

Third year of this successful series of shorts. Three with Daphne Pollard, and other famed comics!

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RKO PATHÉ

P. S.—Pathe News Is Still the Leading Newsreel—Pathe Review Is Still the Leading Screen Magazine!

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 92—(A) Describe the sound gate. (B) Name the various types of trouble which may occur with relation to sound gates. (C) Tell us just what attention the sound gate should have each time before threading film into it. (D) Suppose there be deposit on the sound gate film track, how should it be removed? Just what should be examined with relation to the film track through the sound head?

Answer to Question No. 90

Question No. 90 was: "(A) Before threading film into a sound reproducing projector, tell us just what examination of parts you would make. (B) What are the most vital points in threading film into a sound projector? (C) What will be the effect of a wrong loup setting? (D) What is the exact distance between the center of the picture aperture and the center of the sound aperture of all professional projectors, following the correct film path, of course?"

For the second time, the list of answers exceeds one thousand—one thousand and seventeen to be exact, and it took a lot of time to read them because so many were so worded that only by careful reading was it possible to determine whether they were correct on some of the points or not.

Here is the list of correct replies—the largest, I think, we have ever had: Joseph Bliven (who also answered No. 89 correctly, but was not given credit), Herman Billings, Lester Borst, S. Evans and C. Rau, Thomas Dunraven, Alex Lodi, H. D. Cole, James McGuire, John McKay, G. E. Doe, Bill Doe, Another Doe (Chicago projectionists who do not wish their real names to appear), Henry Edwards, Nic Granby, Gene Harrison, Jack Billings, Robert Cressman, James Pendone, Leroy Bates, Richard Singleton, Tom Avery, Harry L. Myers, T. Van Vaulkenburg, Neuton C. Tomlinson, James Ledbetter, D. T. Wyley, Alexander Tilson, Wm. D. Hotaling, Dick Richards, Bob Danning, Thomas McGurder, Peter Cermak, Robert Banning, L. L. Tod, George Richards, Lemuel I. Iler, Frank Burker, Frank D. Bates, E. E. Major, Dan Graves, Edward Allord, D. Fausett, Pat O'Brien, James Ramear, Larry Tipton, Evers Stanton, F. T. Leroy, H. D. Schofield, Robert Lester, Gene Bowman, Will Peck, A. Dexter, Philip Matteson, John Williams, W. D. Samuels, Dan L. Graves, James Devoy, B. G. Anden, Frank Oliver, L. Mooring, Wm. Bogert, H. B. Becker, L. D. Danields, Sam Peters, Seymour Emmerson, George Bailey, George T. Rallston, David Moses, Peter Rogers, Dan Garrison and Frank Oleson.

After careful comparison I have selected the replies of Messrs. Evans and Rau, Lester Borst, Herman Billings, Joseph Blivin, James Devoy, Jack Billings, L. Mooring, D. Fausett, George Bailey and Henry Edwards as essentially equal in excellence. Then I numbered them, placed the numbers in a hat and drew out No. 4, which was the answer of L. Mooring, reading as follows:

"(A) Before threading film into a sound projector, carefully examine the sound gate for possible deposits of emulsion or dirt. If any be found, no matter how small, they should be removed by nibbing with a damp cloth. If this be not done the deposits will continue to increase in size, until finally they will work serious damage to the sound track, perhaps ruining it entirely.

"Examine the sound sprocket carefully for any possible deposits on the face or surface on which the film travels, since any such deposit will throw the sprocket slightly out of round, and cause distortion in the reproduced sound in proportion to the extent of out-of-round so set up. To remove such deposit, use a stiff toothbrush. If the deposits be hard, moisten the brush slightly with kerosine and they will yield easily.

"Examine the sound gate aperture to see that it is entirely free from dust or dirt, since any such deposit will affect both quality and volume of the sound.

"These are the vital things, insofar as concerns the soundhead, but they are not all. The projectionist must always be very certain that the entire path of the film, from upper magazine to lower magazine, is clean and in good working condition. Fire trap rollers must be rollers indeed. They must actually roll. Fire traps must be free from possible deposits of emulsions, or anything else. Sprocket idlers must all work freely and roll instead of slide over the film. They must have exactly the correct adjustment; distance from sprocket must be equal at both ends. The intermittent sprocket must be kept clean or the picture will jump on the screen.

"(B) The most vital point in threading sound film into a projector is to have as nearly as possible exactly the correct size loups.

"(C) The effect of wrong loup setting will be to throw the action and sound out of synchronism, in greater or less degree, according to the amount of the fault.

"(D) Following the correct film path, the distance between centers of sound gate and picture apertures is fourteen and one-half (14½) inches. This is for the reason that the sound record which goes with any instant of action is exactly 14½ inches from the action itself—in advance of it as the film is threaded into the projector and soundhead."

NEW MEN IN PROJECTION

From British Columbia comes this letter:

"Dear Mr. Richardson: I have been reading the department in MOTION PICTURE HERALD for some time. Must say I have found it both interesting and very helpful. Am a newcomer in projection work. I enjoy it very much. Have my third class "Ticket" (*License card—Ed.*) and will not be satisfied until I get my first.

Will you answer the twenty questions I have inclosed, personally? If there is any charge advise me; also quote price on latest "Bluebook volumes."

I have written the correspondent, advising as to the Bluebook and telling him to by all means get it at once; also that it answers his questions, though not all of them just as he has asked them.

New men are entering projection continuously and this department is for them, as well as for the oldtimers. Here are the questions he asks: (1) What is meant by "pulling down" when rewinding? (2) What is the nature of the damage done by pulling down? (3) What are some reasons for film fires in projection rooms? (4) What will cause films to stop, pile up and get into the light beam? (5) what results from large film loops? (6) what will unequal gate spring pressure or traps do? (7) If sprocket idlers are out of line or binding, what may happen? (8) What happens if the upper magazine reel shaft is too tight? (9) Why are new prints waxed and old ones not? (10) What is buckled film? (11) What will cause film to buckle? (12) What will be the effect of buckled film on screen image? (13) Name some

causes for rain in film. (14) How is the speed of reels in the upper magazines regulated? (15) Name several faults in projectors which will cause damage to film. (16) What is the cause of flicker? (17) What are the causes of loosening of the lower loop? (18) What is meant by "keystone effect?" (19) How may keystone effect be overcome? (20) Define a condensing lens.

I have not attempted to answer them for the young man, except in the most brief possible manner, but have suggested to him that he get the Bluebook at once, as in those volumes he will find full explanation for them all.

However, maybe some of you older men in projection might find it not so easy to set forth, fully and completely, competent answers to some of the questions, though for the most part they are very simple to men of experience. I shall incorporate certain of them in the Bluebook School of Projection in an early issue.

Activities Not Affected By Ruling, Says Schlesinger

General Talking Pictures approves in theory the recent ruling of Federal District Judge Coleman requiring the filing of an answer by General Talking Pictures to patent infringement suits brought by Western Electric in U. S. District Court, Southern District of New York.

In commenting on Judge Coleman's ruling, M. A. Schlesinger, president of General Talking Pictures, said: "While our company's activities are not at all affected by the decision in question, we nevertheless subscribe to the strictest adherence of equipment manufacturers to any final court decree validating patents and giving full protection to the rights of inventors."

Hatfield W. E. Manager in Britain; Gregg Sails Aug. 28

E. S. Gregg of Western Electric, is scheduled to sail on the Leviathan August 28, returning to the United States following the installation of R. M. Hatfield as managing director of Western Electric Company, Ltd., and general manager of Electric Research Products in England.

Gregg and Hatfield have just returned from a tour of company offices on the Continent, visiting Paris, Madrid, Barcelona and Milan.

Sentry in Philadelphia Tilt With Film Fire Prevention

Film Fire Prevention Company, Philadelphia, is named defendant with John T. Gibson, owner of the Philadelphia Standard theatre, in a suit for infringement filed at Eastern District Court, Pennsylvania, by Sentry Safety Control.

Sentry claims that the fire prevention device for projectors which is manufactured and marketed by Film Fire is an infringement of the Sentry control patents. Gibson uses a Film Fire attachment at his theatre.

Convex and New Screen Corporations Chartered

Charters were filed at Dover, Del., by Convex Screen Corporation, capital $100,000, represented by C. S. Peabbles, L. E. Gray and H. H. Snow of Wilmington, Del.

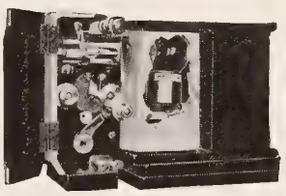
New Screen Corp., capital $1,100, was represented by C. S. Peabbles, L. E. Gray and H. H. Snow, of Wilmington.

Western Television Corp., Chicago, increased its capital from 100,000 to 1,100,000 shares.

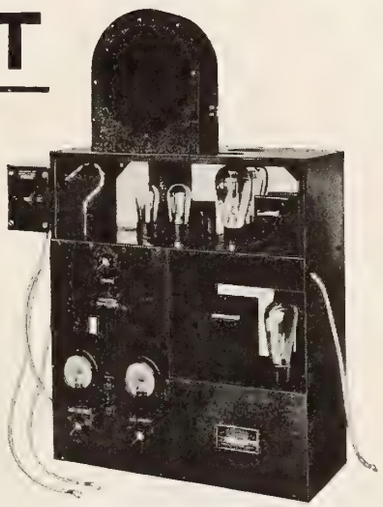
Denies Injunction to Prevent Showing of "Bad Girl"

Judge Shientag in supreme court denied the injunction applied for by Robert Newman, president of Bad Girl, Inc., to restrain Fox from exhibiting the film, "Bad Girl," now at the Roxy theatre, before September 1.

Now! for only $895



COMPLETE SOUND ON FILM EQUIPMENT



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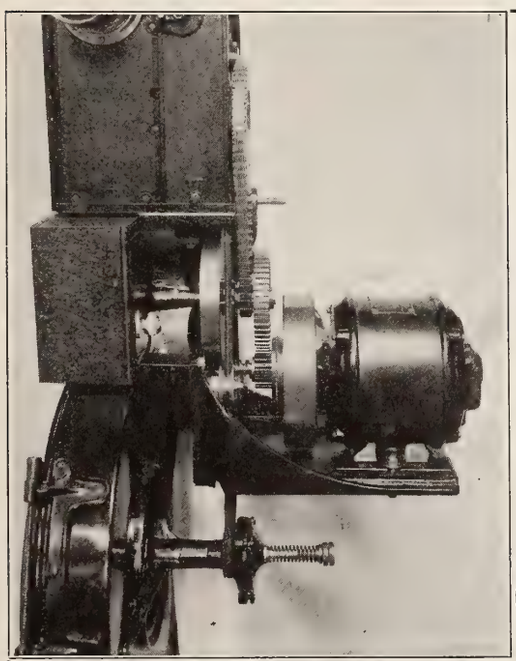

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THE WOMEN — THE MEN — WILL ALL PAY AND PAY TO SEE THIS ACTION DRAMA RIPPED FROM THE PAGES OF LIFE!

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*Clara Kimball Young in a triumphant role that marks her immediately as one of the season's outstanding dramatic stars. "The preview audience ate up 'Women Go On Forever' with a hearty gusto."
—THE HOLLYWOOD REPORTER

TIFFANY PRODUCTIONS, INC.

Distributed by SONO ART-WORLD WIDE

VOICE OF THE INDUSTRY

IF ANYONE THINKS THE EXHIBITORS don't read this page, they are sadly mistaken. I already have received five letters regarding my article in last week's issue. I find that where there is only one show in a town, or more than one owned by the same owner, or where there is not much competition in buying, the salesmen will include a clause in their contract giving the exhibitor the right to cancel one of every five pictures bought, and, in some cases, one out of every four. Don't let the salesmen tell you that you have to play the entire block, as they have been telling me for years, for I have the proof in these letters that you don't have to play them all. Every company is included in those mentioned in these letters and I am positive that these letters are true. This is only right and from the number of rotten pictures they produced last year, they should have allowed a cancellation of one out of every two, and then the exhibitors would have had to play some mighty punk ones.

"East Is West"—Universal—Pretty old and pretty punk. Received a disc print, although I use sound-on-film and it had plenty black film in it. Lew Ayres and Edward Robinson didn't show up much in this and some of my patrons walked out on Lupe Velez when she started doing a wiggling dance on the balcony.

"Great Pants Mystery"—2-reel Paramount comedy—These boys might be a big hit on the stage but they didn't get a grin here. Nobody could understand them and nobody seemed to care.

"A Gentleman's Fate"—John Gilbert—MGM—A few more pictures like this will decide Gilbert's fate. Lots of talk and not much action. Louis Wolheim great. Anita Page, Leila Hyams and Gilbert just fair. Gilbert dies at the end and everybody is glad that he dies and that the picture is over.

"Politics"—MGM—They even had to include gangsters, drinking and the killing of a girl in this Marie Dressler-Moran comedy. First two reels great comedy with Miss Dressler, Polly Moran and Roscoe Ates, but after that it turns drama and gets silly rather than funny. Not so big.

"Confessions of a Co-Ed"—The story is hot, but the acting and directing is great. Phillips Holmes and Sylvia Sydney are great. This Miss Sydney can act and is a nice looker, too. She should have some big roles and will be a great draw. Story concerns a college girl who has an affair with a fellow student, then marries another one. She has a child and it is suggested that the child belongs to the man she did not marry. Is this one of the family pictures?—L. L. Levy, Iris Theatre, Kerens, Texas.

An Opportunity

Theatre Owners of America are to be given one of the greatest opportunities in their history, not alone to cooperate with the United States Government, but to show the educational value of the motion picture, through the showing of the George Washington bi-centennial film of Washington to be made by Warner Brothers and shown throughout the United States. The film is sponsored by the Chamber of Commerce of Washington, D. C., and it is already assured of nationwide distribution through the Chambers of Commerce in every city in the United States and through the endorsement of the M. P. T. O.

Plans for the scenario are already under way. The Washington Chamber of Commerce sponsored a contest for appropriate ideas, which were submitted to a group of newspaper men as judges, and for which $500 in prizes was awarded. Jacob Wilkes, in charge of the scenario department of Warner Brothers, has been in Washington, has approved some of the ideas submitted and will have his department at work on the film in the next few weeks.

Regardless of the distance from Washington, every person in the United States is interested in the nation's capital. That is one of the reasons why this film, showing the spirit of the capital, is going to meet a popular demand in every part of the country and every motion picture theatre owner will do well to capitalize this feeling as a means of building goodwill for his theatre and for the industry as a whole.

The George Washington Bi-Centennial, commemorating the 200th anniversary of the birth of the "Father of his Country," is designed to be the greatest celebration ever held in the capital. Congress has appropriated $150,000 as a preliminary fund for making the affair a success, and a committee, headed by Representative Sol Bloom of New York is busy day and night on plans for its fulfillment.

When the idea for the Bi-Centennial was first broached and methods of bringing it before the public were discussed, the educational value of motion pictures was immediately recognized. The Chamber of Commerce decided to sponsor a film and offered a prize for ideas and a committee, consisting of the undersigned and A. Julian Brylawski, went to New York to ask Warner Brothers to make the film. This, Warner Brothers patriotically agreed to do, and the film is assured.

Government officials have come to depend on the motion picture theatre owners for many things and they have never been disappointed. During the war the theatres, thrown open to speakers, raised millions. Every request that has been made of them has been more than fulfilled. I hope that they will again rise to this opportunity to build goodwill with the Government and with the people of the whole nation.—Sidney B. Lust, president of the Motion Picture Theatre Owners of Washington, D. C.

Comments on Showings

FOLLOWING ARE REPORTS ON SOME pictures I have shown recently:

"Dawn Trail" with Buck Jones. Another cut and dried Western. At the start of the season they had some original ideas, but there is so much sameness to the stories that one is not much different from the others.

There is a crying need of some high class Westerns such as Fox promises to turn out: "Riders of the Purple Sage" and "Rainbow Trail."

Some smart producer will stop spending so much money on the sex pictures and come into the market with Westerns and he will clean up in the small towns.

The action pictures are the mortgage raisers and the stuff like "Common Law" and "Born to Love" and the pictures that Paramount puts Chatterton in are not worth a nickel at the box office today in the small towns. They are tired of them, and want either comedy or action.

RKO has turned out a nice picture in "Public Defender." It is so very different in treatment that it is outstanding as an audience picture, and will pull in the small towns if advertised as not a gang picture.

The musicals may be out in the big towns, but we are having calls for them. And it is my opinion that a few of them mixed in during the season that were of high quality would get money today in towns like this one.

It is something that not many of them saw in the flesh, and a lot of them would go for shows like "Whoopee" and "Rio Rita."—A. E. Hancock, Columbia City Theatre Co., Columbia City, Indiana.

Two-for-One Ticket Deals

WE WOULD APPRECIATE YOUR PASSing on to other exhibitors through the medium, "Voice of the Industry," the information to be very careful in making any deals with a Mr. Rodgers and Mr. Sisk alias Mr. Evans. These two men are operating in the Middlewest putting on two-for-one ticket deals for theatres in cooperation with the merchants in the town.

These men do not keep their agreements with the theatre men or the merchant, and, we understand, are wanted on "bad check" charges in Mitchell, South Dakota.

Mr. Rodgers claims Minneapolis as his home and Mr. Sisk alias Mr. Evans hails from Oklahoma.—M. A. Pay, manager, Royal theatre, Sioux Falls, S. D.

HOLLAND'S FAMOUS RICHLY-FLOWERING DARWIN TULIPS

Our Darwin tulips with extra long stems are remarkable for their long flowering period. Enormously large flowers on strong stems of about three feet in length. Magnificent for beds, edges and for cultivation in pots.

BUY TULIPS NOW DIRECT FROM THE DUTCH GROWER

500 Excellent Darwin tulips in five colors: *pink - red - violet - heliotrope - yellow* 100 of each color, and each color packed separately POST and DUTY FREE delivered at your home, for only $10

Please remit amount per money order:

W. A. DE WINTER, ING.

Dutch Bulb Growers

HEEMSTEDE - (HOLLAND) - EUROPA

A NEW STAR FLASHES

SUAVE DIPLOMAT —GALLANT LOVER —VALIANT FIGHTING MAN—IVAN LEBEDEFF IN A STORY HE LIVED— A DRAMA OF HIGH ROMANCE, DANGEROUS DEEDS AND BREATHLESS INTRIGUE . . . .

IVAN LEBEDEFF

GENEVIEVE TOBIN BETTY COMPSON

GAY DIPLOMAT

RKO-RADIO PICTURE

DIRECTED BY RICHARD BOLESLAVSKY

SHORT FEATURE

Braves in Educational Reel; Two New Comedies Ready

Negotiations have been consummated for the services of the Boston Braves, for the second in Educational's new "Bill Cunningham Sports Review Series." Howard C. Brown is producing the series. The picture, "Inside Baseball," will show the Braves demonstrating interesting angles of baseball.

Production has been completed on "Up Pops the Duke," first in Educational's new series of Mermaid comedies. William Goodrich directed. George Chandler, Pauline Wagner and Helen Bolton head the cast.

"Torchy," first in the new series of Torchy comedies, has been completed. Dorothy Dix plays opposite Ray Cooke who has the title role in the series. In the cast also are Edmund Breese, Franklin Panghorn and others.

Cowboy In Serial Cast

Universal has signed Yakima Canutt, former champion cowboy, as an addition to the cast of the latest company serial, "Battling with Buffalo Bill," directed by Ray Taylor.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 93—World's largest airship is named by Mrs. Hoover—Catalina girls show speed on their water-boards—Lapland cowboys round up reindeer—Zeppelin speeds over Russia with Movietone aboard—Here's a new one, dancing on the ceiling.

FOX MOVIETONE NEWS—No. 94—Hadji Ali, his own fireman, amazes inmates of Walter Reed hospital in Washington, D. C., with his fiery stunt—Italy's guns bark in Alpine war maneuvers—Zeppelin over Polar wilderness—King of England sees Lipton win royal cup with yacht.

HEARST METROTONE NEWS—No. 292—Coast Guard on the job as chaser fleet mobilizes for new offensive off Staten Island—Air-minded youngsters find balloon-jumping a new thriller—Warriors from Sudan and Dahomey put on lively dance at French Colonial Fair—Western girls go "nature sledding—Via Zeppelin to the top of the world.

HEARST METROTONE NEWS No. 293—"Dark Horse" wins trotting classic, $50,000 Hambletonian, at Goshen, N. Y.—Austrian Archduke Anton and Princess Ileana, newlyweds, try a Metrotone talker on honeymoon in Vienna—Hotsy Totsy, queen of speed boats, wins Gold Cup 80-mile race at Montauk, N. Y.—Gene Tunney returns to ring, but it's to referee fleet bouts—German plotters blow up train.

PARAMOUNT SOUND NEWS—No. 5—King George and Queen Mary see historical Cowes regatta—British troops celebrate national military anniversary with drill by searchlight—Sir James Jeans, British astronomer, tracks the stars at Mt. Wilson observatory—Benny Leonard prepares for comeback in prize ring—Sightseeing Simian set dares dangerous dips on roller railway rapids.

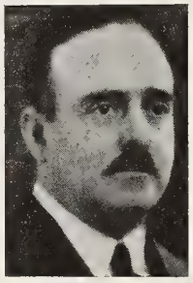
PARAMOUNT SOUND NEWS No. 6—Outboards scorch water highways in New England speed classic—First licensed colored pilot in U. S., Col. Hubert Julian, gets set for flight to Africa—Scores dead and injured at Tampico as high waters sweep city—Poor little French orphans dance in oldtime costumes for their one annual playday—Scenes on day of overthrow of President Ibanez in Chile revolt—New "flying auto" tested—Sultan starts tour.

UNIVERSAL NEWSREEL—No. 66—Hundred thousand witness launching of mammoth liner at Genoa, Italy—Air Freight carries strange cargo on inaugural flight—Woodpile one-fourth of a mile long provides work for entire community—Gala marine fiesta in Mexico ends drive booming industries—Silk mills strikers at Paterson, N. J., mix with police in street riot.

UNIVERSAL NEWSREEL No. 67—Royal bridegroom, Archduke Anton, pilots Princess Ileana on aerial honeymoon—Highways flooded in Ohio's Little Miami Valley as sudden storm breaks long drouth—Lynchers are foiled as Michigan "torch killers" get speedy life sentences—City law at Centralia, Wash., compels men to wear beards for pageant—Hotsy Totsy wins speedboat race.

Van Beuren Sees Possibility of Color Cartoons

A. J. Van Beuren, of Van Beuren Corp., producer of animated cartoons for RKO-Pathe, sees color in cartoons as the next step to add novelty to cartoon entertainment, although he does not believe that color has been perfected sufficiently as yet, or that it has proven enough of a success from an audience standpoint in feature productions to merit serious consideration for the time being.



A. J. Van Beuren

It has taken long years of study and work, he says, to bring black and white cartoons to their present state of perfection and they will not be abandoned for the sake of novelty until color has been developed to an equally satisfactory degree and picture audiences definitely decide they want color on the screen.

In the new camera department now being equipped at the Aesop Fable studio, a small laboratory is being installed for experimental purposes so that Fables will be prepared to offer the exhibitor color cartoons when the time is ripe and a process has been perfected to overcome the various technical difficulties that now present themselves, especially as regards imperfect sound.

Welsh Begins New Series of Technicolor Musical Shorts

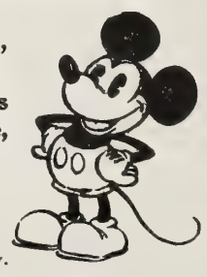
Robert E. Welsh, who produced a series of Technicolor shorts, "Beauty Secrets from Hollywood," soon to be released by Paramount, has commenced work on a new series of color musical films.

The first, "Old Songs For New," has just been completed.

Meriden Paper in "U" Tieup

Another newspaper has joined the list of those already sponsoring the Graham McNamee-Universal newspaper newsreels, with the addition of the *Meriden Record*, Meriden, Conn. This brings the total to 82.

MICKEY MOUSE
again shares honors with
WILL ROGERS
this time in
"YoungAsYouFeel"
at Grauman's Chinese Theatre, Hollywood and Fox - Criterion Theatre, Los Angeles.
Always in fast company.



WABASH AVENUE

CHICAGO

Closed theatres and general buying indecision resulting from the operators' argument are giving Film Row some needed recreation. A visitor at Hawthorne last week counted sixty-three denizens of the Row in front of the betting windows. Two of them, the visitor learned, had actually paid an admission to the track, being unable to chisel passes.

▲

Tieups with Atlas Brewing Company and several other producers of Neero were particularly numerous this summer. About fifty theatres in all were in a position to serve patrons ice cold near beer in the lobbies and waiting rooms. The popularity of the "hand out" indicates that it will probably become even more common in city theatres next year, with pretzels and potato chips added when business picks up and projection booths are accommodating only one operator. Louis Machat will make beer a standard year-around refreshment item in the string of German theatres he is planning for the Midwest.

▲

Budd Rogers of Educational was about town briefly after a trip to Minneapolis made with Max Stahl in the luxurious Stahl motor. It took him several days to recover from Max's driving.

▲

Charles Filkins, formerly of Pathe, has succeeded Fred Mindlin as Milwaukee branch manager of Talking Picture Epics, Tom North announces.

▲

John Grohme and other Publix-B. & K. managers made a sudden, unexplained trip to the home office during the week.

▲

Louis Meyer of Meyer-Reiger Trailers, who had sent advance announcements to Midwest distributors that he would be at the Stevens over the weekend to dispose of the company's Midwest franchise, did not appear. Distributors from Minneapolis, Kansas City and other more or less distant points, who had come to town to discuss the franchise with Meyer, left disappointed.

▲

Bobby Young, son of the well-known J. Franklin, suffered a broken nose when he tried to wind up his flivver early one morning when it didn't feel like traveling.

▲

Andy Sherrick of Universal had the pleasure of opening Darrow's "Mystery of Life" at Knoxville, Tennessee, recently, Tying the picture up with Tennessee's "monkey trial" made Page One stories in Knoxville papers for a week.

▲

Acme Projector Company at 728 Wabash was erased from the local scene last week when the company's stock and fixtures were put on the block.

▲

Sol Strauss, manager of the Alcyon, is back in town after a European vacation. He brought with him some Parisian postal cards and a flock of tender memories of Berlin beer gardens.

▲

The United Screen Star Corporation has moved its headquarters from Terre Haute, Indiana, to the Congress Bank Building.

▲

J. R. MacPherson of National Screen married Jean Marre of Chicago last week. When the couple return from a Wisconsin wedding trip, Hal Young plans to take that long awaited vacation.

KANE

WITH the single exception of the inclusion of the *Spectator* in its list of screen papers, I can imagine nothing about the film business that is not embraced in the *Motion Picture Almanac,* an extraordinary volume recently brought out by the Quigley publications. It must have been a stupendous task to assemble all the information that is arranged so handily between the covers. It is a book that should prove of the utmost value to the entire industry, one that should be on the desk of every executive, on the shelves of every studio and public library, and in the hands of the film editors of all the publications that ever even mention motion pictures. It is a volume that one can not review beyond stating that it contains every known fact about pictures, their organizations, their finances, their personnel and all their supplementary businesses. Truly a commendable work, courageously conceived and admirably executed. It is so up to date that it doesn't list Horace Liveright among Pathe's assets.

FROM THE FILM SPECTATOR

—HOLLYWOOD

MUSIC AND TALENT

WARNERS OPEN FLEXIBLE UNIT SHOWS

Will Use Acts Booked By Walter Meyers

Bills Will Be Arranged Individually by Producers in Each House Under Zone Manager's Supervision

By ED DAWSON

Warner Theatres is going into the stage-show business on its own for the entire circuit. Warner Theatres hereafter will arrange its own programs, using acts booked by Walter Meyers, head of the Artists Bureau in the home office. The policy is to present stage shows and vaudeville acts as preludes to feature pictures.

Each of the bills or units will be produced individually by producers in each of the Warner houses on their circuit and at all times, will be under the personal supervision of the zone managers.

By the new plan, which has been approved by Warners, it will be possible to get up flexible units, something long desired. For instance, when there is a big star engaged for any of the houses it will be an easy matter to build up the show around him. First of the name stars engaged for the Stanley, Jersey City (this house being the first to inaugurate the new plan) is Joe E. Brown. Under the old arrangement there was no flexibility to the vaudeville programs sent these theatres, it being necessary to present them intact as they were sent on tour or have the added expense of using a house master of ceremonies and talent who were locally popular.

Each house will have a producing head of its own who will balance and stage his programs. Zone managers for the different territories are Harry Kalmine, Stanley, Jersey City; William Goldman, Mastbaum, Philadelphia, and John Harris, Stanley, Pittsburgh. Producers who will work under their supervision are Larry Conley and Clement Murphy, Stanley, Jersey City; Al Kaye and Larry Princ, Mastbaum, Philadelphia, and Bob Alton and Jerry Mayhall for the Stanley, Pittsburgh.

The Earle theatres, Philadelphia and Washington, will continue their present arrangement of straight vaudeville programs. The Philadelphia Earle has eight acts and the Washington Earle four.

Jimmy Flynn Dies

Jimmy Flynn, well known music man who started in the business many years ago with the firm of Leo Feist and who has been with Remick's for a long time, died last Friday morning after a year's illness. Jimmy leaves a wife and four children, and many sad friends.

BERNARD COWHAM

This intellectual chap doesn't look like he was a farmer before the urge to entertain audiences with clever organ novelties betook him, but he was and in fact he still is keen about it, going back to his farm in Oshkosh every year for his vacation. He has been a permanent attraction at the Flushing, Long Island RKO theatre for the past three years. Not only that, he has proved himself a real box-office attraction too. This is not just hearsay either, just ask his manager or the patrons of this house. Bernie, as he is known to thousands of people in that territory, is a hard worker, putting on novelties that have a natural appeal to audiences, and doing it in a manner that appears to be the personification of ease. This, dear children, is the secret of one boy who made good in the big city.

Roxy Conductor to France

Maurice Baron, conductor of the Roxy Symphony Orchestra, sails Saturday aboard the S. S. Paris to visit briefly in his native France. Baron will spend most of his three weeks' vacation on the Atlantic, but expects to have nine days in Europe, most of which will be spent in Paris. During his absence, his co-conductor, Mischa Violin, will direct the Roxy orchestra both in the theatre and in the weekly radio broadcasts.

Myers to Tour Twins

Myer Myers, who formerly handled the Hilton Sisters, has contracted with the Godino Siamese Twins for a world tour to open at St. Louis. William L. ("Bill") Oliver will handle the tour.

Add Stage Shows At Four Spots in Columbus District

Stage shows will be added to four spots in Columbus, Ohio, territory within the next few weeks. RKO Palace goes vaude-film August 22, with RKO Keith's, Dayton, to follow shortly thereafter. Civic organizations both at Columbus and Dayton have been agitating the question for several months, and forwarded petitions with thousands of signers to RKO executives. The Cambridge Amusement Co. inaugurated vaudeville policies in their houses at Cambridge and Marietta, Ohio, booking out of the Gus Sun office at Springfield, beginning this week.

Theatre Organ Tie-up Helps Create Audience Interest

Milton Charles, organist at the Mastbaum, Philadelphia, evolved a tie-up with Speak-o-phone in that city which proved a successful program feature.

A Speak-o-phone recording apparatus was placed on the stage along with a Brunswick Panatrope. Charles then flashed slides of three old-time songs on the screen, the audience indicating their favorite by applause. "Till We Meet Again" was chosen. Charles played the number with practically the entire audience singing. The record was then played back to the audience, humorous touches being given by Charles, calling the audience's attention to their own work and his own comments—"That's you" and "That's me," etc.

The holder of the lucky number given at the door received the record of the audience's singing.

Organist Takes Place of 10 Men in Opening Show

Kay Custer, organist of the RKO Orpheum at Portland, Ore., recently was called upon to take the place of 10 men on the new opening show at this popular playhouse. It all came about through her being made a featured part of the program with her "Organ Fantasies," a clever group of musical numbers which supplanted the usual overture by the RKO Westerners.

In addition, this diminutive organist scores daily with her organ concert from 11 to 11:30. Her "Organ Fantasies" were a clever arrangement of her own, and were presented in conjunction with some clever slides on the screen.

NBC Shifts Menser to Midwest

C. L. Menser, of the production department of NBC at New York headquarters, has been transferred to Chicago, to assume charge there.

STAGE SHOWS

Baltimore Century

Week ending August 15

"Cool Off," Capitol stage presentation unit staged and devised by Chester Hale under personal supervision of Louis K. Sidney, opened on full stage with shredded silver cloth hanging from the flies for icicles, and backdrops to represent a snow scene, the band being banked on tiers upstage behind banks of ice with silver cloths over the piano, and dressed in white coats with jersey caps. The girls had on white imitation ermine cloaks and hats. Into routine and then, as they warm up, remove cloaks and hats and are in very abbreviated costumes of silver cloth. Then Allan Rogers comes on from left in white flannel suit and introduces Chilton and Thomas, who come on in song and dance work. Carol Chilton sings as Thomas goes into his hurdle dance. Then Rogers sings "I Surrender, Dear," and for encore introduces "Little Things in Life," with comedy chatter. He gets laughs with his talk about husbands holding wives' hands and others doing likewise, coming down into the audience and singing to a girl or child there. Rogers then directs the band in a modernistic tune and at the close the girls enter from either side in white chiffon and offer a pleasing routine. A white scrim curtain closes out the band in back. They toe-dance, then leave as a feminine voice is heard singing "O Solo Mio," from right wings. Milo comes on dressed as a tramp (same costume and routine as in former years). He goes into his routine of imitations, whistles, birds, chickens, with horse neigh getting most laughs. Next Rogers introduces Chilton and Thomas again in the act they used in the Al Jolson show. Miss Chilton sings "Pit, Pat, Pit, Pat, Listen to the Rain," while Thomas does a tap and knee bending dance work on the floor on three solid metal stools of different heights. Miss Chilton next sings to her own piano accompaniment, and starts dance steps and is joined by Thomas. For encore they do a song and dance with toy piano and stool. Applause. For the finale the girls come on in white and silver costumes, divided skirts, large half moon headpieces, and are joined by a show girl with a resplendent multicolored costume with a large half-moon headdress and two girls in silver.

Cincinnati RKO Albee

Week Ending August 21

The week's program, although offering nothing startlingly new, novel or original, is nevertheless entertaining, and holds attention of the regulars to "the last drop."

The opening spot is filled by Mme. Olympia's Prize Winners, a dog act in which the exceptionally well-trained canines appear to enjoy their work equally as well as the people out front. Five Russian wolf hounds were exhibited during the act, with one doing an unusually high jump.

Bud Harris, dusky piano comedian, assisted by Tommy Brookings and Paul Harris, in No. 2 position, offer a line of repartee, songs, piano playing and tap dancing. The act majors in the musical and hoofing turns, although the others are enjoyable.

Arthur and Morton Havel follow in a sketch, "Hot Water," aided and abetted by Helen Lockhart, Denise Dooley and Bud Williamson. The special backdrop and appurtenances representing a ship at sea form the basis of the action which is a series of comedy lines and situations in which the girls are able "feeders." The act contains considerable hokum which could be profitably sacrificed in favor of the dances and quartet work occasionally interspersed.

Louise Groody, musical comedy star, on next to closing in "Storiettes," again employs Nevelle Fleeson as her accompanist on the ivories, but he now shares the billing instead of remaining practically an unknown quantity as was the case last season. Miss Groody does her famous "Tea for Two" song which she originated in "No, No, Nanette," subsequently burlesquing the number as it would be sung by a cabaret shouter. Fleeson fills in the spot while Miss Groody changes to a Salvation Army costume for her next number. Discarding the religious garb on the stage, she appears in the opposite extreme for a Cuban rhumba. The act took three bows at the first show.

Harry Kahne, billed as "The man with ten brains," closes in almost uncanny demonstration of freak handwriting which he accomplishes backwards, upside down and what not. For a finale, Kahle, suspended head downward before a large blackboard, recites a poem selected by the audience while he transfers headlines upside down on the board, taken from current newspapers which he also holds in an inverted position.

Milwaukee Wisconsin

Week ending August 13

Bernie, of the trio of Bernie, Veronica & Walker, acts as master of ceremonies in Fanchon & Marco's "Tomorrow's Stars" Idea. The opening episode presents the various members of the Idea seated at tables, with the orchestra, under the direction of Glen Kelty, in the background. The setting is blue with many golden stars.

Theal Nelson opens the Idea with a neat bit of tumbling, including a series of backward revolutions across the entire stage.

Zelma tap dances on her toes with no mean ability and gives way to Dorothy Welch, who sings an operatic selection. Miss Welch is known as the little girl with the big voice, and clicks in fine fashion.

Chiyo Kadomatsu goes through a series of gyrations to stage an oriental dance. Bernie, Veronica and Walker inject their personalities at this time, as they do at various odd moments during the Idea.

Helen Ireland entertains with a saxophone selection. Buddy & Gretel do a bit of ballroom dancing, first to a classical number and then to a jazz selection. They do plenty of fast stepping and get a good hand.

Harry Stockwell sings "I'm Marching Home to You," after which Wanda Allen does a sparkling bit of toe dancing. Miss Allen handles herself very well and clicks. Fern Dale impersonates several people, including Will Rogers, and gets a big hand.

Mary Miles is an acrobatic dancer of no mean ability and is succeeded by Anderson & Allen, whose acrobatic maneuvers include a number of balancing features performed in an able manner.

Bernie, Veronica & Walker wind up the act with some comedy chatter and dancing, while the finale finds the feminine members of the Idea in black, glittering outfits posing about a devolving disc in a setting of mirrors. The Idea is well received and the "stars" all exceptionally talented.

FLORENCE
ORGANISTE MODERNE
SHOWMANSHIP AND SINGING A SPECIALTY
NEW IDEAS TO BUILD UP YOUR BOX-OFFICE FOR THE COMING SEASON—
ADDRESS
E. DAWSON, MOTION PICTURE HERALD
1790 BROADWAY, N.Y.C.

Philadelphia Fox

Week ending August 14

Fanchon & Marco's "Submarine Idea" at the Fox this week supplies some new thrills in addition to plenty of speed and pep.

Ron and Don at the organ play a charming "Spanish Fantasy," illustrated through scrim. The organ then accompanies an accordionist whose name is not announced.

"Submarine Idea" is introduced by a solo, "Echoes of the Sea," featuring Willard Singley, baritone. The stage setting consists of a submarine base on a rocky coast with a lighthouse in the background.

The Sunkist Beauties in ruffled Spanish costumes dance and sing "Lady Play Your Mandolin," and then group themselves in the background as two men and a girl dance a spirited Spanish tango.

Two negroes, Radcliffe and Bob, dressed as sailors, put over a lot of nonsense that gets a good hand.

The action of the next scene apparently takes place on the bottom of the sea, with very realistically moving green waves as a background and the Sunkist Beauties dressed as mermaids with long glittering trains. Claire Lea, a clever little contortionist, does some amazing stunts and a huge crocodile crawls sinuously across the stage as the chorus are grouped in the background.

Radcliffe and Bob reappear dressed as divers with a treasure chest, which proves to be an upright piano, and they take turns playing it. Their singing and clowning is so well received that they take two encores.

The next scene also takes place on the bottom of the sea with coral reefs and strange sea growths growing about, and curious fish swimming about a wreck at one side of the stage. The Sunkist Beauties come on in pirate costumes consisting of black velvet jackets, big hats and boots, and they do a clever routine.

A submarine is seen descending beneath the waves and the Aerial Bartletts perform some breath-taking feats on a trapeze suspended from the craft. As a climax the submarine explodes with a great crash.

"Mickey's" F. & M. Tour Nears End

Mickey Mouse is scheduled to complete his nation-wide personal appearance tour in New Orleans on September 24. The little rodent star, featured in a Fanchon & Marco "Mickey Mouse Idea," staged in collaboration with Walt Disney, started his transcontinental junket early in the year at Loew's State, Los Angeles, and has been "on the road" for approximately nine months.

Radio Team in Films

"A Pair of Jacks," until recently featured over KTAP, San Antonio, will depart for the Coast and films shortly.

SLICES OF MELLIN

By BOBBY MELLIN

Ben Grauer, one of the recent additions to the NBC announcing staff, comes to radio from the theatre. He played in several successful stage productions and in silent pictures.

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Harry Kogen, conductor of the Farm and Home Hour program and various other coast-to-coast hookups over the National Broadcasting chains from the Chicago studios, is not only one of the most popular conductors in his field, but is also one of the most talented arrangers in radio today. Kogen gave a startling demonstration of his skill in the latter field recently. Because of a last minute change of musical numbers, he was required to make an obliggato arrangement to accompany a vocal solo a few minutes before the program went on the air. In order not to lose any precious moments of rehearsal, Kogen wrote the obliggato with one hand, while with the other he conducted the orchestra through the rehearsal of an entirely different number.

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What does the radio announcer do with his spare time? Of course it all depends on his hobby. In the case of Jean Paul King, the popular NBC announcer, he spends his time in his apartment, playing over his collection of phonograph records. King is a great lover of modern music and has a valuable collection of American and European recordings, some of which are very rare.

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Clyde McCoy and his orchestra are now the possessors of six daily chain hookups over the NBC, from the Terrace Gardens—Lix Riley soon closes at the Congress Hotel. The management of the hotel does not intend to put another orchestra unit in the hotel for the next few months.

▲ ▲ ▲

Joe Plotke, who plays the traps on the golf links, besides the traps in Maurie Sherman's orchestra, recently made a hole-in-one on a 175 yard drive at the Quit-Qu-Oc Country Club. Incidentally, Sherman's band are now playing at the Schoreder hotel, Milwaukee, for the next few months, then returning to the Beachview Gardens.

▲ ▲ ▲

Wayne King, one of the country's most popular dance band leaders, has returned from a vacation and leaves Chicago in his own airplane this week for a limited engagement at Lakeside Park, Denver, accordin gto Music Corporation of America officials.

▲ ▲ ▲

Earl Burtnett and His Californians, the west coast's popular dance band who are making their first trip east under the auspices of the Music Corporation of America, are going into the Lincoln Tavern, Chicago, for a return engagement this week. Burtnett and his music have made a big hit here.

▲ ▲ ▲

Irving Aaronson and His Commanders, internationally famous orchestra, who recently completed a nation-wide tour of deluxe motion picture theatres, has been booked for a limited engagement at the Dolls, Chicago's smart night club west of Evanston. The Aaronson engagement, according to Music Corporation, marks the orchestra's first appearance here for nearly a year. They scored a big hit at a popular night club while playing here a year ago.

ORGAN SOLOS

EGON DOUGHERTY (Astoria Triboro) presented another and incidentally his last "Sing With Dougherty" organ songfest before being transferred to another house. This one was appropriately entitled "Deep South," and incorporated many of the famous southern melodies, together with one of the most popular of the new southern tunes. Each of the slide choruses was superimposed on a typical southern effect slide which enhance the presentation. This audience, who are mainly foreign, lustily sang all of the songs. The program consisted of "Ole Man River," "Swannee River," "Old Kentucky Home," "Silver Threads Among the Gold," "Carry Me Back to Old Virginny," "Shine on, Harvest Moon," "Chloe" and a final chorus of "Roll on, Mississippi." This solo was beautifully presented and very well played and earned the organist the fine response he deserved.

JACK MARTIN (Milwaukee Wisconsin) achieved such success several weeks ago with his organ number entitled "Your Part of the Program," that he has again adopted this for the current week. He opens with "I Found a Million Dollar Baby," followed by "I'm Through With Love," and "Honey I Want to Sing About You," with Orville Rennie doing the singing in connection with the last two numbers. The combination works out satisfactorily and goes over big with the audience. Words to each selection are flashed upon the screen and the audiences join in singing.

ADA RIVES (New Orleans, State) offered "Temptation" for the week ended August 6, which turned out to be the usual organ solo meeting with moderate popularity. It opened with a parody on "My Baby Just Care for Me" commenting upon the temptations which exist to break laws and invoking a new law prohibiting singing in the theatre. After that came "Let's Get Friendly." Then they sang "The Same as We Used to Do," following this with a muddling tongue twister to the melody of "Confessin'." The close was "Out of Nowhere." Miss Rives works hard and gets her solo over.

MACK BRIDWELL (San Antonio, Majestic) recently rendered the following up-to-date tunes on the mighty Robert Morton at the Majestic: "I'm Happy When You're Happy," "You're the One I Care For," "In a Five and Ten Cent Store," "I'm Alone Because I Love You," a lively parody to the tune of "Betty Co-Ed," a tongue twister on "Apple Blossom Time," "Please Don't Talk About Me When I'm Gone," next, a travesty on "Just a Gigolo," and last, the well-liked "When Your Hair Has Turned to Silver."

AL HORNIG (Baltimore Century) went into introductory strains as the title "Hello Reno" was flashed on a colored slide. Then he played "Little Grey Home in the West" as parody words were flashed on "Little Gay Homes in the West." From that he played "Hail, Hail, the Gang's All Here," with parody words, and the same treatment for "It's Always Fair Weather—When Grass Widows Get Together." Next came "Order in the Courtroom," to the tune of Eddie Cantor's "Making Whoopee." Next was a burlesque on "Who," running: "Who Makes My Baby Cry," and followed by a comic rendition of "Wabash," starting "While Your Daddy's Tight Tonight Upon the Wabash." Then for the comedy of "Would You Like to Take a Walk With Me," the Judge was supposed to be taking the girls out to tea. Colored slides interspersed with word slides with cartoon illustrations. He finished with straight words on "Please Don't Talk About Me When I'm Gone."

UP AND DOWN THE ALLEY

HELLO EVERYBODY

By the time you read this "pillar" the better half and yours truly will have jumped in the old fliv' and will have flown away from all the noise, strife, struggle and all the other things that are so irritating a week or so before the annual vacation . . . and will be doing the things we have banked on doing for the past month. You know, . . . lazying around on the bank of a small stream and thinking of nothing but rest . . . Probably though . . . before long I'll be getting in touch with someone of the **Main Stem** and finding out how things are. I've had it happen so often that I'm sure that's how it will be. . . . Well, at least we can count up an hour's rest . . .

* * *

A prince of **Jazz** is **Teddy King,** popular musical director and master of ceremonies at the **Fox Audubon** who is also a feature of the **Fanchon** and **Marco Radio Hour** over station **WGBS** . . . If you "listened in" on last Sunday's broadcast, you had a double treat, because **Paul Ash,** the **Genial Giant** of **Jazz,** was the guest announcer . . .

* * *

The **National Studios** have just announced a new orgologue which is distributed on a rental basis to organists throughout the country . . . The new one is **"Motor Mania,"** and it incorporates the human characteristics of the "Sunday Driver," in a cleverly worded lyric form . . . The boys who have used it claim it the best 10 minutes of entertainment they have used . . . A lot of the boys have used **"Looking Backwards," "A European Tour,"** and **"Literary Indigestion,"** and found them darned good bets and chock full of entertainment value, too . . .

* * *

There have been numerous changes in organist personnel lately in various parts of the country which should be of interest.

Henry A. Keates, for the past five or six years one of Chicago's biggest and most popular advocates of **Community Singing,** is soon to open at the **Keith-Albee, Brooklyn.** . . . **Dr. Mauro-Cottone** and **Will Gilroy,** organists at the **Capitol,** are out . . . Gilroy though, opens next week at the **Pitkin, Brooklyn** . . . **Hy C. Geis,** the **"Eiffel Tower of Organists,"** who has presided at the console of the **Stanley, Jersey City,** for the past three years, opens at the **Fox, Washington,** on the 27th . . . **Con Maffie** is slated to go to an out-of-town house for Loew's shortly . . . **Egon Dougherty,** formerly of the **Triboro, Astoria,** is going into the **Paradise,** when Maffie vacates . . . **Ken Wright, "The Singing Organist,"** formerly of the **Orpheum, Green Bay, Wisconsin,** is now the featured organist at **Lloyd's State, Rhinelander, Wis.** . . . **Art Brown, "The Maple Sugar Kid,"** who for the past 4½ years has been with the **Flynn** outfit in **Burlington, Vt.,** has just resigned and will be in town shortly . . .

* * *

Here are a few more changes, but not like the ones above. **Bill Gilroy,** again is a proud Father, this time it is a boy, the grand total in the Gilroy family is now four, two boys and two girls. . . . Another to have an addition to the family is **Bob Raso** who is the proud father of a 7 pound girl. . . . **Adolph Goebel** is visiting **Germany** and **France,** he hasn't been home for 10 years and is paying his mother a visit and incidently showing off his new wife. . . . **Paul Miller,** who has been featured organist at the **Hollywood** in **Gowanda, N. Y.** for the past three years has been visiting friends here in **New York.**

Space is short, so.....long.

ED. DAWSON.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Lend Me Your Ears!

THE unnecessary unbusinesslike and jackass method of constantly changing house managers has now reached the point where it can be classed as humorous news, because a daily in Racine, Wis., carried a two-column story on their own local situation; and believe me brothers, it was so funny to read that I'm going to reprint it in this issue of the Club section. . . . Wanna laugh? . . . just turn over a few pages until you spot a yarn captioned: "Theatre Managers Change Rapidly In Racine Playhouse Realm." . . . In this humble writer's opinion, a copy should be tacked on the front door of every circuit executive and division supervisor in the country . . . not that we expect it would do them any good, but they might begin to realize what a laughing stock they are making of showbusiness. . . .

* * *

Here in the big (?) town, we boast (sometimes) of a certain symphony (more ???) orchestra where we sit through agony and the show wondering which will win the intense battle, the brass or the strings; but, sad to relate, although there is far more sweet music in the strings than in the brass, the latter is so far ahead of the former that it would not surprise us if they left half the strings out entirely . . . and still stranger to relate is the fact that the promoted director of this blah-blah aggregation, plays a string instrument himself . . . such is life . . . we soon forget our own first love to bask in the sunshine of a lotta noise. . . .

* * *

Lord help the man who lacks enthusiasm. Without it you are just second fiddle to a dead-head. Without it your theatre will be just another movie house. Without it you can hardly hope to enthuse your staff. Without it you will be unable to enthuse others.

But with it you are aces-high. It will be evident in everything you do or say. It will brand you as a go-getter and a leader in the community.

What is this thing called enthusiasm? The dictionary tells us—"Earnest and fervent feeling; ardent zeal for a person or cause."

Take stock of yourself. Have you that much-needed enthusiasm or are you just another so and so—?

* * *

While we're waxing sentimental and optimistic, we'd like to ask managers a simple question:

"Are you ready for promotion? Could you take the next high-up job? Are you capable and equipped to handle it?"

Be honest with yourself when you answer this question. Are you looking far enough ahead and preparing yourself when opportunity knocks at the door?

Have you the makings for a bigger and better future or are you content to ride along until you have outlived your usefulness to your company.

Our advice is, look ahead to promotion and be ready for it; and instill the same thought in the minds of your subordinates so that they too will have something to look forward to.

* * *

Those of us who have not circulated among our patrons as much as we should have in the past, ought to start off the new season with a firm resolution to be as much in sight around the lobby and floor of the theatre as is possible.

Get to know and like your patrons. Give them the chance to know and like you. It means much good-will for the theatre and cements a feeling of friendliness that pays well in box-office returns.

* * *

Instead of feeling antagonistic towards the man who is driving you (we said driving, not riding), you ought to feel grateful. And you in turn should be driving those under you (again we said driving, not riding).

It's driving that makes for greater accomplishments. Without it we may all become stagnant, allowing ourselves to drift along all too freely. While with it, everything will hum along at top speed.

Don't mind being pushed; push with them and keep everybody stepping to the fast tempo of better times.

* * *

According to Babson, the business economist,—"Advertising is like driving a nail. You don't drive it home at one blow—you keep hammering at it."

Keep that in mind whenever you work out a campaign for some big attraction or some special event. Don't make the mistake of starting off with a lot of noise and then let your campaign shift for itself. Keep driving and hammering at it until it must spell success in box office receipts.

* * *

Economy! You boys back of the guns have probably heard that word until you're ready to throw a fit. But we'll risk your throwing that fit because of the importance of economy with present-day conditions.

The indelible stamp of ability is making money and saving money. What's the good of making it if you turn around and spend it foolishly?

While on the other hand, even if you can't increase business you'll be making money by practicing sensible economy and keeping the overhead down to the minimum.

"Chick"

"LOBBY LAFFS"

By DICK KIRSCHBAUM

OH SURE! I DO ALL MY OWN BOOKIN- TH' DISTRICT MANAGER- POO! HE'S ONLY A FIGGER HEAD! I'M TH' BOSS- ETC- ETC-
OH YEAH?
I'LL BE SEEIN' YA'
JUST A "FIGGER HEAD"
Dick Kirschbaum

Moral—Don't Think Out Loud!

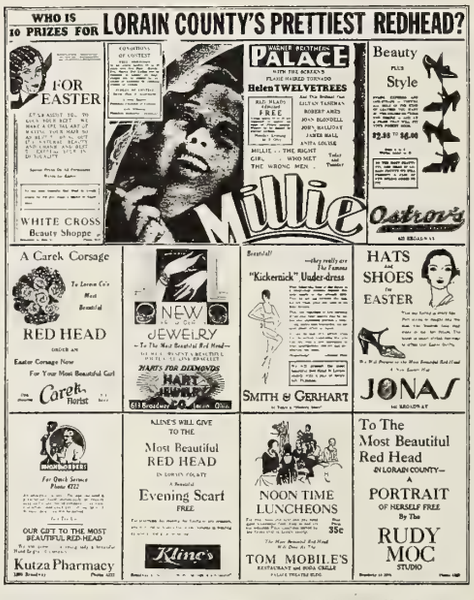
Louis Lamm's Baby Contest Under Way; Two Other Contests

Baby contests are flying around thick and fast among Club members at this writing and the latest member to stage one of these popular affairs is Louis Lamm, manager of the Palace Theatre, Lorain, Ohio. Louis tells us he thought it about time to give the infants a break and incidentally find out just what is the status of his town's population. The contest is in full swing at this writing so it is impossible to give his brother members all the dope but we can at least tell you the original plan of campaign.

For the backbone of his campaign Louis made a tie-up with 10 merchants for the running of a full page co-operative ad over a period of five weeks, the merchants agreeing to furnish gifts amounting to a total of $75 to the baby voted the most popular. The contest is not being run according to physical points of the child; personality, or any other characteristic which would gain public approval, counting in the final decision. The merchants are given a free trailer on the theatre screen. A cut of the co-op ad will be seen on this page.

In line with the co-op ad the newspaper published a coupon to be filled out by the applicant for a free sitting at one of two of the leading photographers mentioned; or, the application may be obtained at the Palace Theatre. The newspaper offers the inducement of 50 votes for filling out its coupon while only ten votes are given at the theatre with each paid admission. As usual in these contests, pictures of the babies are numbered and displayed in the theatre lobby and the voters pick their favorites, number the ballots and drop them in a box prepared for that purpose. Age limit of contestants runs from 6 months to 3 years.

Two other successful contests recently put over by Louis included a Spring Fashion show and one to find the prettiest redhead in Lorain County. In the former case the merchants paid for everything, the ads gave the theatre a fine break and the stunt did bring additional business to the house during a period of exceptionally bad weather. We are reproducing an ad run in connection with the above to show you how it was worked out. This page ad was also supported by a follow-up ad of the theatre.

We must agree with Louis that the layout on the redhead stunt is a corker. Just take a glance at the accompanying cut and note the space allotted the house. Also note that all the merchants cooperated to the fullest extent by each donating gifts to the winner. The contest was open to all red-heads and they were required to appear on the stage where they were judged by a committee composed of the Mayor and two leading citizens. In choosing the winner the judges were guided by the applause of the audience. Of course, Louis tells us, the tie-up was an ideal one on account of the picture featuring "Millie," but adds that it can be used just as favorably with a picture featuring any red-headed star.

He also enclosed a little gag used in connection with "Doctors' Wives." It is the usual size of a prescription envelope with face copy reading: "Prescription—For Blues, Bad Business, Lassitude, Loss of Appetite, Low Spirits and General Depressed Mental and Physical Conditions." See Inside. The card enclosed advises the reader to swallow the enclosed pills and dash right over to the Palace theatre.

All good stunts, Louis, and the Club is glad to hear that you are so busy out your way putting over shows. Thanks for your contributions and be sure to let us know how the baby contest came out. We believe that this stunt is a splendid way to boost a drop in trade at any season of the year.

W. E. TOOLEY SAYS:

"We find the ROUND TABLE CLUB a very interesting section in the Herald, as no doubt all managers are wondering how the next fellow puts the picture over. The writer has found in its pages many helpful suggestions that have assisted greatly in exploitation."

State Theatre,
Red Bluff, Cal.

Bailey's Magazine Tie-up Secures Big Circulation Of An Ad

In exchange for a small number of guest tickets, Harold Bailey, manager of the Capitol Theatre, Lawrence, Mass., pulled off a recent stunt which netted him the circulation of a message in 5,000 homes throughout the city and secured additional ballyhoo on a current attraction by staging a parade to the theatre.

He made a tie-up with the distributors of Liberty magazine for the insertion of a herald on the picture he wished to plug in each of the 5,000 copies for local distribution. Except for the cost of printing the herald no other expense was attached to the deal. He then arranged to have the delivery boys attend the theatre bearing signs such as you see in the accompanying photo. A police escort on motorcycles, via the main stem, headed the procession.

That's certainly getting extensive circulation of a message at minimum cost, plus the added value of street advertising. Bailey states it worked out so nicely for him that he just had to pass the idea along to other Club members.

Schmidt Puts Over Fine Cooperative Stunt With Bakery

An 8 by 10 still from "Seed" showing two of the featured players in a breakfast scene captioned, "What would you like for breakfast, Genevieve," inspired Wm. El Schmidt, manager of the Capitol Theatre, Williamsport, Pa., with an idea which developed just like a snowball rolling down hill. One idea led to another and before this manager was through he not only garnered a lot of costless advertising on the current picture, but worked in a lot of free and valuable publicity for a coming attraction.

He called on a big local baker with the above mentioned still, having painted in an additional balloon reading, "Give me the delicious toast that's made from Blank bread," as an answer to the above question.

Schmidt first sold the bakery on the idea of this tie-up as a newspaper ad, which space and cut would run the baker about $30. The completed ad appearing in the paper had the above described 8 by 10 in a four-column cut with a box head above in bold type reading, "It's Life Itself——!!" Directly underneath the cut in a descriptive manner appeared, "John Boles and Genevieve Tobin in a scene from Seed, Charles G. Norris' daring novel that shook the country, appearing at the Capitol now."

After the bakery was thoroughly sold on going through with the newspaper tie-up and the cut was made, Schmidt endeavored to show the bakery for a few more dollars how to get further value from the cut as well as the money he had already spent.

Twenty thousand coupons were inserted in wrapped loaves of bread over a period of four days; copy reading, "Save this coupon. When accompanied by three others spelling 'Seed,' the sensational Charles G. Norris novel now showing at the Capitol, it will entitle you to a guest ticket to see Gary Cooper in 'City Streets' at the Capitol May 23-25-26. This coupon is transferable—ask your neighbor—maybe they have the missing letter of your set."

The letter "D" from SEED was used as the key letter, allowing 100 of these to be printed and inserted in the bread. The baker was so pleased that he actually offered to pay for all over 100 tickets, feeling positive that that number would not be reached because of the wide territory in which his bread is distributed.

The baker was sold to make use of the cut further by making it up as part of a window card, advertising the coupons in the bread. Four hundred of these cards were distributed to 200 dealers to be used in their windows. Two thousand of these window card layouts were run off on paper. These were pasted on windows of the different stores, the inside of show cases and inserted into packages whether they bought bread or not.

By using the word Seed as the key word and having the newspaper ad of Seed on the window card and heralds as well as Seed mentioned on the coupon in the bread, Schmidt could not see the logic of giving a prize to see something already so well exploited. So, naturally, the next thought was to make the tickets good to see the next picture and in that way have the one campaign carry two different sales without interfering with either.

To our way of thinking, this is one of the best examples of cooperative exploitation and merchandising we've run across in some time. You will note that the enthusiasm of the baker increased as each new phase of the stunt unfolded until he actually offered to stand certain costs. If this isn't backing up sales effort with results then we don't know what we're talking about. The truth of the matter is that there are lots of bakers and merchants who do not know much about advertising and they are not in the class that generally employ an agency; hence, they are more than ready to welcome practical suggestions with open arms. And it's a fair enough break all around to make every one happy. Fine work, Schmidt, and let's hear about another one on par with this.

"The Showman's Calendar"

SEPTEMBER

3rd	Treaty of Peace ending Revolutionary War signed at Paris (1783)
4th	Hendrick Hudson Sailed Up Hudson (1609)
6th	Pres. McKinley Assassinated (1901)
7th	Labor Day
	(Schools reopen about this time)
9th	California admitted to Union (1850)
10th	Perry's Victory on Lake Erie (1813)
11th	Washington defeated by Howe in Battle of Brandywine (1777)
12th	Pershing begins successful drive on St. Mihiel salient (1918)
	Rosh Hashonah (Jewish New Year's)
13th	U. S. Troops take St. Mihiel
13th	"Star Spangled Banner" written in 1814
15th	Wm. Howard Taft Born (1857)
21st	Yom Kippur (Jewish Day of Atonement)
22nd	Nathan Hale Executed (1776)
22nd	Samuel Adams — Revolutionary Patriot Born (1722)
23rd	First Day of Autumn
26th	Pacific Ocean Discovered by Balboa (1513)

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

BEST FORMS OF THEATRE ADVERTISING! By Douglas F. George

(EDITOR'S NOTE: *We continue to present articles from Club members on the subject of what is thought to be the most efficient form of theatre advertising. Opinions have been varied; newspaper, screen and ballys all coming in for their share of glory.*

Herewith we present the views of Douglas George, manager of the Columbia Theatre, Portsmouth, Ohio. It will be seen that he is a strong supporter of the newspaper medium.)

Newspaper advertising will sell your show—providing you sell the public your ad!

How can a manager sell the public on his ad? It's all very easy—TALK TO THEM IN THEIR OWN LANGUAGE! The most successful advertiser is one who understands humble folk and can express himself simply and naturally. Don't get your language too involved or conspicuous—you'll scare people. The public does not and cannot appreciate good writing.

Remember! You can't kid the public—so you managers who use superlatives on every attraction might as well forget all of them and get down to writing copy that really SELLS. The art of advertising is merely having the knack of understanding people's preferences, likes and dislikes, and Heaven knows—they hate to be kidded!

There are five points that should command your attention when preparing an ad.

1. You must attract attention.
2. Your ad must be readable.
3. It must be convincing and truthful.
4. It must be concise and to the point.
5. It must create a desire.

If your ad attracts attention; if the eyes of the potential patron is drawn to it; but if they find it difficult to read, their eyes will travel on. If it is readable, understandable, but not convincing, you will not get their money. If it is untruthful and misleading you may get them once—but not twice.

In my estimation the perfect ad has plenty of white space, has a layout with a definite focal point, and has a "Sock Line" at the very beginning that attracts enough interest to read further on into smaller type. It must be an ad that is simple in the manner of layout. Any ad that is too involved, contains too much copy, or is broken up into too many small boxes is doomed to failure.

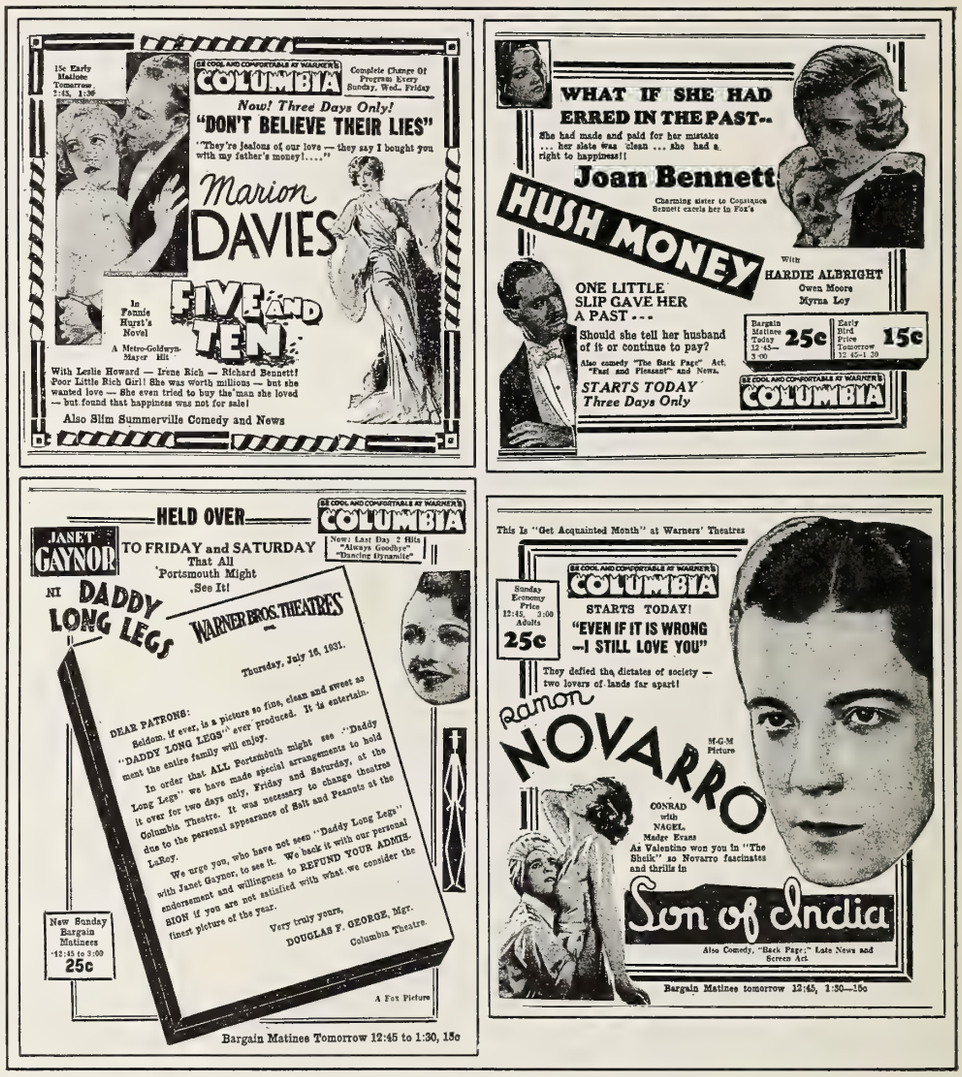
Use capital letters for emphasis only. When used in excess they lose their value as emphasizers.

Always try to place your illustrations on the right hand side of your ad. The reason for this is that an ad is read from left to right, which brings the eye continuously into the illustration. Another primary reason for placing an illustration of any decent size on the right of an ad is that it has a tendency to serve as a natural border.

Whenever possible the illustration should carry the same story you have in type.

Another important item: SELL YOUR ENTIRE PROGRAM. Under present conditions it is necessary more than ever to sell your shorts. The public is shopping for entertainment bargains and want the most for their money.

Nothing in advertising is ever accomplished without enthusiasm. In preparing a campaign try to project yourself into the minds and beliefs of ordinary human beings, and not a theatre manager. Put yourself in their place and try to imagine just what their feelings and reactions will be when they read your copy. Try to do something different whenever you can. Search for new angles. Make your campaigns refreshing to yourself, and they will be refreshing to the reader.

REMEMBER! The newspaper ad is the backbone of your seat-selling campaign. Build your exploitation and publicity around it.

Here Are Some of George's Newspaper Ads!

Pickett Wins Out In Phoenix, Ariz., With Several Stunts

Two campaigns, one on "Skippy" and the other on "City Streets," recently waged by A. G. Pickett, District Advertising Manager for Publix in Arizona, netted him a large amount of space and coverage at minimum expense.

In connection with "Skippy" playing at the Rialto Theatre, Phoenix, Ariz., Pickett promoted a newspaper contest. The contest included prizes for the longest tailed dogs and for the shortest tailed dogs, and for the next longest and shortest. This contest was started three days ahead of the opening date for the picture and had it carried on through to culminate with the judging on Wednesday of the week's run.

The contest got a lot of attention and publicity in the homes. This together with the newspaper display and publicity coupled with the announcements made in the schools by the various teachers, along with announcements made by the Women's Clubs and the PTA focussed the attention on "Skippy."

In selling "City Streets" for the Orpheum Theatre at Phoenix, Pickett effected a tie-up with the city, somewhat similar to the "Manslaugher" traffic stunt; only this one was made to include both the motorist and the pedestrian. The stunt was to print cards, the size of window cards (white cards with red ink) reading as follows: "City Streets—Are Not Race Tracks—Motorists—Drive Carefully—Pedestrians—Watch Your Step."

The cards were mounted on wooden stands or standards and set about the town—at the curbs of the four corners of the intersections. They had the appearance of city property and that helped considerably.

On the city traffic markers—the "No Left Turn" markers, the theatre used larger posters—the same copy—but these were about 3 feet high and were prepared in the art room, beaverboard painted in with white and then the red letters. Where the intersections were light controlled the smaller cards were set on the standards out in the middle of the intersections in addition to the curb lines.

The stunt got over nicely and had a very good selling effect, as selling the title tied-in with the regular newspaper display, theatre display, etc.

We've published a variety of stunts and contests on both of the above-named pictures and it is possible that some members are familiar with the foregoing. However, they're good as new wherever they've never been tried out and there's a different slant in the traffic stunt that makes it all the more interesting. Thanks for the details, Pickett, and let's hear from you some more.

Hobby Horses Used By Griffith When He Played 'Dude Ranch'

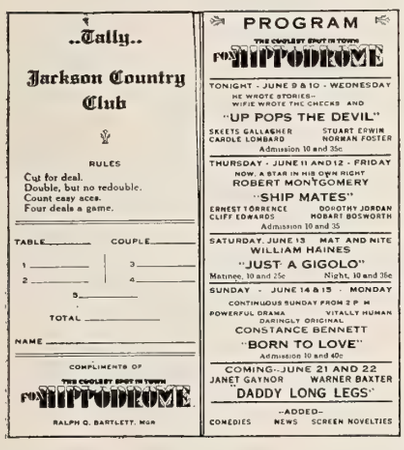
Two hobby-horses built of beaver board and horse hair were used to advertise "Dude Ranch" by P. D. Griffith, manager of the Ritz Theatre, Macon, Ga., and lest some will classify these as cut-outs let us reiterate that they were built.

A head of Jack Oakie was cut from a poster and mounted on movable, comic looking legs. This was placed astride the hobby horse from which hung loose reins attached to the bridle worn by the horse. The two horses were in the long lobby for nearly a week before showing and on days of showing were moved out front. Copy relative to the picture, star and playdates appeared on cards which were placed against the hobby horses.

A simple and effective way of making something novel for a lobby display can be accomplished with little effort, as Griffith points out above. These attracted attention for him and he's therefore passing the idea along to his fellow members. By this time, P. D., you must have another stunt to send the Club so why not shoot it in to your host of brother Round Tablers?

Ralph Bartlett's First Contribution A Bridge Whist Idea

Along with his application for membership in this Club came also the first contribution of Ralph Q. Bartlett, manager of the Fox-Hippodrome Theatre, Murphysboro, Ill. It's a bridge whist gag and if any of you are passing up opportunities offered for some crackerjack publicity through this medium, then you're bound to find his experiences interesting.

When Bartlett was stationed in Salem, Ill., last summer, he arranged with clubwomen to supply their regular Thursday parties with tally cards as a means of getting his message before a class of patronage more or less difficult to cater to. Considerable success followed his efforts in this direction because of the cards being carried home and it was entirely reasonable to assume that the program on the reverse side of the tally was read.

Shortly after his arrival in Murphysboro he found conditions practically identical with those in Salem and again proceeded to put his plan into effect. The clubwomen were again enthusiastic over having their tally cards supplied free of charge and were glad to lend co-operation.

As another example of what can be accomplished along bridge whist lines, only recently Bartlett was approached for a donation of $10 to help promote a public bridge party at the home of a local fraternal organization. He suggested that he furnish the tally cards instead of cash and this was instantly accepted, inasmuch as it was figured a big item. Through this move he secured circulation of his program through 105 tables, or to about 420 people he wished to reach, for the small sum of $5.

Bridge is a mighty popular pastime these days, and it's by no means limited to one class of patrons; and Bartlett's stunt shows what can be accomplished by contacting clubs with an idea of this kind. He's real enthusiastic about this scheme and wants other Club members to try it out in case any are overlooking this means of circulating a message. The accompanying illustration will give readers an idea of how the card was made up. Each one, of course, had a piece of colored cord attached to the top portion and this is not shown in the cut.

EDWARD C. SPENGEMAN SAYS:

"Needless to say, I find the HERALD a great help in more ways than one, and would certainly not wish to do without it, as I read it from cover to cover each week as it comes out."

Warren Park Theatre, Front Royal, Va.

FALL FASHION REVUES!

It would be wise to start making preparations early this fall for the big Fashion Show tie-up. It may be the turning point for hitting your mid-season form in receipts and should, therefore, be started early enough to make sure that every angle is covered.

Few merchant-theatre tie-ups are as effective or as profitable as this particular Show and most always it results in packed houses throughout the run. Incidentally, why not plan your Fashion Show for this fall to run more than one performance? Others have made two to four day affairs and turned them away during the entire run.

It is always advisable to keep in mind the bookings for these shows. Proper selection of the feature picture is just as important as any other phase of your arrangements and you must be certain that the picture is a good one. Don't rely solely upon the Fashion angle to put it over because it will attract many patrons who rarely or never attend the theatre and won't help to make them steady attendants for your house if they have to sit through a bad picture.

Past issues of the Club section carried many detailed accounts of how these Fashion Shows and Revues are handled; look them over carefully and lay your own plans out well enough in advance to insure success.

We shall endeavor, from time to time, to carry more dope on these Shows, so watch the Club pages. Those who have already started the ball arolling would be helping their brother managers by forwarding the layout as soon as possible so we can carry it on these pages.

Kids Got Off From Schools to Attend Weaver's Matinees

One of the many excellent stunts put over by L. P. Weaver, manager of the Rialto Theatre, Phoenix, Ariz., in advertising "Skippy" was the early closing of schools to permit the children to attend a special showing of "Skippy."

Weaver contacted the Superintendent of Schools and sold him on the idea of dismissing schools early to permit the children to attend the first matinee showing of the picture. The children were granted a special admission price by attending this opening matinee. Proper announcement of the early Friday closing to permit the scholars to see "Skippy" was made throughout the schools by the teachers in their respective class rooms.

Further publicity was derived on this stunt due to the kiddies carrying the news home to their fathers and mothers. They were convinced that they wanted to see "Skippy" and they helped to convince their folks, too, on the catchline, "Whether young or old, you'll like SKIPPY."

An early school closing stunt ought to make a big hit with kids in all parts of the world, but now that vacation time is here you'll have to file this one away for next September. Word-of-mouth publicity, in any form as long as it's the right kind, is generally conceded one of the best forms of publicity obtainable and we are glad to give space to Weaver's contribution.

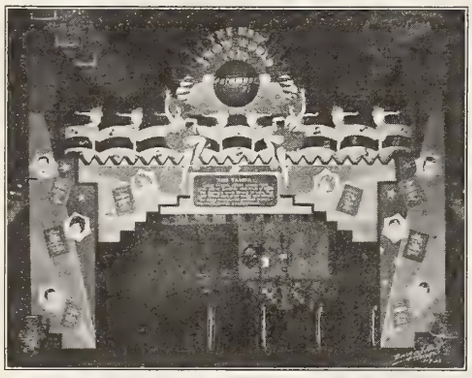
A STUNT ON UNDERWORLD PICTURE!

One of a series of stunts pulled on "Criminal Code" by W. A. Popham, manager of the Starland Theatre, Winnipeg, Canada, consisted of a pony-drawn street ballyhoo with man dressed in a prison suit of clothing. The photo above shows vehicle near the front of theatre. The house also had a large sign of title across front, with background of stone-work effect and a lobby display of inmate in regulation prison cell.

SHOWMANSHIP IN THE LOBBY
BEAUTIFUL ART DISPLAYS
To Catch and Hold the Patron's Eye

(Reprinted by Request)

The displays pictured on this page were created by Louis Sylvester, artist for the Tampa Theatre, Tampa, Fla. A complete description accompanies each display and should prove immensely valuable to other theatre artists anxious to improve their work or seeking new ideas. We are grateful to Paul Short, manager of the theatre, for furnishing us with this fine material.

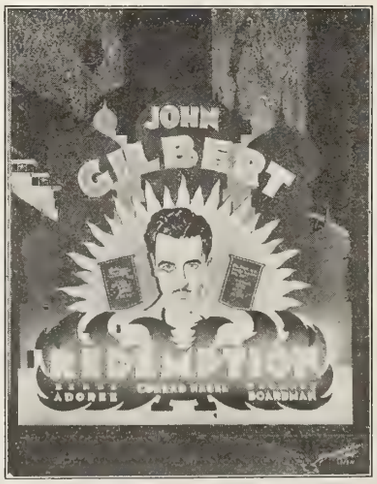


Sunburst in red and gold metallics and clouds in blue tones outlined in silver. Revolving globe in green and blue with green and silver metallic letters. Background in silver and black with figures in metallic costumes. Side panels and top panel in brilliant colors outlined in silver. Silver metallic star heads and contrasting panels.

Background—Dark blue with illuminated orange moon.
Figure—Lillian Gish in lavender dress, face in flesh tints.
Foreground—Veranda and house in stucco effect, made realistic by fountains and pathway.
Lettering — "Lillian Gish" and "One Romantic Night" in silver metallics. Panel in light green with dark blue lettering.

Background—Worked in reds with black outline. Silver and gold stars.
Figures—Oakie in brown and red chair. Face of Oakie in flesh tints. Girls in silver and red metallic costumes.
Foreground—Dark blue and black.
Lettering—In red and silver.

Background—Orange tones and piece with figure, dark blue with illuminated orange circle. Metallic notes and hearts.
Figure—Flesh tones and costume of varicolored metallics.
Foreground—Black with silver border.
Lettering—"Nancy Carroll" in silver metallics. Panels red hearts with white lettering. "Honey" in light green illuminated cutout letters with white border. Green lights.



Background—Worked out in blues. Sunburst in orange and reds bordered with silver and crimson metallics.
Figure—Head of Gilbert in striking colors.
Foreground—Yellow with black Russian eagle.
Lettering—"John Gilbert" in crimson and silver cutout metallic letters. "Redemption" in orange and white cutout letters. Orange lights. Panels in dark blue with light lettering.

Background — Worked in greens with lighting effect. Circle shadows box in red and silver metallics.
Figure—Face of Arliss in greens.
Foreground—Dark green.
Lettering — "Mr. George Arliss" silver with crimson metallics. "The Green Goddess" raised cutout in green metallics.

This display is made in four divisions with lighting effect behind each. Brown and blue tones are used throughout. A realistic effect is created by the use of a real cactus, skull and rocks.
Used as a teaser a few weeks in advance of the show.
This was a little different than the usual run of Sylvester's work.

Background—Buildings painted in pastel colors with cutout illuminated windows.
Figures — Girls in metallics. Head of Buddy Rogers in colors.
Foreground — Money bags in tones of brown. Stocks of cutout gold money.
Lettering — "Buddy Rogers" on green metallics outlined with purple metallics.

Special Newspaper Edition And Radio Aids For Whittaker

A red-inked first page of a special edition of the local newspaper, sympathetic co-operation by the newspaper management and a radio broadcast, were the highlights of a recent campaign made on "Front Page" by E. E. Whittaker, manager of the Carolina Theatre, Charlotte, N. C.

3,000 copies of the paper were over-printed with the message reading, "'The Front Page'—Great As The Stage Play—Greater As A Picture—It Has Everything." Name of theatre and dates followed. Newsboys stood in front of the theatre, yelling sales copy and passing out papers, and others stood on prominent corners shouting out a similar message. This stunt was pulled on Friday and Saturday atfernoons prior to the Monday opening. A preview was given the local newspapermen and they gave vent to their feelings in their respective columns.

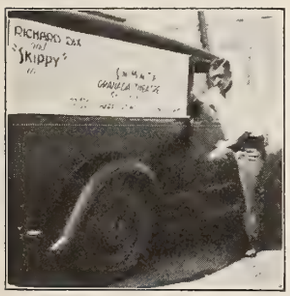
A radio announcer and news broadcast for the newspaper gave the theatre two announcements over the regular broadcast during the run of the picture, getting over the name of the theatre, title and playdates.

The above strinkingly illustrates how advantageous it is to stand in with local publicity channels when it becomes necessary to stress this phase of a campaign. Certainly, no manager should ever lose an opportunity to cultivate the good-will of those fellows behind the guns of radio and paper. It is evident that Whittaker has made friends among them in his town. Next time he writes we will expect to hear how his summer campaigns are going over.

Gardner Ties With Boy Scouts To Aid In Sale of Tickets

A summer business booster in the way of a ticket tie-up with the Boy Scouts proved a most valuable aid to combat the usual slump in trade during the hot weather for "Al" Allen Gardner, manager of the Granada Theatre, Stuart, Neb.

He heard that the local troop was making plans to spend a week in the lake region and immediately contacted the leader with the suggestion that if the boys would sell a number of season tickets, each good for $5.40 worth of admissions for $5, he would agree to pay for the cabin accommodations. We are reproducing a sample of the ticket on this page so you can see how the card was made up. And did the boys sell them? To the tune of $800 worth, they did, and when taking into consideration the small population of Stuart this amount of money means something. Of course, their parents came across and when others heard that the Granada was rewarding the boys for their efforts, they, too, gave the sale strong support. And don't get the idea that the tickets are not being used, for they are.



It's a little late in the season to spring a summer business booster gag on our members, but this one can either be filed away for future use or put in effect at most any time as a means to stimulate trade. As Gardner suggests, some local organization, such as the Boy Scouts, back of a scheme practically assures its success. Only 40 cents was lost through the sale of each ticket and when this means a steady stream of patrons during an off season, plus the creation of good will, then it's something to think about. Anyway, it worked wonders for Al, and he's so enthusiastic about it that he's shooting it along for the benefit of others. He neglected to state just what the cabin rental amounted to, but you can easily figure out for yourselves that it couldn't have been very much.

WELL-BALANCED SHOWS!

Don't be discouraged if on one or two occasions in the past your suggestions for improving the shows were not well received by your district or circuit booker. Possibly, prevailing conditions made it impossible for him to take action on what you wanted.

The local manager is beyond all question of doubt the best judge of what a well-balanced program should consist of. He is also the one who should be in a position to suggest the best days to spot certain productions. Any intelligent booker knows this and if he is at all anxious to cooperate with the local manager he will gladly change or switch the shows to suit the suggestion.

Get your bookings as early as possible and as far in advance as you can. This will permit sufficient time for the booker to pay attention to what you want. Look over every program booked into your house and consult the HERALD regularly for reviews, etc., so that you can decide whether the bill is well-balanced and not top heavy with some particular phase of entertainment. Or possibly lacking in much needed comedy.

By keeping informed at all times on the various subjects released, especially the shorts, you can readily see, as soon as the bookings come in, whether suggestions are in order.

We have always admired the programs assembled by the independent exhibitor because he must shift for himself and naturally pays careful attention to these details. You must likewise learn to give more thought to what is projected on your screen. Don't take anything thrown at you and laugh it off with the alibi that the booker is to blame. YOU are the one responsible for your house. Fight for every little thing that will help you make your house a profit-maker.

MANY MANAGERS MAKE MERRY—DOWN ON THE FARM!

Combining business with pleasure, Charlie Winkleman, g. m. of the Playhouse-Prudential Theatre Circuit, assembled a group of his managers and carted them up to Darien, Conn., where they were the guests of Irwin Wheeler, prexy of the outfit on his farm.

After a short business session, during which prizes for exploitation, etc., were awarded, they adjourned for lunch and some healthy outdoor sports. The awards were won by Bill Pine of Darien and second place to Johnny Mason of Bellerose, L. I.

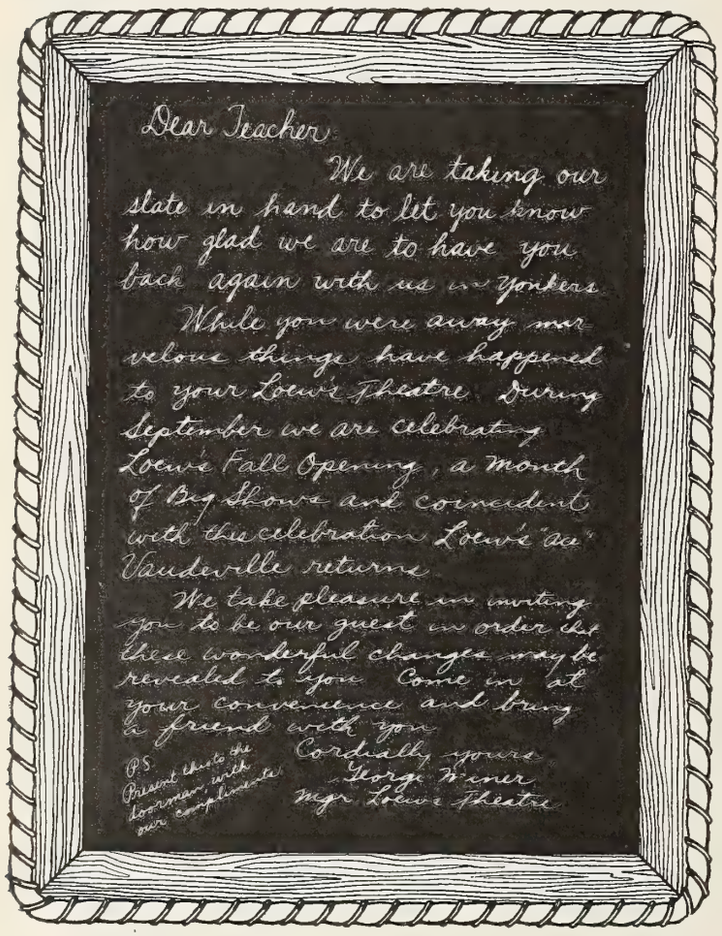
Reading left to right, standing: Chas. Gaa, Mamaroneck; Cirt Vance, Hollis; Al Eichorn, Floral Park; Max Schumann, New Canaan; Dave Murphy, Bellaire; Joe Marx, S. Ozone Park; C. O. Mills, Hicksville.

Seated, left to right: W. K. Hayden, S. Jamaica; John Mason, Bellerose; Bill Pine, Darien; Irwin Wheeler; Charlie Lyon, relief manager, and Charlie Winkleman, general manager.

START WITH THE TEACHER!

We are reproducing here a gag used by the Loew Circuit in several of their spots last season and which we feel warrants repetition on our pages. At the same time this will take care of the requests from various sources for copies of this slate.

Those who feel that a stunt of this kind will sort of cement some more good will between teachers and the theatre are welcome to the layout and text. Make it up to suit your own ideas or revamp it entirely. Or, perhaps, something along these lines might be good for the school children or high school students, too.


Dear Teacher
We are taking our slate in hand to let you know how glad we are to have you back again with us in Yonkers
While you were away many velous things have happened to your Loew's Theatre. During September we are celebrating Loew's Fall Opening, a Month of Big Shows and coincident with the celebration Loew's Vaudeville returns
We take pleasure in inviting you to be our guest in order that these wonderful changes may be revealed to you. Come in at your convenience and bring a friend with you
P.S. Present this to doorman with our compliments
Cordially yours
George Weiner
Mgr. Loew's Theatre

Special Hand Bill On "Devil To Pay" Aids Howard Thomas

Distribution of a special hand bill on "Devil to Pay" brought a lot of laughs and favorable comment to the ears of Howard Thomas, manager of the Carolina Theatre, Greenville, S. C., when this stunt was put in effect as a portion of his campaign on this picture.

The handbill was in the form of a bill and at the head it read, "To Ronald Colman, in Account with the Devil":

"February 4. One nicely arranged marriage; broken up and sweetie swiped.—Two hours of hell fire.

"February 5. For breaking promise to Miss Dot Hope not to see actress lover again.—One severe conscience pang.

"February 6. For enjoying clandestine visit to actress sweetheart.—Thirty prods by devil's own pitchfork.

"February 7. For marrying wealthy heiress and thereby cutting out the Grand Duke Paul.—Ten coals of fire on head.

"Total amount due—Probably loss of chances of getting to heaven."

And then, in the lower left-hand corner: "Ronald Colman will settle this account in full." Also name of theatre and playdates.

This was a novel way of getting over some of the highlights in the picture, we'd say, Howard, and many thanks for sending it along for the rest of our gang. Novelty heralds, with new slants on copy, appear to find favor with many of our members who are not in localities where patrons have had an overdose of this sort of literature. And we'll be ready for that next stunt whenever you're ready to send it along.

Engel Has A Kiddie Club Under Way At Strand, Perth Amboy

As a means of further boosting an already established feeling of good will for himself and house, Phillip Engel, manager of the Strand Theatre, Perth Amboy, N. J., has formed the Strand Kiddie Club and inaugurated Saturday morning matinees for the members. As we write, it is progressing nicely.

At the first Saturday meeting of the club the children were given their membership cards, identifying them for future admission to the theatre. The following Saturday a meeting was held in order to elect officers of the organization. All during the summer special performances will be held on the specified days, this same admission entitling the holder to witness the afternoon feature performance.

It is also planned, with the cooperation of various service clubs, to hold a picnic as the summer vacation period nears a close. If this venture succeeds in getting over, the admission to the outing will be the presentation of the regular membership card. It is also planned to draw upon talent of the members for entertainment during the morning shows and a cordial invitation is being extended to parents to come along and see just what the theatre is doing along the described lines.

In addition to the above promotion of the Kid Klub we also note that Phillip crashed the Staten Island paper for a big story about himself and policy of his theatre and we'll have to admit that it puts over a lot of points that any manager would like to get into print. Here's hoping your club turns out to be a huge success. Engel, and we know you'll put it over. Let's hear all about what you did to boost it along during the summer months.

Radio Club Skits Feature Thompson's Work With "Skippy"

A feature stunt recently put over in connection with "Skippy" by T. W. Thompson, manager of the Avalon Theatre, Strand Junction, Col., was a broadcast tie-up with a Kiddie Club sponsored by a local radio dealer for a series of skits to extend over a period of three weeks in advance of opening.

A script on the picture was obtained and two local boys took the parts of "Skippy" and "Sooky" and a local girl took the part of "Eloise." The kids even dressed their parts for the benefit of the visitors at the studio. The radio broadcasts were arranged with the adult appeal in mind and from the reaction of favorable comments received, these broadcasts surely hit the spot.

A dog parade was held on Saturday morning current with the showing of the picture, for the benefit of the kids. From appearances, it seemed that the kids picked up about every stray dog in town. All in all, it was a huge success. A prize was given to the owner of the best dog and passes to the theatre for other prize winners. The music store also contributed prizes, kazoos and ukeleles.

The music store arranged with all dealers of radios to set a radio in front of their store during the parade between 10 and 11 o'clock. During this time the radio station broadcast march records for the benefit of kiddies on parade.

This stunt earned a lot of valuable advance publicity for the above picture and Thompson is passing it along for the benefit of any of his fellow members who may want to try it out. By this time, T. W., you must have another good one up your sleeve, so why not shoot it in next time you write.

YOU CAN'T SINK A FLEET WITH ONE BROADSIDE!

If there is any branch of business where determination, pertinacity and plain every day stick-to-it-ive-ness is needed, it is advertising.

The business man who goes into advertising with intentions of firing a salvo and returning to port is all mixed up in his battle plans. It takes more than one broadside to sink a fleet.

Advertising, to be successful and profitable, should be prudently planned, designed to fit the business, backed by good merchandise and service, and the whole carried out faithfully and continuously.

—Fame

Fred Meyer Built Summer Trade By Selling Cool Idea

In an effort to build trade over the warm weather, Fred S. Meyer, managing director of the Alhambra Theatre, Milwaukee, Wis., sold a newspaper the idea of running a solid page of theatre ads stressing the fact that Milwaukee's theatres were the coolest places in town. The page was run in two colors, green splashed here and there to suggest sea waves.

The power of suggestion is great and undoubtedly this ad helped stimulate trade over a period which generally falls off due to the many trips planned by people on holidays. It also seems to us that the idea is a good one to run regardless of holidays. Occasional propaganda to the effect that theatres ARE the coolest places in town would appear to be excellent tonic for the hot weather months, and we are indebted to Fred for passing along the reminder. As he is always putting over new ideas, expect another one soon.

Connor Has Large Lobby But Keeps It Well Decorated

There's excellent reason for a manager to rejoice over the possession of a lobby large enough to properly advertise coming attractions. That's an advantage. But the trick of keeping a large lobby filled with attractive displays, to a degree that it doesn't present a lonesome looking appearance, is another point to be taken into consideration. For that reason we're presenting a sample of one of a variety of displays M. M. Connor, manager of the Tower Theatre, Chicago, Ill., made to decorate the spacious lobby of his theatre.

The illustrated display on "Tabu" is a part of one used for the front of one of the first-run houses in the same circuit as the Tower. It was backed up with a set of Blue drapes, a valance and cut-out with letters painted for the top. Two shadow boxes were used, one containing a painted poster and stills and the other a special poster made of cut-out felt letters, to tie in the other feature that was running that week. The boxes were linked with the piece on "Tabu" by crepe paper streamers, and 22 x 28 posters in frames completed the display.

We're sorry that a number of other photos of Tower lobby displays cannot be reprduced here but detail is not sharp enough to do full justice. But we can easily see that Connor has some excellent ideas on how a large lobby should be dressed and we believe he will impart further information to any Club member who will but take time to drop him a line. In the meantime, we'll look forward to receiving further examples of work from this showman.

SAENGER CLUB 13,000 STRONG

A little over one year ago the Saenger Theatre and the "Item-Tribune," both New Orleans institutions, started a club for children under 12 years of age and during its recent first birthday celebration it was announced that a membership of 13,000 had been attained over this period. Dues are five cents a year—for a button to wear.

The club meets each Saturday morning at the Saenger and each week more than 20 members take part in a special Booster Show, staged just before the regular show opens. Over 1,000 children have participated in acts during the past twelve months. Once a year the entire stage show is produced by Booster members.

"Uncle Joe" Estes is the leader and guiding star of the club, assisted by Helena Strakova, ballet instructor, and "Herbie," who plays the organ. Seasonal and holiday stunts are promoted the year 'round, including Easter Egg hunts, 4th of July picnics, beach parties and a gala Xmas party when 7,000 toys were distributed.

Congratulations, "Uncle Joe," for organizing one of the largest kiddie clubs in the world. We'd like to hear more about your activities.

THEATRE MANAGERS CHANGE RAPIDLY IN RACINE PLAYHOUSE REALM

(Editor's Note: *This article appeared in a Racine, Wis., daily. Read it and laugh—or weep!*)

In view of the rapid changes taking place in local theatre managerships, it has been deemed practical to present this prospectus, so that the public at large may know who's who in the Racine entertainment world and the theatre help may have some guide to their current bosses.

(Editor's note: This story was accurate at the time of going to press, but is subject to change without previous notice.)

All laurels for quick changes in managers rest securely on the brow of Warner's Venetian theatre, where the managers are checked in and out so fast they meet themselves in the foyer. Owen McKivitt was followed as manager by "Doc" Westphal, now managing the Kenosha theatre. Another week followed in which nobody seems to remember just who managed the Venetian, although there is a vague recollection of Dick Pritchard as assistant. About this time, too, Henri Margo was walking around the theatre giving orders.

Recruited from the big-tops was Lon Ramsdell, ex-circus man, who next took charge of the cinema cathedral with Robert Clark as assistant. After a short time in the managerial chair, Mr. Ramsdell became firmly convinced that Barnum was right, and consequently at this writing, Mr. Ramsdell is in Appleton.

In a couple of months Mr. Ramsdell was supplanted by Charlie Nebel, who was flanked with Harry Anderson as assistant manager and B. A. Griffiths as publicity director, advertising manager and counselor of public relations. So successful were Mr. Griffiths' relations with the press and the public that he was appointed to the managership. But the Venetian was still erupting, and now "Mac" returns to his old stamping grounds as the "new" Venetian manager.

Plans to stage a parade of ex-Venetian managers were kiboshed when local authorities decided that traffic would be tied up for too long a time.

Bob Ungerfeld, the old maestro of the Fox State theatre, has resigned and his place will be taken by Mickey Gross of El Dorado, Kan., Carthage, Miss., Springfield, Mo., Kansas City, Kan., South Bend, Ind., Sioux City, Ia., St. Paul, Minn., and other points. The turnover in assistant managers at the State is almost on a par with that of managers at the Venetian. After the departure of Elmer Zieman, the assistant manager's shoes were filled by Leon Poitra, who was later sent to Antigo.

Gordon Kline, chief of service, was advanced to the job of assistant and was recently supplanted by H. Nichols of Milwaukee.

Since the opening of the RKO Mainstreet theatre, George Gambrill as manager and Matty Fox as assistant, have pursued the more or less even tenor of their way, although neither of them go around smashing mirrors to see what will happen.

Not only theatre managers, but theatre names change in Racine. The Orpheum became the Allen and later the RKO Mainstreet. The Bijou became the Saxe State, later the Fox State, and now the New Fox State. The Majestic became the Uptown. And to theatre men and newspapers it would not be in the least surprising if by the time this is published, the Fox State has become the RKO Mainstreet, the RKO Mainstreet has become Warner's Venetian, Warner's Venetian has become the Fox State and the Rex has become Roxy's.

Van Hook Acquires Theatre And Sells Co-op To Merchants

The home-owned-enterprise idea was splendidly capitalized upon when former manager R. W. Van Hook, of the Rialto Theatre, Morrilton, Ark., recently acquired this house from the Malco Amusement Co.

What he did was to make a call on his local newspaperman and these two put their heads together for the promotion of a full page of ads from practically every prominent merchant in town. In addition to this flock of congratulatory ads the page contained a photo of the new owner, with write-ups underneath, and a large announcement of current atractions and theatre policy. A streamer head ran across the top of the ad reading, "R. W. Van Hook Acquires Rialto Theatre."

In this case the merchants gracefully came across with the page of ads because of interest in an enterprise that was owned and operated by a man who had made known his desire to become a local citizen. This fact was also stressed in copy announcing the theatre acquisition and its future policy. This was a smart move on the part of Van Hook and it gave his house a nice send-off under the new banner and we're telling you all about it in case there's another member of this Club making plans to become the owner-manager of a theatre.

PROGRAM READERS!

(Editor's Note: *This is one of the program readers used by Dick Moss of the Orange Theatre in Orange, Cal. Other theatres may find this type of reader useful in their own house organs. Similar material is solicited for this department.*)

PRICE IS IMPORTANT; BUT PRICE ISN'T EVERYTHING

You can buy a first class automobile for a thousand dollars and you can buy a second hand automobile for four hundred dollars. Both have wheels but of course they both won't give you the same service.

We could run inferior pictures and maybe give you a show at 15 cents, but you would never enjoy any of our pictures and we would never enjoy your patronage.

When you are thinking of price, and comparing price, compare the shows also. Remember that for 25 cents the Orange Theatre has given you "Strangers May Kiss," "Connecticut Yankee," "Cimarron," "Millionaire" and "Skippy," and will soon show you "Trader Horn," "Seed," "Daddy Long Legs," "Gold Dust Gertie," "Smart Money" and many others.

Other theatres may be able to equal our price; no other theatre can equal our price and at the same time equal our shows. We want to thank you for your patronage and we want to tell you that we're going to continue to give you what we always have given you . . . the finer pictures at a reasonable price.

Rosenthal Wages A Splendid Campaign To Sell "Politics"

A corking campaign was waged on "Politics" by Morris Rosenthal, manager of the Capitol Theatre, Wilkesbarre, Pa., and it not only brought home the bacon but materially aided to further publicize the names of theatre and manager in all sections of the city. It looks like a winner, boys, and here it is:

He started off by having the Mayor, his secretary and city officials sign a petition to have himself put on "Everybody's Ticket" to run for the office of Supt. of Docks and Piers. Wilkesbarre being an inland city, this office naturally does not exist. The idea was further built up putting on a burlesque skit a week in advance of trailer, the skit being framed around his political campaign. Assistant manager George Bannen acted as campaign manager and introduced the candidate who gave a humorous recital of his platform and policies, all of which led up to the trailer.

Photo above shows "Rosie" as the featured player in the "Politics" skit he staged at the Capitol Theatre one week in advance of showing. There he is right up in the upper left, being introduced by his campaign manager George Brannen. Cheering constituents are lined up below the platform.

Newspaper offices were contacted to announce the candidate for office and they all played it up from a humorous angle. Saturday night before opening a political rally was arranged to be held in the Square and prior to this a parade was staged, led by an old 1906 auto with the candidate riding in it. An old time German band was dug up and put on a truck and 100 kids were mobilized to form the vanguard and carry banners. As soon as Bannen began to speak from the truck to introduce the candidate he was arrested for not having a permit, all according to prearranged plans made with the Chief of Police. Reporters were on hand to cover the story and it broke in next morning's paper.

Additional effort consisted of a tie-up with a local furniture store for distribution of small cards with copy reading, "It's Good Politics to Shop Here," and stating that the card was good for 10 per cent on any purchase; tack cards were placed in downtown districts advising the public to vote for Marie Dressler for Mayor; campaign speeches were broadcast; a street bally of an old barouche with two girls dressed as Marie and Polly (an accommodating horse helped matters by pulling a runaway directly in front of newspaper offices); a political skit put on at Women's Club; and a giant board, about 25 feet long, was placed on the public square and covered with 11 x 14 stills and cut-out heads of Dressler and Moran. Of course, regular miscellaneous advertising was also carried out.

In connection with exploitation of the Bobby Jones Golf shorts he visited every country club and secured their membership lists; special caddy nights were held at the theatre and felt caddy caps distributed; 5,000 book marks went to the libraries; a tie-in was made with a news agency for extensive distribution of a "Good Morning" slip, pasted on all papers; made arrangements with newspaper to have local golf pro cover series for review; and installed a putting course in the lobby of the theatre.

Another stunt he recently put over was selling the Sunday paper the idea of running a movie page, all stories written by him, including a column of gossip carrying his by-line. And it's a darn good column, too. The material is interesting with just enough humor mixed in to pep it up.

Original or not, that campaign stunt on "Politics" pulled off by Morris was a corker to our way of thinking, and it ought to furnish inspiration for a lot more gags to pull in connection with this picture. Anyway, this one went through without a hitch, some taking it seriously and others tumbling to the stunt at once and getting a big kick out of it. But outside of its humorous angles it secured valuable publicity for the house and so we're passing it along for others to use as a pattern, or to adapt to their own needs.

Traffic Rule Gag Helps John Burke Sell "City Lights"

Use of a novelty card, listing city traffic rules, and a school poster contest recently netted a front page break for the former and intense interest from the students on the latter, when these stunts were employed on "City Lights" and "Skippy" by John A. Burke, manager of the Lyric Theatre, Eastland, Texas.

The front page break, in connection with distribution of cards on the Chaplin picture read, "If the Watch Your Step editor notices you on the street and sees you do some act of kindness, an amusing act or anything out of the ordinary you will be entitled to a free ticket to the Lyric theatre. Your name will not appear. Through the co-operation of the Lyric Theatre the paper will publish these columns each week, hoping to give many tickets and bring about many deeds of kindness and happy surprises to the people of Eastland."

The novelty cards listed ten rules on the city ordinance in regard to motor vehicles. A caption at the top read, "Police Notice—This is not a law violation notice but a list of the city's traffic rules which must be observed by all motorists on the city streets." At the bottom of the card appeared copy relative to title of picture, cast, theatre and playdates.

Every student in the grade schools who wanted to enter the contest made one poster on "Skippy." The ten best were selected by the teachers to represent their respctive schools in the contest. The ten best posters selected from each school were displayed in the lobby on compoboard placques and a committee of local critics from the Parent-Teachers' Association selected the winning posters from this display.

An award was given to the winning school to be used in buying playground equipment or library books. The contest aroused considerable interest among the childrens' parents as well as the children; and was a very good drawing card for the picture.

On the opening afternoon of "Skippy" a parade was held—led by the High School band. This parade consisted of the band and members of the local boy scout troops with some of the Scouts carrying signs relative to the picture.

If you can sell your newspaper the same cooperative idea as effectively as Burke did we're sure that this is a good stunt which can be adapted to any number of other pictures and if you've already played "Skippy" the poster contest idea can be filed away for another films along similar lines. Both proved effective selling aids for this member and we are passing them along for future reference. In the meantime, John A., let's know what else you're doing

L. P. WEAVER SAYS:

"I have been keeping up with the ideas and stunts issued each week in the Round Table Section and have profited in many cases by using a number of them."

Rialto Theatre,
Phoenix, Arizona.

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

HARRY HUFFMAN, chief executive of the Rocky Mountain Theatre Owners Association and owner of several Denver theatres, recently returned via Panama Canal from a trip to New York City.

* * *

A. H. EICHENBERG, assistant manager of the Denver theatre, Denver, Colo., has tendered his resignation and will enter the insurance business. Foster Schell succeeds him at the theatre.

* * *

D. B. LEVIN, San Francisco showman, has chosen from a name contest the name, Baywood, for the new million dollar theatre nearing completion in Los Angeles.

* * *

M. B. Shutte, manager of the Rialto theatre in Denver, is the father of a baby boy, born in Kansas City.

* * *

LOU HELLBORN, manager of the Memphis Orpheum theatre, has been vacationing in Denver.

* * *

FRANK CARPENTER, manager of Warner's Ohio, Mansfield, Ohio, is busy as a bee these days conducting a 30-day popularity contest for local femmes. The winner gets a trip to Cincinnati.

* * *

T. W. THOMPSON, manager of the Sterling theatre, Denver, Colo., recently returned to his theatre to find that robbers had gotten away with three days' receipts.

* * *

JOHN LEWIS, who has been connected with the advertising and publicity department of the Saenger theatre, Biloxi, Miss., has been appointed manager of the Gaiety theatre, Biloxi, which opened Aug. 1.

* * *

JACK MEREDITH, with the Publix Home Office, recently paid a visit to New Orleans where he was formerly director of publicity and advertising for Saenger theatres.

* * *

HARL WELIVER, manager of the Publix Theatre, Augusta, Ga., accompanied by Mrs. Weliver, recently visited New Orleans. Weliver formerly managed the New Orleans Strand Theatre.

* * *

WALTER CROSBIE is the new manager of the Brown Theatre, Louisville, Ky., succeeding Harry Martin. Crosbie has been in show business for the past 18 years and was recently connected with Interstate Amusement Co., Dallas. Brown has not yet announced future plans.

* * *

ROY YOUNGBLOOD is now the manager of the Grand Theatre, Atlanta, Ga. He was formerly assistant manager of this house and succeeds M. Mindley, who recently tendered his resignation.

* * *

BURNS O'SULLIVAN has become an owner-manager, recently purchasing the Savoia Theatre, Columbus, Ohio. Redecorating is in order.

* * *

GEORGE BAKER, former manager of the Paramount Theatre in Denver, Colo., is now in Kansas City where he will be connected with the Publix-Dubinsky interests.

* * *

JAMES R. RESLEY has been appointed manager of the Isis Theatre, Lynchburg, Va., succeeding "Harley" Davidson. Davidson has plans under way to own a house of his own. Resley was formerly assistant at the Paramount and this post is now filled by Richard Eason.

HARRY SOMMERS, formerly with the Albee Theatre, Cincinnati, succeeds Nat Turburg as manager of the Paramount Theatre in this city. The Paramount is a new 1,500 seater.

* * *

AUGUST ILG, former owner of the Ohio Theatre, Lorain, Ohio, is now manager of this house. He recently returned from Europe.

* * *

LOUIS LAMM, formerly manager of the Palace Theatre in Lorain, Ohio, is the new manager of the Fox-Paradise Theatre, Milwaukee, Wis., succeeding Bob Lewis.

* * *

ROY EBY has been appointed manager of the Midwest Theatre, Oklahoma City, succeeding Russell Stewart who has gone into the insurance business.

* * *

JESS DAY will manage the Central States Theatre interests in Fort Dodge, Iowa.

* * *

GEORGE NORMAN has taken over the Lyric Theatre, Sac City, Iowa, from M. J. Luesch. Norman also is in charge of the Empire Theatre at Storm Lake, Iowa.

* * *

W. E. DRUMBAR is now in charge of Public Theatres in Knoxville, Tenn., replacing Floyd Smith. Smith has been placed in charge of the new Paramount Theatre in Nashville.

* * *

H. A. BASIL will reopen the Hollywood Theatre, Buffalo, N. Y. The Hollywood was formerly known as the Little Cinema. Basil and his brother are independent operators.

* * *

JACK EDWARDS has been made manager of R-K-O's new house in Fort Worth, Tex., the Hollywood Theatre.

* * *

RUSSELL ROSE, former manager of the Strand Theatre, Reading, Pa., is now in charge of the Harrowgate Theatre, Philadelphia, Pa., where he has already put over a series of live exploitation stunts.

* * *

DOUGLAS COMER has been promoted from Chief of Service at the Paramount Theatre, Staten Island, N. Y., to the post of assistant manager at the Mayfair Theatre, Asbury Park. Comer entered the employ of Publix as an usher at the Paramount last October.

* * *

T. W. ERWIN, district manager for Publix in Texas, recently announced through Manager J. T. Hughes that the National Theatre in Breckenridge, Tex., would be reseated and equipped with a new sound system.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

J. D. JACOBS recently arrived in Marion, Iowa, where he will have charge of the New Garden Theatre. This house has been closed since last April and has since been equipped with new seats and sound system. Jacobs was formerly connected with Fox Theatres in Chicago.

* * *

O. D. TAYLOR, for many years in charge of advertising of the D & R Theatres Co., is again back in Aberdeen, Wash., with the Dolan Theatre interests. Taylor was with Ed Dolan prior to the Fox Company's acquisition of his holdings, and like Cecil Guinn, was asked to return to this organization when Dolan again took charge.

* * *

EUGENE C. O'KEEFE, manager of the Babcock Theatre, Billings, Mont., recently announced the installation of a new cooling system. A new marquee also adds to the appearance of this theatre.

* * *

FRED HARRIS has been appointed manager of the Padua Hills Theatre, Clermont, Calif.

* * *

MAX L. McCLURE is in charge of the newly opened Ritz Theatre, Memphis, Tex. A large crowd of first nighters attended the formal opening of this house a short time age.

* * *

JIM ROBINSON now has full charge of the Shamrock Theatre, Chapman, Tex., his partner, L. A. Davis, having tendered his resignation.

* * *

HARRY STONE, manager of the American Theatre, a Fox house in Butte, Mont., has announced the temporary closing of this theatre to permit a thorough overhauling.

* * *

H. A. BLACK has been appointed manager of the Grand Theatre, a new house which recently opened in a Seattle, Wash., suburb.

* * *

GEORGE STROME will have charge of the Strand Theatre, Ackerly, Iowa, when the job of renovating this house is completed.

* * *

JAMES ROACHE is installing new fixtures in the Pastime Theatre, Sutherland, Neb.

* * *

E. A. KALWISHKY has plans under way to remodel the Rialto Theatre, Burlington, Iowa. This house is a link in the Central States Theatre Corp.

* * *

H. H. "NICK" DANIELS has assumed active management of the Nu-Era Theatre, Oswego, Kas., recently taken over from John A. Muchmore by Mrs. Jessie Beck. Daniels was formerly in Parsons, Kas., where he managed the Gala Theatre. Muchmore plans to join the sales department of a film exchange.

* * *

ELMER BRENNAN, formerly with Warners in Milwaukee, Wis., has been appointed manager of the recently opened Lloyd's State Theatre, Rhinelander, Wis. Brennan was in the newspaper business prior to entering show business.

* * *

JACK LEVOIS, manager of the Brin Theatre, Menasha, Wis., will also supervise the Embassy Theatre, Neenah, Wis. The house recently underwent a thorough renovation.

* * *

CHESTER J. GOETZ plans to open a new theatre in Monroe, Wis., about Sept. 1.

Cigarette Tie-Up Plays Strong Part In La Bar's Work

A cigarette herald tie-up for "Dishonored" and trick Chaplin cut-outs for "City Lights" played important parts in recent campaigns made on these pictures by F. La Bar, Jr., manager of the Imperial Theatre, Asheville, N. C.

The heralds were 3¾ by 7 inches in size with a place in the upper left-hand corner to permit the insertion of a cigarette. Copy gave reference to the Fate of a Nation, the Delights of Love and a Puff of Smoke—all being connected in some way in the picture. Also appeared, "As you enjoy the cigarette attached presented to you with the compliments of Miss Dietrich and Chesterfield, reflect on the uncanny happenings which might occur were you smoking the fateful cigarette of "Dishonored." And, of course, the title of picture, theatre, star and playdates were listed.

He used two kinds of these heralds. One kind was printed in white with no copy on back. These were distributed in a drug store to their patrons of both the store and a Dutch kitchen on the second floor. The other kind (those printed in yellow) had Dutch Kitchen copy on back and were given out in the theatre a week in advance. A very charming lady was employed for this purpose, she wearing a mask marked X-27.

One thousand heralds were distributed at the drug store and 2,000 at the theatre. The 3M cigarettes were promoted at no cost to the theatre and the drug store paid for the heralds. He also had the lobby and front fixed up in elegant manner, which greatly helped to sell the attraction, especially from passers-by.

As to "City Lights," by cutting out Chaplin on the cut-out card, and bending back on dotted lines, these cut-outs would stand up. One thousand of these was scarcely enough as they were in great demand. It seemed that every kid in town wanted one. By this means, La Bar felt sure that he would contact the kids, and when they took them home, naturally their parents would know about the Chaplin picture. In fact, many of the parents came to the theatre asking for these Chaplin cut-out cards for their children.

"This Week in Asheville"—a weekly booklet put out by the Chamber of Commerce and distributed to hotels, restaurants, newsstands and other public places—contained important data on the Chaplin picture. The front cover shows a cut of Chaplin with the following inscription underneath, "Silent—But How He Acts! Imperial all this week." The inside cover was devoted to copy regarding Asheville's Publix Theatres. The booklet was widely distributed on Sunday before the picture's Monday opening.

The above combination represents appeal to both adults and children in the respective campaigns, and as they worked nicely for this manager they will undoubtedly serve some other member equally well. Regarding the cut-outs for the kids, the word-of-mouth advertising obtained is always 'way ahead of the small amount of effort needed to effect the desired distribution. What else is doing down your way, La Bar?

ROUND TABLE CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

Reverse Method Of Advertising Tried By Hobler; Says O.K.

They're trying out a different kind of advertising over in Townsville, Australia, where Victor Hobler manages the Wintergarden Theatre, which, we are informed, caused quite a stir in his community.

For advance exploitation on "Last of the Lone Wolf" he ran a series of readers, some adorned at the bottom with the abbreviation—advt., and others with no mention at all. No allusion to picture theme or cast was made, no slides were screened nor was any billing done prior to the night before the picture opened.

Of course the above was a stunt, and the complete reversal of what is geenrally considered a formula for drawing trade to a theatre. We have two of these readers before our eyes. One is headed, "$2,500 Reward," and goes on to state that this amount will be paid to secure information leading to the arrest of one of the greatest safeblowers in existence. A description follows and in the very last sentence the picture title appears in quotes. Then, advt. at bottom. The other is headed, "Safeblowers Active," and is a straight out and out news story to the effect that this criminal had committed a number of daring robberies in Australian communities and was being sought by the police. The public was advised to take extreme care, etc.

With reference to the latter reader we have no hesitancy in stating that it would never get by the desk of a newspaperman in this country without also carrying the abbreviation, advt., at the bottom, but not being familiar with how this is handled in Australia we cannot state to what extent this leniency can be carried. In other words, it's great if you can get away with it. Matter of this nature could, of course, be carried on a page devoted to amusements, but would still have to be labeled an ad. Well, anyway, Hobler tells us it worked out in great shape for him and he's passing it along.

Other activities over his way include a striking lobby display made for the Ambassador Theatre, in Perth, when showing "Silver Horde," a photo of which is shown on this page. It certainly looks good. This house also made a big window tie-up, all kinds of canned fish being offered at special prices.

Kofeldt Planning New Kind Of Club For Fox-Arlington

We shall watch with keen interest the activities of Walter Kofeldt at the new Fox-Arlington Theatre, Santa Barbara, Cal., one of the finest West Coast houses that has been recently opened. He was in Riverside prior to making his present connection and his several years' experience in this industry includes not only theatre management but distribution, etc.

When the Arlington was opened last May the morning paper devoted a 16-page section to the event and we note that a spread announced something new in theatre history, "The Fox Hunters Club," to be introduced to the juvenile element. Special programs will be shown to members of the organization who, in turn, will contribute their part in the way of making posters, writing jingles and stories, sing songs, etc., under the direction of a trained teacher. Each month some kind of a party will take place, combining entertainment and education.

There are many Kiddie clubs and kindred organizations in operation in all sections of the country these days and they have done much to develop good will among the youngsters' parents and to boost both juvenile and adult patronage.

Auto Bally Boosts Business At Yazoo For Clara Schmitt

Taking advantage of the presence of a delegation of 2,000 country people, in town to listen to the speech-making of candidates for state offices, Miss Clara Schmitt, manager of the Yazoo Theatre, Yazoo City, Miss., hastily arranged a street auto bally for the second day's showing of "Amos 'n Andy." She secured two local boys to impersonate the well-known characters of the principals and had the car driven through the street all day long, the high receipts of the final showings proving the value of the stunt. A better bally for this picture has yet to be devised.

We realize that it's a bit late to present the above bally to many communities for the reason that this picture has had extensive circulation, and, likewise the auto bally; but the picture only recently played Yazoo City and there may be other points where this will serve as a reminder that this stunt always proved a successful means of attracting the desired attention. Miss Schmitt is one of the Club's several lady-managers and we are sure that what she has to pass along on show selling will always prove of interest to her fellow members.

ADVERTISING THAT SELLS!

Framing newspaper advertising so that it will do you the most good is, naturally, of major importance. Little can be gained by throwing a mess of material together, without rhyme or reason, and expecting it to bring the patrons flocking to the box office.

In this ad, Johnny Hucknell, of the National Theatre in Stockton, Cal., used excellent judgment and succeeded in making it eye-arresting as well as creating a desire to see the picture in the minds of the newspaper readers.

This ad was two columns by about ten inches; the mats secured by Hucknell, as you can see, were broken up to get the desired results. Altogether, it made a marvelous looking ad on the tear sheet we have before us.

Considering the fact that this showman, like thousands of other exhibitors, must depend solely on his own ability and judgment in making up newspaper ads, he deserves much credit for the type of stuff he is turning out day by day.

From time to time we will select individual ads for special mention instead of always incorporating them on full-page layouts, but those selected will be chiefly from showmen who are without the resources of a special ad artist and must dope out all of their own advertising. If YOU have any to offer, send them along, but please make sure they are good copies that will reproduce.

NATIONAL
STARTS TODAY AT NOON
THE PICTURE THAT IS NOW BREAKING ALL RECORDS AT WARNER BROTHERS' THEATRE, SAN FRANCISCO.
A BEAUTIFUL NURSE, ALONE AMONG MEN OF THE NIGHT!
Barbara STANWYCK
IN
"NIGHT NURSE"
A VITAL FLAMING STORY OF A NIGHT NURSE WHO'S BEEN THROUGH THE MILL. WRITTEN FROM HER OWN DIARY!
BY DORA MACY AUTHORESS OF "EX-MISTRESS"
STRANGER One of the feared men of the night.
PLAY GIRL, a nurse too wise to tell what she knows.
MYSTERY MAN, Confederate of strange doctors.
WITH
BEN LYON
JOAN BLONDELL
CLARK GABLE
EDW. NUGENT
Chas. Winninger
California's Favorite Star WALTER CATLETT in "Stage Struck"
Fifth Amazing Episode of the "ADVENTURES IN AFRICA"
"The Naggers Go Shopping"
WED. "The Maltese Falcon" with Bebe Daniels

RUTS AND RECKLESSNESS!

(Reprinted from Fox's "World Wide News")

Publicity is a queer thing.

It seems haphazard and the way a lot of birds practice it such an impression is justified.

Yet it is an art and requires just as much brains as any other department of a business.

You have to make your product known.

But you must accomplish this with as much headwork as you put into the making and selling of that product.

Get a plan. Don't be reckless and a hunch and stunt player.

Keep your plans ever new and up to the minute. Don't let them get into a rut no matter how good they are. The public will get tired even of a good thing.

Don't do a thing until you have doped out the main idea you want to put across whether it be about a picture, a star or institutional.

And then don't do or say a thing that does not advance the main idea.

Don't waste your publicity energy on non-essentials and worthless strivings after a big gross of inches of space.

A two-inch paragraph in a newspaper of 2,000,000 readers is worth a thousand times as much as a page in a magazine of small circulation.

Realize that if it were worth anything you probably never would have gotten a whole page. And besides if you need a whole page to get over your idea, then get a new idea.

Keep out of ruts and don't be reckless.

Real publicity is applied brain power. A real publicity man sacrifices his "ego" upon the altar of the picture he is supposed to publicize.

City's First Local All-Talker Boosts House For Mackenna

Just as the old time movie-making, built around local celebrities proved popular, so the promotion of one in the modern manner bids to become an effective means of exploiting a theatre and the chosen co-operator. We have in mind a recent stunt put over by George H. Mackenna, manager of the New Lafayette Theatre, Buffalo, N. Y., which gained a vast amount of interest and publicity for all concerned.

The stunt consisted of a beauty and film contest, engineered in cooperation with one of the city's leading newspapers, to find the leading players for Buffalo's first all-talking picture. At the same time, a scenario contest was conducted to find a fitting story. The contest was open to both male and female people of all ages and a prize was offered by the theatre each week for the foremost contenders. From the weekly winners the leading players for the production were selected. An additional inducement was held out to the female winner in the way of a free trip to the Hollywood studios of Columbia Pictures where the player would be granted a screen and voice test. Contenders registered via application blanks printed daily in the paper and the winners received publicity and further instruction as the contest progressed.

Entrants in the scenario contest were asked to contribute manuscripts of not more than 1,000 words each, with a grand prize of $75 to the winner and an additional $25 to the author of the best title. It was stated that the winning script would be purchased by Columbia.

An idea of the general interest in the stunt will be gained through knowledge that more than 100 entrants for the film contest and 30 odd manuscripts were filed on opening day as the result of advance publicity. It was a great circulation booster for the newspaper and the theatre received an intensive daily publicity break for a number of weeks. Pictures of the contenders were published as they were chosen and the Columbia studios also came in for a generous share of space. In addition the publication's trucks carried two sheet streamers on both sides announcing the event in all sections of the city.

The above stunt is of course not applicable to towns of all sizes but there are many cities where it can be pulled in bang-up style. In these places there is generally a news camera man with enough experience to successfully handle the photography and direction. As already stated the old-time silent movie making was a great way to arouse community interest. It hasn't been pulled in a long time; hence, we are passing along Goodno's plan for those who would like to try a promotional scheme of this nature. In this particular case it is assumed that the film company bore a portion or a good share of the production expense, otherwise a stunt on this scale would be apt to prove a costly bit of exploitation unless some manager's ingenuity finds a way to get around it. Or, it might be engineered on a scale to fit local conditions.

GROWING STRONGER EVERY DAY!

J. FRED CROSSON is the manager of the Majestic Theatre, Stuttgart, Ark., and in addition to forwarding his application for Club membership Fred displayed the proper spirit by enclosing a few samples of his activities in the show-selling business. We will hope to receive many more from this new member whenever he can find the time to send them in.

———*Wear Your Club Pin! ! !*———

HERBERT L. GOLLADAY manages the Fox-Rockhill Theatre in Kansas City, Mo., and admits that he's been following Round Table pages for some time. He sends his application for membership in this Club and intends to become an active contributor to these pages in the future. Let those showmanship yarns come right along, Herb, and we'll see that they are passed along to your fellow members.

———*Wear Your Club Pin! ! !*———

HERBERT C. BROWN is the assistant manager of the Maryland Theatre, Hagerstown, Md., Round Tabler Frank Boucher's stronghold in the South. Frank's assistants have a habit of branching out for themselves on account of his able coaching and it probably won't be long before we'll be hearing about Brown's promotion to the post of manager. In the meantime we would like to hear about what he's doing to help manage the Maryland.

———*Wear Your Club Pin! ! !*———

J. LAWRENCE PILEGARD is in charge of the Fox Theatre, a West Coast Theatres link in Hanford, Calif., and his recent application for membership helps swell the steadily growing ranks of this organization out in his state. Now that you've become an active Round Tabler, Lawrence, tell the rest of the boys what you're doing to keep seats filled at the Fox. And send along a photo of yourself with that next letter and we'll give you a regular introduction.

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

C. M. MOREHEAD doesn't know why he put off the act of joining this Club as long as he did because he admits reading everything that is published in this department. But he's quite a busy manager for he has charge of the Fox-Peoples and the Fox-Plaza Theatres out in Chanute, Kansas, and maybe supervising these two houses has taken up just about all spare time. However, he's in the organization now and we believe he will make up for lost time by sending along some good live show tips in exchange for those he's received from his brother members.

———*Wear Your Club Pin! ! !*———

CARL N. JONES hails from below the Mason Dixon line—in Durham, N. C., to be exact, where he manages the Wonderland Theatre. We're glad to have you with us Carl, and as there are a lot of other Club members down your way give them our hello when you meet. Now that you've become an active Round Tabler don't forget that the prevailing spirit among all members is to let one another in on all good show-selling ideas. Might send along that photo of yourself so we can use it with your next story.

———*Wear Your Club Pin! ! !*———

HOMER MARVEL is the manager of the Fox-Plaza Theatre out in Mt. Vernon, Ill., and if we can judge him by his name that's all to be said on the calibre of material we may expect to receive from this new member. What was that last live example of showmanship you put over, Homer? Why not take off the first few moments you can spare and shoot it along for the edification of your fellow members?

———*Wear Your Club Pin! ! !*———

R. C. CANNON manages the Fox-California Theatre in San Diego, Calif., and he's the second manager to be welcomed to this organization from this city in this week's issue. His house is a first run and seats over 2,000 and we will be very interested to hear how he keeps all these seats filled. However, he'll be sending along some live show tips in the near future and then his brother Round Tablers will have an idea of the way he goes about it. If you have an extra photo of yourself handy, R. C., include it with your next letter.

———*Wear Your Club Pin! ! !*———

J. EARL HAYES is at the helm of the Mattoon Theatre, a Fox house out in Mattoon, Ill., and we are glad to welcome this new member of the Round Table Club. In order that we may give you a more fitting introduction in this department, Earl, sit down to your typewriter the first chance you get to spare a few minutes and knock off a little yarn about that last successful campaign you put over in your town. Your fellow members will be interested in hearing about it.

———*Wear Your Club Pin! ! !*———

EDGAR HART is in charge of the Liberty Theatre, a Fox first run house out in Astoria, Ore. He is an old subscriber to this publication and has been following this department for a long time. Now he's going to do some contributing himself. Just as a sample he sent along a little story on what happened during a campaign he made on "Daddy Long Legs" and we can promise his fellow members that this will soon make its appearance. In the meantime, we will look forward to further accounts of what this new member is doing to sell his shows.

T. S. YEOH is located a long ways off from many members of this Club for he manages the Capitol Theatre, in Malacca, S. S.; but no place is too far away to find representatives of this organization unless it's some place that cannot boast a motion picture theatre. He also shows the Club spirit by requesting a Round Table emblem and we will hope to be able to soon present a story and photos in reference to theatre activities in his community.

———*Wear Your Club Pin! ! !*———

KERMIT CARR is the assistant manager of the Garden Theatre, Des Moines, Iowa, and his name is endorsed for membership in this Club by his manager, F. C. Pierson, Carr is 19 years of age and has been connected with the Garden for three years. He was formerly connected with the Strand Theatre in Des Moines, as assistant manager. We are glad to welcome this new member and predict that he's on the way toward a managership of his own.

———*Wear Your Club Pin! ! !*———

FRANKLIN ELLEDGE states that he is the youngest manager in the city of San Diego, having been appointed manager of the Fox-Fairmount on Jan. 20, 1931. However, he failed to include his age when writing in so we'll just have to take his word for the claim he sets forth. Young or old you're welcome in this organization, Frank, and now the proper thing to do is to let us all know what sort of showmanship the youngest manager of San Diego is using. And how about one of your photos?

———*Wear Your Club Pin! ! !*———

F. H. BATES is the manager of the Apollo Theatre, Hollywood, Calif., and we take this opportunity to extend the Club welcome to this new member. Being right out in the film capital where there's always a lot of exceptionally live exploitation stunts constantly pulled off, we will anticipate hearing about what he's contributing in the way of live-wire stunts. Shoot along some stories, Bates, and we'll do the rest.

———*Wear Your Club Pin! ! !*———

ALVIN M. HAMMEL is in charge of the Capitol Theatre, Frankfort, Ky., and we are in receipt of his application to become a member of this organization of showmen. Now that you are in this army, Alvin, be a good soldier and carry on. And what we mean by that is not to forget that the Club slogan is "all for one and one for all." So let your fellow members in on what's taking place in show business down your way.

———*Wear Your Club Pin! ! !*———

CARL A. MAHNE is the manager of Egyptian Theatre, a second run suburban house in Seattle, Wash. He's been following the activities of his brother showmen for some time and now he's become a full fledged member of this Club; meaning that from now on his contributions will make their appearance among the many accounts sent along by his fellow members. So shoot them in, Carl, and we'll see that they get in print.

———*Wear Your Club Pin! ! !*———

REX BROWN has the task of managing the Fox-Valencia, a West Coast Theatre link in Walsenburg, Colo. Please accept our cordial welcome of your application to become a member of this organization, Rex, and we'll be looking forward to receipt of some interesting accounts of what you are doing to put shows over in your community.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Larlats	Wally Wales	Aug. 25,'31	60	
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Riders of the Cactus	Wally Wales	July 7,'31	60	July 25,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Big City Shadows	6 reels
Devils' Decoy	6 reels
Diamond Mystery	6 reels
Masters of Steel	6 reels
Midnight Prowlers	6 reels
Railroad Mail Limited	6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic		Jan. 17,'31	63	Oct. 11
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Criminal Code, The	Holmes-Huston-Doran	Jan. 15,'31	88	Dec. 13
Desert Vengeance	Buck Jones-Barbara Bedford	Jan. 25,'31	65	Feb. 28,'31
Dirigible	Holt-Graves-Wray	Apr. 4,'31	93	Mar. 14,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31	61	
Flood, The	Boardman-Blue	Feb. 28,'31	75	
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	64	Apr. 11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	80	Feb. 14,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Man from Chicago	Bernard Nedell	Mar. 17,'31	65	
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Men Are Like That (Arizona)	John Wayne-L. La Plante	June 27,'31	67	
Middle Watch, The		Mar. 3,'31	65	
Miracle Woman, The	Barbara Stanwyck	July 20,'31	87	
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15,'31	67	
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Ten Cents a Dance	Barbara-Stanwyck-Cortez	Mar. 6,'31	79	Mar. 14,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31	61	Apr. 25,'31

Coming Feature Attractions

Blonde Baby	Jean Harlow		
Border Law	Buck Jones-L. Tovar	Oct. 15,'31	
Branded	Buck Jones	Sept. 1,'31	61
Deadline, The	Buck Jones		
Fifty Fathoms Deep	Richard Cromwell - Jack Holt-Loretta Sayers	Aug. 17,'31	
For the Defense	Evelyn Brent		
Gallagher	Young-Harlow		
Ghost Walks, The	Holt-Graves-Blane		
Guilty Generation	Richard Cromwell		
In the Secret Service	Jack Holt		
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8,'31	
Range Feud	Buck Jones		
Shanghaied Love	Richard Cromwell		
Shopworn	Barbara Stanwyck		
Shot Gun Pass	Tim McCoy		

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31		May 23,'31
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31		
Sea Devils	Molly O'Day-Edmund Burns	Jan. 15,'31	58	

Coming Feature Attractions

Air Eagles	6 reels
Hellion's Last Cruise, The	6 reels
Rose of Chinatown	6 reels
Streets of Shadows	6 reels

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars Opera, The	Rudolph Forster	June '31	114	
Big Business Girl	Loretta Young-Ricardo Cortez	July 4, '31	80	Mar.14,'31
Broadminded	Joe E. Brown	Aug. 1, '31	72	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18, '31	72	May 9,'31
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Bartholmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
Kismet	Otis Skinner	Jan. 18,'31	92	Nov. 8
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lady Who Dared	Billy Dove	May 29,'31	56	
Lash, The (Reviewed under title "Adios," Issue of Oct. 4)	Richard Barthelmess	Dec. 28	80	
Little Caesar	Edw. G. Robinson	Jan. 25,'31	81	Jan. 17,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Mothers Cry	Peterson-Manners	Jan. 4,'31	75	Dec. 13
Naughty Flirt	Alice White	Jan. 11,'31	76	
Party Husband	Dorothy Mackaill	June 6, '31	66	Apr.18, '31
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31	72	May 2, '31
Right of Way, The	Nagel-Young	Feb. 7, '31	68	
Too Young to Marry	Young-Withers	May 8, '31	68	Nov. 29
Woman Hungry	Lee-Kohler-Blackmar	Apr. 4, '31	68	Mar. 28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good As New	All Star			
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon	Sept. 5,'31		Apr. 18,'31
Blue Moon Murder	Huston-Young			
Five Star Final	Edward G. Robinson	Sept. 26,'31		June 27,'31
Honor of the Family	Bebe Daniels			
I Like Your Nerve	D. Fairbanks, Jr.-L. Young			
Last Flight	Richard Barthelmess	Aug. 29,'31		
Local Boy Makes Good	Joe E. Brown			
Merry Wives of Reno	Chas. Butterworth-L. Young			
Penrod and Sam	Leon Janney	Oct. 3,'31		
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31,'31		
We Three	Ben Lyon-Rose Hobart			

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24, '31	60	Apr.25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14, '31	75	May 30,'31
Are You There?	Lillie-Garrick	May 3, '31	60	Nov. 29
Bad Girl	James Dunn-Sally Eilers	Sept. 13, '31	88	July 18,'31
Black Camel	Warner Oland-Eilers	June 21, '31	71	May 15,'31
Body and Soul	Farrell-Landi	Feb. 22, '31	82	Mar. 7, '31
Charlie Chan Carries On	Oland-Churchill	Apr. 12, '31	69	Mar.28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5, '31	96	Mar.21,'31
Daddy Long Legs	Gaynor-Baxter	June 7, '31	80	May 23,'31
Doctors' Wives	Baxter-Bennett	Mar. 15, '31	82	Apr. 4, '31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15, '31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1, '31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1, '31	62	
Girls Demand Excitement	Wayne-Cherrill	Feb. 8, '31	68	Feb. 14,'31
Goldie	Harlow-S. Tracy-W. Hymer	June 28, '31	68	July 11,'31
Holy Terror, A	George O'Brien-S. Eilers	July 19, '31	53	July 25,'31
Hush Money	J. Bennett-J. Kirkwood-Hardie Allbright	July 5, '31	69	June 13,'31
Man Who Came Back	Gaynor-Farrell	Jan. 11, '31	81	Jan. 3, '31
Men on Call	Edmund Lowe-Clarke	Jan. 18, '31	70	Mar. 7, '31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22, '31	67	Mar. 7, '31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8, '31	61	Apr. 11,'31
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25, '31	70	Jan. 24,'31
Quick Millions	Tracy-Churchill-Eilers	May 3, '31	70	Apr. 4, '31
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29, '31	91	Feb. 7, '31
6 Cylinder Love (Reviewed under title "The Minute Man")	Spencer Tracey-Merkel	May 10, '31	70	Apr.18,'31
Spy, The	Hamilton-Johnson	Apr. 26, '31	58	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31	57	
3 Girls Lost	Wayne-Young	Apr. 19, '31	71	Apr. 18,'31
Transatlantic	Edmund Lowe-Lois Moran	July 18, '31	73	July 18,'31
Under Suspicion	Murray-Moran	Jan. 4, 31	64	Nov. 22
Women of All Nations	McLaglen-Lowe-Nissen	May 31, '31	72	May 30,'31
Young As You Feel	Will Rogers-Dorsay	Aug. 23, '31	78	Apr.18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17, '31	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Queens	Baxter-Bennett			
Brat, The	Sally O'Neil-F. Albertson	Sept. 20, '31		July 25,'31
Business and Pleasure	Will Rogers-Jetta Goudal	Dec. 6, '31		Aug. 15,'31
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1, 31		
Delicious	Gaynor-Farrell			
Dollar Bill	Will Rogers			
First Cabin	Ralph Morgan			
Heartbreak	C. Farrell-H. Albright			
Merely Mary Ann	Gaynor-Farrell	Sept. 6, '31		Aug. 1,'31
Over the Hill	Lane-Dillaway-Marsh.Kirkwood, J. Dunn, Sally Eilers			
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18, '31		
She Wanted a Millionaire	J. Bennett-S. Tracy	Dec. 6, '31		
Skyline	T. Meighan - H. Albright - Maureen O'Sullivan	Oct. 4, '31		
Sob Sister	Linda Watkins - James Dunn	Oct. 25, '31		
Spider, The	Edmund-Lowe-Lois Moran	Sept. 27, '31		
Surrender	Warner Baxter			
While Paris Sleeps	McLaglan-Joan Bennett			
Wicked	V. McLaglen-Elissa Landi	Oct. 11, '31		Aug. 8,'31
Yellow Ticket, The	Elissi Landi-L. Barrymore	Nov. 15, '31		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Father, The	Davies-Forbes	Jan. 10, '31	91	Dec. 13
Complete Surrender	Joan Crawford	May 9, '31	81	
Dance, Fools, Dance	Joan Crawford	Feb. 21, '31	81	Jan. 3,'31
Daybreak	Ramon Novarro	May 2, '31	76	Apr.18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7, '31	73	
Five and Ten	Marion Davies	June 13, '31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20, '31	92	Apr. 25,'31
Gentleman's Fate	Gilbert-Wolheim	Mar. 7, '31	93	Jan. 31,'31
Great Lover, The	A. Menjou	July 18, '31	71	July 4, '31
Great Meadow, The	Brown-Boardman	Jan. 24, '31	80	Nov. 29
Inspiration	Greta Garbo	Jan. 31, '31	76	Dec. 27

Title	Star	Rel. Date	Running Time Minutes	Reviewed
It's a Wise Child	Marion Davies	Mar. 21, '31	75	Feb. 28, '31
Just a Gigolo	William Haines	June 6, '31	67	Apr. 25,'31
(Reviewed under title "Dancing Partner")				
Laughing Sinners	J. Crawford-N. Hamilton	May 30, '31	72	June 6, '31
Lullaby, The	Helen Hayes-Lewis Stone	Aug. 8, '31		
Man in Possession, The	Robert Montgomery	July 4, '31	84	June 13, '31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14, '31	71	Feb. 28, '31
New Moon	Tibbett-Moore	Jan. 17, '31	78	Oct. 25
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16, '31	80	May 30, '31
Pardon Us	Laurel-Hardy	Aug. 15, '31		
Parlor, Bedroom and Bath	Keaton-Eilers-Denny	Feb. 28, '31	72	Jan. 31, '31
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 19, '31	74	
Politics	Dressler-Moran	July 25, '31	73	July 4, '31
Prodigal, The	Lawrence Tibbett	Feb. 21, '31	83	Jan. 17, '31
(Reviewed under title "The Southerner")				
Reducing	Dressler-Moran	Jan. 3, '31	77	Dec. 13
Secret Six, The	Beery-Harlow	Apr. 18, '31	83	Apr. 25, '31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25, '31	72	Mar. 28, '31
Son of India	Ramon Novarro	Aug. 1, '31	73	Aug. 1, '31
Sidewalks of New York	Buster Keaton	Oct. 10, '31		Aug. 15,'31
Sporting Blood	Clark Gable-M. Evans	Aug. 8, '31	84	July 18,'31
Stepping Out	Denny-Greenwood-Hyams	Apr. 11, '31	73	Mar. 21, '31
Strangers May Kiss	Norma Shearer	Apr. 4, '31	77	Feb. 28, '31
Tailor Made Man, A	William Haines	Mar. 28, '31	80	Mar. 7, '31
This Modern Age	Joan Crawford	Aug. 29, '31		June 13,'31
Trader Horn	Harry Carey-Renaldo-Booth		120	Jan. 24, '31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School	Madge Evans-Jordan-Page			
Champ, The	Wallace Beery-Jackie Cooper			
Cuban, The	L. Tibbett-L. Velez			
Emma	Marie Dressler			
Family Affair, A	Robert Montgomery			
Flying High	Bert Lohr			
Guardsman, The	Lunt-Fontanne-Z. Pitts	Oct. 3, '31		Aug. 8,'31
Guilty Hands	L. Barrymore-M. Evans	Aug. 22, '31		July 18,'31
Hell Divers	Beery-Rambeau			
Mati Hari	Greta Garbo-R. Navarro			
Mirage, The	Joan Crawford			
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Sept. 26, '31		
Private Lives	Norma Shearer			
Squaw Man, The	Roland Young-Valez-Baxter	Sept. 5, '31	106	
Susan Lenox, Her Fall and Rise	Greta Garbo	Sept. 12, '31		July 18,'31
West of Broadway	J. Gilbert-Brendel-L. Moran			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27,'31	60	Aug. 8,'31
Montana Kid, The	Bill Cody	Aug. 10,'31	60	
Mother and Son	Clara K. Young	Aug. 1,'31	60	
Partners of the Trail	Tom Tyler	July 11,'31	64	
Ships of Hate	L. Hughes-D. Sebastian	June 20,'31	65	Aug. 8,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
In Line of Duty		Sept. 1,'31	7 reels	
Man from Death Valley, The	Tom Tyler	Sept. 1,'31	6 reels	
Oklahoma Jim	Bill Cody	Sept. 15,'31	6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillip Holmes-Slyvia Sidney-Frances Dee	Aug. 22, '31	95	June 6, '31
Blue Angel, The	Jannings-Dietrich	Jan. 3, '31	109	Nov. 22
Caught	Richard Arlen-L. Dresser	Aug. 8, '31	68	July 4, 31
City Streets	Sylvia Sidney-Gary Cooper	Apr. 18, '31	80	Apr. 11, '31
Confessions of a Co-Ed	Phil Holmes-Sylvia Sidney	July 11, '31	75	
Conquering Horde, The	Arlen-Wray	Mar. 7, '31	72	Feb. 21, '31
Dishonored	Marlene Dietrich-McLaglen	Apr. 4, '31	91	Mar. 7, '31
Dude Ranch, The	Jack Oakie	May 16, '31	67	Apr. 18, '31
Feet First	Harold Lloyd	Nov. 8	93	Jan. 17, '31
Fighting Caravans	Cooper-Damita	Feb. 14, '31	91	Feb. 7, '31
Finn and Hattie	Errol-Green	Feb. 28, '31	76	Oct. 11
Gang Buster, The	Oakie-Arthur	Jan. 17, '31	68	Dec. 13
Girl Habit, The	Charles Ruggles	June 27, '31	77	July 11,'31
Gun Smoke	Arlen-Brian	Apr. 11, '31	64	Mar. 14, '31
Honeymoon Lane	Eddie Dowling	July 25, '31	71	July 11,'31
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21, '31	75	Mar. 7, '31
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15, '31	80	Aug. 1,'31
I Take This Woman	Gary Cooper-Carole Lombard	June 27, '31	74	
It Pays to Advertise	Foster-Gallagher-Lombard	Feb. 28, '31	64	Feb. 14, '31
June Moon	Jack Oakie-Francis Dee	Mar. 21, '31	70	Feb. 28, '31
Kick In	Clara Bow	May 23, '31	74	Apr. 25, '31
Ladies' Man	Wm. Powell-Kay Francis	May 9, '31	75	Apr. 4, '31
Lawyers, Secret, The	Clive Brook	June 6, '31	63	May 23, '31
Magnificent Lie	Ruth Chatterton	July 25,'31	79	July 25, '31
Man of the World	Wm. Powell-Lombard	Mar. 28, '31	70	Mar. 7, '31
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8,'31	74	July 4, '31
Newly Rich	Mitzi Green-Jackie Searl	June 20, '31	77	June 6,'31
(Also booked as "Forbidden Adventure")				
Night Angel	Nancy Carroll-Fred. March	July 18,'31	71	July 11,'31
No Limit	Clara Bow	Jan. 24, '31	72	
Rango		Mar 7, '31	64	Jan. 24, '31
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31, '31	81	Jan. 3, '31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7, '31	73	Dec. 20
Secret Call, The	Peggy Shannon-Richard Arlen	July 25,'31	73	
Silence	Clive Brook-Peggy Shannon	Aug. 29,'31	68	July 25, '31
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25, '31	88	Mar. 21, '31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1, '31	89	July 11,'31
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb. 21, '31	76	Feb. 21, '31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1, '31	81	Mar. 21, '31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2, '31	80	May 9, '31
Unfaithful	Chatterton-Lukas	Mar. 14, '31	85	Feb. 28, '31
Up Pops the Devil	N. Foster-Carole Lombard	May 30, '31	75	
Vice Squad	Lukas-Francis	June 13, '31	70	May 9, '31
Women Love Once	Lucas-Boardman-Tashman	July 4,'31	73	July 4, '31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor (Tent.)	Paul Lucas	Oct. 24,'31		
Come On, Marines	Wm. Boyd-C. Rogers	Oct. 24,'31		
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5,'31	79	Aug. 8,'31
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins			
Girls About Town	Kay Francis-L. Tashman			
Ladies of the Big House	Sylvia Sidney			
Mad Parade	E. Brent-L. Tashman			May 2,'31
Mary Makes A Call	Nancy Carroll-C. Rogers			
Monkey Business	Four Marx Bros.	Sept. 26,'31		Aug. 1,'31
My Sin	Tallulah Bankhead-March	Oct. 3,'31		
No One Man	P. Holmes-C. Lombard	Oct. 10,'31		
Once a Lady	Ruth Chatterton	Oct. 31,'31		
Personal Maid	Nancy Carroll	Sept. 12,'31		
Rich Man's Folly	G. Bancroft-Kay Francis	Oct. 17,'31		
Road to Reno	Charles Rogers	Sept. 26,'31		
Round Up	Eugene Pallette-Stuart Erwin			
Secrets of a Secretary	C. Colbert	Sept. 5,'31		
Stadium	Arlen-Starrett-Oakie			
Through the Window	Wm. Boyd - S. Gallagher - Kay Francis			
Touchdown	R. Allen-C. Stewart-J. Oakie			
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10,'31		
Two Kinds of Women	P. Holmes-M. Hopkins			

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Salvaged	L. La Plante-Alan Hale	Sept. 10,'31		
Lovebound	Loy-Forbes-Bronson	Sept. 20,'31		

RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr. 15,'31	77	Feb. 28,'31
Beau Ideal	Vail-Forbes-Stengel-Richard Young	Jan. 25,'31	79	Dec. 13
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82	
Cimarron	Richard Dix-Irene Dunn	Feb. 9,'31	124	Jan. 3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	64	Feb. 14,'31
Donovan's Kid	R. Dix-Shilling-Sheridan-Jackie Cooper	June 6,'31	77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76	May 9,'31
High Stakes	Lowell Sherman-Mae Murray	Aug. 18, '31	69	May 9,'31
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76	Jan. 24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72	Mar. 7,'31
Millie	Helen Twelvetrees	Feb. 8,'31	85	Jan. 17,'31
Perfect Alibi	All Star	Apr. 1,'31	76	
Public Defender, The	Richard Dix	Aug. 1, '31	70	
Royal Bed, The	Sherman-Astor	Jan. 15,'31	76	Dec. 13
Runaround, The	Kerr, Prevost, Brian, Hines	Aug. 22,'31	66	May 9,'31
(Reviewed under the title "Waiting at the Church")				
Sin Ship, The	Wolheim - Mary Astor - Ian Keith	Apr. 18,'31	65	
Three Who Loved	B. Compson - R. Ames - C. Nagel	July 3,'31	78	June 13, '31
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18,'31	77	
Transgression	Kay Francis-Ricardo Cortez	June 27,'31	69	
Traveling Husbands	Evelyn Brent	Aug. 15,'31	74	May 2,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	81	May 30,'31
W. Plan, The	All Star	Mar. 15,'31	98	Apr. 4,'31
Woman Between, The	Lily Damita-Lester Vail	Aug. 8,'31	73	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	All Star			
Caught Plastered	Wheeler-Woolsey-D. Lee	Sept. 5,'31		June 27,'31
(Reviewed under the title "Full of Notions")				
Consolation Marriage	Irene Dunn-Pat O'Brien	Nov. 21,'31		
Fanny Foley Herself	Edna May Oliver	Oct. 17,'31		Aug. 15,'31
Follow the Ladies	G. Tobin-B. Compson	Aug. 22,'31		Aug. 1,'31
(Reviewed under the title "Woman Pursued")				
Friends and Lovers	Lily Damita - Adolph Menjou - Eric Von Stroheim	Nov. 7,'31		Aug. 15,'31
Frontier	Dix-Dunne			
Marchita	Dix-Dunne	Sept. 12,'31		
Other People's Business	Phillips "Seth Parker" Lord			
Peach O' Reno	Woolsey-Wheeler			
Penthouse	Hope Williams-Joel McCrea			
Secret Service	Dix			
Should Wives Work	Mary Astor-Rob't Ames			
Smart Woman	Mary Astor - Robt. Ames	Sept. 12,'31		Aug. 1,'31
Sour Grapes	Mary Astor-Ricardo Cortez			

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73	Apr. 18,'31
Big Money	Quillan-Armstrong-Gleason	Oct. 26	82	
Born to Love	Constance Bennett	Apr. 17,'31	99	
Common Law	Constance Bennett	July 24,'31	77	July 25,'31
Lonely Wives	Horton-Ralston-LaPlante-Miller	Feb. 22,'31	92	Jan. 24,'31
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	85	Jan. 17,'31
Rebound	Ina Claire	Sept. 25,'31	91	
Sweepstakes	Eddie Quillan-Marion Nixon	July 10,'31	77	June 13,'31
Woman of Experience	Helen Twelvetrees	Aug. 7,'31	76	Apr. 25,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Auto Camp	Eddie Quillan			
Bad Company	Helen Twelvetrees	Oct. 2,'31		
Big Gamble, The	Bill Boyd	Sept. 4,'31		
Dangerous to Loce	Constance Bennett			
Devotion	Ann Harding	Sept. 18,'31		
Mystery Ship	Bill Boyd-R. Armstrong	Nov. 6,'31		
Pick Up	Helen Twelvetrees			
Suicide Fleet, The	Bill Boyd	Oct. 16,'31		
Sundown Trail	Tom Keene-M. Shilling			
Timber Beast	Bill Boyd	Jan. 22,'32		
Tip Off, The	Eddie Quillan			
Woman Commands	Pola Negri			
Women Need Love	Ann Harding	Nov. 20,'31		

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60	Mar. 21,'31
Damaged Love	Collyer	Dec. 15	68	Jan. 24,'31
First Aid	Gr. Withers-Marjorie Beebe	July 25,'31	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10,'31	65	July 18,'31
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25,'31	62	June 20, '31
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Aug. 30,'31	62	
Neck and Neck	Glenn Tryon-Vera Reynolds	Sept 15,'31		
Symphony in Two Flats	Novello-Logan	Apr. 15,'31	74	
Swanee River	Withers-Todd	Mar. 15,'31	58	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30,'31
Bali		J. C. Jackson	Nov. 15		
By Rocket to the Moon		Ufa	Feb. 6,'31	97	Feb. 14,'31
Cain and Artem	Emil Gall	Sovkino			
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			June 13,'31
Chess Player, The	Johanne-Blanchard	Unusual Plct.			
Clearing the Range	H. Gibson-S. Ellers. M. H. Hoffman, Jr.				Apr. 25,'31
Comrades of 1918		Forenfilm			Feb. 28,'31
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6,'31
Die Foerster Christl	Irene Elsinger	Trans-Ocean Film		94	July 4,'31
Docks of Hamburg	Jugo-Fritsch	Ufa Film			
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17,'31	94	Aug. 1,'31
Enemies of the Law	Mary Nolan-J. Walker	Capital Films	July 21,'31	69	July 18,'31
Glamour	Wardour Films	Seymour Hicks		73	July 4, '31
Heart's Melody	Fritsch-Parlo	Ufa Film			
Jade Casket, The	French Cast	Cosmos	Oct. 31	64	

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Jew At War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1,'31
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15,'31	63	July 4,'31
Let's Love and Laugh	Gene Gerrard	Wardour Films		84	May 30,'31
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Maciste In Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11,'31
Mad Parade, The	M.Day-L. Fazenda	Liberty Prod.			May 2,'31
Merry Wives of Vienna	Willy Forst	Super Films	July 9,'31	95	July 18,'31
Mysteries of Nature		Ufa		71	
Night Life in Reno	Virginia Valli	Artclass Pictures Corp.			Aug. 8,'31
No Lady	Lupino Lane	Gaumont-British		72	May 30,'31
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		60	
Pori	Special Cast	Ufa Films			
Primrose Path, The	Foster-Darrow	Hollywood Films		94	Jan. 24,'31
Pueblo Terror	Buffalo Bill Jr.	West Coast Studios	Apr. 15,'31	60	Apr. 11,'31
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road To Hell		Public Welfare Films			July 4,'31
Rosenmontag	Mathias Wieman, Lien Dyers	UFA		8 reels	
Sally In Our Alley	Gracie Fields	Asso. Radio Pictures		77	July 25,'31
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18,'31
Slums of Tokio	Japanese Cast	Moviegraphs			
Smoke Bellew	Conway Tearle	First Division		73	
South of Panama	Carmelita Geraghty	Chesterfield		70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31		
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8,'31
Three From Filling Station	Willy Fritsch	Ufa		75	July 4,'31
Thunder God	Cornelius Keefe	Crescent		66	
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16,'31
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	55	Jan. 31,'31
Viking, The	C. Starrett	J. D. Williams		72	June 20,'31
White Devil	Mosjukin-Degover	UFA Films			
Wien du Stadt Der Lieder	Max Hansen	Protex		8 reels	
Wild Horse	Hoot Gibson	Allied Pictures			July 11,'31
Wild West Whoopee	Jack Perrin	Allied			Feb. 28,'31
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7,'31
Yankee Don	Richard Talmadge	Richard Talmadge Prod.			
Yiddish Mama, The	Mae Simon	Judea Films		45	

SERIALS
NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept.1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Phantom of the West	Tyler-Gulliver	Nov. '30	10 episodes	
Vanishing Legion, The	Harry Carey-Edwina Booth	June10,'31	12 episodes	July25,'31

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battling With Buffalo Bill	Tom Tyler - Rex Bell	Nov23,'31	12 episodes	
Danger Island	Ken. Harlan-Lucille Brown	Aug24,'31	12 episodes	Aug.1,'31
Fingerprints	Kenneth Harlan	Mar23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Spell of the Circus	F. Bushman,Jr.-A. Vaughn	Jan.12,'31	10 episodes	

SYNDICATE PICTURES CORPORATION
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the West	Bob Custer		51	
God's Country and the Man	Tom Tyler	May 1,'31	67	
Law of the Rio Grande	Bob Custer	July 20,'31	58	Aug. 15,'31
Phantom of the Desert	Jack Perrin	Nov. 1	58	Feb. 14,'31
Riders of the North	Bob Custer	Mar. 1,'31	67	Apr. 11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1,'31	61	May 9, '31
Son of the Plains, A	Bob Custer	May 15,'31	60	July 11,'31
Under Texas Skies	Bob Custer	Nov. 15	57	Jan. 17,'31
West of Cheyenne	Tom Tyler	Jan. 15,'31	60	Mar. 7, '31
Westward Bound	Buddy Roosevelt		60	Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frontier Days				
Honor of the Texas Ranger, The				
Last of the Pawnees		Aug. 1, '31		
Red Coats of Canada		Sept. 15,'31		

TALKING PICTURE EPICS
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Across the World with Mr. and	Mrs. Martin Johnson	Feb. 1	93	Aug. 9
Bottom of the World, The	Robt. Cushman Murphy	Aug. 1	45	July 19
Break Up, The	Capt. Jack Robertson	Aug. 1	60	
Girl from the Reeperbahn	German Import	Mar. 6,'31	94	Feb. 14,'31
Hell Below Zero		June 26,'31	42	July 4,'31
*Hunting Tigers in India	Comm. G. M. Dyott	Nov. 15,'31	82	Dec. 14,29
Immortal Vagabond	Liane Haid	July 31,'31	80	Aug. 8,'31
Last Company (13 Men and a Girl)	Conrad Veidt	Aug. 14,'31	63	
Lost Gods	Byron De Provok	July 1	55	July 12
Monsters of the Deep	Capt. Jack Austin	July 4, '31	59	May 23,'31
*To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept. 15	60	
Wild Man of Kalihari	Dr. C. Ernest Cadle	Jan. 1, '31	50	Nov. 29

[NOTE—Features marked with asterisks are also released as serials. Exhibitors have the choice of booking either as feature versions or as serials.]

TIFFANY
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Bad Man	Ken Maynard	July 15, '31	66	Aug. 15,'31
Aloha	Torres-Lyon	Feb. 16, '31	87	
Arizona Terror, The	Ken Maynard	Sept. 1, '31		
Caught Cheating	Murray-Sidney	Jan. 21, '31	63	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16, 31	79	
Drums of Jeopardy	Roland Collyer-Hughes	Mar. 2, '31	68	Feb. 21,'31
Hell Bound	Carrillo-Lane-Hughes	Apr. 15, 31	70	Feb. 7, '31
Leftover Ladies		Oct. 1, '31		
Monster Kills, The	Alice White-Hale Hamilton	Sept. 1, '31		
Morals for Women	Bessie Love	Sept. 1, '31		
Ridin' Fool	Bob Steele	May 25, '31	64	June 20, '31
Salvation Nell	Graves-Chandler	July 1, '31	85	July 11,'31
Single Sin, The	Johnson-Lytell	Feb. 23, '31		Feb. 21,'31
South of Santa Fe	Bob Steele	Sept. 15, '31		
Sunrise Trail, The	Bob Steele	Feb. 7, '31	57	
Two Gun Man, The	Ken Maynard	May 15, '31	63	June 13, '31
Women Go On Forever	Clara Kimball Young	Aug. 15, '31		July 18,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone at Last				
Branded Men	Ken Maynard			
Fighting Mad				
Gangster Girl				
Gossip				
Hotel Continental				
Husband Hunters				
Last Mile, The				
Luxury Girls				
Men of the Night				
Near the Trail's End	Bob Steele			
Price, The				
Race Track	Leo Carrillo			
Range Law	Ken Maynard			
Strangers of the Evening				
Sunset Trail	Ken Maynard			
Those We Love				
Thrill Girl				
X Marks the Spot				
Yellow Sheet				

UNITED ARTISTS
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Lights	Charlie Chaplin	Mar. 7,'31	88	Feb. 14,'31
Devil to Pay	Ronald Colman	Jan. 31, '31	74	Dec 6
Front Page	Adolphe Menjou	Apr. 4, '31	90	Mar.28,'31
Indiscreet	Gloria Swanson	Apr. 25, '31	94	Mar.14,'31
Kiki	Mary Pickford	Mar. 14, '31	89	Feb. 21,'31
One Heavenly Night	Evelyn Laye-John Boles (Reviewed under title "Queen of Scandal")	Jan. 10, '31	82	Oct. 25
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21, '31	91	Dec. 20

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Sept. 1, '31		
Arrowsmith	Ronald Colman			
Cock of the Air	Billie Dove	Oct. 7, '31		
Corsair	Chester Morris			
Greeks Had a Word for It	Ina Claire-Lombard-Blondell			
Palmy Days	Eddie Cantor			
Scarface	Paul Muni	Sept. 8,'31		
Sky Devils	All Star	Oct. 15,'31		
Street Scene	S. Sidney - W. Collier, Jr.	Sept. 5,'31		
Struggle, The	Zita Johann-Hal Skelly			
Tonight or Never	Gloria Swanson			
Unholy Garden, The	Ronald Colman	Sept. 19,'31		Aug. 8,'31

UNIVERSAL
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23, '31	67	Mar.14,'31
Boudoir Diplomat	Compson-Keith-Duncan-Loff	Dec. 25	67	
Cohens and Kellys in Africa	Sidney-Murray	Jan. 19, '31	80	Nov. 8
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15, '31	66	
Dracula	Lugosi-Manners-Chandler	Feb. 14, '31	75	Jan. 3,'31
Free Love	Nagel-Tobin	Jan. 5, '31	72	Dec. 6
Iron Man, The	Lew Ayres	Apr. 30, '31	72	Mar.28,'31
Lasca of the Rio Grande	Leo Carillo-J. M. Brown	Oct. 13,'31		July 25,'31
Many a Slip	Ayres-Bennett	Mar. 2, '31	74	Feb. 28,'31
Mother's Millions	May Robson	Aug. 15, '31	93	Feb. 28,'31
Mystery of Life	Clarence Darrow	Aug. 3, '31	73	July 11,'31
Resurrection	Boles-Velez	Feb. 2, '31	77	Jan. 10,'31
Seed	John Boles-Genevieve Tobin	May 11, '31	97	Apr. 25,'31
Strictly Dishonorable	Paul Lucas-Sidney Fox			
Up for Murder	Ayres-Tobin	June 15, '31	70	
Virtuous Husband	Compson-Elliot Nugent	Apr. 12, '31	76	Mar.21,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobart-Charles Bickford	Sept. 15, '31	74	
Fate				
Frankenstein				
Graft	Regis Toomey-Sue Carol			Aug. 15,'31
Heart and Hand	W. Huston-H. Chandler			
Heaven on Earth	Lew Ayres-Anita Louise			
Homicide Squad	L. Carrilo-M. Brian-N. Beery			Aug. 1,'31
Murders in the Rue Morgue				
Spirit of Notre Dame	Lew Ayres			
Twenty Grand	Mae Clarke-Norman Foster			
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1,'31	81	Aug. 8,'31

WARNER BROTHERS
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12, '31	71	June 13, '31
Bought!	Constance Bennett-Ben Lyon	Aug 22, '31	83	July 18,'31
Captain Thunder	F. Wray-V. Varconi	Apr. 26, '31	67	May 16,'31
Children of Dreams	Margaret Schilling	July 25, '31	83	July 25,'31
Expensive Women	Dolores Costello	Oct. 24, '31		
Fifty Million Frenchmen	W. Gaxton-H.-Broderick	Feb. 14, '31	74	Jan. 3, '31
God's Gift to Women	Fay-LaPlante	Apr. 25, '31	75	Mar.14,'31
Gold Dust Gertie	Winnie Lightner	June 27, '31	68	May 9,'31
Illicit	Stanwyck-Rennie	Feb. 14, '31	81	Oct. 25
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13, '31	80	Apr. 18,'31
Millionaire, The	George Arliss	May 1, '31	81	Mar.14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14, '31	74	Dec. 20
Night Nurse	Barbara Stanwyck	Aug. 8, '31	73	July 25,'31
Other Men's Women	Astor-Withers (Reviewed under title "Steel Highway")	Jan. 17, '31	71	Oct. 4
Public Enemy, The	Harlow-Cagney	May 15, '31	96	
Sit Tight	Lightner-Brown	Feb. 28, '31	79	Oct. 4
Smart Money	Edw. G. Robinson	July 11, '31	81	May 16,'31
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov. 1	57	
Star Witness, The	Walter Huston	Aug. 22, '31	68	July 25,'31
Svengali	John Barrymore - M. Marsh	May 22, '31	83	May 9,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Spot, The	Jas. Cagney, Loretta Young			
Her Majesty, Love	Marilyn Miller			
Honorable Mr. Wong	Edw. G. Robinson			
I Spy	John Wray			
Larceny Lane	James Cagney-J. Blondell	Oct. 17, '31		
Mad Genius, The	John Barrymore	Nov. 7, '31		
Mouthpiece, The	All Star			
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10, '31		Aug. 1, '31
Safe In Hell	All Star			
Side Show	Lightner-Butterworth	Sept. 19, '31		July 4, '31

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Radio Razzberry, A	Jamison-Murdock	Feb. 7, '31	25	
Wages of Gin, The	Jamison-Murdock	Apr. 28, '31	25	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Kid, The	Krazy Kat Kartoon	Oct.	9	
Birthday Party	Mickey Mouse	Jan.	6,'31	1 reel Feb. 7,'31
Blue Rythm	Mickey Mouse		1	reel
Busy Beavers, The	Silly Symphony		7	min
Castaways, The	Mickey Mouse	Apr.	6,'31	1 reel
Cat's Nightmare	Silly Symphony	July	28,31	8 min
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar.	13,'31	1 reel
China Plate	Silly Symphony	May	25,'31	8 min
Curiosities No. C 212		Aug.	29	1 reel
Curiosities No. C 214		Oct.	2	1 reel
Curiosities No. C 215		Nov.	10	1 reel
Curoisities No. C 216	Novelty by Walter Futter	Jan.	8,'31	1 reel Feb. 21,'31
Curiosities No. C 217		Jan.	24,'31	1 reel
Curiosities No. C 218		Feb.	9,'31	1 reel
Curiosities No. C 219		Feb.	29,'31	1 reel
Curiosities No. C 220		Mar.	26,'31	1 reel
Curiosities No. C 221		May	25,'31	1 reel
Curiosities No. C 222		June	25,'31	1 reel
Curiosities No. C 223		June	26,'31	1 reel
Curiosities No. C 224		Aug.	1,'31	1 reel
Delivery Boy	Mickey Mouse	June	15,'31	1 reel
Disarmament Conference	Krazy Kat	Apr.	27,'31	1 reel
Dutchman's Paradise	Rambling Reporter	Nov.	18	1 reel
Father Nile	Rambling Reporter	May	11,'31	1 reel
For Christopher's Sake	Specialties (Eddie Buzzell)			1 reel
Home of the Sheikh	Rambling Reporter	Jan.	29,'31	1 reel
I Can't Find a Name for It	Specialties (Eddie Buzzell)			9 min
Jerusalem, City of Peace	Rambling Reporter	May	11,'31	10 min
Kings or Better	Specialties (Eddie Buzzell)	May	1,'31	8 min May. 30,'31
Land Nobody Knows ...	Rambling Reporter	June	27,'31	9 min
Land of Enchantment		July	31,'31	
Last of Moe Higgins	Specialties (Eddie Buzzell)	May	22,'31	1 reel
Laughing with Medbury in Africa				9 min Apr. 25,'31
Laughing with Medbury in Reno		July	6,'31	10 min
Lite Beezer	Monkey Shines	July	5,'31	8 min
Little Pest, The	Scrappy Cartoons			1 reel
Little Trail, The	Krazy Kat Kartoon	Dec.	3	1 reel Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec.	27	1 reel Feb. 7,'31
Mickey Steps Out	Mickey Mouse			7 min
Midnight in a Toy Shop	Silly Symphony	July	3	1 reel May 2,'31
Monkey Melodies	Silly Symphony	Aug.	10,'31	1 reel Oct. 18
Moose Hunt, The	Mickey Mouse	May	8,'31	1 reel May 30,'31
Mother Goose Melodies	Silly Symphony	Apr.	17,'31	1 reel May 9,'31
Natives Along the Nile	Rambling Reporter			1 reel
Pioneer Days	Mickey Mouse	Dec.	10	1 reel
Playful Pan	Silly Symphony	Dec.	28	1 reel
Rodeo Dough	Krazy Kat Kartoon	Feb.	13,'31	1 reel Mar. 7,'31
Soda Poppa	Krazy Kat Kartoon	May	29,'31	7 min
Stork Market	Krazy Kat Kartoon	July	11,'31	7 min
Streets of Cairo	Rambling Reporter	Apr.	14,'31	7 min May 30,'31
Subway Jam	Krazy Kat Kartoon			1 reel
Svengarlic	Krazy Kat	Aug.	3,'31	1 reel
Swiss Movements	Krazy Kat Kartoon	Apr.	4,'31	1 reel
When Mickey Steps Out	Mickey Mouse			1 reel
Wild Man's Land	Rambling Reporter	Nov.	19	1 reel
Wine, Women—But No Song	Specialties (Eddie Buzzell)	Feb.	14,'31	1 reel
Yelp Wanted	Scrappy Cartoons			1 reel

EDUCATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An Anonymous Letter	Wm. J. Burns Detective Mysteries	Jan.	4,'31	10½ Feb. 7,'31
Albany Branch, The	P. Kelton-T. Dugan	Aug.	2,'31	6 July 4,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec.	21	10½ Jan. 24,'31
Back Page, The	Geo. Chandler, Virginia Brooks	May	24,'31	20 Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan.	18,'31	11
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb.	15,'31	11 Mar. 14,'31
Blues	Terry-Toon	June	28,'31	6 July 4,'31
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar.	22,'31	20
Bride's Mistake, The	Beebe-Dent-Thomson	Mar.	1,'31	13 Jan. 17,'31
By the Sea	Terry-Toon	July	12,'31	6 July 4,'31
Canadian Capers	Terry-Toon	Aug.	23, '31	6
Cannonball, The	Clyde	Sept.	6,'31	
Clowning	Terry-Toon	Apr.	5,'31	6 Mar. 28,'31
Club Sandwich	Terry-Toon	Jan.	25,'31	5½ Jan. 24,'31
College Racket, A	Glenn Tryon	June	14,'31	20 June 6,'31
College Vamp, The	Clyde-D'Avril	Feb.	15,'31	22 Feb. 7,'31
Come to Papa	Ford Sterling	Feb.	22,'31	20 Feb. 21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May	10,'31	22 Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr.	5,'31	20 Mar. 21,'31
Cross Roads	Romantic Journeys	May	3,'31	11 Apr. 11,'31
Dance Hall Marge	Gribbon-Beebe	Jan.	18,'31	19 Jan. 3,'31
Day to Live, A	Terry-Toon	May	31,'31	6
Death House, The	Wm. J. Burns Detective Mysteries	Apr.	12,'31	10
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct.	26	21 Jan. 17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar.	15,'31	22 Nov. 1
Don't Bite Your Dentist	Clyde-Pollard	Nov.	9	18 Jan. 17,'31
Don't Give Up	Buster and John West	Oct.	26	22 Sept. 27
Don't Leave Home	Johnny Hines	Dec.	28	19 Oct. 11
Don't Divorce Him	Clyde Cook	May	31,'31	18 May 2,'31
Dream World	Romantic Journey	July	5,'31	9
Dutch Treat	Terry-Toon	Sept.	21	6
Explorer, The	Terry-Toon	Mar.	22,'31	6 Feb. 28,'31
Ex-Plumber	Lloyd Hamilton	Mar.	8,'31	21 Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr.	12,'31	19 Mar. 7,'31
Fainting Lover	Clyde, Boteler, Dent	Aug.	16,'31	18
Fireman's Bride, The	Terry-Toon	May	3,'31	5 Apr. 11,'31
Flying Trip, A	Hodge-Podge	Sept.	7	10
Foolish Forties	Ford Sterling-June McCloy	June	28,'31	21 June 6,'31
Fowl Affair, A	Gayety Comedy	Apr.	26,'31	6 Mar. 21,'31
Framed	Wm. J. Burns Detective Mysteries	May	10,'31	10
Ghost Parade	Clyde-Gribbon-Beebe	May	24,'31	22 May 2,'31
Girls Will Be Boys	Charlotte Greenwood	Jan.	25,'31	21 Jan. 24,'31
Go West Big Boy	Terry-Toon	Feb.	22,'31	6 Feb. 21,'31
Happy Little Honeymoon, A	Glenn Tryon	Feb.	15,'31	21 Feb. 7,'31
Her First Egg	Terry Toon	July	26,'31	6
Highlights of Travel	Hodge Podge	Sept.	13,'31	
Hold 'er Sheriff	Beebe-Murray	June	7,'31	21
Honeymoon Land	Romantic Journeys	Feb.	1,'31	10 Mar. 28,'31
Honeymoon Trio	Cameo Comedy	Aug.	30,'31	
In Conference	Clyde-Gribbon-Wilson	Apr.	26,'31	21 Apr. 11,'31
I Surrender Dear	Bing Crosby	Sept.	13,'31	
Jazz Mad	Terry-Toon	Aug.	9,'31	
Jesse and James	Terry-Toon	Sept.	6,'31	
Jungle Giants	Hodge Podge	June	21,'31	11
Just a Bear	Clyde-Gribbon-O'Leary	Mar.	29,'31	20 Feb. 21,'31
Love a la Mode	Granville-Drew	Nov.	2	19
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan.	11,'31	21 Jan. 17,'31
Lure of Hollywood	Brooks-Chandler	July	5,'31	20 June 27,'31
Marriage Rows	Lloyd Hamilton	Jan.	18,'31	20 Jan. 24,'31
Mead Trial, The	Wm. J. Burns Detective Mysteries	June	7,'31	10
Medley of Rivers, A	Hodge-Podge	Nov.	9	21 Jan. 24,'31
My Harem	Moran-Bradbury	Nov.	16	19
Money Makers of Manhattan	Hodge-Podge	July	19,'31	10 July 11,'31
Monkey Business in Africa	Clyde-Beebe	June	21,'31	22 July 4,'31
Movie Town	Sennette-Beebe	July	5,'31	17
No, No Lady	Clyde-Christy	Jan.	4,'31	20 Dec. 6
One Yard to Go	Beebe-Eastman	Feb.	1,'31	21 Jan. 31,'31
Our Nagging Wives	Ford Sterling	Nov.	9	19 Oct. 25
Outpost of the Foreign Legion	Romantic Journeys	Sept.	6,'31	
Pete and Repeat	Harrison-Elms	Mar.	1,'31	20 Feb. 21,'31
Philadelphia Lancaster Counterfeiters, The	Wm. J. Burns Detective Mysteries	Feb.	1,'31	9 Feb. 21,'31
Pigskin Capers	Terry-Toon	Dec.	28	6 Jan. 3,'31
Poker Widows		Sept.	13,'31	
Popcorn	Terry-Toon	Jan.	11,'31	6 Jan. 17,'31
Poor Fish, A	Beebe-Stewart-Stone	Jan.	4,'31	12
Quack, Quack	Terry-Toon	Mar.	8,'31	6 Feb. 21,'31
Razzberries	Terry-Toon	Feb.	8,'31	6 Feb. 7,'31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar.	15,'31	11 Apr. 11,'31
Rough Idea of Love	Beebe-Eastman	Dec.	21	21 Jan. 3,'31
Salt Water Taffy	Terry-Toon	Nov.	30	6
Scotch Highballs	Terry-Toon	Nov.	16	6
Shotgun Wedding, A	Buster & John West	Apr.	19,'31	20 Mar. 14,'31
Shooting of Dan the Duck, The	Cook-McPhail	Feb.	22,'31	20 Feb. 21,'31
Sing Sing Song	Terry-Toon	Apr.	19,'31	8 Mar. 28,'31
Slide, Speedy, Slide	Daphne Pollard-Tom Dugan	July	19,'31	18
Speed	A. Clyde-M. Beebe	Sept.	27,'31	22 Apr. 11,'31
Speed Up	Hodge-Podge	Dec.	21	8
Starbrite Diamond, The	Wm. J. Burns Detective Mystery	May	24,'31	
Strange Bird	Beebe-Eastman-Alberni	Nov.	23	10 Feb. 7,'31
Strangler, The	Wm. J. Burns Detective Mysteries	Mar.	29,'31	12 June 6,'31
Sultan's Cat, The	Terry-Toon	May	17,'31	6 May 2,'31
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov.	23	11 Jan. 3,'31
Tamale Vendor, The	Patricola-De Montez	Sept.	6,'31	
Their Wives' Vacation	Kelton-Murray	Dec.	14	21
Three Hollywood Girls	L. Lane-R. Flynn-P. Crane	Jan.	4,'31	21 Jan. 3,'31
Tidbits	Hodge-Podge	May	24,'31	9
Too Many Husbands	Andy Clyde-Boteler	Aug.	30,'31	
Trail of the Swordfish, The		Sept.	6,'31	
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar.	1,'31	11 Apr. 11,'31
2000 B.C.	Terry-Toon	June	14,'31	6 June 6,'31
Up a Tree	Lloyd Hamilton	Nov.	30	19
Vagabond Melodies	Hodge Podge	Aug.	16,'31	
Up Pops the Duke	Geo. Chandler - Helen Bolton	Sept	20,'31	
What a Head	Duffy-Rondell	July	26,'31	20
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May	3,'31	21 Apr. 11,'31

FITZPATRICK PICTURES, INC.

Traveltalk Series

No. 1	From Barcelona to Valencia	Sept.	11	
No. 2	From Valencia to Granada	Oct.	11	Oct. 12,'29
No. 3	From Granada to Toledo	Nov.	11	Nov. 10,'29
No. 4	In Old Madrid	Dec.	10	Feb. 8
No. 5	Egypt—The Land of the Pyramids	May	11	June 21
No. 6	Gateway to India, The	June	9½	
No. 7	Temple of Love, The	July	10½	Sept. 6
No. 8	Imperial City, The	Aug.	9	Aug. 23
No. 9	Picturesque Hong Kong	Sept.	10	
No. 10	The Island Empire	Oct.	8	Sept. 6
No. 11	Japan in Cherry Blossom Time	Oct.	9	Nov. 22
No. 12	Java—The Fragrant Isle	Nov.	9	
No. 13	Charming Ceylon	Nov.	9	
No. 14	Honolulu to Havana	Dec.	10	
No. 15	Siam to Korea	Jan.	10	Jan. 3,'31

American Holiday Series

Abraham Lincoln	3
Armistice Day	3
Christopher Columbus	3
George Washington	3
Independence Day	3
Labor Day	3
Memorial Day	3
Mother's Day	3
Origin of Christmas	3
Thangsgiving	3

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Running Time Minutes	Reviewed
People Born in August			9	
People Born in September			11	
People Born in October			10½	
People Born in November			8	Nov. 9
People Born in December			8	
People Born in January			10	
People Born in February			10	
People Born in March			10	
People Born in April			8	
People Born in May			8½	
People Born in June			10½	
People Born in July			9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Running Time Minutes	Reviewed
George Bizet		Sept.	11	
Johannes Brahms			11	
Franz Liszt			11	
George Frederick Handel		Oct.	11	
Frederick Chopin		Oct.	10½	
Ludwig Von Beethoven			7½	
Guiseppe Verdi		Nov.	9½	Nov. 29
Felix Mendelssohn		Dec.	8	
Johann Strauss		Nov.	6	Dec. 13

FOX FILMS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Magic Carpet Series				
Down to Damascus	Near East		8	May 9,'31
Giants of the Jungle	Elephants		8	May 9,'31
Happy Days in the Tyrol	Bavarian Alps		8	May 9,'31
King's Armada, The	Great Britain's Fleet		9	May 9,'31
Pageant of Siam, The	Bangkok and the Siamese		8	May 9,'31
Wild Life on the Veldt	Govt. of South Africa		8	May 9,'31
Wild West of Today	Wyoming Mountains		8	May 9,'31
World at Prayer	Miracle at Lourdes		8	May 9,'31

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Tight	Boy Friends	May	9,'31	17 May 2,'31
Ambitious People	Colortone Revue	Mar.	21,'31	17
Bargain Day	Our Gang	May	2,'31	19
Be Big	Laurel-Hardy	Feb.	7,'31	24 Mar. 28,'31
Big Dog House, The	Dogville	Mar.	14,'31	16 Aug. 8,'31
Big Ears	Our Gang	Aug.	29,'31	17
Bigger and Better	Boy Friends	Oct.	25	19
Blood and Thunder	Boy Friends	Jan.	17,'31	20
Busy Barcelona	Holmes	Apr.	11,'31	9 Mar. 14,'31
Call a Cop		Sept.	12,'31	19
Catch as Catch Can		Aug.	22,'31	20

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chickens Come Home	Laurel-Hardy	Feb. 21,'31	30	Mar. 14,'31
Come Clean	Laurel-Hardy	Sept. 19,'31	21	
Crazy House	Dane-Moran	Feb. 7,'31	16	Mar. 14,'31
Devil's Cabaret	Revue	Mar. 7,'31	17	Mar. 14,'31
Dublin and Nearby	Holmes	Dec. 27	9	Apr. 4,'31
Fisherman's Paradise		Aug. 15,31		
Fly My Kite	Gang	May 30,'31	21	
Forehand, Backhand Service	Wm. Tilden		9	Aug. 15,'31
Gems of M-G-M	Novelty	Jan. 3,'31	2	
Geography Lesson	Colortone Revue	Mar. 28,'31	17	
Helping Grandma	Our Gang	Jan. 3,'31	21	Nov. 1
High C's	Charley Chase	Dec. 27	29	
High Gear	Boy Friends	Feb. 28,'31	25	
I Love a Lassie	Sir Harry Lauder	Dec. 10,'31		
Land of Maharajahs, The	Travelogue	Aug. 22,'31		
Laughing Gas	Flip the Frog Series	Mar. 14,'31	7	Mar. 14,'31
Laughing Gravy	Laurel-Hardy	Apr. 4,'31	21	
Let's Do Things	The Boy Friends	June 6,'31	27	
Little Daddy	Our Gang	Mar. 28,'31	21	Mar. 14,'31
Love Business	Our Gang	Feb. 14,'31	20	Dec. 13
Love Fever	Boy Friends	Apr. 11,'31	20	
Love Tails of Morocco	Dogville	Sept. 5,'31	16	Aug. 15,'31
Nanny	Sir Harry Lauder	Nov. 14,'31		
One of the Smiths	Charley Chase	May 23,'31	26	
Our Wife	Laurel-Hardy	May 16,'31	22	Apr. 11,'31
Panic Is On	Charley Chase	Aug. 15,'31	20	Aug. 15,'31
Peeps at Peking	Holmes	Jan. 17,'31	8	May 9,'31
Pip from Pittsburgh, The	Charley Chase	Mar. 21,'31	21	Mar. 14,'31
Ragtime Romeo	Flip the Frog Series	May 2,'31	9	May 30,'31
Roamin' In the Gloamin'	Sir Harry Lauder	Sept. 5,'31	10	Aug. 15,'31
Rough Seas	Charley Chase	Apr. 25,'31	20	June 6,'31
Rounder, The	Novelty	Nov. 22	20	
Roy Evans	Roy Evans		9	Apr. 11,'31
She's My Daisy	Harry Lauder	Oct. 10,'31		
Snappy Caballero		Jan. 3,'31	18	
Sunset on the Canine Front	Dogville	Jan. 31,'31	16	
Soup Song, The	Flip the Frog Series	Jan. 10,'31	9	
Splash	Novelty	Oct. 3,'31	9	June 20,'31
Sultan's Camp of Victory	Holmes	Feb. 28,'31	10	
Tale of the Alhambra, A	Holmes	Feb. 7,'31	9	
That Little Bit of Heaven	Holmes	Mar. 21,'31	10	
Through the Yangtze Gorges	Holmes	Oct. 25	9	
Thundering Tenors	Charley Chase	Feb. 7,'31	21	
Trader Hound	Dogville	Nov. 28,'31		
Two Bark Brothers, The	Dogville	Oct. 12,'31		
Village Smithie, The	Flip the Frog Series	Jan. 31,'31	9	
Whippet Racing				July 25,'31
Wild and Woolly	Sports	Nov. 7,'31		

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Spades, The	Talkartoon	Jan. 17, '31	1 reel	
African Dodger, The	Tom Howard	Apr. 4, '31	10	Mar.14,'31
A Hunting We Did Go	Bruce Novelty	May 16, '31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9, '31	1 reel	
All for the Band	Eddie Younger	Apr. 4, '31	1 reel	Mar.14,'31
And the Green Grass Grew All Around	Screen Song	May 30, '31	1 reel	
Antique Shop, The	Burns and Allen	Mar. 7, '31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18, '31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28, '31	1 reel	Feb. 28,'31
Anything But Ham	Smith and Dale	Jan. 24, '31	1 reel	Jan. 3,'31
Beauty Secrets From Hollywood	Technicolor	Sept. 5, '31	1 reel	
Betty Co-Ed	Rudy Vallee	Aug. 1, '31	7	May 16,'31
Big Splash, The	Weismuller-Kruger	Jan. 17, '31	2 reels	
Bimbo's Express	Talkartoon	Aug. 22, '31	1 reel	
Bimbo's Initiation	Talkartoon	July 25, '31	1 reel	
Broadway Romeo, A	Jack Benny	Mar. 28, '31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4, '31	1 reel	
By Appointment	Craig-Bond	Nov. 1	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24, '31	1 reel	
Cab Waiting	Jack Benny	June 20, '31	17	May 16,'31
Cheaper to Rent	Willy West and McGinty	Sept. 19, '31	1 reel	
Climate Chasers	Bruce Novelty	July 11, '31	9	
Clinching a Sale	Harry Richman	Apr. 18, '31	1 reel	
Confounded Interest	Raymond-Caverly	Oct. 11	1 reel	
Cow's Husband, The	Talkartoon	Mar. 14, '31	8	Mar.28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11, '31	1 reel	
Devil Sea	Ethel Merman & Leslie Stowe	Feb. 28, '31	1 reel	
Discovered	Solly Ward	Jan. 17, '31	1 reel	Jan. 17,'31
Elmer Takes the Air	Stubby Kruger-Assan-Jordanoff	July 18, '31	2 reels	
Excuses	Bruce Novelty	Nov. 29	1 reel	
Fair and Square Ways	Eddie Miller	May 2, '31	1 reel	
Fatal Card, The	W. & E. Howard	Nov. 8	1 reel	
French Line, The	Gina Malo	Jan. 24, '31	1 reel	
Fur, Fur Away	Smith & Dale	Aug. 22,'31	2 reels	
Gallagher & Shean	Screen Song	Aug. 29,'31	1 reel	
Gents of Leisure	Chester Conklin	May 9, '31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3, '31	1 reel	Dec. 13
Grand Uproar	Talkartoon	Oct. 4	1 reel	
Great Pants Mystery	Smith & Dale	Feb. 14, '31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14, '31	1 reel	
Headache, The	Billy House	Mar. 14, '31	2 reels	June 13,'31
He Was Her Man	Gilda Gray	Apr. 25, '31	2 reels	
Helping Hand, The	Solly Ward	June 27, '31	1 reel	
Herring Murder Case, The	Talkartoon	Oct. 4	7	
His Price	Johnny Burke	Dec. 13	1 reel	Mar.21,'31
His Wife's Birthday	Solly Ward	Oct. 26	2 reels	
Hudson and Its Moods	Leslie Stowe & Speed Young	Apr. 11, '31	1 reel	May 2,'31
I'd Climb the Highest Mountain	Screen Song	Mar. 7, '31	1 reel	June13,'31
I'm Telling You	Willie & Eugene Howard	Mar. 7, '31	1 reel	
In My Merry Oldsmobile	Screen Song		6	Mar.21,'31
It Might Be Worse	Georgie Jessel	Jan. 3, '31	2 reels	
It's All Over	Marion Harris	Dec. 20	1 reel	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14, '31	1 reel	
Just a Pal	Minor Watson	Nov. 15	1 reel	
Knock, Knock, Knock (Tent)	Talkartoon	July 25, '31	1 reel	
La Schnapps, Inc	Smith & Dale	Nov. 8	2 reels	
Laugh It Off	June MacCloy	Feb. 14, '31	1 reel	May 9,'31
Let's Stay Single	Frances Williams	Mar. 14, '31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31, '31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10, '31	1 reel	
Male Man, The	Talkartoon	Apr. 25, '31	6	May 23,'31
Marry or Else	Arthur & Morton Havell	Oct. 25	2 reels	
Melodies	Smith Bros., Singing		1 reel	
Miscast	Jas. Kelso-Dolores-DeMonde	Mar. 21, '31	1 reel	
Model Women	All Star	Dec. 6	1 reel	
Moonlight and Romance	Moreno-Martini	Feb. 21, '31	1 reel	
Movie Memories				
No. 4—Sponsored by Chesterfield Cigarettes			10	May 16,'31
No. 5—Sponsored by Chesterfield Cigarettes			10	May 16,'31
M'Lady	Irene Bordoni	Mar. 28, '31	1 reel	
My Gal Sal	Screen Song	Oct. 18	1 reel	
My Wife's Jewelry	Tom Howard	Aug. 22, '31	11	
My Wife's Gone to the Country	Screen Song	June 13, '31	1 reel	
My West	Bruce Novelty	Mar. 7, '31	1 reel	Mar.14,'31
New Rhythm	Azplazer & Band	Oct. 18	1 reel	
Noah's Lark	Talkartoon	Oct. 26	1 reel	
No More Hookey	Haig Trio	Aug. 29, '31	11	
Nothing to Declare	Lulu McConnell	Aug. 8, '31	19	
Office Blues	Ginger Rogers	Nov. 22	1 reel	
Oh Teddy	Billy House	Dec. 20	2 reels	
Ol' King Cotton	George Dewey Washington	Dec. 27	1 reel	
On a Sunday Afternoon	Screen Song	Nov. 29	1 reel	
Once Over, Light	Burns and Allen	May 23, '31	1 reel	May 16,'31
One Big Night	Ben Blue	Feb. 7, '31	1 reel	
One Hundred Percent Service	Burns and Allen	Aug. 1, '31	1 reel	
Paramount Pictorial:				
No. 1—Clara Bow		Sept. 27	1 reel	
No. 2—Fish Faces; Munich Mannikins; Walrus Hunting in Siberia; Stars of To-morrow		Oct. 25	1 reel	
No. 3—In the Gloaming—Lowell Thomas-Jesse Crawford		Nov. 29	1 reel	
No. 4—Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher		Dec. 27	1 reel	
No. 5—Up the River In Mexico—Lowell Thomas-John Phillip Sousa		Jan. 31, '31	1 reel	
No. 6—The Trout Harvest—The Children's Hour—Lowell Thomas		Feb. 28, '31	1 reel	
No. 7—Rudy Vallee—Lowell Thomas Marionette Show		Mar. 28, '31	1 reel	
No. 8—Jesse Crawford-Ruth St. Dennis-Lowell Thomas			1 reel	
No. 9—Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas		May 2, '31	1 reel	
No. 10—Journeys to Far Places—Lowell Thomas				
No. 11—Lowell Thomas—Golf Chats—Flo Ziegfeld		June 27, '31	1 reel	
No. 12—Michael Fokine—Africa, U.S.A.—Jesse Crawford		July 18, '31	1 reel	
Paramount Sound News	(Two Editions Weekly)		1 reel	
Paris	Lester Allen	Aug. 8, '31	9	
Patient, The	The Three Swifts	Nov. 29	1 reel	
Pent House Blues	Muriel D'Or - Cy Kahn	Feb. 21, '31	1 reel	
Pest, The	Tom Howard	Mar. 14, '31	1 reel	
Plastered	Willie, West & McGinty	Nov. 22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan. 10, '31	1 reel	
Pulling a Bone	Burns & Allen	Jan. 10, '31	1 reel	Nov. 8
Putting Party, The	Juliet	Dec. 27	1 reel	
Real Estators, The	Smith & Dale	May 2, '31	10	May 23,'31
Red, Green & Yellow	Lulu McConnell	Oct. 18	1 reel	
Retire Inn	Billy House	Aug. 15,'31	2 reels	
Row, Row, Row	Screen Song	Dec. 20	1 reel	
Runaway Boys	Bruce Novelty	Jan. 31, '31	9	
Screen Souvenirs No. 1	Old Time Novelties	Aug. 15,'31	1 reel	
Screen Souvenirs No. 2	Old Time Novelties	Sept. 12, '31	1 reel	
Seeing Helen Home	Helen Lynd	Dec. 6	1 reel	
Seven in One	Juliet	May 21, '31	1 reel	
Silly Scandals	Talkartoon	May 23, '31	1 reel	May 9, '31
Simply Killing	Willie & Eugene Howard	Jan. 31, '31	1 reel	
Sky Scraping	Talkartoon	Nov. 1	1 reel	
Somebody Stole My Gal	Screen Song	Mar. 21, '31	1 reel	May 2,'31
Song Service	Lo Morse & Co	Oct. 25	1 reel	
S. S. Malaria	Smith & Dale	June 6, '31	2 reels	
Stateroom 19	Clute - La Mar	Jan. 17, '31	1 reel	
Studio Sap	Chester Conklin	Feb. 28, '31	2 reels	
Taxi	Chester Conklin	Apr. 11, '31	2 reels	
Teacher's Pest	Talkartoon	Feb. 7, '31	1 reel	
Tex in 1999	Texaco Company		7 min.	May 2, '31
13th Alarm, The	Chester Conklin	July 4, '31	2 reels	
That Old Gang of Mine	Screen Song	July 11, '31	1 reel	
Thou Shalt Not	Billy House	May 23, '31	2 reels	May 2, '31
Tongue Tied	Lulu McConnell	Dec. 13	1 reel	
Tons of Trouble	Rudy Muller and Rosie	Jan. 3, '31	1 reel	
Top Notes	Willy Robyn	Mar. 21, '31	1 reel	Mar 14,'31
Tree Saps	Talkartoon	Feb. 21, '31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr. 25, '31	1 reel	June13,'31
Twenty Legs Under the Sea	Talkartoon	June 6, '31	1 reel	
Two's Company	Marion Harris	Feb. 7, '31	1 reel	Jan. 3, '31
Tune Detective, The	Dr. Sigmund Spaeth	Feb. 14, '31	1 reel	Nov. 22
Two A.M.	Tom Howard	May 2, '31	1 reel	
Via Express	Tom Howard	July 4, '31	1 reel	
Why Continue the Struggle	Casey-McHugh	Nov. 15	1 reel	
You're in the Army Now	Johnny Burke	Oct. 11	2 reels	

RADIO PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aunts In the Pants	W. Catlett	Nov. 22	20	Dec. 13
Blondes Prefer Bonds	Louise Fazenda			
Clean-Up on the Curb, A	Roscoe Ates	Sept. 12,'31	20	June 13,'31
County Seat, The	Charles "Chic" Sale	Aug. 15, '31	20	
Cowslips	Charles "Chic" Sale	Sept. 19,'31		
Dizzy Dates	Dane-Arthur	Dec. 7	19	
Dumbells in Derbies	Geo. K. Arthur-Karl Dane	Feb. 7, '31	18	Mar. 1,'31
Fall to Arms, A	Louise Fazenda	Oct. 20	20	
False Roomers	Clark and McCullough	Oct. 17,'31		
Gland Parade	Roscoe Ates	Sept. 26,'31	18	Aug. 1,'31
Guppy Twins, The	Rosco Ates			
Hard to Get	Clark & McCullough			
House Dick, The	Jimmy Savo			
Humanette No. 2	Hutchinson-Lorch	Sept. 1	10	
Humanette No. 3	Clyde-Rubin	Oct. 1	8	
Humanette No. 4	B. T. Murray	Nov. 20	9	Nov. 8
Humanette No. 5	All Star	Dec. 27		
Humanette No. 6	Benny Rubin	Jan. 25, '31	9	Jan. 3, '31
Humanette No. 7	Nat Carr	Feb. 25, '31	10	Mar.14,'31
Humanette No. 8	All Star	Mar. 22, '31	9	Mar. 7,'31
Humanette No. 9		Apr. 15, '31		
Humanette No. 11	Eddie Lambert	June 13, '31	10	
Humanette No. 12	"On the Spot"		10	June 20, '31
He Loved Her Not	Nick & Tony	Jan. 25, '31	20	
Itching Hour, The	Louise Fazenda	Feb. 1, '31	22	
Knights Before Xmas	Dane-Arthur	Nov. 15	18	
Lime Juice Knights	Dane-Arthur	Mar. 22, '31	21	Mar. 7,'31
Love Starved Ranger, The	Rosco Ates	Aug. 8, '31	20	July 25,'31
Melon Drama, A	Clark & McCullough			
Mickey's Crusaders	Mickey Yule	Apr. 12, '31	19	
Mickey's Dilpocamy	Mickey McGuire			
Mickey's Rebellion	Mickey McGuire		18	
Mickey's Stampede	Mickey Yule	Feb. 7, '31	19	
Polar Pals	Tom and Jerry Cartoons	Sept. 5,'31		
Scratch As Catch Can	Clark & McCullough			
Second Hand Kisses	Louise Fazenda	Mar. 29, '31		May 2,'31
She Went for a Tramp	Hugh Herbert - Rosco Ates	Mar. 15, '31		Mar. 7,'31
Strife of the Party, The	Ned Sparks			
Talking Turkey	Benny Rubin	Jan. 25, '31		
Toby Hollowe'en	Toby, the Pup	May 1, '31	6	Dec. 13
Toby in the Bughouse	Toby, the Pup	Dec. 7	6	
Toby in Circus Times	Toby, the Pup	Jan. 25, '31	7	Mar. 7,'31
Toby in the Brown Derby	Toby, the Pup	Mar. 22, '31	7	
Toby Down South	Toby, the Pup	Apr. 15, '31	7	
Toby the Bull Thrower	Toby, the Pup	June 7, '31	7	May 23,'31
Toby the Fiddler	Toby, the Pup	Sept. 1	6	Nov. 15
Toby the Miner	Toby, the Pup	Oct. 1	7	
Toby the Milkman	Toby, the Pup	Feb. 25, '31	7	Nov. 8
Toby the Showman	Toby, the Pup	Nov. 22	21	Dec. 13
Too Hot to Handle	Louise Fazenda	Nov. 15	18	Dec. 13
Trader Ginsburg	Nat Carr	Dec. 27	7	May 23,'31
Trouble from A Broad	Ford Sterling - Lucien Littlefield	Aug 22, '31	20	June 20,'31
Use Your Noodle	Rosco Ates			
Way of All Fish	Ned Sparks	Aug. 29,'31	18	June 13,'31
Wet a Night	Tom and Jerry Cartoons	Aug. 1,'31	9	
Wife O'Reilly	Nick & Tony	Feb. 25, '31	20	Mar. 7,'31

RKO PATHE

NOTE — RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	22 min.
Pathe News	10 "
Pathe Review	11 "
Aesop's Fables	8 "
Grantland Rice Sportlights	10 "

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Rules	Rainbow Comedy	June 6, '31	19	May 23,'31
All Gummed Up	Whoopee Comedy	May 23, '31	2 reels	May 16,'31
Angles on Angling	Sportlight	Dec. 28	1 reel	Jan. 3, '31
Animal Fair, The	Aesop Fable	Feb. 1, '31	1 reel	Jan.31,'31
Backfield Aces	Rockne Football	Oct. 11	1 reel	
Bare Knees	Pollard	Mar. 8, '31	2 reels	Mar. 7,'31
Battling Silver Kings	Sportlight	July 12,'31	11	July 18,'31
Beach Pajamas	Louis John Bartels	Sept. 15,'31		
Beneath the Southern Cross	Vagabond Adventure	Aug. 24, '31	1 reel	
Big Game	Aesop Fable	Aug. 3, '31	1 reel	
Blue Grass Kings	Sportlight	June 20, '31	1 reel	July 4,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breakfast in Bed	Pollard-Pangborn	Nov. 16	2 reels	
Call of Mohammed	Vagabond Adventure	Apr. 7, '31	1 reel	Apr. 4,'31
Campus Champs	Nat Carr	Feb. 1, '31	2 reels	Feb.14,'31
Chasing Trouble	Checker Comedy	Apr. 26, '31	2 reels	May 9,'31
Cinderella Blues	Aesop Fable	Apr. 12, '31	8	Apr.11,'31
Crashing Reno	Manhattan	Aug. 29, '31		Aug. 8,'31
College Capers	Fable	Mar. 15, '31	1 reel	Mar. 21,'31
Cowboy Blues	Fable	Feb. 15, '31	1 reel	Feb. 7,'31
Dance With Me	Wanzer-Palmer	Nov. 23	2 reels	
Diamond Experts	Sportlight	May 17, '31	10	May 23,'31
Disappearing Enemies	Dot Farley - Rex Bell	Mar. 1, '31	2 reels	Apr. 4,'31
Days of Solitude	Vagabond Adventure	Feb. 6, '31	1 reel	Feb. 14,'31
Doomed to Win	James Gleason	Aug. 10, '31	2 reels	
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel	Mar. 7,31
Eve's Fall	All Star	Dec. 28	2 reels	
Fallen Empire	Vagabond Adventure	July 27,'31	10	
Fisherman's Luck	Aesop Fable	June 13,'31	10	July 4,'31
Fly Guy, The	Aesop Fable	May 10,'31	7	June 6,'31
Foreé	Farrell Golf	Feb. 15,'31	1 reel	Feb. 14,'31
Frozen Face	Manhattan Comedy	Apr. 19,'31	2 reels	Apr. 18,'31
Fun On The Ice	Aesop Fable	July 19,'31	8	Aug. 8,'31
Getting on the Green	Farrell Golf	Mar. 22,'31	1 reel	Apr. 11,'31
Gossipy Plumber, The	Folly Comedy	May 17,'31	2 reels	May 2,'31
Half Pint Polly	Capital Comedy	May 3,'31	2 reels	
Help Wanted—Female	Pollard	Jan. 11,'31	2 reels	Jan. 10,'31
Hold the Baby	Agnew-Crane-McPhail	Nov. 9	2 reels	
Hunting Thrills	Sportlight	Apr. 21,'31	1 reel	Apr. 11,'31
Hurricane Island	Vagabond Adventure	Apr. 21,'31	1 reel	Mar. 28,'31
In the Rough	Farrell Golf	Mar. 8,'31	1 reel	Feb. 28,'31
I'll Take That One	All Star	Oct. 5	2 reels	
Julius Sizzer	Benny Rubin	Sept. 7,'31		
June First	June MacCloy - Shilling	July 27,'31	20	July 4,'31
King of Bugs		Dec. 21	1 reel	Jan. 3,'31
Lemon Meringue	Edgar Kennedy	Aug. 3,'31	20	June 6,'31
Mad Melody	Fable	Apr. 26,'31	1 reel	May 2,'31
Makin 'Em Move	Aesop Fable	July 5,'31	9	July 25,'31
Messenger Boy	Benny Rubin	June 29,'31	22	July 25, '31
Neat and Tidy	All Star	Nov. 28	2 reels	
Next Door Neighbors	Housman-Deering	Jan. 28,'31	2 reels	Jan. 3,'31
Night Class	Campus Comedy	Aug. 17,'31	2 reels	May 16,'31
Not So Loud	Melody Comedy	May 3,'31	2 reels	May 2,'31
Oh, Oh, Cleopatra	Wheeler-Woolsey		22	Aug. 8,'31
Oh, Marry Me	Manhattan	Nov. 2,'31		
One Nutty Night	Wills-Carney	Nov. 30	2 reels	Nov. 22
Open House	Nick Stuart	Mar. 22,'31	20	Apr. 11,'31
Old Hokum Bucket, The	Aesop Fable	Mar. 29,'31	7	Apr. 4,'31
Olympic Talent	Sportlight	Aug. 9,'31	1 reel	
Outboard Stunting	Sportlight Series	May 3,'31	1 reel	May 31,'31
Over the Radio	Pangborn	Dec. 14	2 reels	Feb. 7,'31
Pale Face Pup	Aesop Fable	June 22,'31	9	July 4,'31
Parading Pajamas	Johnny Arthur	Dec. 21	2 reels	Jan. 24,'31
Pathe News	Released Twice Weekly		1 reel	
Pathe Review No. 1		July 27,'31		
Parents Wanted	Folly Comedy	Mar. 15,'31	2 reels	Apr. 4,'31
Play Ball	Aesop Fable	May 24,'31	10	May 30,'31
Poise	Sportlight	July 27,'31	9	Aug. 8,'31
Racqueteers	Sportlight	Oct. 19	1 reel	Oct. 11
Radio Racket	Fable	Mar. 1,'31	1 reel	Feb. 28,'31
Red Riding Head	Fable	Jan. 18,'31	1 reel	Jan. 31,'31
Rough and Tumble	Sportlight	Jan. 25,'31	1 reel	Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr. 5,'31	2 reels	Mar. 14,'31
Sands of Egypt	Vagabond Adventure	Nov. 2	1 reel	
Seein' Injuns	Pollard	Feb. 15,'31	2 reels	Jan. 3,'31
Shadow of the Dragon	Vagabond Adventure	Mar. 8,'31	1 reel	Mar. 14,'31
She Snoops to Conquer	Daphne Pollard	June 22,'31	20	June 20, '31
Sink or Swim	Sportlight	Mar. 22,'31	9	Mar. 28,'31
Ski Pilot	Sportlight	Feb. 8	1 reel	Feb. 14,'31
Speed Limit	Sportlight	Mar. 8,'31	1 reel	Mar. 14,'31
Spirit of Sho-Gun	Vagabond Adventure	Dec. 28	1 reel	Jan. 3,'31
Stage Struck	Walter Catlett	Jan. 18	1 reel	Feb. 28,'31
Stout Hearts and Willing Hands	Frank Fay	June 15,'31	20	May 30,'31
Tale of Tutulla	Vagabond Adventure	Jan. 25,'31	1 reel	Feb. 7,'31
Tennis Top-Notchers	Tilden-Wills	Apr. 4,'31	11	Apr. 4,'31
Thanks Again	Edgar Kennedy	Oct. 5,'31	2 reels	
That's My Line	Louis John Bartels	July 13,'31	20	June 6,'31
That's News to Me	Frank McHugh	July 6,'31	20	May 30,'31
Thom the Unknown	Vagabond Adventure	Mar. 22,'31	1 reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr. 12,'31	2 reels	Apr. 18,'31
Touchdown	Rockne Football	Nov. 2	1 reel	
Toytown Tale	Fable	Jan. 4,'31	1 reel	Jan. 3,'31
Twisted Tales	Arthur Housman-Marion Douglas	Mar. 29,'31	22	Apr. 4,'31
Two Minutes to Go	Rockne Football	Oct. 15	1 reel	
Under Cover	Sportlight	Jan. 11,'31	1 reel	Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	9	Mar. 28,'31
Utmost Isle	Vagabond Adventure	Sept. 21,'31	1 reel	
Water Bugs	Johnny Weismuller	June 6,'31	10	May 23,'31
Well of Fortaleza, The	Vagabond Adventure	Feb. 28,'31	1 reel	Feb. 21,'31
Winning Putts	Farrell Golf	Mar. 1,'31	1 reel	Apr. 4,'31
Younger Years	Sportlight	June 29,'31	10	July 4,'31

STATE RIGHTS

Title	Star	Distributor	Running Time Minutes	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay		Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel	
Birds of a Feather		Ideal	8	Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10	
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Down Hawaii Way	Color Novelty	Castle	1 reel	
Eli-Eli	Cantor Waldman	Judea Film	10	
Evening in Jewish Camp	Eval Miller	Judea Film	12	
Friend Husband		Burr	2 reels	
Hunting the Carpathian Bear		Ufa	12	Aug. 1,'31
In the Good Old Summer Time		Ideal	8	Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	21	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
Kids and Pets	Color Novelty	Castle	1 reel	
Knights In Khaki		Falcon Prod.	22	May 23,'31
Kol Nidre No. 1	Cantor Schmillkel	Judea Films	10	
Kol Nidre No. 2	Cantor Waldman	Judea Films	11	
Land of Freedom	Seymour Reitzteit	Judea Films, Inc.	2 reels	
Legend of the Skies		Ideal	6	Mar. 14,'31
Mal-Ko Mashma-Lou	Harry Feld	Judea Films		
Meet the Family	Harry Delf	Elbee	2 reels	
Monkey Business			8	Apr. 4,'31
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Oh Doctor	Special Cast	Judea Films	20	
Peculiar Pets		Ideal	8	Apr. 4,'31
Poem in Stone, A		Ideal	7	Mar. 14,'31
Sacred Elephants of India		Ideal	8	Mar. 21,'31
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
Secrets of Plant Life		Ufa	10	Aug. 1,'31
Shoemaker's Romance		Judea Films	21	
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes from Broadway	Color Novelty	Castle	1 reel	
Some Wild Appetites		Ideal	8	Mar. 21,'31
Spring Is Here		Ideal	9	Mar. 21,'31
Style and Class	Marty Barratz	Judea Films	23	
Una-Sana-Takof	Canto Waldman	Judea Films	11	
Wings of Tomorrow		Visuographic	10	May 2,'31
World Unseen, A	Scientific	Ufa	12	
Alice Chops the Suey			Feb. 1,'31	
Alice Gets Stage Struck			Jan. 15,'31	
Alice Gets Stung			Oct. 15	
Alice Loses Out			Mar. 1,'31	
Alice on the Farm			Oct. 1	
Alice Picks the Champ			Mar. 15,'31	

SYNDICATE PICTURES CORPORATION

Alice Plays Cupid		Apr. 1,'31	
Alice Rattled by Rats		May 1,'31	
Alice Solves the Puzzle		Apr. 15,'31	
Alice in the Jungle		Jan. 1,'31	
Alice's Mysterious Mystery		May 15,'31	
Alice's Orphan		Feb. 15,'31	
Broken Spur, The	Jack Hoxie	Feb. 1,'31	2 reels
Desert Bridgegroom	Jack Hoxie	Jan. 15,'31	2 reels
Romantic Sheriff	Jack Hoxie	Jan. 1,'31	2 reels
Sparks of Flint	Jack Hoxie	Feb. 15,'31	2 reels

TALKING PICTURE EPICS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr., '31	10	Aug. 8,'31
Bird Islands of Peru	Dr. Robt. Cushman Murphy	Feb. 12,'31	10	Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	10	May 30,'31
Freaks of Nature	Dr. Raymond L. Ditmars	June 14,'31	9	
Ghost Towns	George Lancaster	Aug. 3,'31	9	
Heart of the Nation	Washington	May 25,'31	9	
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug. 31,'31	10	
Killing the Killer	Dr. Raymond L. Ditmars	June	9	
Land of Evangeline	(No. 2) Wanderlust	Jan. 30,'31	10	Feb. 14,'31
Land That Time Forgot		July 10,'31	9	Aug. 8,'31
Let's Sing	Howard Wade Kinsey	Sept. 1	10	
Like a Beaver	Dr. Raymond L. Ditmars	Feb. 12,'31	10	Feb. 14,'31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec. 25	9	May 30,'31
Naked Man vs. Beast	Martin Johnson	Oct 15	10	
Navajo Witch	Wild Life Series	Aug. 14,'31	11	
Seeing Bermuda on a Bicycle	(No. 1) Wanderlust	Oct. 15	10	Dec. 13
Sunny Sweden	(No. 4) Wanderlust	June 15,'31	9	
This Is Australia	Natives	June 15,'31	15	
Today and Yesterday	Hearst News	Nov. 15,'29	30	July 4,'31
Top of the Old World	(No. 6) Wanderlust	June 15,'31	9	
Up and Down New York	(Empire State Bldg.)	May 25,'31	9	

TIFFANY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Color Symphonies Series	6 in Technicolor		10	
Chinese Flower Boat		July 5	10	
Dancing Bear		June 10	10	
Parisian Nights		June 25	10	
Kentucky Jubilee Singers	Series of 6			
Old Black Joe		May 1	18	
Pickin' Cotton			9	
Road Home, The			18	
Slave Days			10	
Welcome Home		Dec. 12	10	
Musical Fantasies	Series of 6		10	
Fire Worshippers		Aug. 10	10	Sept. 27
Memories		Apr. 23	11	
William Tell		Aug. 1	11	
Way Down South			11	Dec. 6
Paul Hurst Comedies	Series of 6		11	
De Woild's Champion			20	Dec. 6
One Punch O'Toole		Mar. 23	18	Mar. 28,'31
Tale of a Flea, The				
Missing Link, The				
Rolling Stone Series	Series of 6			
In the Mountains		Sept. 25	10	Sept. 6
The Desert		Dec. 18	10	
Tiffany Chimp Series	6 Monkey Comedies		18	
1. Blimp Mystery, The			16	Sept. 27
2. Little Covered Wagon, The		Sept. 5		Aug. 30
3. Little Big House, The		Oct. 15	19	Oct. 4
4. Little Divorcee, The			20	Dec. 6
5. Nine Nights in a Bar Room		Jan. 26,'31	16	Jan. 3,'31
6. Chasing Around		Mar. 23,'31	16	Mar. 28,'31
7. Africa Squawks		July 7,'31	18	
8. Apeing Hollywood		Aug. 16,'31	21	
9. Cinnamon			11	
Voice of Hollywood Series	Station S-T-A-R	Jan. 26	11	
No. 16	Neil Hamilton	Aug. 10	11	
No. 17	Laura La Plante	Aug. 20	11	
No. 18	Gleason & Armstrong	Sept. 11	11	
No. 19	Johnny Hines		11	
No. 20	James Hall		11	Oct. 11
No. 21	Conklin & Christy		11	
No. 22	Ian Keith		10	
No. 23	Sammy Cohen-Tiffany Talking Chimps		10	Dec. 6
No. 24	Leon E. Janney	Dec. 21	11	
No. 25	Seben 'n' Leben	Jan. 20,'31	11	
No. 26	Kenneth Harlan	Mar. 2,'31	11	Mar. 28,'31
No. 27	John Wayne - Our Gang			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arabian Knights	Slim Summerville	Apr. 8, '31	2 reels	Mar.28,'31
All Excited	Sidney-Murray	Mar. 25, '31	2 reels	Feb.28,'31
Band Master, The	Oswald Cartoon	May 18, '31	6	June 20, '31
Burglar to the Rescue	Shadow-Detective Series No. 1	Sept. 7, '31	18	Aug. 15,'31
Butter in Yeggman, The	Sidney-Murray	May 6, '31	2 reels	Apr.11,'31
Campaign Capers	Slim Summerville		20	July 25,'31
Cat's Paw, The	Red Star Comedy	July 8, '31	2 reels	Apr. 4,'31
Champion, The	Leather Pushers	Feb. 25, '31	2 reels	
Champ, The	Oswald Cartoon	July 27, '31		
China	Oswald Cartoon	Jan. 12, '31	1 reel	
College	Oswald Cartoon	Jan. 26, '31		
Clown, The		Nov. 2, '31		
Comeback, The	Leather Pusher Series No. 4	Dec. 3	2 reels	
Country School, The	Oswald Cartoon	May 5, '31	1 reel	May 16, '31
Dangerous Daze	Red Star Comedy	Mar. 11, '31	2 reels	Mar.14,'31
Discontented Cowboys	Sidney-Murray	Nov. 12	2 reels	Oct. 11
Divorce A La Carte	Sidney-Murray	Apr. 15, '31	2 reels	Mar.14,'31
Famous Plays	Football Short No. 3	Sept. 21, '31	1 reel	
Farmer, The	Oswald Cartoon	Mar. 23, '31	1 reel	Mar.14,'31
Fireman, The	Oswald Cartoon	Apr. 6, '31	1 reel	
First to Fight	Slim Summerville	Sept. 2,'31	44	Aug. 8,'31
Fisherman, The		Oct. 19, '31		
Fowl Ball, The	Oswald Cartoon	Oct. 13	1 reel	
Framed	Leather Pusher Series No. 7	Jan. 14, '31	2 reels	Dec. 13
Go to Blazes	Sidney-Murray	Oct. 15	2 reels	Nov. 8
Hammer & Tongs	Leather Pusher Series No. 2	Oct. 8	2 reels	
Hare Male, The	Oswald Cartoon	Oct. 5, '31		
Hello, Russia	Slim Summerville	Jan. 17, '31	2 reels	Dec. 20
Hello, Napoleon	Red Star Comedy	June 3, '31	17	July 11,'31
Here's Luck	Slim Summerville	May 20, '31	2 reels	May 2,'31
Heroes of the Flames	Tim McCoy	June 2, '31	17	Apr. 4, '31
Hot and Bothered	Sidney-Murray	Mar. 4, '31	2 reels	
Hot Feet	Oswald Cartoon	Sept. 14 ,'31		
Howdy Mate	Red Star Comedy	July 22, '31	2 reels	
Hunter, The	Oswald Cartoon	Sept. 21, '31	1 reel	
In Old Mazuma	Sidney Murray	Jan. 21, '31	2 reels	Jan. 3,'31
In Wonderland	Oswald Cartoon	Sept. 28, '31		
Kane Meets Abel	Leather Pushers	Feb. 11, '31	2 reels	
Kentucky Belle	Oswald Cartoon	Sept. 7, '31	1 reel	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Knockout, The	Leather Pusher Series No. 3	Nov. 5	2 reels	Oct. 11
Lady Killer, A	Leather Pusher Series No. 8	Jan. 28, '31	2 reels	
Laughback, The	Red Star Comedy	Dec. 24	2 reels	Jan. 3,'31
Let's Play	Slim Summerville	Apr. 29, '31	18	Aug. 8,'31
Mars	Oswald Cartoon	Dec. 29	1 reel	
Models and Wives	Sidney-Murray		18	Aug. 8,'31
No Privacy	Red Star Comedy	Apr. 22, '31	2 reels	
North Woods	Oswald Cartoon	June 29, '31	6	July 11,'31
Offensive System	Football Short, No. 2	Sept. 14,'31	1 reel	
One Day to Live	Red Star Comedy	Apr. 1, '31	2 reels	Apr.11,'31
One Hundred Dollars	Chase-Lawrence	Sept. 16, '31	2 reels	
Parisian Galeties	Slim Summerville	June 17, '31	2 reel	May 16,'31
Radio Rhythm	Oswald Cartoon	July 27, '31	7	Aug. 15,'31
Rolling Along	Sidney-Murray	Oct. 1	2 reels	
Royal Bluff	Slim Summerville	Feb. 18, '31	2 reels	Feb.28,'31
Sargie's Playmates	Slim Summerville	Mar. 8, '31	2 reels	Feb.21,'31
Scared Stiff	Red Star Comedy	May 13, '31	2 reels	May 2,'31
Shifts	Football Short No. 1	Sept. 7, '31	1 reel	
Shipwreck	Oswald Cartoon	Feb. 9, '31	1 reel	Feb.21,'31
Stay Out, The	Sidney-Murray	May 24, '31	2 reels	May 16,'31
Stone Age, The	Oswald Cartoon	July 13, '31	1 reel	
Strange as It Seems No. 1	Novelty	Sept. 1	1 reel	Sept. 20
Strange as It Seems No. 2	Novelty	Sept. 29	1 reel	Oct. 11
Strange as It Seems No. 3	Novelty	Nov. 3	1 reel	Nov. 22
Strange as It Seems No. 4	Novelty	Dec. 22	1 reel	Dec. 13
Strange as It Seems No. 5	Novelty	Jan. 19, '31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 18, '31	1 reel	Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar. 16, '31	1 reel	Mar.14,'31
Strange as It Seems No. 8	Novelty	Apr. 13, '31	1 reel	Apr.11,'31
Strange as It Seems No. 9	Novelty	May 11, '31	1 reel	July 4,'31
Strange as It Seems No. 10	Novelty	June 8, '31	10	July 11,'31
Strange as It Seems No. 11	Novelty	July 6, '31	1 reel	
Strange as It Seems No. 12	Novelty	Aug. 31, '31	1 reel	
Strange as It Seems No. 13	Novelty	Sept. 15, 31	1 reel	
Sunny South	Oswald Cartoon	Apr. 20, '31	1 reel	May 2,'31

VITAPHONE SHORTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures in Africa	No. 1. Into the Unknown		2 reels	June 6,'31
Adventures in Africa	No. 2. An African Boma		2 reels	July 25,'31
Adventures in Africa	No. 3. The Lion Hunt		2 reels	July 25,'31
Adventures in Africa	No. 4. Spears of Death		2 reels	
Adventures in Africa	No. 5. Trails of the Hunted		2 reels	
Adventures in Africa	No. 6. The Buffalo Stampede		9	Aug. 15,'31
Adventures in Africa	No. 7. The Witch Doctor's Magic		2 reels	
Adventures in Africa	No. 8. Flaming Jungles		2 reels	
Adventures in Africa	No. 9. Dangerous Trails		2 reels	
Adventures in Africa	No. 10. Maneaters		2 reels	
Adventures in Africa	No. 11. Beasts of the Wilderness		2 reels	
Adventures in Africa	No. 12. Unconquered Africa		2 reels	
Africa Shrieks	Hugh Cameron		1 reel	
Ain't Nature Grand	Looney Tunes No. 7			Jan. 24,'31
Alaska—Laff Tour	Eddie Lambert		1 reel	
Algiers	Novelty Scenic		1 reel	
Alpine Echoes	Douglas Stanbury		1 reel	Dec. 13
Angel Cake	A. Rasch Girls - C. Landry	J. Ray Foursome	2 reels	Feb.21,'31
Animals of the Amazon	E. M. Newman Travel Talk		10	June 6,'31
At the Round Table	Hellinger-Hopper-Runyon-Corbett		1 reel	Oct. 4
Babykins	Pee Wee Singer and Bill Halligan		1 reel	Aug. 8,'31
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel	
Bard of Broadway, The	Walter Wincheli		2 reels	Oct. 4
Barefoot Days	Cast of Children		1 reel	
Believe It or Not, No. 2	Robert L. Ripley		1 reel	Dec. 6
Believe It or Not, No. 3	Robert L. Ripley		1 reel	
Believe It or Not, No. 4	Robert L. Ripley		1 reel	Nov. 1
Believe It or Not, No. 6	Robert L. Ripley		7	Mar. 28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel	Feb. 21,'31
Believe It or Not, No. 8	Robert L. Ripley		1 reel	
Believe It or Not, No. 9	Robert L. Ripley		9	May 23,'31
Believe It or Not, No. 10	Robert L. Ripley		1 reel	July 18,'31
Believe It or Not, No. 11	Robert L. Ripley		1 reel	
Big Deal, The	Harry Holman		1 reel	
Bigger They Are	Primo Carnero-Little Billy		2 reels	
Big Man From the North	Looney Tunes No. 6		1 reel	Jan.10,'31
Bitter Half, The	Frank Orth-Ann Codee		1 reel	
Border Patrol, The	Frisco-Knopp-Graham		2 reels	Jan. 24,'31
Bosko's Holiday	Looney Tunes No. 11		1 reel	May 9, '31
Box Car Blues	Looney Tunes No. 5		1 reel	
Cave Club, The	Leach-Merman-Pierlot		9	
Close Friends			1 reel	
Cold Turkey	H. Broderick - L. Crawford		7	July 25,'31
Compliments of the Season	Dressler-Lane-O'Brien		2 reels	
Court Plastered	Helen Broderick		1 reel	Jan.24, '31
Crime Square	Pat O'Brien-Mary-Duncan		1 reel	
Cry Baby	Vernon-Treen		1 reel	
Curses	Moore-Clement-Blackwood		2 reels	Feb.21,'31
Dandy and the Belle, The	Frank McGlynn, Jr. - Mary Murray		9	
Dining Out	Kent-Lake		1 reel	
Donkey Business	Edgar Bergen - C. Graver		1 reel	
Down the Blue Danube	E. M. Newman Travel Talk		1 reel	Apr.25,'31
Dumb Luck	Frank Orth - Ann Codie		1 reel	
Dumb Patrol	Looney Tunes No. 9		7	Mar. 28,'31
Duel, The	Fields-Teasdale		1 reel	
Envy	Dressler-Brent-Evans		1 reel	
Everything Happens to Me	Carson-Hoyt		1 reel	
Fast and Pleasant	Billy Wayne-Thelma White		1 reel	
Find the Woman	Hugh O'Connell			
Five Minutes from the Station	Overman-Churchill-Sidney		2 reels	
Fore	Ford-Lane		1 reel	
For Two Cents	De Wolf Hopper		10	June 6,'31
For You	H. Q. Mills-D. Vogel		1 reel	
Fowl Triangle			1 reel	Feb.14,'31
Frame, The	Boyd-Middleton		1 reel	
Freshman Love	Ruth Etting-Jeanie Lang-Don Tompkins		20	Apr. 18,'31
Gangway	Joe Penner		9	Aug. 15,'31
Gigolo Racket, The	Helen Morgan		2 reels	Aug. 1,'31
Girls We Remember			1 reel	Dec. 13
Good Mourning	Eddie Fay-Dressler-White		1 reel	
Good Pie Forever	Billy Wayne-Thelma White		1 reel	Aug. 8,'31
Good Times	Madge Evans		1 reel	Mar.14,'31
Gold Digging Gentlemen	Al Klein-Joan Abbott		1 reel	
Grand Dames, The	Patsy Kelly		1 reel	May 9,'31
Hangover, The	Neely Edwards - B. Granville		1 reel	
Handy Guy, The	Earl Sande		15	May 23,'31
Happy Hottentots, The	Joe Frisco		1 reel	Oct. 25
Headache Man, The	Clements-Cavanaugh		1 reel	Jan. 17,'31
Heart Breaker, The	Eddie Foy, Jr.		15	Oct. 4
Hello, Sucker	Hugh O'Connell		1 reel	
Hocus Pocus	Edgar Bergen-C. Graver			
Hitting the High C's	Frank & Milt Britton & Band (Reviewed under title "On the High C's")		1 reel	Apr. 4,'31
Home Maid	Hackett-Hall-Burley		1 reel	
Honeymoon Trail, The			7	Apr. 4,'31
Hot Sands	Billy Wayne-Thelma White		1 reel	
How I Play Golf	Bobby Jones			
No. 1—The Putter			2 reels	Apr.25,'31
No. 2—Chip Shots			1 reel	Apr.25,'31
No. 3—The Niblick			1 reel	Apr.25,'31
No. 4—The Mashie Niblick			1 reel	
No. 5—The Medium Irons			1 reel	
No. 6—The Big Irons			1 reel	July 18,'31
No. 7—The Spoon			1 reel	Aug. 8,'31
No. 8—The Brassie			1 reel	
No. 9—The Driver			1 reel	
No. 10—Trouble Shots			1 reel	
No. 11—Practice Shots			1 reel	
No. 12—A Complete Round of Golf			1 reel	
I'll Fix It	Kent-Lake		9	Mar. 28,'31
Inventor, The	Billy Wayne-Thelma White		10	May 16,'31
Jessel, George, and The Russians	Art Choir		1 reel	Feb. 21,'31
Junior	Neely Edwards-J. McCallion		1 reel	
Just a Gigolo	Cameron-Crosbie-Austin J. Young		9	Aug. 15,'31
Knocking 'Em Cold	Andrew Tombes		1 reel	
Last But Not Leased	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lady Killer, The	Eric Dressler		1 reel	
Lady Play Your Mandolin	Song Cartoon		1 reel	
Last Straw, The	Romney Brent		8	May 2,'31
Let's Merge	Doree Leslie		1 reel	
Lodge Night	Phillips-Cox		7	May 16,'31
Looney Tunes	Song Cartoons			
No. 1—Sinkin' In the Bathtub			1 reel	
No. 5—Box Car Blues			1 reel	
No. 6—Big Man From the North			1 reel	Jan.10,'31
No. 7—Ain't Nature Grand			1 reel	Jan.24,'31
No. 8—Ups 'n' Downs			1 reel	Apr. 4,'31
No. 9—Dumb Patrol			1 reel	Mar. 28,'31
No.10—Yodeling Yokels			1 reel	
No.11—Bosko's Holiday			1 reel	
No.12—Trees' Knees			1 reel	
No.13—Bosko's Shipwrecked			1 reel	
Lost and Found	Demarest-Bond		1 reel	
Love Nest, The	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lucky Break	Fox		2	Oct. 25
Madame of the Jury	Judith Anderson		1 reel	
Maid to Order	Eleanor Shalor - Bob Lynn		1 reel	May 2,'31
Making Good	Joe Penner		1 reel	Apr. 4, 31
Married	Flint-Ridges-Foran		1 reel	
Masquerade	V. Osborn-R. D'Arcy-W.Lytell		2 reels	
Martinelli				
Aria from "Aida"			1 reel	
Gypsy Caravan			1 reel	
Pagliacci			1 reel	
Prison Scene from "Faust"			1 reel	Sept. 27
Temple Scene from "Alda"			1 reel	
The Ship's Concert			1 reel	
Troubadour, The			7	May 9,'31
Two Popular Italian Songs (Reviewed under the title—"Nina")			1 reel	Apr.18,'31
Meal Ticket, The	Jack Pearl		2 reels	June13,'31
Merry Melodies	Song Cartoons		7	Apr. 25,'31
No. 1—Smile, Darn You, Smile			1 reel	
No. 2—One More Time			1 reel	
Military Post, The	Roberto Guzman		1 reel	
Milky Way, The	Neely Edwards-Muriel Abbott, Dancers		11	July 18,'31
Modern Fairy Tales			1 reel	
Modern Business			1 reel	
Money, Money, Money	Mason-Keeler			
Moving In	Joe Penner		2 reels	
Mr. Intruder	Otto Kruger		1 reel	
My Mistake	Donald Brian-Pat O'Brien		1 reel	
Naggers' Day of Rest, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers Go Camping, The	Mr. & Mrs. Jack Norworth		8	Mar. 28,'31
Naggers Go Shopping, The	Mr. & Mrs. Jack Norworth		1 reel	
Nagger's Housewarming, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers in the Subway, The	Mr. & Mrs. Jack Norworth		11	Aug. 8,'31
Naggers at the Dentist's. The	Mr. & Mrs. Jack Norworth		1 reel	May 2,'31
Naggers at the Races, The	Mr. & Mrs. Jack Norworth		8	Aug. 15,'31
Naggers at the Ringside, The	Mr. & Mrs. Jack Norworth		10	May 16,'31
Nightingale, The	Osborne-Talbot-O'Brien		2 reels	Jan. 31,'31
Nine o'Clock Folks	Whitey & Ford		1 reel	
No-Account, The	Hardie-Hutchison		9	
No Privacy	Lloyd Hamilton		20	May 2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel	
Number, Please	Sheila Barrett-L. Barrie		10	Mar. 31,'31
Office Scandal, The	Bergen-Graber		1 reel	Jan. 31,'31
Old Flame, The	Audray Dale-John Marsdon		1 reel	
Old Lace	Ruth Etting		2 reels	
One Good Turn	Ruth Etting-Jay Velie		2 reels	
One Way Out	Chas. Lawrence-Thelma White		1 reel	Feb. 21,'31
Only the Girl	Wattles-Marsh		6	
On the Job	Frank Orth-Ann Codee		1 reel	
Opportunity Night	Al Klein		1 reel	
Pa Gets a Vacation—Potter Series	Littlefield-Ward		14	
Painter, The	Frank Orth			
Partners	Wm. Gaxton-Geo. Haggerty		21	Apr. 4,'31
Paulo, Paquita & Chiquita			9	
Peace and Quiet	Billy Wayne-Barbara Leonard		1 reel	
Perfect Understanding, A	May-Oaks		6	
Pest of Honor, The	Short-Fielding-Hall		1 reel	
Play Boy, The	Fox-Curtis		2 reels	
Playing With Fire	Jack Hazzard		1 reel	
Politics	George Jessel		2 reels	Dec. 18
Purely an Accident	Brown-Kearns-Otto		10	May 16,'31
Putting It On	Jarvis-Bond		1 reel	
Reno or Bust	Panghorn-Hager		1 reel	Aug. 23
Riding Master, The	Poodles Hanaford		9	Nov. 8
Romeo and Juliet	Chas. Hackett-Rosa Low		1 reel	
Recruits, The	The Three Sailors-Clements		1 reel	Feb. 21,'31
Revenge Is Sweet	L. Adams-Weeks-Allworth		9	Mar. 28,'31
Roseland	Ruth Etting		14	
Rural Hospitality	Roger Imhof		1 reel	
Salesman, The	Orth Vernon		1 reel	
Santry, Henry, & Orchestra			1 reel	Feb. 28,'31
Sax Appeal	Joe Penner		8	Aug. 1,'31
Say A Little Prayer for Me	Cameron Crosbie-Dorothy Vogel		1 reel	
Scotch Love	Blore-Swinburn-Collins		1 reel	
Second Childhood	Mayall-Mackin		1 reel	
Seeing Sarah Off	Sylvia Clark		1 reel	
Seeing Things	Demarest-Auer-Fielding		9	Oct. 18
Service Stripes	Penner-Waddell		1 reel	Jan. 10,'31
Servant Problem, The	Murray-Oakland-Stauber		1 reel	
Showin' Off	Vitaphone Kiddies		1 reel	
Silent Partner, The	Billy Gaxton		18	Aug. 15,'31
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel	May 9,'31
Sky High	Janet Reade-Durdey Clements		10	Mar. 28,'31
Sleepy Head	Frank Orth-Ann Codee		1 reel	Feb. 21,'31
Speaking Out of Turn	Johnny Walker		1 reel	
Spirits of 76th Street	Helen Broderick		17	Mar. 2,'31
Sportslants				
No. 1—Ted Husing	Sport Novelty		1 reel	
Squaring the Triangle	Donald Brian-Mayo Meillet			
Stars of Yesterday	Old Film Stars		1 reel	Feb. 28,'31
Strange Case, The	Charles Halton		8	May 16,'31
Strong Arm, The	Harrington-O'Neil		1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard		1 reel	
Success	Jack Haley - Helen Lynd		2 reels	
Surprise	Dugan-Leonard		12	
Suspicion	Lyons-Earle-Morne		1 reel	
System	Clements-Knapp		1 reel	
Taking Chances	Billy Wayne-Thelma White		1 reel	May 9, 31
Talking It Over	Jack Osterman		8	
Tom Thumbs Down	Jarvis McNaughton		1 reel	
Travel Hogs	Hugh Cameron-Dave Chasen		1 reel	
Trip to Paris, A	Jarvis-Taylor		1 reel	
Trees Knees	Looney Tuney No. 12		1 reel	
Trip to Tibet, A	Scenic		1 reel	May 2,'31
23 Skiddoo	Lew Fields		14	May 2,'31
Twixt Love and Duty	Howard-Graham-Percival		10	May 2,'31
Two Rounds of Love	Rennie-Dixon		1 reel	
Unfair Sex, The	Healy-Gilbert		1 reel	
Ups 'n' Downs	Looney Tunes No. 8		1 reel	Apr. 4,'31
Varsity Vamp	Mike Ames		2 reels	
Victim, The	Orth-Howard		1 reel	
Watch Dog, The	Jack Hazzard		1 reel	
Week End, The	Neely Edwards		1 reel	
When Your Lover Has Gone	Harry Q. Mills-D. Vogel		1 reel	
Where Men Are Men	Joe Penner		2 reels	
Where There's a Will	George Hassell		2 reels	
With Pleasure	Dolly Gilbert-Billy Wane		1 reel	May 2,'31
World Wide Travel Talks	E. M. Newman			
No. 1—Little Journeys to Great Masters				
Ye Old Time News Reel			1 reel	
Yodeling Yokels	Looney Tunes No. 10		8	Mr 14,'31

CLASSIFIED Advertising

Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.

The Recognized National Classified Advertising Medium

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STANDARD GENUINE SOUND PRODUCTS AT WHOLESALE—Everything shipped direct from factory: Samson No. 19 Amplifiers, $55.00; Silver Marshall No. 692, $90.00; Genuine Racon Horns, complete with Unit, Transformer and Exciter, $98.00; 30 ampere Rectifiers complete with tubes, $85.00; Da-Tone Sound Screens, 38c square foot; Exciter Lamps, 98c; Rectifiers for sound-on-film, eliminates storage batteries, $45.00. Write us your needs. THEATRE SOUND SERVICE, 130 S. Clinton Avenue, Rochester, New York.

Projector Repairing

BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

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HIGHEST PRICES paid for Simplex Projectors or Mechanisms only. Address Box No. 24, Motion Picture Herald, 1790 Broadway, New York City.

WANTED—Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one-third down and balance C.O.D. Address Box No. 2, Motion Picture Herald, 1790 Broadway, New York.

HIGHEST PRICES paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

WANTED—200 sq. yd. used Acoustical Felt. 250 sq. yd. Used Drapes. Address Box No. 25, Berry, Kentucky.

CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. Peerless or Strong Reflector Arc Lamps. Will buy equipment in any condition. Pay highest prices. Address Box No. 66, Motion Picture Herald, 1790 Broadway, New York.

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SOUND-ON-FILM COMPLETE $395.00—NOTHING ELSE TO BUY—USING NATIONALLY ADVERTISED SOUND HEADS—DON'T PAY INFLATED PRICES; No Batteries, Generators, or Rectifiers. Our combination AC Operadio Power Unit furnishes Photocell and Exciter Lamp voltages. Complete equipment includes 2 Sound-on-Film Heads with Photocells; Licensed Optical Systems; Exciter Lamps; Lamphouse Brackets; Motor Brackets; All Drive Attachments; Combination Main Power Amplifier, Head Amplifier, A and B Battery Eliminators, Sound-on-Film Fader, all in one unit; Dynamic Speaker and Monitor; all Wiring Instructions. Total Cost $395.00. Sound Heads less Amplifiers and Speakers, $247.50 pair complete. Address S.O.S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

NOW! COMPLETE PORTABLE SOUND ON FILM OUTFITS, $796.60 — ALL AC OPERATED. No Batteries, Generators or Rectifiers. Plug in any convenient light socket, set up in ten minutes, ready to operate. Equipment includes Projection Machine, Sound Film Head, Combination Power Unit and Amplifier, All Tubes, and Speaker. Uses 35 mm. Film. Finest reproduction suitable for audiences up to 2000. 92′ throw — 9 x 12 picture. Write for particulars. Dept. E-H, S.O.S. Corp., 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

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1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full upholstered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

700 USED HARDWOOD PORTABLE CHAIRS in sections of two. 1,400 Upholstered Chairs, backs fully covered in red Velour; seats covered in imitation Spanish leather—$2.00 each. 700 Leather Upholstered Chairs, heavy panel backs covered in red imitation leather—$2.25 each. Five-ply veneer chairs, 90c each, in any quantity. 400 Heywood-Wakefield upholstered panel back, squab seat covered in brown imitation leather—$2.25 each.
ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

OPERA CHAIRS, seats and backs for all makes, five-ply, at prices that save you money. Jobs in new and used chairs. Address Redington Company, Scranton, Penna.

BIG BARGAIN in used Opera Chairs, 600 upholstered, 800 veneer. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

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WANTED—EXCELLENT PUBLICITY MAN who can get up modern and snappy ad copy, also familiar with de luxe operation. Excellent opportunity for the right man. Write c/o P. O. Box No. 611, Albany, New York.

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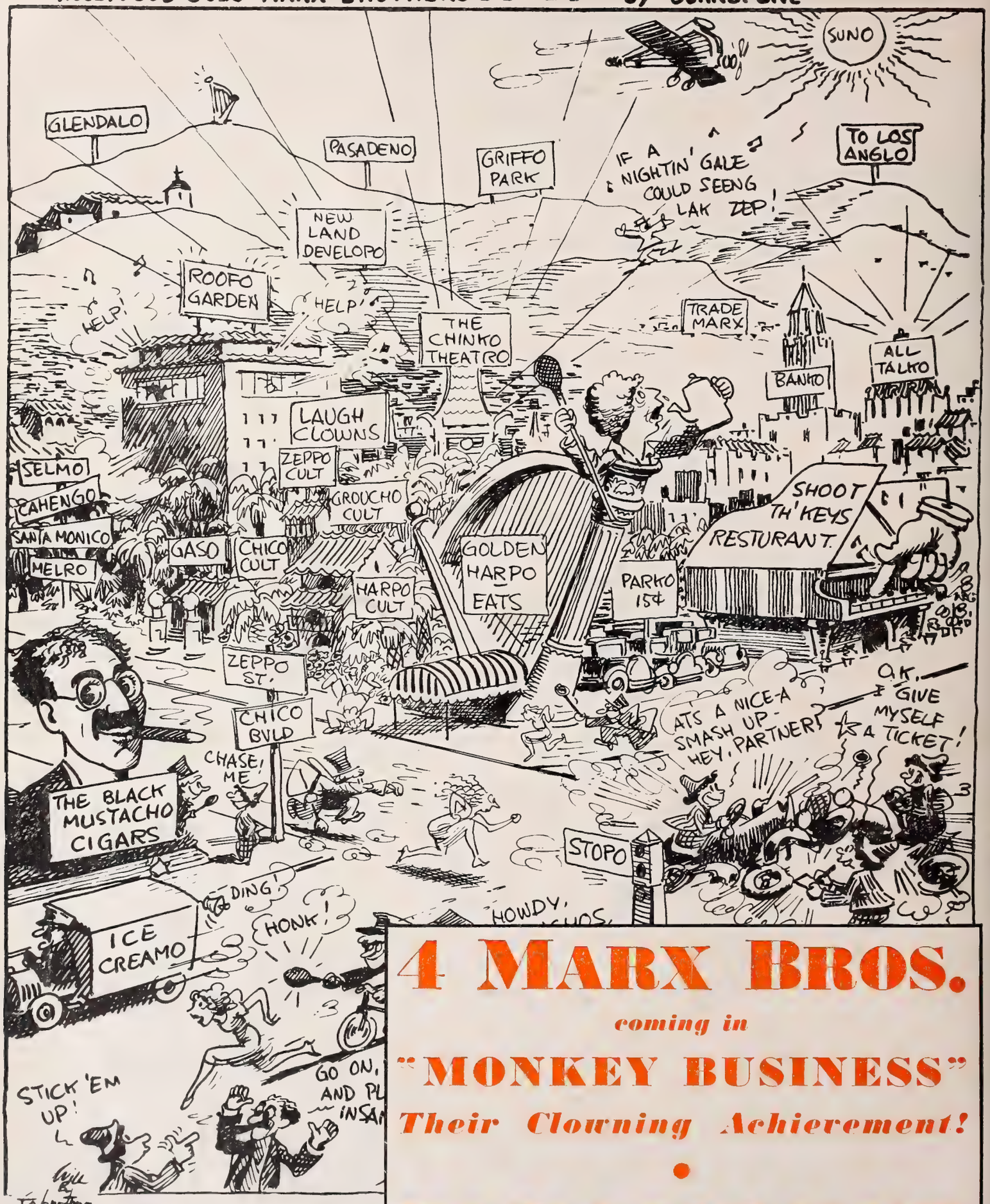
IN 1914 Eastman announced the first panchromatic motion picture negative film. It swept the country... In March, 1931, Eastman announced the first stable ultra-speed panchromatic—Eastman *Super-sensitive* Panchromatic Negative, *Type 2*...It is predicted that just as color-sensitive film has practically replaced color-blind material, so the new Eastman *Super-sensitive* will make slower emulsions virtually obsolete...Naturally the producers and camera men who are adopting this remarkable film *now* will reap the greatest advantage... Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*
Panchromatic Negative, *Type 2*

HOLLYWOOD GOES MARX BROTHERS - - - - - by JOHNSTONE



Directed by Norman McLeod

4 MARX BROS.

coming in

"MONKEY BUSINESS"

Their Clowning Achierement!

•

PARAMOUNT

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

LABOR

¶ Theatre owners are negotiating new union contracts with projectionists and their assistants, musicians and stage hands.

¶ A national survey of annual September contractual activities indicates that musicians will benefit from a movement which definitely points toward the return of the stage show.

¶ Exhibitors in innumerable key territories seek relief from the union agreement which compels the employment of two men in a booth.

In Two Sections — Section One

Vol. 104, No. 9 — *Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* — August 29, 1931

They came ...they saw ...they wrote wired !

The cause:

Here's Your Invitation To PARAMOUNT NATIONAL SCREENING WEEK

August 10-15

Hundreds of hard-boiled, show-me Showmen last week saw the first big guns in Paramount's mighty barrage of 1931-2 hits. They're convinced that the only way to insure week-after-week boom-time grosses is PARAMOUNT. Read some of their unsolicited comments!

The effect:

(Wire)

"CONSIDER AMERICAN TRAGEDY VERY BIG SURE BOX OFFICE HIT."

... Fitzer Amusement Co., Inc.
Syracuse, N.Y.

"I never saw finer shows than SILENCE, HUCKLEBERRY FINN, SMILING LIEUTENANT and AN AMERICAN TRAGEDY."

... Max Torodor, Ritz Theatre,
Minneapolis, Minn.

"SILENCE, what a drama."

... S. Lebedoff

Homewood Theatre
Minneapolis, Minn.

"Mr. A. C. Richter of the Sunset Theatre, Boerne, Texas, stated: 'I enjoyed HUCKLEBERRY FINN and AN AMERICAN TRAGEDY very much. They are both excellent pictures.'

"Mr. J. T. Wilson, manager of the Uptown, Harlandale and Highland Park Theatres, San Antonio: 'HUCKLEBERRY FINN is an outstanding picture, an ideal picture for a community theatre. AN AMERICAN TRAGEDY is very well done and will be a box office success.'"

Sincerely,
H. E. Pickett, Branch Manager
San Antonio Exchange

(Wire)

"'SMILING LIEUTENANT,' 'SILENCE,' 'AMERICAN TRAGEDY' AND 'HUCKLEBERRY FINN.' FOUR GREAT BOX OFFICE ATTRACTIONS."

... Albert A. Fenyvessy,
Rochester, N.Y.

"HUCKLEBERRY FINN keenest entertainment of the season. "SILENCE very fine entertainment."

Sam. H. Blair,
Blair Theatres
Belleville, Ks. Mankato, Ks.
Osborne, Ks. Smith Center, Ks.

"SILENCE, HUCKLEBERRY FINN, SMILING LIEUTENANT, AN AMERICAN TRAGEDY great shows, all of them. Thanks for the opportunity of seeing them."

... L. Rubenstein
Faust and Dale Theatres,
St. Paul, Minn.

"In AMERICAN TRAGEDY, SMILING LIEUTENANT, SECRETS OF A SECRETARY, Paramount has proved that the 20th Anniversary Program will eclipse all others."

Paramountly yours,
Thomas O. Davis,

Andalus Theatre,
St. Bernard, Ohio

"SECRETS OF A SECRETARY one of the finest pictures of its type I have ever seen. "SMILING LIEUTENANT sure fire box office."

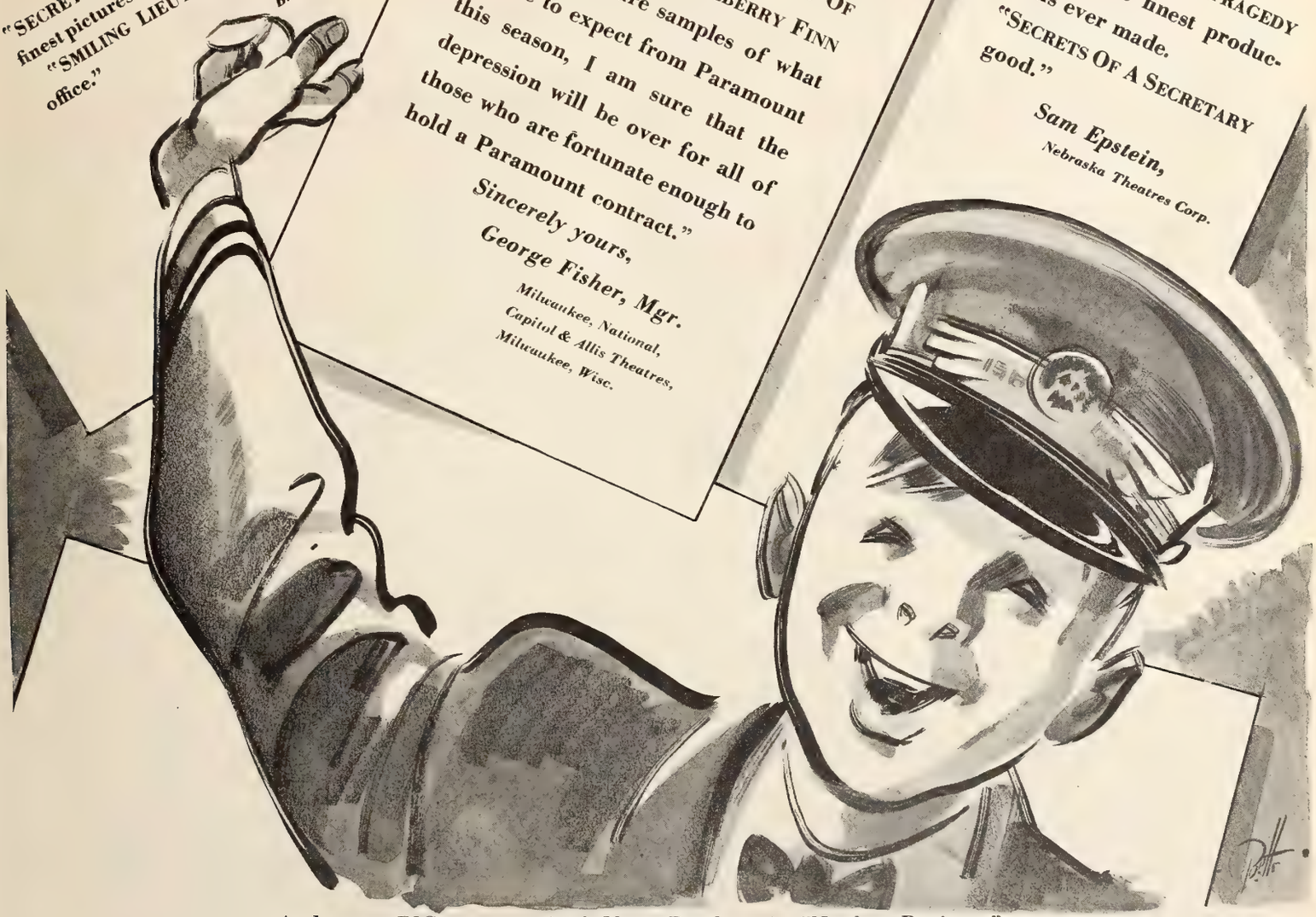
H. F. Kennedy,
Lyric Theatre,
Broken Bow, Nebr.

"IF SMILING LIEUTENANT, AN AMERICAN TRAGEDY, SECRETS OF A SECRETARY, HUCKLEBERRY FINN and SILENCE are samples of what we are to expect from Paramount this season, I am sure that the depression will be over for all of those who are fortunate enough to hold a Paramount contract."

Sincerely yours,
George Fisher, Mgr.
Milwaukee, National,
Capitol & Allis Theatres,
Milwaukee, Wisc.

"AN AMERICAN TRAGEDY one of the finest productions ever made. "SECRETS OF A SECRETARY good."

Sam Epstein,
Nebraska Theatres Corp.



And more BIG ones coming! Marx Brothers in "Monkey Business" acclaimed year's greatest comedy in previews. "Road to Reno" with star cast. Bankhead-March dramatic sensation "My Sin". "Mad Parade", "24 Hours". Hit after Hit from the Hit Company.

PARAMOUNT

"HEY, MR. EDITOR, HERE'S ANOTHER EDITORIAL FOR THAT PAGE!"

Misdirected Energy!

A COOL and canny observer of film business put it to us neatly. He said: "Picture people would be unhappy without a couple of new 'issues' to fume about annually. We have 'em regularly, but who remembers them a year later? We *do* remember what business we did! How much better off some exhibitors would be if they used their 'misdirected energy' to put over pictures at the box-office."

▲▲▲

The only kind of "Talk" that you can turn into cash is on the screen in pictures like: "Politics", "Min & Bill", "Reducing", "Secret Six", "Strangers May Kiss", "Trader Horn", "Dance Fools Dance", "Paid", "Inspiration", "Shipmates" and other current M-G-M pictures. *The first two* M-G-M 1931-2 releases: Laurel-Hardy in "Pardon Us" and "Guilty Hands" continue the box-office standard M-G-M has maintained for seven solid years! *And, of course, the new season has barely begun!*

AUG 29 1931 ©CIB 127007

MOTION PICTURE HERALD

Vol. 104, No. 9 August 29, 1931

The New Contract

THE adoption of a new standard exhibition contract form is a favorable development in all respects.

The whole business of renting and leasing motion picture film is a difficult and perplexing one. Obviously the theatre owner, in encountering various forms of contracts in dealing with the various distributors, finds the inevitable difficulties of his work substantially increased. In the use of various forms of contract there is no advantage to distributors. Their activities also are made more difficult in many ways when they are compelled to operate with a contract form which is not standard throughout the business.

The negotiations which led up to the adoption of the new contract form were long and arduous. The negotiators on all sides carried a heavy burden of responsibility. It is decidedly a tribute to all of them that the negotiations have been successfully concluded.

What the business now needs and has always needed is a basic contract which is right and equitable. It is not, however, conceivable that at this time, or at any other particular time, a contract form can be drawn which shall indefinitely serve the purposes expected of it. Theatre owners and distributors should cause to have set up an arrangement under which such changes in the contract form as may appear necessary or desirable from time to time in face of changing conditions, may be put into effect.

The collapse of the old standard contract form created widespread hardship. Insurance against the possibility of this recurring should be provided for in the creation of an arrangement under which such changes as may be necessary or desirable from time to time in the future may be brought about in an orderly manner and without confusion.

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Independent Product

HOLLYWOOD reports the likelihood of three hundred feature pictures being contributed from independent sources during the coming year. This is probably a decidedly optimistic forecast, but at any rate it may be taken as definite indication of a considerable widening of influence on the part of independent production.

It is commonly accepted that a successfully functioning independent arm in the production branch of the industry is a decidedly good thing for the business generally. The production situation, at no time, should be so arranged as to make it impossible for an independent production unit to operate. Under existing circumstances it is not at all certain just how importantly independent production can contribute toward carrying the industry's responsibility for better and still better product, but it is only reasonable to assume that with the situation so ordered that many independent units will have at least a good chance for existence, that out of their activity should come from time to time pictures which will not only make money at the box office but will stimulate production generally through the introduction of new and original viewpoints.

Fewer Pictures

THAT there should be widespread dissatisfaction with rental prices asked does not seem to involve a matter for surprise or wonderment. Buyers of every description, whether the item is a package of gum, an automobile or anything else, are, under existing circumstances, anxious and determined to pay less money.

The current uncertainty of business conditions inevitably creates this attitude.

In the film business the distributor is now being confronted on one side with pleas for lesser film rental. On the other side he is being warned by the studio that unless adequate production budgets are available the product inevitably will suffer.

It appears that the one thing which must not be permitted to happen in the picture business is to allow production to be cheapened. Quite properly, every possible economy should be introduced in the studios. In this connection it may be observed that there probably has been more thought, as well as more action, on economical operations in the studios during the past six months than in the preceding six years. Motion picture production will never be standardized on a Ford factory basis. In order to accomplish results, chances must be taken, and the chance that fails costs money.

It is not the successful picture for which the exhibitor generally pays too much money. It is the unsuccessful picture for which he cannot really afford to pay the rental, irrespective almost of how low the rental may be.

The road of sound economics in this connection seems to be along the line of fewer pictures. Every studio, in order to maintain release schedules, undertakes productions from time to time about which they have little enthusiasm, or which they are not quite ready to make for one reason or another. These usually are the pictures which result in losses, both to the producer and to the theatre owner. It obviously would be much better if they were never attempted.

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"Creating" Stars

THE "baby star" stunt of the Western Association of Motion Picture Advertisers seems to have gotten somewhat out of hand. The projectors of this scheme have either come to believe that they are creating "baby stars" or, at least, they have created the impression that this is the purpose of their serious business.

The stunt originally was aimed to get special publicity for young players who, for one reason or another, elicited the interest and attention of the Hollywood press representatives. As a publicity effort it has amounted to something in the way of an important achievement. When, however, it is considered in the light of marking the creation of "baby stars," it is an absurd procedure. Stars, meaning personalities who have been elected to special interest on the part of the public, gained that position through the public and in no other way.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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WHAT THE PRESS SAYS

THE INDEPENDENT of MURPHYSBORO in ILLINOIS has the quaint idea that if there is to be censorship of motion pictures in behalf of children it might well be exercised by the parents in behalf of the individual children concerned. Discussing morals, and the young, it says:

One friendly critic takes us to task for our views on censorship.

"Don't you think there should be some censorship over what children are permitted to see?" she writes. "I read your 'platform' Monday and agree with much of it, but your views on censorship seem far too loose."

Sure there should be a censorship over what children see or read, and it should be imposed by the parents, for the most part.

But somehow that sort of thing carries its own catharization.

We can remember when the young "sports" used to gather on street corners to watch the lady bicyclists and comment on their legs. Nowadays those same youths don't turn their heads on a bathing beach to see an almost complete display of nudity.

Here's something you can wager on safely. The average youngster of 12 or 14 today, knows more about the matters of sex and vice and crime than you did at 20. And he's just as clean and as moral as you were, too. Not much better but no worse.

The Indians, when they encountered the white man's whiskey, went crazy. Why? They didn't know how to handle it. It was a brand new and delightful vice to them. They had no opportunity to build up a defense against it.

Take a kid who has been protected from all temptation, and has had no chance to build up his moral defenses, and he is in the same position.

* * *

But mental freedom should be just as sacred as moral freedom or physical freedom. Each individual should have the opportunity and the right to learn any facts available and hear any views that are presented on any subject under the sun.

No man can be called moral until he has chosen between right and wrong. And no man can be called educated on any subject until he has heard all sides of it.

Censoring political views is silly and futile. If the "reds" have a better system than ours, we should adopt it. If they haven't why not let folks consider it and pass on it intelligently?

Gang pictures were supposed to be a bad influence on the young. Maybe they are. If so, the young ought to be kept away from them, by their parents. Most of the rest of us will stay away because they bore us.

The Romans tried to throttle Christianity. They drove it under ground into the cellars and sewers of Rome. There's a good example of how censorship works with an idea that is right. It simply strengthens it. And if the idea is wrong why not give intelligent people a chance to know about it and discard it for themselves?

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THE RECORD of PHILADELPHIA in PENNSYLVANIA is not entirely happy about some aspects of the gangster situation, but it refuses to believe that the motion picture is entirely responsible. A discussion on its editorial page the other day said:

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Capone Worries the President, Mocks the Law, Shocks the Public— Why? Hoover Upset Over Failure to Jail Capone

Hope to Make Political Asset of Victory Is Dashed

What do thoughtful American citizens think of those headlines?

Are they contemptuous when they learn that the President of the United States is dejected because a single crook continues to evade the law?

Or are they humiliated and profoundly disturbed?

Gangster films, some people say, are harmful because they are distorted. Because they exaggerate the intelligence and success of criminals. Because they subtly suggest that public enemies can paralyze the laws and mock the Government itself.

But name one Hollywood movie that has outdone in scandalous implications the veritable history of this case.

Here, in actuality or popular belief, is the master gangster; acknowledged head of an organized enterprise with a record of lawlessness ranging from bootlegging and terrorism to mass murder.

For months the Government of the United States has exerted its utmost powers to stop the nefarious activities of the arch racketeer; to prove, by putting him behind bars, that the law is stronger than the most powerful of criminals.

Yet he is still free. It will be months, it may be years, before decision is reached and enforced.

The Treasury is baffled, the Department of Justice exposed to discredit, confidence in the Courts is further weakened, the White House itself is gloomy and distraught.

What does this shocking spectacle mean?

Capone and his system, the collapse of the plan to put him in jail, the demonstrated power of the organized racket, the spreading corruption which debauches the police power and corrupts the processes of government— all are products of prohibition.

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Refreshingly the newspapers here and there are finding pleasant things to say of the motion picture, in spite of the current wave of blaming the industry for all the sins of gangland.

DETROIT, MICH., FREE PRESS: " . . . It would seem that the pendulum has begun its backward swing to common sense and decency. How otherwise could be explained the rush of people in recent days and nights in Detroit to see two pictures that are wholesome, clean and intelligent entertainment, while gangland and sex-appeal draw only a minimum crowd?"

ASHEVILLE, N. C., CITIZEN: "The quality of sound pictures is distinctly improving. 'Viennese Nights,' 'Cimarron,' 'The Devil to Pay' and 'Kismet' are four pictures presented in Asheville recently which are responsible for this impression."

MIAMI, FLA., HERALD: "The talkies are far better than the legitimate theatre and the novel. Hollywood . . . . usually serves up a fairly clean bill of fare."

This Week

Elimination of second operator in projection booth is sought by theatre owners nationally. A comprehensive survey of the labor situation involving exhibitors, operators, musicians, stage hands — Page 9

Independent producers ready for important expansion this fall — Page 10

Better pictures bring 22% increase in grosses to circuits — Page 11

Baird Television interests to enter mass production of home television sets in America — Page 15

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ELIMINATION OF SECOND OPERATOR SOUGHT BY EXHIBITORS NATIONALLY

Only Minor Difficulties Hamper Agreements With Stage Hands and Musicians—About 2,500 Projectionists Are Affected in Nation-Wide One-Man Agitation

Agitation of national proportions against two operators per shift has developed tremendously within the past few days and is approaching a climax in the negotiations now under way for the annual renewal of theatre labor contracts, it is revealed by a national labor survey just completed by MOTION PICTURE HERALD.

The agitation against the two-operator policy is in evidence in fifteen major cities and immediately affects the employment of approximately 2,500 projectionists in 1,100 theatres. Attempts to obtain the reduction of one operator have already resulted in the closing of approximately 500 theatres in widely scattered sections, although about 300 of these have been reopened under circumstances which may hardly be considered other than temporary inasmuch as no definite labor settlement affecting the majority of them has as yet been reached. The situation in other localities has resulted in strikes and walkouts and there are scattered instances of retaliation.

There are only isolated instances of opposition to renewals of old contracts with stage hands and musicians, the labor survey indicates, although numerous efforts are under way to obtain reductions of wage scales.

The labor situation in fifteen major cities may definitely be described as unsettled. Peaceful renewal of existing contracts is probable in only nine cities, and in only six situations have labor agreements been reached to date. In the remainder of the major cities existing contracts have from one to three years to run.

Counteracting to some extent the indicated reductions of number of employees and of wage scales are other negotiations for new and increased employment of theatre labor and for wage increases.

Musicians Will Benefit

New employment is indicated by reported negotiations for the employment of musicians and stage hands this year in cities where last year there was no employment of these crafts whatever.

The negotiations for reduction of operator personnel are under way in widely scattered sectors, with independent exhibitors, apparently, the most active in the movement.

The basis of the exhibitor demands for a reduction of projectionist staffs is the claim that mechanical developments in projection eliminate the necessity for a second operator in the booth. The two-operator shift, they contend, is definitely outdated and an unnecessary burden on the exhibitor.

The defense of the projectionist centers almost entirely on the fire hazard, and involves a contention that the presence of two operators in the booth definitely reduces danger of fire. No contention is made by the projectionists, so far as could be learned, that there is a physical or labor necessity for the employment of two men in the booth.

Exhibitor demands for wage scale reduc-

(Continued on page 22)

115,000,000 Customers

According to International News, a recent survey shows that approximately 115,000,000 persons attend pictures weekly in the United States, at an average outlay of 26 cents per capita, or a total of $30,000,000 for weekly admissions. $200,000,000 has been invested in sound equipment and the necessary appurtenances, according to the survey.

A Semi-Official Censorship Now Set for England

Semi-official censorship is about to be established in Great Britain, consisting of the present board of censors and a board representing county councils. The move is seen by the trade in general as effecting automatically a solution of many of the censorship problems facing the industry.

The suggestion that the county council committee be appointed originated at the government Home Office. County boroughs have now to accept the suggestion sent to them in a letter also dispatched to the County Councils Association. It is learned that the county boroughs withheld decision, awaiting the action of the County Councils Association. Now that the latter body has approved the suggestion, it is generally felt that the county boroughs will almost automatically do likewise.

France to Govern Trade Regulations

Last week's decision of the French government to establish an official motion picture committee has been followed by the formulation of plans to vest in the new body full power to censor all product shows in the country and to pass on trade disputes, establishing laws and regulations governing actual operation of the industry in France.

Members of the Public Instruction and Fine Arts branches and deputies and senators will comprise the board, which will be sub-divided into five divisions governing law, tecnhical, professional, educational and trade questions.

Nathanson Buying in Europe

N. L. Nathanson is now in Europe where he is reported to be looking over French, German and other productions for Regal Films, Canadian distributor, of which he is president.

11 Birmingham Houses Reopen After Union Tilt

Eleven Birmingham, Ala., theatres, which have been closed for the past six weeks, will reopen on September 7.

These houses are owned by Birmingham Theatrical Amusement Company and were closed following a dispute between the owners and projectionists over a salary reduction.

Four of the theatres which are announced to reopen by Frank Meritt, president of the corporation, are downtown houses, while seven are suburban theatres.

The reopening will put approximately 100 employees back to work.

11,000,000 Television Sets In 10 Years Seen By CBC System

Columbia Broadcasting System, closely connected with Paramount, has predicted that 11,000,000 television sets will be installed by 1942.

By 1932, it is estimated, 30,000 sets will be in use, 9,000 of which will be in New York, while by 1933 there will be 1,000,000 in use. Installations will approximate the speed with which radio installations are made, is the prediction.

Composers Society Denies Planning Seat Tax Boost

The American Society of Composers, Authors and Publishers, which collects ten cents per seat from picture theatres using music of Society members, this week denied that the organization is contemplating an increase in the tax to $1 per seat. No increase of any size is intended, according to New York headquarters.

The report stated that the Society sought to bolster revenue lost through talkers.

Discs Quit at Publix Next Week

All Publix houses will cease using sound-on-disc on September 1, when the duel system of reproducing will give way to sound-on-film exclusively.

INDEPENDENTS TO FILL FALL PRODUCTION GAP

Plan Start of 300 Features, 900 Shorts Immediately After Labor Day

With major producer-distributors behind on production at this time and unable to guarantee enough first-run product to meet theatre requirements of the near future, independent producers will step into the breach immediately after Labor Day, inaugurating a production program of unusual proportions.

It is regarded as highly probable that no fewer than 300 features and 900 shorts will be made by independent producers during the season immediately following Labor Day. This estimate embraces the production plans of Columbia, now selling in the open market; Tiffany, releasing through Educational; Trem Carr Studio, releasing through Monogram exchanges; Howard Hughes, J. G. Bachman, Selznick-Milestone, Benny Zeidman, and others.

The production activities will provide an abundance of employment opportunities for writers, actors, technicians, directors, assistants and studio labor, and may result in making available much desirable product for filling in booking gaps in all classifications of theatres, including those of the larger distributors. This is felt to be particularly true in view of the recent localization of circuit buying which affords increased opportunities for marketing independent product.

Because of the changing policies in regard to long-term contracts and salaries, a great many superior actors and actresses have been added to the free lancers, with the result that the independents have available for their use name casts that add to the value and quality of their pictures.

Monogram Has Twelve

Caddo Productions will put out eight big ones with the Hughes brand, starting with "Age for Love," the Billy Dove-Frank Lloyd smash. Others to come are "Scarface," "Sky Devils," "Cock of the Air," "Rivets," "Queer People" and two untitled. Four others may be added, bringing the Hughes total for 1931-32 to 12.

Monogram schedules 12, as follows: "Ships of Hate" and "Mother and Son," completed; "In Line of Duty," shooting; "The Arm of the Law," "Klondyke," "The Western Limited," "The Law of the Sea," "Police Court," "Strangers of the Night," "Forgotten Women," "Midnight Patrol," "Blazing Barriers."

Others to be made on the Trem Carr lot are eight westerns, with Bill Cody and Andy Shuford; eight Tom Tyler, and eight Bob Steeles.

Little at Metropolitan

At the Metropolitan studios there is little current activity, except on the part of Welshay, with musical shorts and fashions, and the comedies which Al Christy is making for Educational. Herman Cumbin's Liberty Productions soon expect to be under way.

The independent field, with such men as Bachmann, Selznick, Milestone, Hughes and Zeidemann as a nucleus, soon will be in a position to offer plenty of work to actors, and there are several more important groups forming. Eddie Silton, of Rebecca & Silton, is planning to start one independent production to cost in the neighborhood of $400,000 and may turn out two others before the shooting ends for the new season.

One of the busiest spots in the colony is the Tec Art studios, where 16 separate companies have space. Some of these are at the moment inactive, but all are scheduled for active production for this season's market. The line-up on the Mannon lot is as follows:

Inspiration (United Artists release)—Inactive.

Patrician (Emil Jensen-Al Mannon)—Six features.

Imperial (Al Mannon)—Eight features. State rights.

Supreme (Al Mannon)—Twelve features. State rights.

Allied (Hoffman)—Six features, six Hoot Gibson Westerns. State rights.

Harry Carey Pro.—Eight Western features. Inactive.

Willis Kent Prod.—Six features, six Westerns. State rights.

Pioneer (Berkowitz and Wolfe)—Inactive.

Perfection (J. J. Goldberg)—State right features.

Italatone (J. and G. Rizzo, A. Danna). Inactive.

Mascot Prod. (Serials)—"Vanishing Legion," Western, completed; "Galloping Ghost" football with Red Grange in work; "Lightning Warrior" and "Eagle's Shadow" to come.

Football Shorts (Al Mannon)—Six for Educational release.

Spencer Bennet Prod.—Six two-reel detectives for RKO.

C. C. Burr—Six "Torchy" two-reelers. Educational release.

Voice of Hollywood—Twenty-six one-reelers for Educational.

Clofford Reed Prod.—Six or eight one-reel W. J. Burns detective for Educational.

Van Buren Corp.—Elmer Clifton directed Travelogues.

Golden State Prod.—"The Gun Maker." Feature.

Miguel C. Torres Prod.—"Dreamers of Glory." Spanish.

Lewis Handles Paramount Ads While Holman Does Production

Cliff Lewis, as the result of a shift in Paramount's advertising department, will handle the advertising for the company, while Russell Holman will concentrate chiefly on editorial work in the production department.

Alvin Adams, formerly in charge of press sheets in the advertising department, will succeed Lewis as assistant in the same department.

American Films To Be Remade In Germany, Plan of Dr. Boehm

Arrangements have been completed for the remaking of American talking films in Germany, using the original story, but with German casts and productions. American producers are to share in the profits under the arrangement.

Dr. H. L. Boehm, formerly with Tobis and now heading his own company, Tempotonfilm, is responsible for the arrangement. Pictures of various American companies will be used.

The Rainy Day!

"It pays to be thrifty" is apparently the watchword of the stars of Hollywood today, particularly since that "crash." There are something like a dozen firms in the studio center, which call themselves investment counsellors, and whose sole work, and source of income, is to be the respective financial guiding stars of picture stars. They budget them, get their salary checks, pay their bills, and then allow them so much spending money per week. They dissuade them from extravagant expenditures and advise them in the matter of investments. One firm takes care of the financial affairs of 35 of the most prominent of Hollywood's lights. The rainy day has come into its own, apparently.

Metro Protest Meet May Consider All Company Contracts

With the possibility of the Metro National Protest Meeting, developing into a general scrutiny of the trade practices of all companies, many distributors are preparing to have representatives at the meeting for the purpose of checking on developments. The Metro Protest Meeting will be held at the Hotel Astor, New York, on Tuesday. It is sponsored by the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware, although it will be nonpartisan in character with invitations out to all exhibitors to attend.

Although originally called for the purpose of discussing numerous phases of the new MGM contract, independent exhibitors of New York and New Jersey are asking that the contracts of all distributors be considered. The unwillingness of many exhibitors to attend a meeting confined exclusively to scrutiny of the Metro contract, it is believed, will tend to broaden the meeting into a general survey of all company's contracts.

Walter Vincent, of Wilmer & Vincent, Atlantic Seaboard theatre operators, will serve as chairman of the meeting, it is understood. Al Steffes, Allied States official may also attend the meeting in company with Allied President Abram F. Myers, who will take a prominent part in the proceedings.

Allied's attitude is evidenced in a recent statement by Myers that the organization "views with dismay and alarm the sales policies adopted by certain distributors this year and in particular deplores the form of contract being used by the Metro company."

Estelle Starts Vaude Tour

Estelle Taylor opens an RKO vaudeville tour today (August 28) in St. Louis. Miss Taylor is doing a singing act, will play St. Louis for one week and then go on to Columbus, Cincinnati and Chicago for a week in each.

"BETTER PICTURES" BRING INCREASE OF 22% IN GROSSES TO CIRCUITS

M-G-M Invading Philadelphia; Loew Leasing Keith Run

The M-G-M invasion of Philadelphia became a fact Wednesday night with the announcement that Loew's circuit had taken over Keith's and would open on September 11 with M-G-M pictures, and United Artists' films as well. The first attraction will be United Artists' "Street Scene."

Keith's for the second time within as many years will be the flagship of interests opposing the Stanley-Warner group there. It was leased a year ago by the Moon Amusement Company from the Shuberts for two years to show Paramount pictures, when Paramount and Stanley-Warner split. When these two companies settled differences a few weeks ago, it was understood that Keith's was to go Stanley-Warner, and for the last four weeks Stanley-Warner has been booking features for the house. However, before the deal became final, Loew's stepped into the scene and snapped up the lease for the remaining year from the Moon Amusement group.

M-G-M is now holding the same strategic position enjoyed by Paramount during its year. All of the second-run key neighborhood houses which showed Paramount product during the year, including the large Tower, the Nixon and the Roosevelt and Frankford, will play second-runs direct from Keith's. In addition to these and the other independents who will fall in line, the new Midway, one of the largest new de luxe houses, will show Metro and United Artists' product when it opens around Thanksgiving Day.

The taking over of Keith's is merely a temporary affair, is the belief of local film men. The house will serve as a "show-window" for the product until the lease with the Shuberts expires. It is freely rumored that during the ensuing year a large new Loew house will be erected in Philadelphia.

"Cloud Projection Machine" Permits Night Visibility

Dr. Manfred Mannheimer, German inventor of a "cloud projection machine," has succeeded in making still photographs visible in the heavens at night, and is quoted from Berlin as stating it would be a simple matter to project a cartoon. The cartoon would be stenciled through an acid process on a metal band to withstand the heat of the apparatus, which is said to be a simple machine involving a secret process. Two mirrors reflect the rays of a powerful searchlight through the stencil.

Berlin Attendance Off

Reports from Berlin indicate picture theatre attendance there has dropped from 58,000,000 to 56,000,000 during the last 12 months.

Herald Figures Also Show Substantial Gain

Theatre Executives State That Improved Business Is Due to "Pictures, Weather"

Theatre business from Coast to Coast, based upon the records of the circuits, has taken an upward turn.

Grosses for the week ending August 15 were up from 18 to 26 per cent over the week previous.

"Good pictures, plus weather" are assigned by circuit executives as responsible for this optimistic trend.

Three of the five major circuits reported gross increases as follows:

Publix	**18%**
Warner Brothers	**22%**
Fox	**26%**

This brings the average gross increase for the three circuits to 22 per cent.

In computing the percentage increase for the Fox houses, Joel Swensen of the advertising department, pointed out that he had taken the grosses for the last two weeks in July and the first two weeks in August, with the August business topping July by 26 per cent.

Although Harry C. Arthur, head of the Eastern division of Fox Theatres, refused to be quoted, as is his steadfast policy, Swensen did state that "we feel that better pictures are responsible for increased grosses."

Radio-Keith-Orpheum declined to give figures for publication, although Joseph Plunkett, general manager, did offer this comment:

"Business is considerably better. Product and weather have been responsible."

Substantiating the circuits' contention of increased grosses are MOTION PICTURE HERALD'S compilation of weekly theatre receipts. These reveal that business took an upward trend the week ending July 25, the bottom having been reached the week of July 18. The *HERALD'S* grosses are from 164 theatres in 29 cities. Following are the totals of weekly receipts as published in the Herald:

Week Ending	Total Receipts
July 25	**$2,024,443**
August 1	**$2,038,596**
August 8	**$2,195,426**
August 15	**$2,206,196**

With July 18 registering a total gross for the 164 theatres of $1,889,523, the week ending July 25 shows an increase of 7 per cent. The week ending August 1 brought grosses up slightly less than 1 per cent, although receipts for the week ending August 8 again topped those of the previous week by 7 per cent.

Dan Michalove, head of Warner Theatres, in commenting upon improved business conditions, said:

"There was approximately a 22 per cent increase for the week ending August 15 over the business of the previous week.

(*Continued on page 16*)

Fox Centralizes Advertising Work New York Group

A new policy has been adopted by Fox placing all advertising, for both theatre and film divisions, in the hands of a home office staff working under the supervision of Glen Griswold, vice-president.

In the new system, the home office advertising department will lay down advertising policies and direct advertising expenditures through co-operation with the several operating units, their general and division managers and house managers.

It is pointed out, however, that this method is not intended to diminish the independence of house managers, but merely an attempt to coordinate advertising activities in a group of advertising experts.

A new editorial board will be composed of six vice-presidents and lesser executives with Richard A. Rowland as chairman. In addition to Harley L. Clarke and Rowland, the members will be Winfield Sheehan, W. C. Michel, S. R. Burns, James Grainger and Glen Griswold. They will be final judges of all story material submitted by the reader department.

As a step to effect a closer operating relationship between all Fox theatre divisions, Harry C. Arthur, theatre executive in the East, and E. Oscar Oldknow, in charge of Fox West Coast, will alternate between these offices.

Arthur is scheduled to leave around Labor Day for a visit to all Fox divisions, motoring to the Coast, where he will spend six months in Oldknow's office, while the latter will assume the Eastern chair for the same period.

The system follows a similar centralization of advertising activities for both theatre and distributing branches.

All Hollywood in Coast Pageant

Virtually all picture celebrities for the first time will parade together before the microphone during La Fiesta de Los Angeles, on September 11, the sesqui-centennial celebration of the California's city's founding, which will be broadcast over a coast-to-coast NBC-WJZ network. The screen stars will participate in the "Motion Picture Electrical Parade" in Los Angeles Coliseum which, it is said, will bring together the greatest gathering of flicker favorites in history.

Texas Houses for Publix, Hughes

Work will start in September on a $100,000 theatre in Del Rio, Texas, by Hughes-Franklin Theaters.

J. N. Beasley will build a two-story theatre and store building in Amarillo, Texas, at a cost of $400,000. Publix will lease the house.

U. S. STIMULATES FRENCH STUDIOS

Paramount and American Enterprise Called Boost to Domestic Production

Film Making Today in Paris as Witnessed by W. H. MOORING

I have just had a look at the principal centers of motion picture production in France—my first visit since the old silent days when the film output of this country, like that of Great Britain, was spasmodic and unimpressive. Today the leading studios located on the outskirts of Paris present a completely different picture and afford at least one vivid example of America's new policy of pioneering in foreign-language centers.

The first reaction to talking films in France—stimulated by a section of the French press—betrayed an anti-American, anti-British, anti-German bias which would have been easier to comprehend had the French been prepared—without foreign stimulus or aid—to meet the native demand for audible screen fare. But they were not, and for over a year after talkies were staple entertainment in U. S. A. and British theatres, the supply of suitable reels for the French cinemas was appallingly short of requirements.

In the process of reconstruction through which French studios have since had to pass there is little doubt that Paramount, with their Joinville outfit, has set the pace, issuing a competitive challenge which has inspired and encouraged native producers to a healthy state of "wakefulness."

Today there is no sign of anti-foreign bias in the attitude of the French picture-goer. French speaking films are preferred because they are more easily understood, but that it is not impossible to achieve success in France with English dialogue pictures of American or British origin, has been proved again and again.

Entertainment the Key

With the great French public, as with those of most other countries, entertainment values are fundamental to film success, and only so far as it facilitates understanding and heightens effect, is the French language preferred to any other.

W. H. Mooring, author of this article, editor of The Bioscope and representative of the Herald in London; shown in Paris with Harry Lachman, Paramount director at the Joinville studios of the American company.

The wisdom, however, of producing in native environment such subjects as are to be rendered in native tongue, is obvious, for a picture made in Hollywood with French dialogue would, unless faithful to the very distinctive characteristics of the French race, be less acceptable in France than a frankly foreign story told in a foreign language. It is probable that a deep realization of this fact induced Paramount to initiate a serious French production policy. The result has been a complete "electrification" of France's almost moribund motion picture industry, which today has outgrown by at least 100 per cent the boundaries which hemmed it in in 1927.

A more business-like plant than the Paramount Joinville studio, located about half an hour's car ride from Paris and in the Saint-Maurice (Seine) locality, could not be imagined.

The original buildings, consisting of a real French Villa, now used as a central sound mixing station for the whole lot, and a few small out-houses, are almost dwarfed and form only part of one side of a quadrangle, the open center of which is something of a garden oasis for resting artists, as well as a plot for garden exteriors.

Working Day and Night

Grouped on either side of the quadrangle are six large working stages some 30x18x8 meters, others 30x20x10 meters. Laboratories, stores and the "sound recording" villa occupy the far end, while the frontage buildings on to the main road consist of reception and administration offices, directors' rooms and scenario departments. The whole studio is kept going day and night on the 40 features and 50 odd shorts due for completion by the end of this year.

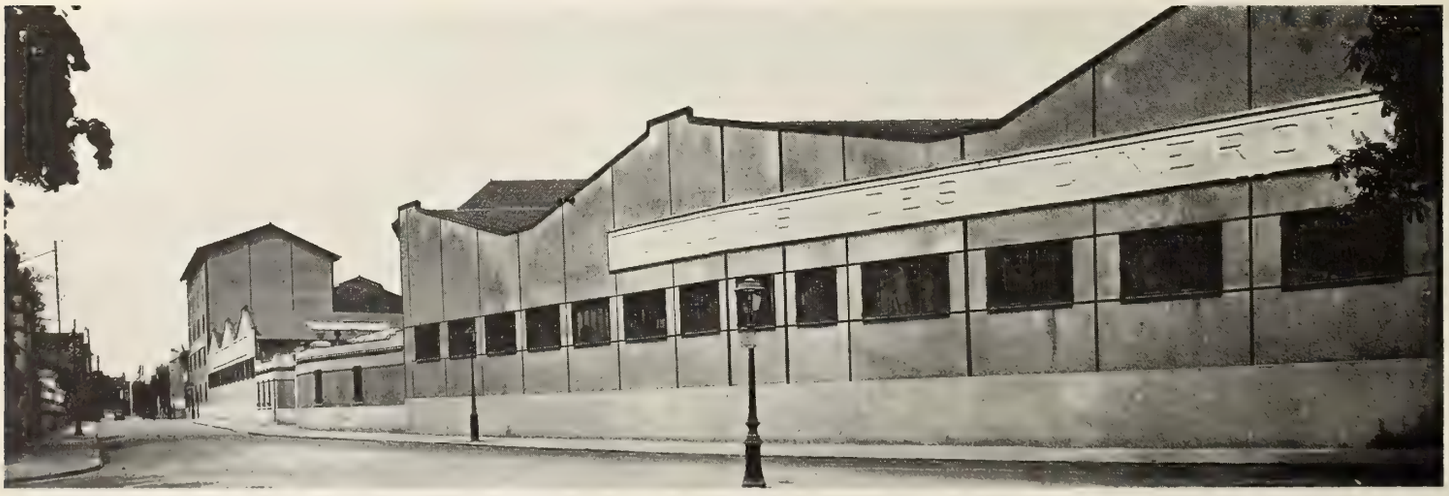
During the year ended April 1931, Paramount made 150 pictures there, including shorts, using as many as 13 different languages.

But experience has proved that too many languages involve insuperable complications, and production policy is now confined to French, German, Spanish and Swedish.

An interesting innovation is the "international" dialogue picture, in which as many as 30 or 40 different players will be directed by Max Reichmann, each nationality introduced into the story speaking its own tongue. "Marco Le Clown" is the title of this experimental subject, which if successful, will be followed by others of a similar character.

At the moment, six features and two shorts are in production at Joinville. These include "Marius" in French and German, being directed by Alexander Korda (due

(*Continued on page* 56)



General view of the studio of Pathe Natan, St. Maurice, Paris, now a scene of renewed activity.

Warners Get British Plant; May Affect Company's Plans

Possible reduction of the volume of Warner Bros. production in America is seen in the acquisition of the Teddington Studios near London by Warners.

The studios have been acquired for a minimum period of two years, and extensive production plans have already been completed. It is considered possible that the remainder of the George Arliss pictures may be filmed at the new Warner property in Britain.

The first of the Warner productions for the Teddington Studios gets under way early in September, when shooting on "Murder on the Second Floor" will be started. Fifteen additional features have been decided on, including a George Arliss vehicle. Both English and French dialogue versions will be made, and all productions will be designed for American circuit bookings.

The new company will operate as Warner Bros.-First National Productions, Ltd.

Wampas Selections Are Declared Out By Studios

No more Wampas baby stars will be selected, Coast studios have decided. Producers viewed with considerable alarm the predicament of Fox in finding none of its candidates selected for the baby star constellation of this year and accordingly each studio has decided to name its own star candidates in the future.

It is regarded as unlikely that the Wampas will make any attempt to contest the studios' decision, as ranking studio officials will merely indicate the new order to their publicity men, ending the baby star selections.

Has Physical Handling Only Of Kinogram Advertising Reel

The deal whereby Education will handle Kinograms Allied sponsored newsreel, is for physical handling only, Educational having no connection with sales, publicity or collections.

The first issue of the new advertising reel is already set for release.

U. A. Theatres Unaffected By U. A.-Fox Peace Treaty

Showing of United Artists product in that company's theatres is unaffected by the peace deal which again made United Artists product available to Fox theatres, Lou Anger, U. A. official, states. The deal, he said, involves only those situations in which United Artists has no theatres.

Pep Club Postpones Election

Annual dinner of the Paramount Pep Club will be held on Thursday, October 22, in the Hotel Astor, New York. Election of officers is scheduled for the September 22d meeting, having been postponed from this week's meeting.

Giannini Talks

Dr. A. H. Giannini, San Francisco and New York banker credited with having as much intimate knowledge of the picture industry as anyone in the financial field, says he is not in accord with some of the criticism of "big business" leveled at the amusement field. He is visiting in California and expresses the opinion that there have been no more mistakes made by producers and exhibitors than in any other line of business. He also says that marked steps have been taken to adjust operations to present business conditions.

Publix Cancels Stanwyck Booking

Indications that other companies are willing to co-operate with Columbia in its contractural difficulties with Barbara Stanwyck were given with the cancellations this week of Publix and RKO bookings for Barbara and her husband, Frank Fay.

The contract for the appearance of the couple at the Paramount Theatre, New York, the week beginning September 4, has been cancelled without explanation. RKO, earlier, cancelled other bookings for Barbara and Frank.

Books M-G-M Product Despite Edict of the Maryland MPTO

Joe Brodie, owner of the Brodie, Baltimore, has broken away from the MPTO of Maryland in its front against percentage booking with M-G-M and Paramount, by booking M-G-M product. He is the only one in the city, so far as is known.

Brodie claims he was forced to book M-G-M product to protect himself from the competition of the McHenry and Pacey's Garden, which had booked everything else, leaving him nothing.

Ufa Acquires Royal Theatre in Cincinnati

The Royal Theatre at Cincinnati has been acquired by Ufa, and will open about September 18 with "Tankstelle." The theatre seats 320.

Buddy Rogers May Go On Air

Coast reports indicate that Buddy Rogers has been allowed six months leave of absence by Paramount for radio work with a salary adjustment. The radio work may be leading the Hotel New Yorker orchestra, for which Paramount previously refused a part time arrangement with NBC.

To Study Educational Films

A French educational film congress will be held in Paris September 28, 29, 30, to study the value of films in primary, secondary and technical education.

Maloy Lays Union Troubles In Boss Canavan's Lap

Both the I. A. T. S. E. and the Chicago Operators' local manifested a reversal of policy this week when William Canavan, president of the International, summoned Tom Maloy, business agent of the Chicago local, to New York for conferences over union policy in regard to the 100 Chicago independent theatres which reopened last week with unaffiliated operators imported from New York.

The policy of the I. A. T. S. E. in matters of this kind heretofore has been to permit the locals to handle their own problems. Maloy's regime has always resented intrusion of any description in its affairs, yet Maloy, accompanied by Ralph O'Hara, Tom Reynolds and Emmett Quinn, Chicago union officials, all of whom are under indictment there, complied with Canavan's summons and went into secret conference with him in an undisclosed location in New York. Attempts to communicate with Canavan and Maloy were unsuccessful.

Maloy's submissiveness in the matter is interpreted as an admission that the situation in Chicago has progressed beyond his control and that he is now willing to have Canavan assume command.

The Chicago theatres reopened Saturday with one "imported" operator in the booth after being closed for two weeks. Several operators were arrested because they were without city licenses, but the independents obtained an injunction restraining the police from further interference on the grounds that the licensing ordinance is unconstitutional. Attorneys for the operators' union are now seeking dissolution of the temporary injunction.

C. K. Creiger, who replaced Joe Maloy as city examiner of operators last week, is now charged with obstructing the licensing of the imported operators. Creiger, according to attorneys for the exhibitors, is an ally of Tom Maloy's and a former member of the Operators' union.

Meanwhile theatres are being guarded by police, although the only retaliation efforts of the union thus far have been of an ordinary nature, and included peaceful picketing of theatres and radio appeals to the public not to patronize the independent theatres involved.

A lockout of theatre janitors was charged by Thomas Burke, business manager of the union, but was denied by Aaron Saperstein, president of Allied Theatres of Illinois, who stated that janitors who failed to report for work were acting on Burke's advice.

Ludwig Siegel, secretary of the Chicago Exhibitors' Association for many years, resigned last week, stating that his interests rested with the small, independent exhibitor and that he planned to reopen his Lindy Theatre with one operator. Theatres of the Chicago Exhibitors Association are mostly circuit or affiliated houses.

Make Drastic Admission Cut

Loew Cleveland houses, numbering 10, have cut admissions 16 to 40 per cent. Fred Desberg is the circuit's general manager.

Film Production Not 'On the Rocks,' Says McGoldrick

With productions such as "Tom Sawyer," "Skippy" and "Huckleberry Finn," Paramount not only inaugurated a new production cycle, but it uncovered story material of broad enough appeal to counteract an important part of the depression in theatre business.

This constitutes the message given members of the Paramount Pep Club at a meeting in the home office this week by Rita C. McGoldrick, of the Motion Picture Committee of the International Federation of Catholic Alumnae, and editor of *School and Screen,* a department of MOTION PICTURE HERALD.

"When many other producers were crying 'depression' and doing nothing about it," said Mrs. McGoldrick, "Paramount decided that what the industry needed was pictures of general appeal—pictures which the entire family could attend together.

"Many other producers were absorbed in the cycle of sex and gang pictures," Mrs. McGoldrick continued. "Paramount placed no particular emphasis on gangster pictures. It did not follow the trend of production which purported to reveal the status of sex in business. Instead," the speaker declared, "Paramount sought material of family interest and appeal and the production of stories of adolescent life resulted."

Paramount has "kept its production slate clean" in other significant ways, Mrs. McGoldrick declared, pointing to the number of sensationally conceived and salaciously executed books that are available to producers as source material. Few of these have been purchased by Paramount, she said, and what sensational literature the company has adapted has been treated in production with discrimination and restraint. As a result of this treatment, Mrs. McGoldrick stated, organizations which would never have endorsed "An American Tragedy" as a book will endorse it as a picture.

Mrs. McGoldrick stated that the same assertion applies to Fox's treatment of "Bad Girl."

"Production is not 'on the rocks,'" she said, "when results of that kind are obtainable."

Mrs. McGoldrick declared that the cycle of juvenile story pictures comes at a time when it is "crucially necessary in the industry." Depression, she said, is not yet over. Pictures of family appeal will always do business at the box office, and Paramount, as the leader of this production cycle, is in a position to reap the greatest financial harvest from it.

Mrs. McGoldrick, who interrupted her vacation in order to address the Paramount employees at the meeting, described the radio work done under her direction with the object of developing public interest in worthwhile productions which are not "box office."

"A large public is being educated to patronize better pictures," Mrs. McGoldrick concluded.

WARNING!

THEATRE REALTY COMPANY, INC.
Easton, Pa.
Theatres, Seville, Third-Street, Wil-bor

Aug. 25th, 1931
Editor Motion Picture Herald,
1790 Broadway,
New York City, N. Y.
Dear Sir:—

A man by the name of F. G. Gulette, came to us and agreed to make a local picture in Sound of our leading business houses and factories. This reel was not to cost us anything but we were to show it for one week which we agreed to do. We gave him a letter of introduction to our business houses, asking the business men to listen to his proposition. Gulette had very little difficulty getting many of the merchants to go along with his proposition. He collected his money in advance which averaged $35 per merchant. He made many promises and told varied stories.

Gulette suddenly disappeared and we could not locate him anywhere, although he had phoned to Chicago, Rochester, Pittsburgh, Canton and Cleveland, Ohio. We had our police department wire these cities but just couldn't get in touch with him. Two days ago, the reel arrived here from Baltimore. When we called the laboratory on the phone, they advised us Gulette brought the negative there, paid for a positive and gave shipping instructions. Now, this is our kick in the matter, the reel is not in Sound and is a very miserable example of photography.

Gulette has splendid references from many leading theatres in the middle west and western New York state, also fine newspaper clippings.

I suggest you have this inserted in your columns notifying your readers to get in touch with me, before doing any business with this man.

Very respectfully,
C. D. BUSS.
Gen. Mgr.

Hughes-Franklin See 125,000 Seats By 1932 In 110 Houses

The Hughes-Franklin circuit expects to have 125,000 seats in 110 theatres before the end of 1931. It already has 104 houses, with 120,000 seats, nearly 50,000 having been added during the last six months through various acquisitions.

Additions to the circuit will be the Leimert, Los Angeles, 1,500 seats; the Sunkist, Pomona, 1,200; the Whittier, 900, and possibly the proposed Universal house, which will also seat 900. Franklin admitted the circuit took a slight loss in Texas during the summer hot weather, but said business in general was holding up well.

Warner May Rebate Wage Cut As Studio Is Set To Reopen

Warner temporary studio wage cuts on the Coast may be rebated within 30 days, it is understood, as the plant swings into the final stages of its preparation for reopening the first week in September.

Already 114 employees have returned to the stenographic, accounting and technical departments.

Columbia Profit Is $560,869 for Last Fiscal Year

Columbia Pictures reported a net profit, after taxes, for the fiscal year ended June 27 last, of $560,869, equivalent to $3.09 per share on 181,829 shares of common stock outstanding.

This figure is approximately $400,000, or 40 per cent under the company's 1930 earnings of $960,000, equal to $6,12 per share. Joe Brandt, Columbia president, has said the figures do not fully represent the earnings of the company for the year included, since a certain substantial income, normally received from the distribution of films in Great Britain and the Irish Free State, will not be received until after the beginning of the new fiscal year, by reason of the shift to a percentage basis of distribution in those countries, which is expected to result in a greater yield ultimately than the previous distribution system.

Columbia's gross profit for the year was $4,129,053.01. Net taxes were $637,369.86, while the company's earned surplus is $1,283,085.43. Cash on hand amounts to $402,400.14.

The uncertainty of prevaling conditions in Australia as well as declining foreign exchange, were assigned by Brandt as reasons for the decision to sell Australian pounds and bonds derived from distribution of Columbia pictures in Australia, resulting in a shrinkage of $86,452.91. This amount was charged against profit during the last quarter, according to Brandt, although the rentals were actually accumulated for the entire period April, 1930 to the end of the present fiscal year.

Canada to Reveal Results Of Film Probe in Two Weeks

Results of the Canadian government's investigation of the film industry in that country will be made public in about a week, when the R. H. Greer report is expected to be completed.

Colonel Greer, appointed by Attorney-General W. H. Price to investigate the structure and practices of the film trade in Canada, has been examining the evidence taken before Peter White, commissioner in the inquiry.

Cantor To Go On Air

Eddie Cantor, stage and screen star, will be heard in a series of seven broadcasts over a nation-wide NBC-WEAF network beginning Sunday, September 13.

Skouras Visits New York

Charles P. Skouras, general manager of the Skouras Super Theatres, Middle West circuit, was in New York last week booking films for the new season.

Plan To Take Circuit

Burris and Wharton, recent lessees of the Ryon in Georgetown, Del., plan to develop a circuit of houses on the Delmarvia Peninsula.

BAIRD READY TO BATTLE FOR U. S. CONTROL OF TELEVISION MARKET

Mass Production Planned Immediately

Bankers and Technicians of English Company En Route to States for Long-Planned Invasion

Closely held plans of the British Baird Television Company to invade the American field in television competition with the electrics here is about to materialize, with a complete unit of Baird executives and technicians about to leave London for New York where a plant will be acquired for mass production of popular-priced sets.

Two years ago, Baird sent engineers to America to gather data for the invasion. This survey, it is understood, was completed a few weeks ago and the results, favoring an invasion, recommended immediate action in order to beat to market Radio Corporation and others which have decided upon a one-year layoff before commencing mass production of home television sets.

Sydney A. Moseley and Leon Osterwell, who represent the London bankers financing Baird, are already en route to New York. J. L. Baird will follow shortly, heading the contingent of engineers and technical experts.

Reports from London television circles indicate that the Baird move is the biggest event of its kind since television was introduced, and represents the first serious effort to break open the home field on a wholesale scale.

RKO-Paramount Ready Sept. 5

The new 3,000-seat house recently built by Paramount in a strategic suburban location in Cincinnati, and considered the most beautiful theatre in the city, will be opened September 5 by RKO, who acquired a 21-year lease on the property. It will be called the RKO-Paramount. Policy will be second runs 14 days after first-run showings in RKO downtown houses.

Holiday Change in Canada

The Canadian Government has decided to split Thanksgiving Day and Armistice Day, which were observed simultaneously in recent years. The two holidays will now be distinct and separate—a matter of interest to exhibitors in Canada.

Television in a Year

Sydney Moseley, of Baird Television, London, predicts that "ultra-short" wave television will be ready for use in theatres in one year.

Baird is one of the largest television organizations in Europe and is known to have eyed the American market with a view to invading as competition to American electrics.

22 Television Broadcasters in U.S.; 68 Shortwave Stations Operating

Television broadcasts are now picked up regularly from 22 stations in the United States, although the total number of shortwave relay broadcasting stations reaches 38, with 30 in Europe.

W6XK at Los Angeles is the only television broadcaster west of Indiana with nine of the total 22 operating in New York, three at Chicago and one at Downers Grove, Ill.; three in New Jersey.

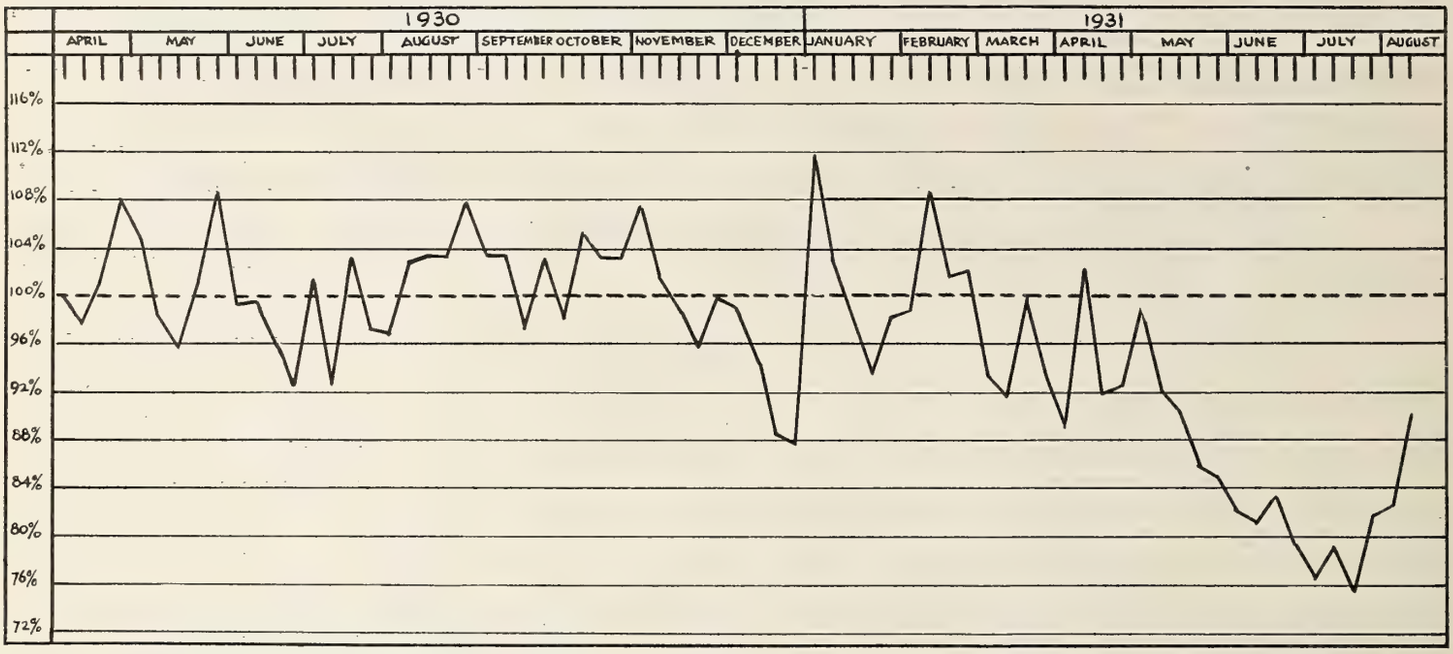
TELEVISION STATIONS NOW IN OPERATION

Call Letters	Watts	Frame Lines	Location	Company
W2XBS	5,000		New York	National Broadcasting
W2XCR	5,000	60	New York	Jenkins Television
W2XDX	500		New York	Atlantic Broadcasting
W2XAD	500		New York	Columbia Broadcasting
W2XAB	500	60	New York	Atlantic Broadcasting
W2XR	500		Long Island City, N. Y.	Radio Pictures Inc.
W2XBO	500		Long Island City, N. Y.	United Research
W2XCW	20,000		Schenectady, N. Y.	General Electric
W2XBU	100	48	Beacon, N. Y.	Harold E. Smith
W9XAP	1,000	45	Chicago	Chicago Daily News
W9XAA	1,000	48	Chicago	Chicago Federation of Labor
W9XAO	500	45	Chicago	Western Television
W9XR	5,000	24	Downers Grove, Ill.	Great Lakes Broadcasting
W2XCD	5,000	48	Passaic, N. J.	DeForest Radio
W3XAD	500	60	Camden, N. J.	RCA-Victor
W3XAK	5,000	60	Bound Brook, N. J.	National Broadcasting
W1XAV	500	48	Boston	Short Wave and Television
W9XG	1,500		West Lafayette, Ind.	Purdue University
W8XAV	20,000	60	East Pittsburgh Pk., Pa.	Western Electric
W3XK	5,000	48	Wheaton, Md.	Jenkins Television
W2XAP	250	48	Portable	Jenkins Television
W6XK	500	60	Los Angeles	Don Lee Inc.

SHORT WAVE RELAY BROADCASTING STATIONS

Call	Owner	Kilocycles	Meters
W2XAC	General Electric, Schenectady, N. Y.	8,690	34.5
W2XAD	General Electric, Schenectady, N. J.	15,340	19.56
W2XAF	General Electric, Schenectady, N. J.	9,530	31.48
W2XAL	Aviation Radio, Coytesville, N. J.	6,040	49.67
W2XAL	Aviation Radio, Coytesville, N. J.	11,800	25.42
W2XAL	Aviation Radio, Coytesville, N. J.	12,250	19.67
W2XAL	Aviation Radio, Coytesville, N. J.	21,460	13.97
W2XBR	Baruchrome Corporation, New York, N. Y.	6,020	49.83
W2XCX	L. Bamberger, Newark, N. J.	6,080	49.34
W2XE	Atlantic Broadcasting Co., Jamaica, N. Y.	11,840	25.34
W2XE	Atlantic Broadcasting Co., Jamaica, N. Y.	15,280	19.63
W3XAL	Radio Corporation, New York, N. Y.	6,100	49.18
W3XAL	Radio Corporation, New York, N. Y.	9,570	31.35
W3XAL	Radio Corporation, New York, N. Y.	11,720	25.6
W3XAL	Radio Corporation, New York, N. Y.	15,130	19.83
W3XAL	Radio Corporation, New York, N. Y.	17,780	16.87
W3XAL	Radio Corporation, New York, N. Y.	21,500	13.95
W3XL	Radio Corporation, New York, N. Y.	6,020	49.83
W3XAU	Universal Broadcasting Co., Philadelphia, Pa.	6,060	49.5
W3XAU	Universal Broadcasting Co., Philadelphia, Pa.	9,590	30.1
W6XAL	Pac.-Western Broadcasting Fed., Westminster, Cal.	6,080	49.34
W6XAL	Pac.-Western Broadcasting Fed., Westminster, Cal.	15,250	19.67
W6XAL	Pac.-Western Bd-casting Fed., Westminster, Cal.	21,500	13.95
W6XN	Pac.-Western Broadcasting Fed., Westminster, Cal.	21,500	13.95
W8XAL	General Electric, Oakland, Calif.	12,850	23.35
W8XK	Crosley Radio Corporation, Cincinnati, Ohio	6,060	49.5
W8XK	Westinghouse, East Pittsburgh, Pa.	6,140	48.86
W8XK	Westinghouse, East Pittsburgh, Pa.	9,570	31.35
W8XK	Westinghouse, East Pittsburgh, Pa.	18,880	15.89
W8XK	Westinghouse, East Pittsburgh, Pa.	15,210	19.72
W8XK	Westinghouse, East Pittsburgh, Pa.	17,780	16.87
W8XK	Westinghouse, East Pittsburgh, Pa.	21,540	13.93
W9XA	General Electric, Denver, Colo.	9,530	31.48
W9XAA	Federation of Labor, Chicago, Ill.	6,080	49.34
W9XAQ	Chicago Daily News, Chicago, Ill.	6,040	49.67
W9XU	Mona Motor Oil Co., Council Bluffs, Iowa	6,060	49.5
W9XF	Great Lakes Broadcasting Co., Chicago, Ill.	6,020	49.83
W9XF	Great Lakes Broadcasting Co., Chicago, Ill.	11,800	25.42
W9XF	Great Lakes Broadcasting Co., Chicago, Ill.	21,500	13.95

Box Office Receipts Continue Steady Climb Upward



The drive toward healthier box office receipts continues! Not once since the second week in July have weekly grosses faltered in their steady climb upward. This week, figures from sixteen cities disclose the extent which admissions gained over one week ago.

The chart above reveals box office receipts in 16 cities from the week ending April 1, 1930, to August 8, 1931. The 100 per cent line represents the average intake for the same period in 1930.

"BETTER FILMS" BRING GROSS INCREASE

(*Continued from page* 11)

This increase is due to good pictures, plus weather."

A tabulation of the weekly grosses by cities and from the principal theatres in each city follows:

Week Ending July 18

City	Theatres	Gross
Los Angeles	14	$145,200
Albany	5	25,360
St. Paul	4	31,200
Buffalo	5	81,800
Providence	5	41,300
Minneapolis	5	47,500
Denver	5	41,000
Portland	5	39,900
Omaha	5	27,000
Montreal	6	44,200
Charlotte	2	14,900
Indianapolis	5	38,500
Cleveland	5	66,000
Toronto	5	58,100
Houston	4	27,700
Ottawa	4	13,600
Seattle	5	45,000
Chicago	8	149,904
Kansas City	5	59,400
Baltimore	6	47,840
Oklahoma City	5	70,000
Milwaukee	7	70,000
Philadelphia	8	119,000
Boston	8	140,000
Des Moines	3	21,900
New York	11	264,743
San Francisco	9	130,250
Cincinnati	7	73,226

Week Ending July 25

City	Theatres	Gross
Los Angeles	13	$144,500
Portland	5	42,200
Denver	5	49,000
Albany	4	21,360
Charlotte	2	18,000
Providence	5	49,200
Seattle	5	41,500
Philadelphia	8	121,000
Cleveland	7	77,500
Buffalo	5	79,600
Oklahoma City	4	25,200
San Francisco	9	150,000
Omaha	4	28,950
Boston	8	149,500
Minneapolis	5	37,800
Indianapolis	5	38,150
St. Paul	4	31,500
Houston	4	25,500
Des Moines	3	25,200
Milwaukee	6	49,000
Kansas City	5	54,500
Toronto	5	59,400
Montreal	6	49,800
Baltimore	7	62,690
Ottawa	4	13,250
Chicago	8	160,540
New York	11	315,603
Cincinnati	7	71,990

Week Ending August 1

City	Theatres	Gross
Los Angeles	13	$150,500
Denver	5	48,500
St. Paul	4	33,300
Minneapolis	5	52,000
Seattle	5	40,000
Philadelphia	8	132,400
Albany	4	24,500
Providence	5	43,900
Portland	5	41,400
Buffalo	5	81,300
Chicago	8	173,865
Charlotte	2	17,500
Houston	4	25,400
Omaha	4	32,000
Cleveland	7	81,000
Oklahoma City	4	26,300
Milwaukee	6	54,300
Boston	8	153,500
Des Moines	3	26,800
Indianapolis	5	45,200
New York	11	293,924
San Francisco	9	164,100
Baltimore	7	60,400
Kansas City	5	53,300
Cincinnati	7	70,832
Ottawa	4	13,875
Toronto	5	57,600
Montreal	6	47,000

Week Ending August 8

City	Theatres	Gross
Los Angeles	12	$147,570
Denver	5	53,000
Portland	5	41,200
Cleveland	6	107,500
Houston	4	28,400
Minneapolis	5	56,450
St. Paul	4	33,400
Buffalo	5	84,700
Charlotte	2	19,700
Philadelphia	8	130,750
Albany	4	24,360
Providence	5	46,500
Omaha	4	31,850
Seattle	6	58,500
Oklahoma City	4	24,300
Cincinnati	7	68,794
Chicago	8	186,840
Des Moines	3	22,300
Boston	8	154,500
Indianapolis	5	39,500
Kansas City	5	64,000
San Francisco	8	155,000
Baltimore	7	70,200
Milwaukee	6	67,800
Ottawa	4	15,450
Toronto	5	58,500
New York	12	357,572
Montreal	6	48,600

Week Ending August 15

City	Theatres	Gross
Los Angeles	12	$168,900
Milwaukee	5	66,400
Houston	4	26,700
Montreal	6	48,900
Charlotte	2	18,000
Oklahoma City	4	24,800
Seattle	6	62,000
San Francisco	8	120,250
St. Paul	4	32,400
Toronto	5	59,600
Indianapolis	5	42,050
Ottawa	4	16,000
Minneapolis	5	54,500
Boston	8	155,500
Buffalo	5	83,200
Providence	5	51,500
Albany	4	23,950
Cleveland	7	98,500
Philadelphia	8	136,000
Chicago	9	209,936
Baltimore	7	77,000
Cincinnati	7	83,700
Omaha	4	38,950
Kansas City	5	55,500
New York	12	320,604
Des Moines	3	30,000

THE CAMERA REPORTS

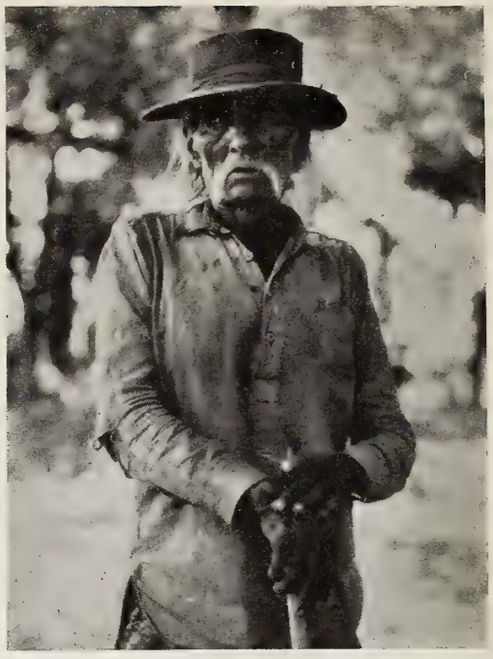
PREMIERE. *Smiles for "An American Tragedy," smiled for the news cameras by Stuart Erwin, Paramount player, and his wife of only a few weeks, June Collyer, also a film celebrity, upon their arrival at the United Artists theatre in Los Angeles for the Western premiere of Paramount's "An American Tragedy."*

SOCIETY-FILM NOTE. *Cavalier Ufficiale Rosario Romeo (right) being greeted by Mayor Dunne of Providence, R. I., while a guest of Marchesa Iside Minnucci, Italian noblewoman, at her villa in Newport. Romeo has come to this country to produce a series of Italian pictures for the Aurora Film Corporation.*

ACME PHOTO

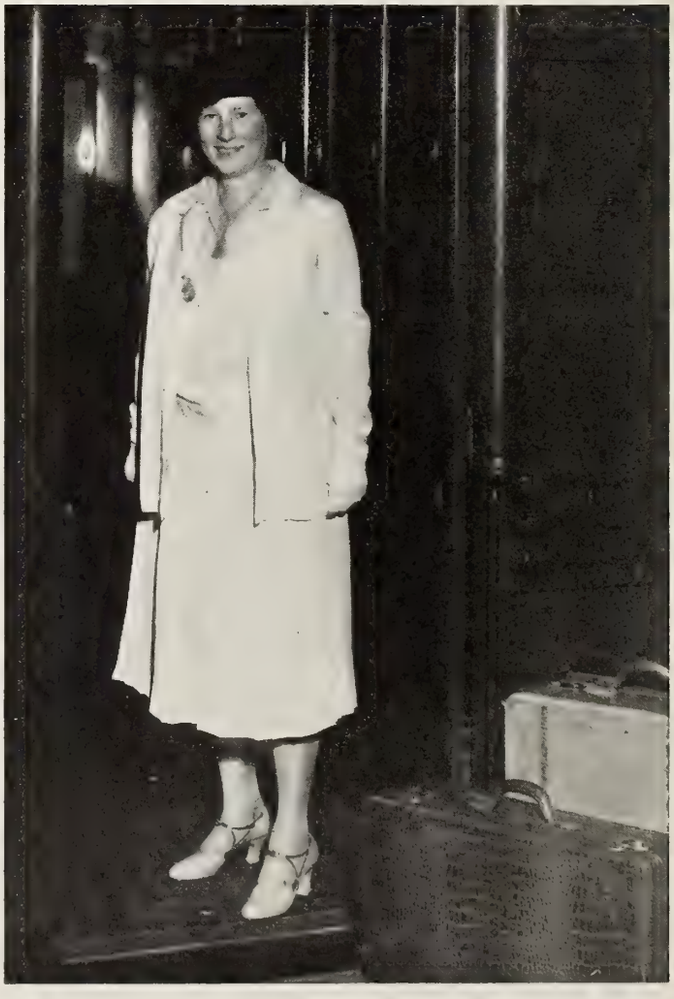
LUCKY THIRTEEN. *For that was the number of feminine film players selected as the Wampas "baby stars" of* 1931. *Forsaking competition for the moment in order to pose as a group for this picture taken in Hollywood, they are (left to right) Joan Blondell, Warner Brothers; Constance Cummings, Columbia; Frances Dade, free lance; Frances Dee, Paramount; Karen Morley, M-G-M; Marion Shilling, RKO-Pathe; Marian Marsh, Warner Brothers; Barbara Weeks, United Artists; Anita Louise, Universal; Joan Marsh, M-G-M; Sidney Fox, Universal; Rochelle Hudson, Radio, and Judith Wood, Paramount.*

JAPANESE ATHLETES. *At least they are from Waseda University, all except Sessue Hayakawa (center), whose guests the rest were when this picture was taken recently at the Paramount West Coast studio., where Hayakawa is making his second screen debut in "Daughter of the Dragon."*



IN FILM DEBUT AT 104! *Charlie High Hat, Western Indian, who makes his first screen appearance (after all these years!) in the Clifton-Allen Talking Picture Epics production, "The Navajo Witch."*

FILM CELEBRITY AT HOME. *Another addition to our collection of screen notables pictured where they live the real, not reel life, this week's contribution being Marilyn Miller, First National star, at the entrance to her charming home of early Californian architecture in Beverly Hills.*



AFTER SEVEN YEARS. *And meanwhile a lot of water has passed under Brooklyn Bridge to the sea. Yet somehow right at home seems Polly Moran, M-G-M comedienne, on her arrival in New York after an absence of that length of time.*

ANOTHER OVERSEAS RECRUIT. *Lily Dagover, German star, who has been signed by First National. Despite her background (or because of it) she will be assigned to leading roles in English-speaking productions.*

PLANNING THE ACTION. *And that means, in this case, action. For the star of the picture concerned in this script is Richard Talmadge, purveyor of screen thrills. He is shown (left) talking over a sequence of "Scareheads," newspaper melodrama, with his director, Noel Mason. Production is at Universal City.*

HOLIDAY. *But a busy day for those wary creatures who swim the streams in the hills around Hollywood. Here is Madge Evans, M-G-M player, adding another to her catch and thus affording a double feast for the fisherman's eye. Madge's next screen appearance is in "West of Broadway."*

LOS ANGELES' OLDEST HOME. *La Casa de Dona Encarcacion Avila, located at* 14-18 *Olvera street and built in* 1818, *as it appears today, practically unaltered since* 1847, *when Commodore Stockton made it his headquarters. Above Gary Cooper, Paramount star, adds a human touch in proper costume.*

HERE'S
More Big Ones From
UNIVERSAL
WATERLOO BRIDGE
STRICTLY DISHONORABLE
HEAVEN ON EARTH
HOMICIDE SQUAD
FRANKENSTEIN
THE SPIRIT OF NOTRE DAME
LASCA OF THE RIO GRANDE

EAST OF

THE SHOWMAN'S DREAM COME TRUE!

What a Chance For Exploitation!

SEE the blood-curdling hand-to-claw battle to the death between a ferocious leopard and a frenzied native! . . . one of the screen's most thrilling moments!

SEE the pulse-pounding race for life between a condemned man and hundreds of ravenous crocodiles . . . with the crocodiles winning and fighting over their prey!

SEE a volcano in full eruption . . . vomiting forth a flaming flood of death and destruction, driving before its venomous fury man and beast alike!

SEE a gorgeous pagan palace fall in ruins as the crawling wall of earth and debris obliterates a town and annihilates a people!

SEE the mysteries of the jungles...the beasts of the wilds . . . leopards . . . tigers . . . hyenas . . . crocodiles . . . everything that creeps and crawls, walks or stalks!

SEE the strangest love story ever screened..daringly dramatic . . . a white woman in the power of a cruel native prince . . . a society beauty who refused to pay the prince's price!

with

ROSE HOBART

CHAS. BICKFORD

Lupita Tovar, Georges Renavent. Produced by Carl Laemmle, Jr. Directed by George Melford. Presented by Carl Laemmle.

BORNEO

ELIMINATION OF SECOND OPERATOR SOUGHT BY EXHIBITORS NATIONALLY

Reintroduction of Vaudeville May Rehabilitate the Ranks of the Musicians' Federation

(*Continued from page 9*)

tions are based on decreased revenues or the expectancy of lower grosses. Labor officials discount the lower gross expectancy by pointing out that there has been no noticeable decrease of admissions which might indicate the proximity of a serious drop-off in theatre grosses. Their concessions of this summer, involving a voluntary wage reduction of 7 1-2 per cent for a period of ten weeks, and amounting to an estimated saving to exhibitors of $800,000, were made in recognition of the existence of an unusual summer period of depression in theatre business and sufficiently demonstrated, they say, labor's willingness to co-operate with exhibitors in periods of real emergency, the labor officials declare.

With the passing of those factors which contribute to lower grosses during the summer, labor headquarters in New York will not advocate further concessions on the part of members, it was said at the offices of the International Alliance of Theatrical Stage Employees and those of the American Federation of Musicians. Officials of both organizations, however, indicated that they would not stand in the way of individual locals of their organizations which saw fit to continue the concessions made this summer.

More Theatres Become Unionized?

An increase in the percentage of houses unionized this year, as compared with last; a maintenance of average wage scales in all territories, and a favorable percentage of men employed, is expected by labor leaders to result from the negotiations now in progress. Naturally, figures on these phases of the theatre labor situation are not available in advance of the settlement of the annual contracts, but the theatre union heads are both optimistic regarding the outcome of negotiations.

Significant increases in the employment of musicians in theatres this year are certain to materialize, Joseph N. Weber, president of the American Federation of Musicians, believes.

"The reintroduction of vaudeville in many situations, together with the current progress of negotiations for the employment of musicians this year in cities where none were employed last year, clearly indicate the improved outlook for the employment of musicians," Weber said.

He declared that he was unable to specify those localities in which new employment of musicians would probably materialize, pending the outcome of negotiations. It is known, however, that several situations in Denver are now negotiating for the employment of musicians.

"We have powerful evidence of an increased public desire for the personal element in the theatre," Weber continued. "Not the least of this is the response of more than 6,000,000 people to our advertisements against the maintenance of 'canned' music in the theatre. All of this increases the probability of a more favorable employment of musicians this year."

No Slash for Musicians

In regard to wage scales, Weber said that the "American Federation of Musicians will not agree to any reductions of the basic wage."

General amicable settlement of all contracts under negotiation is anticipated at the offices of the stage hands and operators federation, where it was admitted, however, that any predictions at this stage of the negotiations, must possess an element of uncertainty. The general condition of employment and the status of wage scales is expected to be satisfactory.

William Canavan, president of the I. A. T. S. E., estimated that the labor concessions of the summer had effected an $800,000 saving for exhibitors.

"It was our desire," he said, "to co-operate with exhibitors in a period of industry depression. It is the obligation of both to work hand in hand for a return to normal business conditions. I believe the period of emergency is now over, however, and I will not advocate any further concessions."

Canavan indicated, however, that the question of additional concessions is a matter for the disposition of the individual locals. His office discounts considerably the present national agitation for a return to one operator per shift in the theatres and believes that all contracts will be settled on much the same basis as those which are expiring. The outlook for the employment of stage hands, the union office believes, is made more favorable than ever before by the tendency toward the reinstatement of vaudeville and the increased introduction of stage presentations, attributable, it was said, to the cessation of studio production of musicals.

Following are the detailed results of the national survey of the theatre labor situation.

New Orleans' Operators Agree to Wage Cut

New Orleans—Allied Stage Crafts Contract expires September 1st. Present scale: Operators Class A houses, Orpheum, States, Saenger; $57.80. Stagehands, $60 to $65, with overtime amounting to $67 and $70. Musicians class A, $70. Overtime and outside work amount to approximately $100 per week; conductors 50 per cent. more. Crafts are requesting 5 per cent. increase. Recently operators accepted a reduction of 7½ per cent. for 10 weeks, June to August. All houses will resist any advance. There will be no walkouts as majority of the members are said to be favoring a 10 per cent. to 20 per cent. reduction on contract.

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No Settlement Yet of Chicago Operator Turmoil

Chicago—Although 100 independent theatres here which were closed for two weeks have been reopened on what may prove to be a temporary basis, the Chicago labor situation as regards employment of operators is still in a state of turmoil. Independent exhibitors contend that no contract exists between themselves and the operators' union and that the agreement on which the operators have been working was forced on them eighteen months ago without any preliminary negotiations or agreement and, in consequence, is not a valid contract. The independents are demanding a return to the one man in the booth status and have reopened their theatres with either owners or unaffiliated operators manning the projection machines. The contract with the circuit and affiliated theatres expires in January, 1932, and is regarded as a valid document by those theatres. At this time, it appears that there is little possibility of the contract being renewed without a reduction of one man in the booth or a reduction of the existing wage scale, or both. Little difficulty is contemplated in the renewal of contracts with musicians and stage hands, as both exhibitors and labor appear satisfied with existing contracts.

General Condition of Musicians' Wage Scale Expected To Be Completely Satisfactory

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Pittsburgh Independents Demand One Operator

Pittsburgh—Pittsburgh chain theatres have signed a 2-year agreement with operators beginning September 1st at 5 per cent increase in wage scale. Independent theatre owners are meeting almost daily with operators and demand elimination of one man in booth. Operators are willing to accept a slight wage cut, but will not reduce man power. Independents threaten to employ non-union men September 1st. Independents employ 30 per cent of the operators and unlikely they will gain their point. Independents pay slightly less than chains. Unlikely there will be any change with musicians and stage hands.

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Cincinnati Wants Wage Reduction and One Man

Cincinnati—Cincinnati suburban exhibitors object to continuing 2 men in booth simultaneously, claiming 1 man sufficient since introduction of sound on film. Also seeking a reduction from present scale of $55 to $80 according to seating capacity, based on 40-hour week. Suburbans only operate evenings. Operators work average of 33 hours weekly. Present contracts expire August 31st. Meetings are now in progress. Satisfactory settlement expected soon.

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Non-Union Operators And Stench Bombs in St. Louis

St. Louis—Musicians' contract with first run houses including Ambassador, Missouri, Fox and St. Louis, and the St. Louis Amusement Chain expires in September. St. Louis Amusement Company officials have announced they will not renew their music contract as the company has been paying forty musicians it does not use. None of the independent neighborhood houses are using musicians at present. Projectionists are working under a special ten week summer schedule which reduced pay in houses of less than 700 seats from $54 to $44 a week and cut the pay in larger houses 7½

per cent—arrangement expiring about September 1st. Agreement with stage hands also expires about September first. They are paid base rate of $75 a week but only about twenty stage hands are employed in other than the first run houses which feature stage shows. It is probable all the unions will seek a renewal of old contracts but there hasn't been any official announcement of the position of either the union or the theatres except that made by St. Louis Amusement Company relative to renewal of music contract. Three small neighborhood houses have been using non-union projectionists. Recently some one planted a stench bomb in one of these houses but no other labor trouble has been reported here for months.

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Atlanta Exhibitors Fight Two-Man Bill

Atlanta—Initial gun in the battle between Atlanta theatres and operators over renewal of contracts on September 1 was fired here last week when a bill said to be sponsored by labor interests and making maintenance of at least two men in each booth mandatory was introduced to the city council. Committee action was deferred at the request of theatre interests and another hearing was scheduled for September 3rd. It is understood officials of seven downtown theatres will remain adamant in demands for wage reductions with the smaller houses insisting on one man per booth. Operators are equally firm in demands for higher wages and status quo man power. All interests are frantically striving to avert duplication of the Birmingham labor situation.

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Wage Cuts and One Operator Asked at Omaha

Omaha—Probably fireworks when contracts affecting 75 operators expire October 1st, unless union heads offer salary cuts. Agitation for several weeks by Nebraska Theatres Corporation and Popular Amusement Company controlling all neighborhoods except two, for 1 man in booth. Looks like operators will lose on this count, but Howard Jackons, business agent, will not reveal conditions of new contracts now being drawn up. All neighborhoods voluntarily given 7½ per cent cuts by union shortly after national cuts. Evert R. Cummings, Publix Division manager, looks for peaceful negotiations. RKO has only orchestra in town. Musician situation amicable.

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Kansas City Says, "One Operator—Or Else"

Kansas City—Operators and local independent exhibitors are in conference on new contract. Exhibitors are demanding one man in booth. If union refuses to comply with request, all independents will drop union operators and hire operators of the Sound Projection School. It is believed that the neighborhood circuit theatres may switch to the non-union group, if settlement cannot be made. No trouble as yet.

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New Contracts Agreed On at Baltimore

Baltimore—Harry Cluster, business manager of Independent Operators and Managers Union not affiliated with A. F. L., says they have operators in 58 theatres and contracts run until August 31, 1934, and all are contented. William K. Saxton, Loew's city manager, says: "New contracts with Local 181, operators' union, affiliated with A. F. L., came up August 31st, and there are no indications of any differences coming up." A. F. L. operators are in about 25 houses. They took voluntary reduction of wages for 10 weeks, ended August 15th. A. F. L. operators are working in some houses here without contracts. There are no signs of any dissatisfaction.

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Three Charlotte Theatres Become Unionized

Charlotte, N. C.—Three of Charlotte's five theatres are now using union men entirely and there has been no trouble between operatives and management for sometime. The recently organized Charlotte Labor Journal carried an article urging people of Charlotte to patronize these union theatres, and although the union has made many efforts to get the two remaining show houses to use organized labor there has been no understanding to date. Just how long the local situation will remain tranquil is a matter of opinion, but no definite break is expected in the near future.

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Mort Singer Aids With Minneapolis Negotiations

Minneapolis—No hint of labor trouble here. Stage hand contracts only ones coming up for discussion. Mort Singer of RKO is in town today to confer on subject and will meet union men with Theodore Hays, veteran of Minneapolis Theatre, representing Paramount-Publix. Other Twin City contracts have another year to run. There has been no difficulty here for a year or more.

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Milwaukee Confers With Stage Hands This Week

Milwaukee—No labor trouble here to date. Negotiations start this week with stage hands. Musicians on new season contracts. Operators are on two-year contracts with one more year to run. Original operator contract called for five cents an hour increase this year over last. Owners seeking to knock off this stipulation. Outlook is favorable.

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Philadelphia Operators May Make New Concessions

Philadelphia—No labor troubles in Philadelphia at present, and none expected in near future. Operators have taken a reduction during the summer which will probably continue over the winter. All are working harmoniously.

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No Contracts Expiring With Albany Labor

Albany—There is absolutely no labor trouble in the motion picture theatres of Albany, New York. A three-year contract between the exhibitors and the operators was signed a year ago. The contract between the exhibitors and the stage hands still has a year to run.

George Clifford Resigns

George Clifford, secretary and business manager of the Quigley Publishing Company, has resigned that position to become associated with a Chicago publishing enterprise.

Clifford's association with the Quigley Publishing Company comprises twelve years of service during which he was managing editor of the then Exhibitor's Herald and, later, business manager and assistant treasurer of the Quigley Publishing Company, in Chicago. With the acquisition of Motion Picture News and Motion Pictures Today & Exhibitors' Daily Review by the Quigley organization in December, 1930, Clifford became secretary and business manager of the new company with headquarters in New York.

He first became associated with the Quigley Publishing Company in Chicago in 1917. In the fall of 1918 he resigned the position of managing editor of Exhibitors' Herald to become assistant publicity director of Swift & Co., Chicago packers. In the fall of 1920 he returned to the Quigley organization as business manager and assistant treasurer, an office he fulfilled until becoming secretary and business manager last December.

Clifford's past residence and business and journalistic interests have always centered in Chicago, and included associations with the City News Bureau of Chicago, the Illinois Steel Co. and the Chicago Bell Telephone Co. He returns to that city with a record of high achievement to assume a position of responsibility and promise.

His resignation has been accepted with regret over the termination of a valuable and always pleasant association.

Canada Calm With Open Shop; Operators Making Concessions

Toronto—No labor difficulties are presenting themselves for theatres in Canada, other than the differences which have prevailed in Hamilton and Ottawa with various theatres. Open shop for months past, and likely to continue. Operators in Toronto show willingness to grant concessions offering to abolish charge for private screenings.

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Portland Contracts Have Another Year to Run

Portland—Managers of Portland theatres are optimistic on labor conditions. Contracts have another year to run, therefore everything peaceful in this respect. First runs cooperating nicely.

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Los Angeles Has No Idea What Labor Trouble Is

Los Angeles—No labor trouble in local theatres. M. J. Sands, secretary-treasurer of Operators Union, says on recommendation National Union took voluntary 5 per cent cut on June 8th and on August 1st took one of 7½ per cent for 90 days.

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One Operator and Wage Cuts Make Denver Peaceful

Denver—Labor situation at theatres in this territory looks favorable. Publix contracts with stage hands and operators still holds another year, and they are negotiating with musicians, and things look good for new contract, as neither side is asking anything unreasonable. Neighborhood and small town theatres signing with operators in most instances for one operator, and at reduced salaries. No trouble in past, nor look for any in near future.

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Three Galveston Theatres Dark; Operators Balk at Wage Cuts

Galveston, Tex.—Due to differences with the projectionists' union here, three theatres remain dark—Dixie and Key, Martini's theatres and the Tremont, Publix. Publix and Martini are asking a cut in scale or they will keep their houses closed.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

NOW that the lid has been blown from the seething pot of resentment against racketeering in certain Chicago union circles, operators of many key houses in that town—and owners of scores of smaller runs—hold high hopes that some one will go just a little deeper and unearth the facts which permitted a well known union official to force these houses to tear down marquee and out-front electric signs and in their places erect new ones purchased from a sign company in which the union executive holds an interest. . . .

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If you ask Fox home official officials for an explanation of the word "Hokum," they will tell you that "it flows from the motion picture press agents' tongues like the proverbial milk and honey in the promised land." . . .

In other words, "The hodge podge of pretty sounding words and phrases found in the typical theatrical ad are no more than what they are: mere words." . . .

Or HOKUM! . . .

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Citizens of Bellefontaine, Ohio, suffered so keenly from terrific heat that the management of Schine's Holland turned the house into sleeping quarters after theatre hours. . . . Providing sleeping accommodations with refrigerated air, a physician, nurse and night watchman. . . . The only requirement for a night's lodging being that guests bring their own bed supplies! . . .

▼ ▼ ▼

Twenty years ago friends of Ferris Hartman, then a stage idol of the West Coast, advised him to enter the new and struggling picture business if he would be assured of a career. . . . Hartman refused to desert the footlights because they offered no "economic future." . . .

This week, the grand old man of Gold Coast legit was carried to a San Francisco hospital . . . starving . . . Unable to find work because of depression on the stage. . . .

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The anonymous "Camerad" who writes in Filmerk, and who is known in and around Hollywood studios as the possessor of a mighty powerful pen, is none other than Joe Poland, screen writer. . . .

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Joe, incidentally, finds many reasons for the existence of "Yesmen." . . . If you are tempted to say "No," says Joe, remember that "A negative stays in the can—it's the positive that gets the applause." . . .

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Imagine the embarrassment of that Glendale, Cal. exhibitor, when his attention was called to the wording in his theatre marquee, which read:

"Edward G. Robinson Ten Children Any Time!"

The house admits kiddies for ten cents, but the "cents" was omitted when Robinson's name crowded the marquee display. . . .

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Alice White arrived in town this week, and all reports to the contrary, she has not accepted one of those "oodles" of offers for legit or stage appearances. . . . Alice is still talking about the "wonderful" aid given her by Balaban & Katz in putting over her Chicago stage debut at Publix houses. . . .

Ten Cents a Seat!

St. Paul has only four first run houses, but nearly a score of second run and neighborhood theatres. Just now there is more than a fair share of 10-cent admission prices among them. Both the Garrick and the Lyceum are advertising seats at any time, any place, at 10 cents.

MARY, Mary is never contrary when she takes a peek at the Pickford bankbook, which is said to contain a nice little nest egg of $5,000,000. . . . Ruth Roland only has $4,000,000 salted away, taken from Coast real estate ventures in which the former serial queen has been more successful than most California real estate "experts." . . .

Third on the list of "movie queens with a lotta jack" is Marion Davies, $2,500,000. . . . Norma Talmadge and Marion Nixon, each hold on tightly to $2,000,000, and Colleen Moore will have her $2,000,000 shortly. . . .

Can it be true? . . . That Harold Lloyd, who still remembers those $3-a-day Roach days, can cash a check for 12 million smackers? . . . if he so wills. . . .

Charles Chaplin's bankers are holding Charlie's $7,000,000 until that rainy day. . . . Doug Fairbanks and Will Rogers run neck-and-neck in the $4,000,000 class. . . . The single-millionaires include Constance Bennett, Betty Compson, Noah Beery, Corinne Griffith, Jackie Coogan, Tom Mix, Richard Barthelmess and others. . . .

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Someone told Don (RKO Coast studio) Eddy that Hollywood picture plants are collectively the largest purchasers of lumber in the world, consuming a total of 40,000,000 linear feet of timber yearly . . .

Seven days later Don came out of hiding with a sheaf of notes and the astonishing discovery that, roughly, this lumber could be converted into 2,600 five-room houses of the California type. . . .

So, if the worse happens, the Hollywood gang can salvage the timber and go in for house building. . . .

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Minneapolis Mortensen tells a story about a checker who was dispatched to a small North Dakota town by a leading distributor's checking agency to closely watch the "gate" at a certain picture house. . . .

He brought back the figures. . . . But only the theatre's projectionist knows how inaccurate they are. . . . For it was he who checked (?) tickets during one whole afternoon when the official checker answered the call of other business and departed after making a "deal" with the machine operator. . . .

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The Majestic at Houston, now an RKO first run, has been rebuilt three times during its lengthy career covering 24 years. . . . Since the first nickel was taken in, back in 1907, Eddie Bremer was assistant and manager . . . until the other day when a rift with the company ended in his resignation. . . .

THE procession of has-beens never ends its weary trek through Hollywood. . . .

A certain studio, Ray Coffin tells us, had the temerity to advertise for extras the other day. . . . And, as usual, the result resembled the well known army mess call. . . .

The crowd contained many former celebrities. men and women whose proud names once glowed warmly in electric lights, who rubbed elbows with the rabble, in the push to catch the supercilious eye of the assistant director. . . .

Of course, they have had their moments—their big moments—for which they now would glady trade in return for a few hours of security. . . .

A pitiful commentary upon the loyalty of the fickle public. . . .

Fame flickers as the flame. . . . and dies.

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In the not distant future, all studios will incorporate a television clause in players' and writers' contracts . . . just in case. . . .

▼ ▼ ▼

Robert F. Hill, director, says that Western films are the industry's safe-guard. . . . But he doesn't say against what. . . .

▼ ▼ ▼

Buffalo theatres in the downtown sector paid plenty to advertise "Transatlantic" and "Arizona." . . . But much of the ad appeal was lost to the key first runs when nickle-and-dime neighborhoods heavily billed "Atlantic" and "In Old Arizona." . . .

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Here's one for "Believe It or Not" Ripley: A British film company making the staggering gross of $5,000,000 yearly! . . .

John Maxwell's British International Pictures. . . .

▼ ▼ ▼

Paul Whiteman has lost seventy pounds. . . . Which, in the opinion of Ed (Broadway) Sullivan, is just enough for a crooner! . . .

▼ ▼ ▼

Only 800 theatres throughout the world cater to an all-French clientele. . . . 500 of these are in France and 250 are scattered in French possessions throughout the world. . . .

Meaning that the entire French industry must console itself with the thought that only 800 sure-thing accounts await French sound films upon release. . . .

▼ ▼ ▼

Ever hear of anyone going to Hollywood for a week-end? . . . Al Sherman, our colleague on the *New York Telegraph,* did just that . . . arriving there on a Saturday morning and leaving Sunday night. . . . No business, no plazhure, Al went just for the ride. . . .

▼ ▼ ▼

Elston Dodge, "poor" exhibitor operating houses at Sharonville and New Richmond, Ohio, awakened one bright morning recently to find a fortune of $500,000 right at his box-office window. . . .

Dodge is one of 1,200 heirs who each will receive $500,000 from the 99-year old estate of William Buchanan, cousin of former President James Buchanan, who died many years ago leaving property at California, New York, Texas and Pennsylvania which now is appraised at $850,000,000. . . .

▼ ▼ ▼

Arthur (film insurance broker) Stebbins seeks $100,000 from Sid Grauman for injuries which "Artie" claims he sustained in that car accident with Grauman last January. . . .

NEW YORK WENT WILD OVER THE OPENING AT THE RIVOLI! NOW WATCH RECORDS GO ZOOMING TO NEW HIGHS ALL OVER THE COUNTRY!

. . . . Breath-takingly magnificent! Hasn't been equalled in 1931! King Vidor's cast is perfection! . . . . You'll love "Street Scene!" May it linger at the Rivoli until everyone of you has had an opportunity to see this four-star production." . . . . . Irene Thirer, Daily News

SAMUEL GOLDWYN
PRESENTS

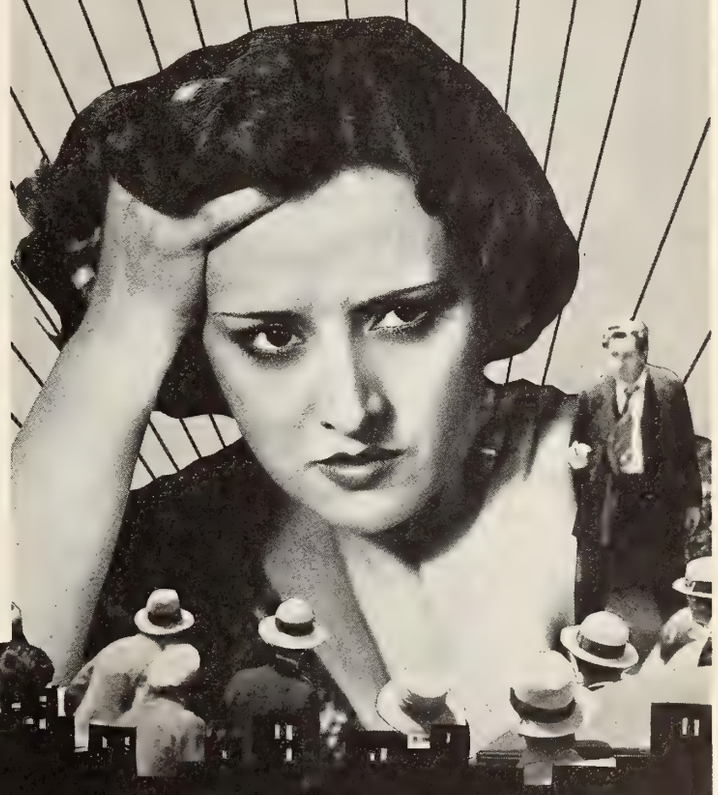
STREET SCENE

KING VIDOR'S
Production of ELMER RICE'S PULITZER PRIZE DRAMA
with SYLVIA SIDNEY
WILLIAM COLLIER, Jr., ESTELLE TAYLOR

"A stabbing, pulsing drama . . . picture tops the play in every stanza. . . . King Vidor outdoes himself in packing reels with action and drama, fast and hot as the passion of the stagehand's wife for her milk-man lover . . . as the bullets which sear a path to their burning hearts. . . ."
—Regina Carewe, American

"A brilliant motion picture . . . irresistibly effective . . . faithfully adapted, admirably directed, brilliantly acted. . . ."
—Richard Watts, Herald Tribune

"King Vidor has turned out one of the most successful assignments of his career."
—Julia Shawell, Graphic



Hail!* UNITED ARTISTS! *The Leader!

THEATRE RECEIPTS

Although for the last few weeks theatre business has been on the upward trend, the current week showed a slight decrease in total grosses done by 164 theatres in 29 cities. The drop, however, was less than $6,000. For the current week the total grosses were $2,200,697, while for the previous week they were $2,206,196. Also, there were six new low grosses during the current week.

A complete survey of theatre business during the last few weeks is published on page 11, this issue.

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Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross (Tabulation covers period from March, 1930, to August, 1931)	
Albany								
Harm-Bleecker..	**2,300**	**35c-50c**	"Transatlantic" (Fox) (6 days)	9,000	"Laughing Sinners" (MGM) (6 days)	9,100	High 1-24-30 "Reducing"	$ 18,500
							Low 4-4-31 "Passion Flower"	6,100
Leland	**1,350**	**20c-25c**	"June Moon" (Para.) (6 days)	5,100	"Hush Money" (Fox) (6 days)	5,450	High 5-2-31 "Strangers May Kiss"	8,100
							Low 7-11-31 "Daddy Long Legs"	2,900
Proctor's RKO...	1,500	25c-60c	"The Secret Call" (Para.) (3 days)	2,800	"Arizona" (Col.) (3 days)	2,300	High 3-14-31 "Millie"	8,600
							Low 7-11-31 "Sweepstakes"	2,400
					"Magnificent Lie" (Para.) (3 days)	3,000		
Ritz	**1,146**	**25c-35c**	"Reckless Hour" (F. N.) (3 days)	2,000	"Sherlock Holmes' Fatal Hour" (First Division) (6 days)	4,100	High 12-13-30 "The Cat Creeps"	4,750
							Low 6-6-31 "Party Husbands"	3,190
			"Women Men Marry" (Headline). (3 days)	1,960				
Strand	1,900	35c-50c	"Bought" (W. B.) 6 days)	8,400			High 4-25-31 "The Finger Points"	9,300
							Low 7-11-31 "Broadminded"	5,500
Baltimore								
Auditorium	1,600	25c-50c	"Mystery of Life" (U.) (6 days)	2,925				
Keith's	**2,500**	**25c-50c**	"Bought" (W. B.) (6 days and Sun. midnite show)	8,000	"Night Nurse" (W. B.) (6 days and Sun. midnite show)	6,400	High 5-9-31 "Bachelor Apartment"	16,080
							Low 5-17-30 "King of Jazz"	3,000
Loew's Century.	**3,076**	**25c-60c**	"Pardon Us" (MGM) (6 days)	28,000	"Murder By The Clock" (Para.) (6 days)	22,000	High 4-11-31 "A Tailor Made Man"	30,000
							Low 11-1-30 "Her Wedding Night"	14,000
Loew's Parkway	**987**	**15c-35c**	"Politics" (MGM) (6 days)	5,200	"The Magnificent Lie" (Para.) (6 days)	4,300	High 1-3-31 "Follow the Leader"	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
Loew's Stanley...	3,522	25c-60c	"Silence" (Para.) (6 days)	18,000	"The Smiling Lieutenant" (Para.) (6 days)	26,500	High 4-11-31 "Strangers May Kiss"	33,500
							Low 5-3-30 "Honey"	12,500
Loew's Valencia.	**1,487**	**25c-35c**	"Politics" (MGM) (6 days)	4,200	"Forester's Daughter" (German) (6 days)	3,900	High 7-26-30 "Sins of the Children"	7,300
							Low 11-29-30 "Only Saps Work"	1,800
New	**1,600**	**25c-50c**	"Young As You Feel" (Fox) (6 days)	9,000	"Transatlantic" (Fox) (6 days)	8,500	High 8-30-30 "Common Clay"	18,500
							Low 12-17-30 "Princess and Plumber"	2,800
W. B. Metropol.	**1,300**	**15c-50c**	"Night Nurse" (W. B.) (6 days—2nd week)	4,800	"Night Nurse" (W. B.) (6 days—1st week)	5,400	High 3-16-30 "Green Goddess"	9,000
							Low 7-26-30 "Sweet Kitty Bellairs"	2,100
Boston								
Keith's	2,800	25c-65c	"Dirigible" (Col.) (2nd week)	20,000	"Dirigible" (Col.) (1st week)	20,000	High 10-11-30 "Half Shot at Sunrise"	34,500
							Low 12-6-30 "Sin Takes a Holiday"	16,500
Keith-Boston	**2,500**	**25c-60c**	"High Stakes" (Radio)	19,000	"Mother's Millions" (U.)	19,000	High 1-10-31 "Danger Lights"	22,000
							Low 7-18-31 "Up For Murder"	17,000
Loew's Orpheum	**3,100**	**25c-50c**	"Politics" (MGM)	20,500	"Son of India" (MGM)	20,000	High 1-17-31 "Hell's Angels"	31,500
							Low 6-28-30 "Lady of Scandal"	17,500
Loew's State	**3,700**	**25c-50c**	"Pardon Us" (MGM)	21,500	"Sporting Blood" (MGM)	21,000	High 10-18-30 "Three French Girls"	30,000
							Low 6-28-30 "Bad One"	18,000
Metropolitan	4,350	35c-75c	"Huckleberry Finn" (Para.)	33,500	"The Secret Call" (Para.)	33,000	High 10-11-30 "Sea God"	49,000
							Low 6-7-30 "True to the Navy"	26,000
Olympia	**2,500**	**25c-50c**	"Transatlantic" (Fox)	15,000	"The Smiling Lieutenant" (Para.) (2nd week)	15,500	High 7-5-30 "With Byrd at South Pole"	28,000
							Low 2-21-31 "Sit Tight"	12,000
Scollay Square..	**1,800**	**25c-50c**	"The Smiling Lieutenant" (Para.)	14,000	"The Magnificent Lie" (Para.)	14,000	High 10-11-30 "Numbered Men"	20,000
							Low 7-5-30 "Shadows of the Law"	11,000
Uptown	**2,000**	**25c-60c**	"Transatlantic" (Fox)	12,500	"The Smiling Lieutenant" (Para.) (2nd week)	13,000		
Buffalo								
Buffalo	3,500	30c-65c	"Silence" (Para.)	23,000	"Bought" (W. B.)	25,800	High 3-28-31 "My Past"	39,500
							Low 7-4-31 "I Take This Woman"	19,000
Century	**3,000**	**25c-35c**	"The Star Witness" (W. B.)	15,000	"Murder By The Clock" (Para.)	9,800	High 2-14-31 "Cimmaron"	25,600
							Low 7-4-31 "Always Goodbye"	4,100
Great Lakes	**3,000**	**25c-60c**	"Young As You Feel" (Fox)	22,800	"Sporting Blood" (MGM)	21,900	High 8-8-31 "Politics"	35,100
							Low 12-27-30 "Remote Control"	13,400
Hippodrome	**2,100**	**25c-50c**	"White Shoulders" (Radio)	17,600	"Five and Ten" (MGM)	19,000	High 2-14-31 "Free Love"	26,300
							Low 7-4-31 "Six Cylinder Love"	14,800
Lafayette	**3,300**	**25c-35c**	"Enemies of the Law" (Regal)	6,800	"The Viking" (J. D. Williams)	6,700	High 4-11-31 "Ten Cents a Dance"	24,100
							Low 8-15-31 "The Viking"	6,700
Charlotte								
Broadway	1,167	25c-50c	"Dirigible" (Col.) (6 days)	7,000	"Bought" (W. B.) (6 days)	7,000		
Carolina	1,441	40c-50c	"Guilty Hands" (MGM) (3 days)	4,000	"The Public Defender" (Radio) (3 days)	5,000		
			"The Squaw Man" (MGM) (2 days)	4,500	"Huckleberry Finn" (Para.) (3 days)	6,000		

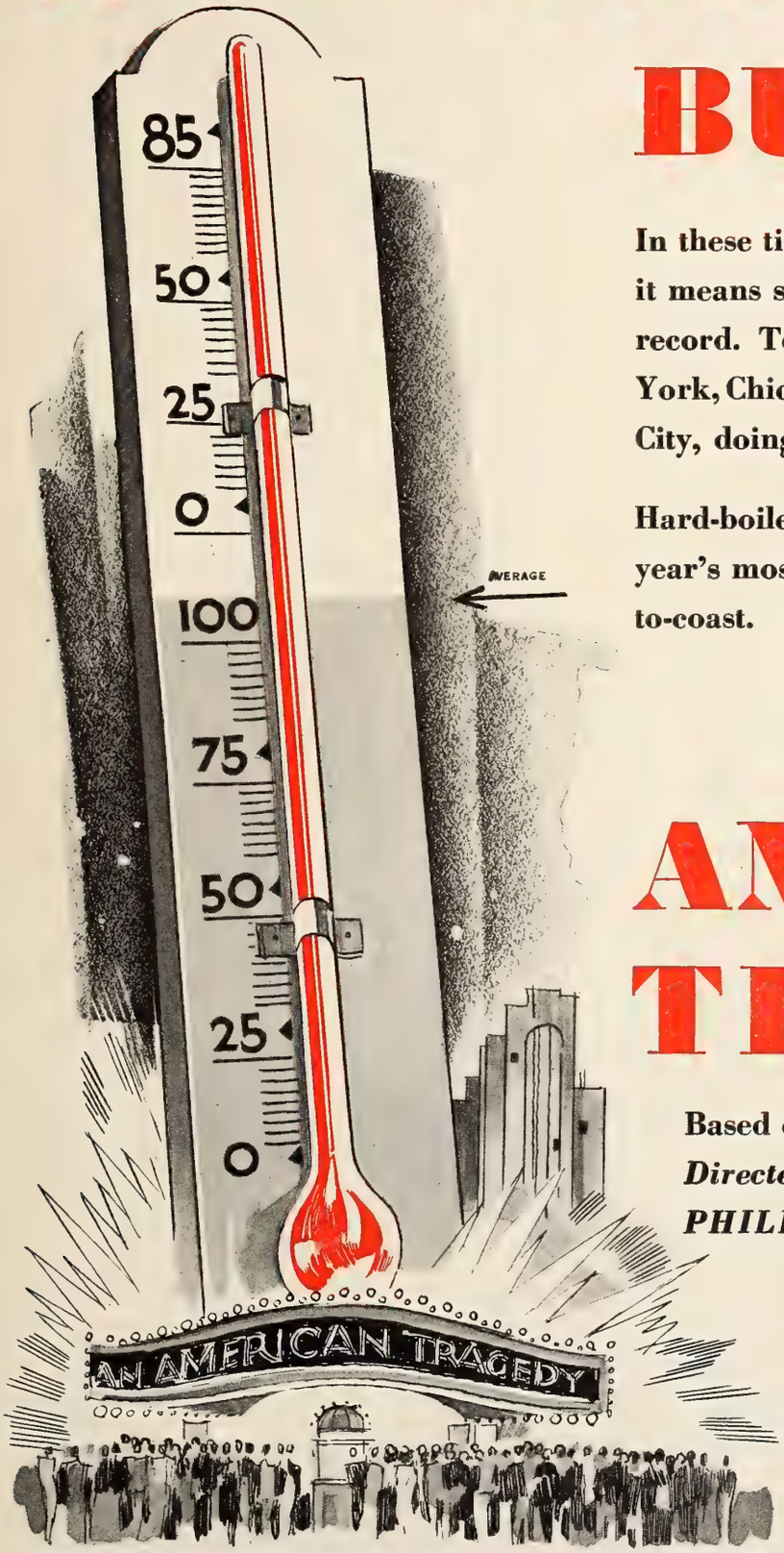
(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to August, 1931)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Secrets of A Secretary" (Para.)	38,400	"Transatlantic" (Fox)	34,675	High 9-6-30 "Anybody's Woman"	64,800
McVickers	2,284	35c-85c	"Merely Mary Ann" (Fox) (2nd week)	32,675	"Merely Mary Ann" (Fox) (1st week)	36,840	Low 7-18-31 "Women Love Once"	26,250
Oriental	3,940	35c-85c	"The Reckless Hour" (F. N.)	34,000	"Night Nurse" (W. B.)	32,250	High 7-12-30 "Big House"	50,800
Palace	2,509	35c-85c	"Their Mad Moment" (Fox)	23,475	"The Public Defender" (Radio)	27,800	Low 4-13-30 "Son of the Gods"	17,500
Roosevelt	1,591	35c-85c	"Huckleberry Finn" (Para.) (2nd week)	17,500	"Huckleberry Finn" (Para.) (1st week)	21,500	High 7-19-30 "Our Blushing Brides"	60,600
State Lake	2,776	35c-85c	"Dirigible" (Col.)	17,500	"The Common Law" (Pathe) (6 days—2nd week)	10,150	Low 6-27-31 "Party Husband"	19,450
United Artists	1,700	35c-85c	"An American Tragedy" (Para.) (2nd week)	33,500	"Son of India" (MGM) (3 days—2nd week)	11,080	High 6-7-30 "On the Level"	31,200
					"An American Tragedy" (Para.) (6 days-1st week)	29,601	Low 7-19-30 "Shooting Straight"	16,200
							High 7-5-30 "With Byrd at South Pole"	32,800
							Low 6-6-31 "Tabu"	10,100
							High 10-18-30 "Half Shot at Sunrise"	45,300
							Low 6-27-31 "Transgression"	13,200
							High 3-21-31 "City Lights"	46,562
							Low 9-6-30 "Eyes of the World"	13,200
Cincinnati								
Keith's	1,600	30c-50c	"A Holy Terror" (Fox)	2,900	"Lover Come Back" (Col.)	3,000	High 11-20-30 "Africa Speaks"	13,000
RKO Albee	3,300	35c-75c	"The Secret Call" (Para.)	20,750	"The Girl Habit" (Para.)	20,500	Low 8-22-31 "A Holy Terror"	2,900
RKO Capitol	2,000	30c-50c	"Murder By The Clock" (Para.)	10,013	"The Miracle Woman" (Col.)	9,000	High 1-3-31 "Remote Control"	33,321
RKO Family	1,140	20c-35c	"The Lawless Woman" (Ches.) (4 days)	1,235	"The Magnificent Lie" (Para.) (4 days)	1,300	Low 12-20-30 "Silver Horde"	20,150
			"The Man in Possession" (MGM) (3 days)	665	"Children of Dreams" (W. B.) (3 days)	700	High 9-20-30 "Common Clay"	22,000
RKO Lyric	1,400	30c-50c	"The Common Law" (Pathe) (7 days and Sat. midnite show) (2nd week)	8,675	"The Common Law" (Pathe) (7 days and Sat. midnite show) (1st week)	16,500	Low 8-8-31 "Hush Money"	8,551
RKO Palace	2,700	30c-50c	"Dirigible" (Col.)	17,800	"Politics" (MGM) (7 days and Sat. midnite show)	29,500	High 11-1-30 "Men Without Law" and "Undertow"	5,600
RKO Strand	1,350	25c-35c	"Honeymoon Lane" (Para.) (7 days and Sat. mdinite show)	2,500	"Up For Murder" (U.)	3,200	Low 8-22-31 "Lawless Woman" and "The Man In Possession"	1,900
							High 10-25-30 "The Big House"	23,900
							Low 2-7-31 "Little Caesar"	8,655
							High 8-15-31 "Politics"	29,500
							Low 7-11-31 "Chances"	11,517
							High 10-11-30 "Common Clay"	6,940
							Low 8-22-31 "Honeymoon Lane"	2,500
Cleveland								
Alhambra	1,400	10c-50c	"The Private Secretary" (German) (50c)	3,500	"Beggers Opera" (German)	3,000	.....	
Allen	3,300	30c-60c	"Young As You Feel" (Fox)	19,000	"The Smiling Lieutenant" (Para.)	24,000	High 7-19-30 "Let Us Be Gay"	31,000
RKO Hippodrome	3,800	25c-75c	"Common Law" (Pathe) (2nd week)	10,000	"Common Law" (Pathe) (1st week)	17,000	Low 5-9-31 "Ladies Man"	12,000
RKO Palace	3,100	25c-75c	"The Runaround" (Radio)	23,000	"The Woman Between" (Radio)	24,000	High 4-27-30 "High Society Blues"	46,000
State	3,400	30c-60c	"Sporting Blood" (MGM)	21,000	"Hush Money" (Fox)	20,000	Low 4-25-31 "Cracked Nuts"	10,000
Warner's Lake	800	40c-60c	"Ten Nights In A Barroom" (States Rights)	3,000	"Sherlock Holmes' Fatal Hour" (First Division) (4 days)	7,000	High 3-23-30 "Harmony at Home"	47,000
							Low 7-18-31 "Arizona"	18,000
							High 1-3-31 "Princess and the Plumber"	25,000
							Low 6-20-3 "The Vice Squad"	14,000
							.....	
Denver								
Denver	2,300	25c-65c	"Silence" (Para.)	17,750	"Huckleberry Finn" (Para.)	18,000	High 8-8-31 "Politics"	25,000
Huff'n's Aladdin	1,500	35c-75c	"Rebound" (Pathe)	6,500	"The Miracle Woman" (Col.)	7,000	Low 7-4-31 "I Take This Woman"	13,000
Huffman's Tabor	1,900	25c-50c	"Mother's Millions" (U.)	8,000	"A Woman of Experience" (Pathe)	9,000	High 4-11-31 "Connecticut Yankee"	12,000
Paramount	2,000	25c-50c	"An American Tragedy" (Para.)	17,500	"The Public Defender" (Radio)	12,000	Low 5-9-31 "God's Gift To Women"	4,500
Rialto	1,040	25c-50c	"Caught" (Para.)	3,500	"Politics" (MGM)	5,000	High 3-21-31 "City Lights"	14,000
							Low 7-4-31 "Annabelle's Affairs	7,000
							High 1-10-31 "Hell's Angels"	22,000
							Low 6-27-31 "Just a Gigolo"	7,500
							High 3-28-31 "Trader Horn"	8,000
							Low 7-4-31 "Big Business Girl"	2,250
Des Moines								
Des Moines	1,600	25c-60c	"Young As You Feel" (Fox)	10,000	"The Smiling Lieutenant" (Para.)	11,500	High 2-14-31 "Cimarron"	18,000
Paramount	1,700	25c-60c	"Public Defender" (Radio) (4 days)	9,000	"Night Nurse" (W. B.) (4 days)	9,000	Low 4-27-30 "Rogue Song"	5,000
			"Party Girl" (W. B.) (3 days)	6,000	"Secret Call" (Para.) (3 days)	6,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"	22,000
Strand	1,100	20c-35c	"A Woman of Experience" (Pathe) (20c-30c-4 days)	2,100	"Caught" Para.) (4 days)	2,450	Low 12-6-30 "Three French Girls" and "Derelict"	8,000
			"Three Who Loved" (Radio) (20c-30c-3 days)	1,100	"Honeymoon Lane" (Para.) (3 days)	1,050	High 3-23-30 "Evidence" and "Roadhouse Nights"	9,007
							Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Hollywood								
Chinese	2,030	25c-65c	"Transatlantic" (Fox)	11,200	"Young As You Feel" (Fox) (6 days—3rd week)	8,600	High 6-7-30 "Hell's Angels"	40,500
Pan Hollywood	3,000	35c-65c	"Night Angel" (Para.)	9,300	"Tabu" (Para.)	9,200	Low 6-20-31 "Trader Horn"	4,900
W. B. Hollywood	3,000	35c-50c	"Bought" (W. B.)	17,000	"The Reckless Hour" (F. N.)	11,000	High 6-14-30 "The Floradora Girl"	30,000
							Low 7-19-30 "True to the Navy"	8,800
							High 2-7-31 "Little Caesar"	30,000
							Low 7-11-31 "Big Business Girl"	9,500

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to August, 1931)
Houston							
Kirby	1,654	25c-50c	"Transatlantic" (Fox)	3,300	"Old English" (W. B.)	3,200	High 11-29-30 "Hell's Angels" 16,000
							Low 8-15-31 "Old English" 3,200
Loew's State	2,700	25c-50c	"Politics" (MGM)	12,000	"Sporting Blood" (MGM)	7,500	High 5-2-31 "Trader Horn" 19,800
							Low 6-27-31 "Five and Ten" 5,000
Metropolitan	2,512	25c-50c	"Young As You Feel" (Fox)	12,000	"The Smiling Lieutenant" (Para.)	8,500	High 1-24-30 "Love Parade" 18,000
							Low 7-25-31 "The Secret Call" 6,500
RKO Majestic	2,250	25c-50c	"Dirigible" (Col.)	7,000	"The Public Defender" (Radio)	7,500	High 10-24-30 "Check and Double Check" 20,000
							Low 7-4-31 "The Vice Squad" 6,500
Indianapolis							
Apollo	1,100	25c-50c	"Bought" (W. B.)	7,250	"Young As You Feel" (Fox)	5,500	High 6-13-31 "Daddy Long Legs" 10,000
							Low 7-4-31 "Annabelle's Affairs" 3,500
Circle	2,600	25c-50c	"Traveling Husbands" (Radio)	4,000	"The Secret Call" (Para.)	7,500	High 11-1-30 "Check and Double Check" 22,000
							Low 5-23-31 "Reno" 2,500
Indiana	3,300	25c-50c	"Smiling Lieutenant" (Para.) (8 days)	17,000	"The Magnificent Lie" (Para.) (6 days)	12,550	High 6-6-31 "Kick In" 21,000
							Low 8-8-31 "Confessions Of A Co-Ed" 11,500
Lyric	2,000	25c-50c	"Transatlantic" (Fox)	6,000	"Dirigible" (Col.)	8,000	High 8-1-31 "Gold Dust Gertie" 12,000
							Low 8-22-31 "Transatlantic" 6,000
Palace	2,800	25c-50c	"Sporting Blood" (MGM)	9,150	"Five and Ten" (MGM)	8,500	High 5-2-31 "Trader Horn" 22,000
							Low 8-1-31 "The Great Lover" 7,500
Kansas City							
Liberty	1,200	25c-50c	"The Star Witness" (W. B.) (35c-50c)	6,000	"Smiling Lieutenant" (Para.)	5,500	.....
Mainstreet	3,067	35c-60c	"Lover Come Back" (Col.)	19,000	"Dirigible" (Col.)	17,500	High 2-14-31 "Cimmaron" 24,750
							Low 4-13-30 "Framed" 11,000
Midland	4,000	25c-50c	"Sporting Blood" (MGM)	17,000	"Five and Ten" (MGM)	14,000	High 11-29-30 "Hell's Angels" 29,000
							Low 5-9-31 "Quick Millions" 7,500
Newman	2,000	35c-50c	"American Tragedy" (Para.)	14,000	"Huckleberry Finn" (Para.)	12,500	High 9-13-30 "Animal Crackers" 23,500
							Low 4-13-30 "Light of Western Stars" 7,000
Uptown	2,200	25c-50c	"The Girl Habit" (Para.)	6,000	"Three Who Loved" (Radio)	6,000	High 9-27-30 "King of Jazz" 10,200
							Low 11-1-30 "Last of Lone Wolf" 4,000
Los Angeles							
Carthay Circle	1,650	75c-$1.50	"The Smiling Lieutenant"" (Para.) (6th week)	4,600	"The Smiling Lieutenant" (Para.) (5th week)	11,000	High 3-21-31 "Strangers May Kiss" 28,000
							Low 6-6-31 "Daddy Long Legs" ($5 Premier) 10,000
Fox Criterion	1,652	35c-65c	"Transatlantic" (Fox)	11,400	"Young As You Feel" (Fox) (6 days—3rd week)	8,700	High 5-24-30 "The Divorcee" 29,700
							Low 1-31-31 "Royal Family of B'way" 7,000
International	2,000	25c-50c	"La Cautivadora" (Ind.)	4,600	"Escalavas De La Moda" (Fox)	5,000	.....
Loew's State	2,418	35c-65c	"Daddy Long Legs" (Fox)	28,500	"Politics" (MGM)	38,400	High 5-10-30 "Caught Short" 48,000
							Low 8-8-31 "Hush Money" 15,000
Los Angeles	2,100	25c-65c	"The Great Lover" (MGM) (2nd week)	10,000	"The Great Lover" (MGM) (1st week)	16,000	.....
Orpheum	2,750	35c-65c	"Dirigible" (Col.)	6,500	"The Common Law" (Pathe) (2nd week)	15,000	High 2-14-31 "Cimarron" (5 days) 32,000
							Low 12-27-30 "Ex-Flame" 6,000
Paramount	3,596	35c-65c	"Silence" (Para.)	17,600	"Huckleberry Finn" (Para.)	21,500	High 9-6-30 "Animal Crackers" 40,000
							Low 7-11-31 "The Girl Habit" 10,000
RKO	2,700	35c-65c	"Sweepstakes" (Pathe)	12,700	"Always Goodbye" (Fox)	14,000	High 7-25-31 "Lawless Woman" 17,500
							Low 9-27-30 "For the Love of Lil" 10,500
United Artists	2,100	35c-65c	"An American Tragedy" (Para.) (Premiere $3.00 top)	26,000	.....		High 9-20-30 "What a Widow" 30,000
							Low 8-1-31 "Honeymoon Lane" 4,500
W. B. Downtown	2,400	35c-50c	"Bought" (W. B.)	18,000	"The Reckless Hour" (F. N.)	10,500	High 9-27-30 "Office Wife" 30,000
							Low 3-14-31 "Captain Applejack" 8,000
Milwaukee							
Alhambra	2,660	25c-60c	"Just a Gigolo" (MGM)	8,500	"The Black Camel" (Fox)	10,300	.....
Garden	1,150	25c-60c	"The Viking" (J. D. Williams)	10,000	"The Birth of a Nation" (Grey) (2nd week)	9,800	.....
Riverside	2,180	25c-60c	"A Woman of Experience" (Pathe)	14,200	"Dirigible" (Col.)	13,800	.....
Strand	1,406	25c-60c	"The Secret Call" (Para.) (5 days)	4,200	"Politics" (MGM) (2nd week)	6,800	.....
Warner	2,500	25c-60c	"The Star Wtiness" (W. B.)	12,000	"The Bargain" (W. B.)	11,200	.....
Wisconsin	3,275	25c-65c	"Hush Money" (Fox) (25c-60c)	13,500	"Goldie" (Fox)	14,500	.....
Minneapolis							
Aster	812	20c-25c	"Up Pops The Devil" (Para.)	1,500	"Quick Millions" (Fox)	1,500	High 3-30-30 "The Aviator" 8,500
							Low 4-18-31 "Men Call It Love" 900
Lyric	1,238	20c-40c	"A Holy Terror" (Fox)	2,500	"Broadminded" (F. N.)	3,200	High 3-23-30 "They Learned About Women" 5,000
							Low 1-24-31 "Men On Call" 1,200
Minnesota	4,000	30c-75c	"Young As You Feel" (Fox)	25,000	"The Smiling Lieutenant" (Para..)	28,000	High 7-5-30 "So This Is London" 45,000
							Low 2-28-31 "Dance, Fools, Dance" 18,000
RKO Orpheum	2,900	25c-50c	"The Common Law" (Pathe)	14,000	"A Woman of Experience" (Pathe)	13,000	High 2-14-31 "Cimarron" 30,000
							Low 5-2-31 "Bachelor Apartment" 12,000
State	2,300	25c-50c	"Murder By The Clock" (Para.)	6,500	"Night Nurse" (W. B.)	8,800	High 4-20-30 "Benson Murder Case" 26,600
							Low 12-20-30 "River's End" 5,000
Montreal							
Capitol	2,547	25c-60c	"Son of India" (MGM) and "Children of Dreams" (W.B.)	10,000	"The Secret Call" (Para.) and "Tabu" (Para.)	9,500	High 5-2-31 "A Connecticut Yankee" and "Don't Bet On Women" 15,750
							Low 5-9-31 "Man of the World" and "June Moon" 9,000
Imperial	1,914	15c-40c	"Lady of the Lake" (Fitzpatrick) and "Subway Express" (Col.)	3,800	"Yellow Mask" (British) and "In Old Cheyenne" (Sono-Art World Wide) (7 days less 2 nights)	3,400	High 1-17-31 "The Office Wife" and "Oh, Sailor, Behave" 7,000
							Low 6-20-31 "Single Sin" and "Dawn Trail" 3,000
Loew's	3,115	25c-75c	"The Good Bad Girl" (Col.)	10,800	"The Maltese Falcon" (W. B.)	10,600	High 1-31-31 "Derelict" 16,000
							Low 7-18-31 "Stepping Out" 9,000
Palace	2,600	25c-99c	"Young As You Feel" (Fox)	12,400	"Politics" (MGM)	12,000	High 2-21-31 "Man Who Came Back" 19,000
							Low 8-1-31 "Young Donovan's Kid" 10,500

87% OVER AVERAGE BUSINESS!



In these times when only Big Pictures get Big Money, it means something for a picture to hang up such a record. Ten of the principal theatres, including New York, Chicago, Detroit, Los Angeles, Denver, Oklahoma City, doing record-breaking business.

Hard-boiled showmen, public and critics acclaim it the year's most important picture. A clean-up from coast-to-coast.

"AN AMERICAN TRAGEDY"

Based on the novel *by THEODORE DREISER. Directed by JOSEF VON STERNBERG with PHILLIPS HOLMES, SYLVIA SIDNEY and FRANCES DEE.*

ANOTHER BIG MONEY HIT

PARAMOUNT

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to August, 1931)
Montreal (Cont'd)							
Princess	2,272	25c-65c	"Mother's Millions" (U.)	9,500	"The Skin Game" (British)	9,800	High 4-11-31 "City Lights" 22,500 Low 7-18-31 "Colonel's Lady" 7,200
Strand	750	15c-50c	"Tarnished Lady" (Para.) and "Lightning Express" (Col.)	3,700	"My Past" (W. B.) and "Woman Hungry" (F. N.)	3,600	High 1-31-31 "Captain Thunder" 5,300 Low 6-27-31 "East Lynne" and "Can Love Decide"? 3,000
New York							
Astor	1,120	50c-$2.00	"A Free Soul" (MGM) (12th week)	13,960	"A Free Soul" (MGM) (11th week)	14,838	High 7-5-30 "Big House" 24,860 Low 6-13-31 "Free Soul" 20,181
Capitol	4,700	35c-$1.50	"Sporting Blood" (MGM)	62,460	"Politics" (MGM) (2nd week)	59,108	High 8-30-30 "Romance" 98,322 Low 3-21-31 "Great Meadow" 49,789
Criterion	850	50c-$2.00	"An American Tragedy" (Para.) (3rd week)	14,500	"An American Tragedy" (Para.) (2nd week)	17,300	High 1-3-31 "Reaching for the Moon" 22,675 Low 5-24-30 "Silent Enemy" 10,800
Embassy	598	25c	All Newsreel	9,614	All Newsreel	7,682	High 11-29-30 Newsreels 9,995 Low 8-16-30 Newsreels 6,625
Hollywood	1,549	65c-85c					Low 8-22-31 "Disraeli," "General Crack," 1,646
Mayfair	2,300	40c-$1.00	"The Miracle Woman" (Col.)	15,650	"Traveling Husbands" (Radio)	15,500	High 11-8-30 "Check and Double Check" 51,000 Low 7-4-31 "Sweepstakes" 12,500
Paramount	3,700	40c-$1.00	"Silence" (Para.)	56,100	"Huckleberry Finn" (Para.)	49,100	High 8-23-30 "Anybody's Woman" 91,300 Low 7-18-31 "The Secret Call" 41,000
Rialto	1,904	25c-50c	"The Canary Murder Case" (Para.) "Ladies Love Burtes" (Para.) and "Front Page" (U. A.)	7,500	"Flight" (Col.) and "Anybody's Woman" (Para.)	6,700	High 9-6-30 "Animal Crackers" 62,500 Low 6-27-31 "Hell's Angels" and "Dracula" 4,500
Rivoli	2,103	40c-$1.00	"The Smiling Lieutenant" (Para.) (5th week)	17,200	"The Smiling Lieutenant" (Para.) (4th week)	21,000	High 12-27-30 "Royal Family" 57,000 Low 3-14-31 "River's End" 9,519
Roxy	6,200	50c-$1.50	"Bad Girl" (Fox)	103,750	"Young As You Feel" (Fox)	79,750	High 1-10-31 "Man Who Came Back" 130,430 Low 8-1-31 "Sunnyside Up" (Return Engagement) 39,800
Strand	3,000	35c-$1.00	"Men Are Like That" (Col.) (6 days)	9,274	"The Runaround' (Radio)	11,142	High 11-8-30 "Doorway to Hell" 46,445 Low 8-22-31 "Men Are Like That" 9,274
Warners	1,490	35c-75c	"Disraeli," General Crack," "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway" (W. B.)	1,646	"Immortal Vagabond' (Talking Picture Epics) (2nd week)	2,320	High 8-30-30 "Old English" 22,203 Low 8-22-31 "Lawless Woman" and 1,900
Winter Garden	1,493	35c-$1.00	"The Star Witness" (W. B.) (3rd week)	34,420	"Star Witness" (W. B.) (2nd week)	41,600	High 7-19-30 "Dawn Patrol" 51,128 Low 11-8-30 "Life of the Party" 10,750
Oklahoma City							
Capitol	1,200	10c-50c	"Sporting Blood" (MGM)	5,400	"Murder By The Clock" (Para.)	5,600	High 11-8-30 "Check and Double Check" 17,000 Low 4-6-30 "Party Girl" 3,800
Criterion	1,800	10c-50c	"An American Tragedy" (Para.)	7,500	"The Smiling Lieutenant" (Para.)	8,300	High 2-21-31 "Cimarron" 15,500 Low 4-6-30 "Locked Door" 4,400
Liberty	1,500	10c-50c	"The Command Performance" (Tiff.)	5,300	"The Reckless Hour" (F. N.)	5,400	High 11-29-30 "Truth About Youth" 8,500 Low 6-20-31 "Big Fight" and Drums of Jeopardy" 900
Mid-West	1,500	10c-50c	"Dirigible" (Col.)	6,000	"The Miracle Woman" (Col.)	5,500	High 8-9-30 "Dawn Patrol" 15,000 Low 11-8-30 "Last of the Duanes" 3,800
Omaha							
Orpheum	3,000	25c-60c	"Dirigible" (Col.) (25c-50c)	15,500	"Up For Murder" (U.)	21,500	High 11-1-30 "Check and Double Check" 26,400 Low 6-20-31 "White Shoulders" 11,500
Paramount	2,900	25c-60c	"Huckleberry Finn" (Para.)	8,500	"The Smiling Lieutenant" (Para.)	10,500	High 12-13-30 "Hell's Angels" 12,750 Low 9-27-30 "Song of My Heart" 5,950
State	1,200	25c	"Kiki" (U. A.) (4 days)	1,200	"Quick Millions" (Fox) (4 days)	950	High 3-14-31 "Trader Horn" (at 50c-$1.50) 10,000 Low 6-20-31 "Big Fight" and "Drums of Jeopardy" 900
			"The Great Lover" (MGM) (3 days)	1,100	"Always Goodbye" (Fox) (3 days)	900	
World	2,500	25c-40c	"The Maltese Falcon" (W. B.) (4 days)	3,000	"Murder By The Clock" (Para.) (4 days)	2,900	High 4-11-31 "Men Call It Love" 16,000 Low 8-1-31 "Women Love Once" and "The Secret Call" 5,000
			"The Vice Squad" (Para.) (3 days)	3,750	"Party Husband" (F. N.) (3 days)	2,200	
Ottawa							
Avalon	990	15c-35c	"Kiki" (U. A.) (3 days)	850	"Father's Son" (F. N.) (3 days)	1,000	High 3-23-30 "Disraeli" and "Cockeyed World" 3,555
			"Shipments" (MGM) (3 days)	1,250	"The Flood" (Col.) (3 days)	1,100	Low 5-3-30 "Oh Yeah" and "Navy Blues" 1,810
Capitol	2,592	15c-60c	"Politics" (MGM) 6 days)	9,800			
Centre	1,142	15c-60c	"Chances" (F. N.) (6 days)	5,100	"Party Husband" (F. N.) (6 days)	5,200	High 1-24-31 "Madam Satin" and "Du Barry, Woman of Passion" 8,800 Low 12-13-30 "Remote Control" 2,400
Imperial	1,091	10c-50c	"A Holy Terror" (Fox) (10c-40c-6 days)	2,600	"Sweepstakes" (Pathe) (6 days)	3,200	High 5-9-31 "Trader Horn" 7,000 Low 12-20-30 "East Is West" 2,050
Regent	1,225	15c-75c	"Public Defender" (Radio) (15c-60c-3 days)	2,800	"Son of India" (MGM) (6 days)	5,600	High 5-24-30 "High Society Blues" 6,600 Low 12-20-30 "Scotland Yard" 3,200
			"Confessions of a Co-Ed" (Para.) (15c-60c-3 days)	2,500			
Philadelphia							
Arcadia	600	50c	"Women Love Once" (Para.) (6 days)	2,700	"The Secret Call" (Para.) (6 days)	2,500	High 11-22-30 "Anybody's Woman" 5,500 Low 8-1-31 "Forbidden Adventure" 2,200
Earle	2,000	25c-65c	"Caught" (Para.) (6 days)	21,000	"Their Mad Moment" (Fox) (6 days)	19,000	High 9-6-30 "Sap from Syracuse" 25,000 Low 2-14-31 "Ex-Flame" 15,500
Fox	3,000	35c-75c	"Transatlantic" (Fox) (6 days)	24,500	"The Magnificent Lie" (Para.) (6 days)	25,000	High 2-7-31 "Man Who Came Back" 40,000 Low 5-30-31 "Young Sinners" 20,000
Karlton	1,000	40c-50c	"The Miracle Woman" (Col.) (6 days)	6,000	"Politics" (MGM) (6 days)	7,000	High 10-25-30 "Whoopee" 10,000 Low 3-21-31 "Resurrection" 3,000
Keith's	1,800	35c-75c	"Honeymoon Lane" (Para.) (6 days)	11,000	"High Stakes" (Radio) (6 days)	19,000	High 1-3-31 "Tom Sawyer" 24,000 Low 8-8-31 "The Woman Between" 7,500

"Reading Time 8 minutes"

EXEMPLIFIES THE PACE OF THE AGE

The trend in fiction is to short stories. They're even calling them short, short stories, and some magazines give you the reading time. It's the hit-and-run, look-and-leap, hear-and-hike era. And folks like movie entertainment that's short and sweet. *Educational's* varied program—made by specialists—meets the new demand. You, too, must meet it. Give them variety—and more variety—comedies, cartoons, romance, travel, novelty. Make it snappy. Seeing, hearing time, 8 to 20 minutes. Tuned to the age in showing time, diversity, quality.

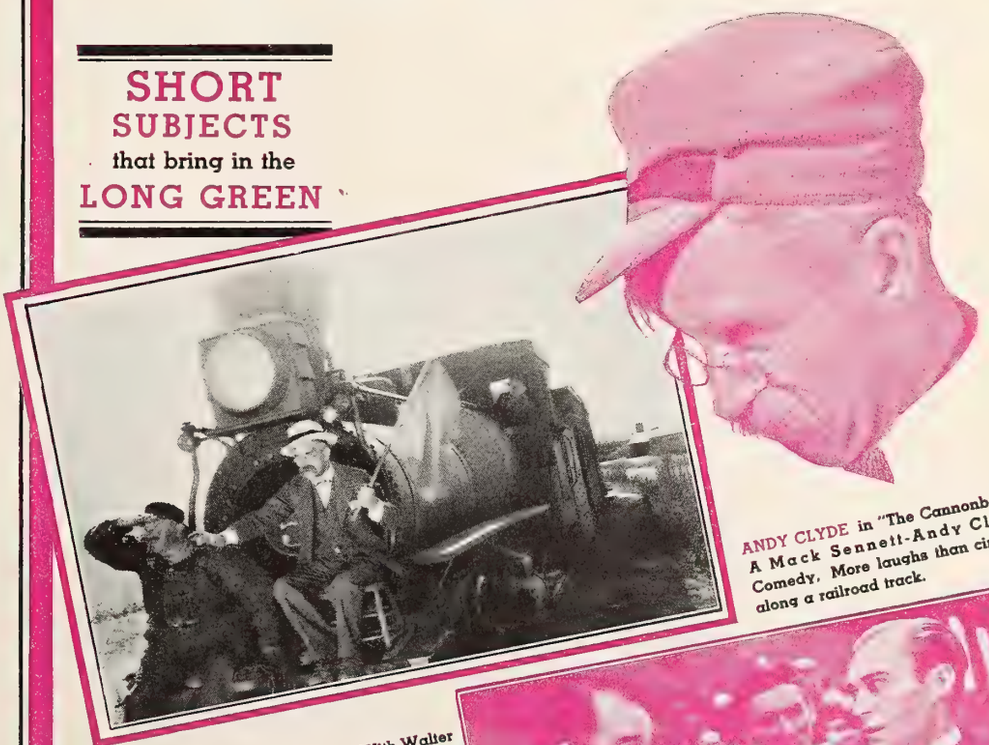
52 TWO-REEL PICTURES

- **8** MACK SENNETT Andy Clyde Comedies
- **6** MACK SENNETT Comedy Featurettes
- **12** MACK SENNETT Comedies
- **8** VANITY COMEDIES *AL CHRISTIE PRODUCTIONS*
- **6** IDEAL COMEDIES
- **6** TORCHY COMEDIES *PRODUCED BY C. C. BURR*
- **6** MERMAID COMEDIES

82 ONE-REEL PICTURES

- **12** MACK SENNETT Brevities *Photographed in Sennett Color*
- **6** Lyman H. Howe's HODGE-PODGE
- **13** ROMANTIC JOURNEYS *Brown-Nagel Productions Photographed in Multicolor*
- **6** CANNIBALS of the DEEP *Produced by Mack Sennett*
- **13** CAMEO COMEDIES
- **26** TERRY-TOONS *By Frank Moser and Paul Terry*
- **6** BILL CUNNINGHAM SPORTS REVIEWS *Brown-Nagel Productions*

SHORT SUBJECTS that bring in the LONG GREEN



ANDY CLYDE in "The Cannonball." A Mack Sennett-Andy Clyde Comedy. More laughs than cinders along a railroad track.

"HONEYMOON TRIO." With Walter Catlett, Al St. John and Dorothy Granger. A Cameo Comedy. Three great funsters in a matrimonial mix-up that will tie the fans in knots.

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, president*

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to August, 1931)
Philadelphia (Cont'd)							
Mastbaum	4,800	35c-75c	"Huckelberry Finn" (Para.) (6 days)	41,000	"The Miracle Woman" (Col.) (6 days)	41,000	High 1-3-31 "Going Wild" 58,000 Low 7-11-31 "The Maltese Falcon" 35,000
Stanley	3,700	35c-75c	"The Smiling Lieutenant" (Para.). (6 days-3rd week)	8,000	"The Smiling Lieutenant" (Para.). (6 days—2nd week)	14,000	High 2-14-31 "Cimarron" 26,000 Low 7-25-31 "Rebound" 8,000
Stanton	1,700	25c-65c	"Dirigible" (Col.) (6 days-3rd week)	6,000	"Dirigible" (Col.) (6 days—2nd week)	8,500	High 3-21-31 "The Last Parade" 16,500 Low 7-11-31 "Arizona" 7,000
Portland, Ore.							
Fox Broadway	1,912	25c-50c	"The Smiling Lieutenant" (Para.). (2nd week)	7,600	"The Smiling Lieutenant" (Para.). (1st week)	8,500	High 1-10-31 "Min and Bill" 21,000 Low 4-4-31 "The Prodigal" 3,000
Fox Paramount	3,068	25c-60c	"Sporting Blood" (MGM)	17,900	"Politics" (MGM)	18,000	High 1-3-31 "Paid" 26,000 Low 4-20-30 "Ladies Love Brutes" 9,456
Fox Rialto	1,498	25c-35c	"Truth About Youth" (F.N.) (4 days) "Honeymoon Lane" (Para.) (3 days)	1,500 1,500	"Up Pops The Devil" (Para.) (4 days) "The Secret Call" (Para.) (3 days)	1,300 1,500	High 10-18-30 "Road to Paradise" 12,800 Low 8-1-31 "The Great Lover" and "Misbehaving Ladies" 2,700
Hamrick's Music Box	1,800	35c	"Bought" (W. B.)	6,000	"The Reckless Hour" (F. N.)	5,000	
RKO Orpheum	1,700	25c-50c	"The Miracle Woman" (Col.)	11,100	"The Public Defender" (Radio)	10,500	High 2-14-31 "Cimarron" 20,000 Low 5-23-31 "Iron Man" 8,500
Providence							
Loew's State	3,800	20c-75c	"Sporting Blood" (MGM)	16,000	"Politics" (MGM)	23,000	High 12-13-30 "Hell's Angels" 28,000 Low 6-27-31 "Five and Ten" 9,500
Majestic	2,300	10c-50c	"Honeymoon Lane" (Para.) (20c-50c)	10,000	"Magnificent Lie" (Para.)	13,000	High 3-7-1 "Little Caesar" 18,000 Low 4-4-31 "Love of Aloha" and "Costello Case" 8,000
Paramount	2,300	10c-50c	"The Smiling Lieutenant" (Para.). (20c-75c)	7,500	"Murder By The Clock" (Para.)	9,000	High 7-19-30 "Son of the Gods" 18,000 Low 8-8-31 "Secret Call" 4,500
RKO Albee	2,500	10c-50c	"Traveling Husbands" (Radio) (20c-50c)	7,000	"Woman Between" (Radio)	4,500	High 8-2-30 "All Quiet on Western Front" 20,000 Low 7-4-31 "Sweepstakes" 3,200
RKO Victory	1,600	10c-50c	"High Stakes" (Radio) (20c-50c)	2,800	"Mother's Millions" (U.)	2,000	High 4-6-30 "Golden Calf" 13,500 Low 8-15-31 "Mother's Millions" 2,000
St. Paul							
Paramount	2,300	25c-50c	"The Smiling Lieutenant" (Para.).	12,000	"Politics" (MGM)	10,000	
Riviera	1,600	25c-50c	"Murder By The Clock" (Para.)	6,500	"Night Nurse" (W. B.)	8,000	
RKO Orpheum	2,600	25c-50c	"The Common Law" (Pathe)	12,000	"A Woman of Experience" (Pathe)	11,400	
Tower	1,000	15c-25c	"A Holy Terror" (Fox)	2,000	"Broadminded" (F. N.)	3,000	
San Francisco							
Columbia	1,700	35c-75c	"Merry Wives of Vienna" (Ger.)	6,700			
El Capitan	3,100	25c-60c	"Laughing Sinners" (MGM..)	13,000	"Daddy Long Legs" (Fox)	16,750	High 12-6-30 "Up the River" 17,000 Low 3-14-31 "Part Time Wife" 12,000
Fox	4,600	35c-60c	"Transatlantic" (Fox)	35,000	"Sporting Blood" (MGM)	34,000	High 1-3-31 "Lightnin'" 70,000 Low 5-3-30 "Children of Pleasure" 18,000
Golden Gate	2,800	35c-65c	"Three Girls Lost" (Fox)	14,850	"Forbidden Adventure" (Para.) (25c-65c)	14,500	High 5-30-31 "Subway Express" 19,000 Low 7-4-31 "Lover Come Back" 9,500
Orpheum	3,000	25c-50c	"Dirigible" (Col.)	14,150	"Common Law" (Pathe) (3 days—3rd week)	5,000	High 2-14-31 "Cimarron" 30,000 Low 9-6-30 "Outside the Law" 7,000
Paramount	2,700	25c-50c	"Huckleberry Finn" (Para.)	15,000	"Smiling Lieutenant" (Para.) (2nd week)	16,000	High 2-7-31 "Morocco" 35,000
United Artists	1,200	25c-60c	"Front Page" (U. A.)	15,000	"Kiki" (U. A.)	9,000	
Warfield	2,700	25c-50c	"Murder by the Clock" (Para.)	21,000	"Politics" (MGM)	19,000	High 5-24-30 "All Quiet on the Western Front" 41,000
Warners	1,385	35c-50c	"The Viking" (J. D. Williams)	4,850	"Captain Thunder" (W. B.)	6,000	Low 4-5-30 "Bishop Murder Case" 9,500 High 1-21-31 "Illicit" 14,500
Seattle							
Fifth Avenue	2,750	25c-75c	"Young As You Feel" (Fox)	15,000	"The Smiling Lieutenant" (Para.) (9 days)	18,000	High 4-18-31 "Trader Horn" 17,000 Low 3-14-31 "Inspiration" (10 days) 10,000
Fox Coliseum	2,000	25c-50c	"Honeymoon Lane" (Para.) (4 days) "Women Love Once" (Para.) (3 days)	3,000 2,500	"The Night Angel" (Para.) (4 days) "Truth About Youth" (F. N.) (3 days)	3,500 2,000	
Liberty	2,000	15c-30c	"Arizona" (Col.)	6,000	"Children of Dreams" (W. B.)	6,000	High 1-10-31 "The Lash" 11,500 Low 6-13-31 "Sweet Kitty Bellairs" and "Oklahoma Cylcone" 5,500
Music Box	950	25c-75c	"Bought" (W. B.)	7,500	"The Reckless Hour" (F. N.)	6,500	High 2-28-31 "City Lights" 14,000 Low 4-4-31 "Drums of Jeopardy" 5,500
Paramount	3,150	25c-75c	"Huckleberry Finn" (Para.)	13,000	"Son of India" (MGM)	12,500	High 9-13-30 "Animal Crackers" 21,900 Low 10-11-30 "The Bad Man" 10,000
RKO Orpheum	2,650	25c-75c	"The Miracle Woman" (Col.)	13,500	"Dirigible" (Col.)	13,500	
Toronto							
Imperial	3,444	15c-75c	"Bought" (W. B.) (6 days)	15,200	"Hush Money" (Fox) (6 days)	14,500	High 9-27-30 "The Spoilers" 22,000 Low 6-20-31 "Always Goodbye" 13,000
Loew's	2,088	25c-75c	"Politics" (MGM) (6 days)	14,700	"Son of India" (MGM) (6 days)	10,500	High 4-18-31 "City Lights" 22,000 Low 8-15-31 "Son of India" 10,500
Shea's	2,600	30c-75c	"Meet The Wife" (Col.) (6 days)	12,300	"A Holy Terror" (Fox) (6 days)	12,800	High 3-7-31 "Those Three French Girls" 16,500 Low 6-27-31 "The Painted Desert" 10,000
Tivoli	1,600	15c-75c	"These Charming People" (British) (6 days)	11,000	"Young As You Feel" (Fox) (6 days)	11,500	High 2-28-31 "Cimarron" 19,500 Low 12-20-30 "Alf's Button" 9,000
Uptown	3,000	15c-60c	"Rebound" (Pathe) (6 days)	9,800	"Stepping Out" (MGM) (6 days)	10,300	High 8-16-30 "For the Defense" 17,500 Low 8-1-31 "Father's Son" 8,300

LIVE WIRE SHOWMEN

BOOK MONOGRAM'S MIGHTY MELODRAMA

"MOTHER AND SON"

STARRING THE INCOMPARABLE

CLARA KIMBALL YOUNG

NOW PLAYING THESE DE LUXE HOUSES

MILLION DOLLAR THEATRE	LOS ANGELES	ONE WEEK
BIJOU THEATRE	SPRINGFIELD	ONE WEEK
PARK THEATRE	BOSTON	ONE WEEK
FAY'S THEATRE	PROVIDENCE	ONE WEEK
OLYMPIA THEATRE	NEW BEDFORD	ONE WEEK
STRAND THEATRE	PORTLAND	ONE WEEK

MONOGRAM, WITH ONE QUARTER OF ITS NEW SEASON'S PROGRAM COMPLETED, DELIVERS WHILE OTHERS TALK ABOUT PICTURES FOR THE 1931-32 SEASON

AND HERE COMES ANOTHER SMASH FOR SEPTEMBER!

SUE CAROL ✦ ✦ ✦ NOAH BEERY ✦ ✦ ✦ JAMES MURRAY

IN

"IN LINE OF DUTY"

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YOU CAN SECURE YOUR CONTRACT AT ANY OF MONOGRAM'S 33 EXCHANGES

Monogram Pictures Corp. ✦ ✦ Foreign Distributors Ritchey Export Corp.

YOUR PUBLIC

by RITA C. McGOLDRICK

BROADWAY, New York, at eight o'clock at night is a thrilling highway even to those of us accustomed to its glitter and its raucousness. At Broadway and 45th Street when the light turns, red, traffic haults in a stream of cars so solidly strung together that one could skip along their tops. It gives one time to glance about. In every direction the great lighted signs are motion picture announcements. Where are the legitimate theatres? In the City of New York, the Mecca of the drama and its companionate arts, the theatres have been elbowed into the side streets. There is no legitimate theatre on the gay white way advertising a show.

Broadway is something more than the nation's entertainment barometer. Rather it is a clinical thermometer, recording with fractional accuracy the temperature of the public, and reflecting thereby its pulse.

At the present meeting your public is in a normal and fit condition. It is regaling itself on current motion pictures. The crowds moving down the side streets are fewer; the traffic is less. On the thin edge of the nation's business depression these crowds are loving their movies!

The Clubs Are Busy

Do not underestimate Mr. Theatre Man the moving power of the organized groups of the country that have become interested in better pictures. Their voice is rising to strident proportions. Their power, like the moving insistence of flowing lava, is pressing things before it. They are changing local conditions in many vicinities, and in most instances have proved themselves to be directly helpful to the theatre man willing to cooperate with them.

Books—And Some Pictures

Through the summer days the circulating libraries have offered some strange and exotic choices for one's hammock reading—pathological analyses of sex, abnormalities, blatant profanity, raw detail. The rotten specimens in the apple cart of our current literature seem to have tainted the whole. If this is *realism,* then it would be fun to have a spell of make-believe.

In the past year motion picture producers have bought a number of current books for filming. Some of them were sordid and, in many of their situations, disgusting. It is to the credit of the motion picture industry that in each of these instances the film was a cleaner, stronger product than the book from which it was made. Outstanding examples of this fact are Paramount's "An American Tragedy" and the Fox picture "Bad Girl." Both stories offered unlimited opportunities for salaciousness. But in each instance studio restraint and a willingness to cooperate with the Industry's Code of Ethics brought about a strong picture. These films are good examples to remember and to point to when critics sneer at the immorality of movies!

Two Box Office Pictures

"Huckelberry Finn" and "Merely Mary Ann" have come to town, and we are very happy to tell you that they fulfill in every detail the high hopes we had of them. Ranking with "Tom Sawyer" and "Skippy" here are two delicious studies of youth, gay with comedy, clever and amusing in their ingenuity, so instantly appealing that there will be tears close to your laughter all of the time. *These are big box office products.* They will receive the unqualified endorsement of all national organizations and club groups. They will win, deservedly, excellent press comments and radio reviews. This department will be glad to furnish you with the detailed analysis of each picture with suggestions for its exploitation through the School and Screen service of MOTION PICTURE HERALD which will be published the second week in September, contingent with the reopening of the schools.

San Rafael's Forward Strive

The Parent-Teacher organizations of San Rafael, California, have for the first time in the history of their city established through a Chairman of Visual Education a sound program of cooperation with their local motion picture exhibitors. The experiment which they have outlined quotes directly the School and Screen plan. Beginning the latter part of September, parents throughout the entire fourteenth district will be able to send their children to the moving picture theatres every Saturday afternoon knowing that the problem of suitable entertainment for them has been solved. The article released to the Associated Press and quoting School and Screen says, "Believing that the *entertainment screen* is a valuable educational factor which has been too long overlooked, a selection of pictures of outstanding importance will be shown to the children. The definite aim of this experiment is to encourage children to see the best things of the screen and to have the screen contribute directly, and constructively to their education." The article continued, "It is, therefore, up to discriminating parents to encourage these exhibitors by giving them their loyal support in this interesting and important experiment. Information regarding this unusual cooperation between exhibitors and parent-teachers will be sent to the presidents of all P. T. A. organizations for the Fourteenth District. Mrs. Ralph Young of Ross is Chairman of Visual Education."

Kentucky Lifts a Voice

Mrs. Kenneth U. Meguire of Louisville, State Chairman of Motion Pictures, Kentucky Parent-Teachers Association, was author of a letter appearing in the Point of View Column, Louisville Courier Journal, today, on the subject of Parent-Teacher approved pictures, a subject that has been discussed in some letters recently appearing in the same column. Mrs. Meguire said: "The Committee on Motion Pictures of the Kentucky Parent-Teacher Association is interested to read two recent communications to the Point of View Column regarding children and motion pictures. For many years, the Parent-Teacher Association has felt that motion pictures are a potent factor in educating and forming the character of youth and has given the study of motion pictures an important place in its programmes.

"In Child Welfare, the national Parent-Teacher monthly magazine, there is a page which displays a list of current films graded with reference to their suitability to children. This magazine is always available at the Louisville Free Public Library, all the branch libraries and on the news stands. We suggest that parents cut this page from their magazines each month and preserve it for ready reference. Our National Motion Picture Committee compiles this list after pre-viewing the films. It is possible to publish the list in Child Welfare and distribute the latter before the films are shown locally."

Ken Maynard Scores

The breezy small magazine for boys "The Open Road for Boys" with a guaranteed circulation of more than 200,000 has had some extraordinary reactions to its motion picture announcements. Two pages devoted to motion picture reviews are enlivened by stills of particular interest to boys. A month ago the magazine offered to send an autographed picture of Ken Maynard to those of its readers who would write requesting it. The editor was swamped with letters. In less than a week 4,000 boys had written their appreciation of Ken Maynard and asked for his picture. This response reflects the attitude of mind of the modern boy to his motion pictures. The clean-cut understanding hero of the plains is his idol. And for that reason all western pictures are his choice.

This Department Offers You

A list of the month's Best Pictures.
. . . A HERALD *Service.*
Reprint of Weekly Radio Broadcast on News and Notes of the Studios, and Reviews of Week's Pictures.
Helping Literature for those making public addresses. . . .
Information on Censorship. . . .
A motion Picture Study Program.

SCHOOL AND SCREEN

a monthly service for schools and theatremen.

A postal card will bring you any one, or all of these pamphlets.

New Carroll Theatre To Have ERPI Public Address System

The new Earl Carroll, 3,000-seat legitimate house in New York, opening with the "Vanities" on Thursday, has installed a Western Electric public address system throughout the building for sound amplification. Six loud speakers are installed in the auditorium itself, and 20 in other parts of the house.

Loud speakers in the lobby will make possible curtain announcements before each act and in the dressing rooms will enable cast members to hear a reproduction of the stage proceedings, and make it possible for the stage manager in the wings to keep the players in their rooms advised and note their cues, eliminating call boys. Electrical Research Products made the installation, with J. J. Way and I. F. Durst supervising the installation.

March to Work on Coast

Fredric March, who has worked at Paramount's Long Island studio for more than a year, returns to the company's Hollywood plant this month to play the title role in "Dr. Jekyll and Mr. Hyde."

Arnaud Signs Lou Alter

Lou Alter, composer of "Manhattan Serenade" and "One of God's Children," has been engaged to write original scores for the "Screen Columnist Series" of shorts to be produced by Pierre Arnaud.

MOTION PICTURE
DAILY
Registered U. S. Patent Office
Formerly Exhibitors Daily Review and Motion Pictures Today
Vol. 30 August 25, 1931 No. 67

"DIRIGIBLE" A HIT!

BOX OFFICE HEADLINES PROVE IT!

"BUY RIGHT—BUT BUY NOW"

'Dirigible' in Second Week Leads Boston

Total $156,000 for 8 Theatres

BOSTON—"Dirigible," playing its second week at Keith's, did fully as well as in its first week, again placing the theatre at the top for the week's grosses. "Huckleberry Finn"

"Dirigible" Cincy Best In 2nd Run

Total $64,538 for 7 Theatres

CINCINNATI—"Dirigible" at the RKO Palace was the big noise in town last week from the standpoint of plussing the house average. After having been roadshown for several weeks at one of the legitimate houses last winter to good returns, the picture did $17,800 on the week at the Palace, as compared with a $14,000 average. This was the only house to cross the line. In fact, none of the others reached par, the intakes at the RKO Strand and RKO Family touching new lows.

"BUY RIGHT—BUT BUY NOW"

"DIRIGIBLE" (Columbia)
RKO HIPPODROME — (3,800), 25c-35c-75c, 7 days. **Gross:** $17,000. (Average, $15,000.)

"BUY RIGHT—BUT BUY NOW"

"Dirigible" Soars in St. Paul's Heat

Total $33,400 for 4 Theatres

ST. PAUL—"Dirigible" had things pretty much its own way in torrid St. Paul, and its figure of $15,000, which is $3,000 above average, plus the $16,800 the picture got at the RKO Orpheum, Minneapolis, came close to a Twin City summer record. Business generally was good considering the heat.

"BUY RIGHT—BUT BUY NOW"

"DIRIGIBLE" (Col.)
ORPHEUM—(3,000), 25c-35c-50c, 7 days. Vaude. **Gross:** $15,500. (Average, $13,500.)

"BUY RIGHT—BUT BUY NOW"

"Dirigible" High Flyer In Beantown

Total $155,500 for 8 Theatres

BOSTON—"Dirigible" at Keith's topped the grosses, with "The Secret Call" at the Metropolitan and "The Smiling Lieutenant," playing simultaneously at the Olympia, Fenway and Uptown for a second week's showing, making a close bid for second honors.

"DIRIGIBLE" (Col.)
RKO PALACE—(2,700), 30c-50c, 7 days plus Saturday midnight show. **Gross:** $17,800. (Average, $14,000.)

"BUY RIGHT—BUT BUY NOW"

"Dirigible" Is High in K. C.: Gets $17,500

Total $55,500 for 5 Theatres

KANSAS CITY—Top honors last week went to "Dirigible," which flew high to the tune of $17,500 at the Mainstreet, whose par figure is $15,000. "Smiling Lieutenant" also beat par in a generally satisfactory week.

Estimated takings for the week ending August 15 and year-round averages:

"SMILING LIEUTENANT" (Para.)
LIBERTY—(1,200), 25c-50c, 7 days. **Gross:** $5,500. (Average, $5,000.)

"DIRIGIBLE" (Col.)
MAINSTREET—(3,067), 35c-60c, 7 days. Vaude. **Gross:** $17,500. (Average, $15,000.)

'Dirigible' Is Omaha's Best With $15,500

Total $33,050 for 4 Theatres

OMAHA—There wasn't much to complain about in film circles, for only one theatre dropped below the normal figure. "Dirigible" topped all with a gross of $15,500 at the Orpheum, which beat par by $2,000.

"BUY RIGHT—BUT BUY NOW"

"DIRIGIBLE" (Col.)
KEITH'S—(2,800), 25c-65c, 7 days. **Gross:** $20,000. (Average, $20,000.)

"DIRIGIBLE" (Col.)
(2nd Week)
KEITH'S — (2,800), 25c-65c, 7 days. **Gross:** $20,000. (Average, $18,000.)

'Frisco Business Picks Up With Three Holdovers

San Francisco—Box office receipts have jumped here with three Frisco houses holding features over for a second week. Pictures retained are: "Huckleberry Finn" at the Paramount, "Front Page" at the United Artists and "Dirigible" at the RKO Orpheum.

"BUY RIGHT—BUT BUY NOW"

"Dirigible's" $7,000 Leads In Charlotte

Total $15,500 for 2 Theatres

CHARLOTTE—Heavy advertising and a special lobby display helped "Dirigible" to get $7,000 in a full week at the Broadway. This was $1,000 better than average. "The Squaw Man"

"BUY RIGHT—BUT BUY NOW"

"DIRIGIBLE" (Col.)
BROADWAY (1,167), 25c-35c-50c, 6 days. **Gross:** $7,000. (Average, $6,000.)

"DIRIGIBLE" (Col.)
ORPHEUM—(3,000), 25c-35c-50c, 7 days. **Gross:** $14,150. (Average, $12,000.)

Merging 2 Theatre Firms

...NYD — Merger of Warner ...s Theatres, Inc., and the Em... Amusement Co. is expected to ... ratified at meeting of stockhold...

(Continued on page 2)

The Chief

Heading the list of names on the inter-office telephones at Columbia is "Joe Brandt—Master."

with
JACK HOLT
RALPH GRAVES
FAY WRAY

Story by Lt. Comdr. Frank Wilbur Wead, U.S.N.

Adaptation and Dialogue by Jo Swerling.

A FRANK CAPRA PRODUCTION

Another
COLUMBIA TRIUMPH!

Roxy

...m of "Bad ... damaging to ... which firm the

(Continued on page 2)

Buy Now- but BUY RIGHT!

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter

Penrod and Sam

(First National)

Comedy-Drama

If audience reaction at the Forum on the Coast means anything, William Beaudine has directed a juvenile film which has a great deal of appeal to any one and every one. Beaudine handled the early Ben Alexander pictures, and did "Penrod and Sam" as a silent in 1925.

There is no definite continuity, nor is any necessary. It is purely episodic, the adventure of two small boys and their pals, the scrapes they get into and sometimes get out of. Little Marjorie has her part, as she has in the life of every boy. The audience found in this juvenile slice of life, much that was amusing, and much that was moving.

There were definite tears among the audience when Penrod buried his dog, Duke. But a few moments later, the dialogue was almost unintelligible, so great was the burst of laughter as the boys staged their own hugely enjoyable circus. And that is the film throughout.

Leon Janney and Junior Coghlan play Penrod and Sam, Booth Tarkington's lovable boys, respectively, and both received rounds of applause from the audience. Also appreciatively greeted were Dorothy Peterson as the mother, Matt Moore as the father and Helen Beaudine (daughter of the director) as the sister. Zasu Pitts contributed some comedy, and others of the child cast were applauded by the patrons.

Definitely enthusiastic comment followed the screening at the theatre.

Produced and distributed by First National. Directed by William Beaudine. From the original Booth Tarkington story. Adaptation and dialogue by Waldemar Young. Photography by Roy Overbaugh. Release date, October 3, 1931.

CAST

Penrod ..... Leon Janney
Sam ..... Junior Coghlan
Georgie ..... Billy Lord
Rodney ..... Nestor Aber
Mrs. Schofield ..... Dorothy Peterson
Mr. Schofield ..... Matt Moore
Mrs. Bassett ..... Zasu Pitts
Mr. Bassett ..... Johnny Arthur
Marjorie ..... Margaret Marquis
Mr. Bitts ..... Charles Sellon
Mr. Williams ..... Wade Boteler
Verman ..... Robt. Dandridge
Margaret Schofield ..... Helen Beaudine
Delia ..... Gertrude Howard

The Age for Love

(United Artists)

Drama

Billie Dove astounded critics at a preview of "The Age for Love" by her sensational development of magnificent dramatic power and finished histrionic ability following several months of intensive study. Those who knew her as a beautiful star with indifferent dramatic ability are certain to be amazed at the improvement. The picture has been directed very capably by Frank Lloyd from Ernest Pascal's adaptation of his own novel.

This novel production is an intensely interesting study of that popular problem—should the bride stay home and become a housewife or continue her career? The splendid supporting cast includes Edward Everett Horton, Lois Wilson, Mary Duncan, Charles Starrett and Adrian Morris. Howard Hughes produced it with his usual disregard for expense, but he certainly got his money's worth.

Produced by Howard Hughes. Distributed by United Artists. Directed by Frank Lloyd. Adaptation by Ernest Pascal and Frank Lloyd. Dialogue by Robert E. Sherwood. Editor, W. Duncan Mansfield. Photography, John Seitz, Harry Fishbeck. Release date, September 1, 1931.

CAST

Billie Dove — Jed Prouty
Charles Starrett — Joan Standing
Lois Wilson — Alice Moe
Edward Everett Horton — Charles Sellon
Mary Duncan — Pierre de Ramey
Adrian Morris — Vivian Oakland
Betty Ross Clarke — Andre Beranger
Cecil Cunningham

Leo Meehan

The Flying Fool

(British International)

"Penny Dreadful" Drama

Here is the kind of story little boys hide under the bed to read o' nights. Why it was ever chosen for a full length film in 1931 would make a story in itself. It is billed on pre-release as a picture with "no stunts, and no war."

That Walter Summers who directed the film has made it a passably good feature is a tribute to his ingenuity, and his nerve in taking up flying and getting his pilot's certificate just to be right with the details in this film shows him to be a serious minded person. Or was it that realizing the inherent weakness of the story, which is just cheap crook melodrama shot against "different" backgrounds, Summers decided that unless he made the most of the air stuff in the picture, there wouldn't be a picture at all?

Henry Kendal as "the flying fool" is just a private detective. He has already worked out the plot and found the master crook when the story opens. But just to give us a run for our money, he merely promises to "get him good and proper by next Monday." Wallace Geoffrey who plays the master crook with all the technique of villainy which he might have employed if the film had been made in 1910, just refuses to believe that the detective can get him at all.

Master crook and his gang make an air trip to Paris (for no good of course). They chose an air liner filled with respectacle passengers to take them over, the master crook electing to travel in a sinister looking packing case which is allowed to occupy the main gangway in the airplane saloon! Of course the detective follows; is trapped; smuggled off the plane in that very handy packing case; taken to a den in Paris, drugged and thrown into a backwash of the Seine. He is rescued through the timely aid of a girl (Benita Hume) who appears to have been mixed up with the crooks, and the two charter a private plane, which the "flying fool" pilots in pursuit of the master crook now well on the return journey to London with a girl (Ursula Jeans) who has been more or less engaged to our airworthy detective. Of course the crook gang follow in a third plane just to introduce a few quickfiring thrills. Master crook lands and taking a look over the air station overhears by wireless that he is followed. Dashing off in a speed car, he is eventually followed by "the flying fool" who swoops overhead in a plane. Master crook, busy watching overhead, drives over a cliff leaving nothing but the fade out with the "flying fool" and the suspected "crook girl," now conveniently discovered to be a detective also, taking one last flight to the Registry.

Ten or fifteen years ago when one liked to be conscious that one was *really* watching the cinema, this would have been a good story. Just now, like the story book under the bed, it will please little boys in every part of the world where it is shown. Henry Kendall's acting improves the lot by at least 50 per cent, but Wallace Geoffrey is far too sinister to be true, while the two girls are just to artificial even to pass for screen stars.

Produced by British International. From story by Arnold Ridley, Bernard Merivale and Walter Summers. Directed by Walter Summers. Photography by Claude Freise Greene. Running time, 85 minutes.

CAST

Vincent Floyd ..... Henry Kendall
Marion Lee ..... Benita Hume
Morella Arden ..... Ursula Jeans
Michael Marlow ..... Wallace Geoffrey
Jim Lancer ..... Martin Walker

Wm. H. Mooring

Pardon Us

(M-G-M)

Comedy

Laurel & Hardy's first feature length comedy, although failing to "roll them in the aisles," kept a large audience in a pleasant frame of mind from beginning to end of the picture.

The story is a satire on all of the prison pictures of a season ago and offers ample opportunity for the popular comedy team to engage in those antics for which they are best known and to introduce specialties which will be new to their present following. Among the latter are some black-face sequences in which Stan Laurel reveals himself as an agile soft-shoe dancer, and Oliver Hardy as a minstrel singer of accomplishment.

Because they mistake a policeman for a street car conductor, Stan and Ollie are committed to prison as bootleggers. Their blundering ways earn them the disfavor of the prison authorities and their cellmates. A jail break in which the comedians were to have been the "goats," results in freeing the team. Bloodhounds are put on their trail but when they overtake the fugitives—working in blackface as cotton pickers—they follow their intended captives around devotedly. Another simple blunder for which the two are famous returns them to prison. Just as simple a blunder enables them innocently to balk a prison break and they are pardoned and released as heroes.

Gag-lines are not all new nor all sparkling, but the individual merit of the performances of the two principals tends to make this defect less obvious. Particularly is this true of a prison schoolroom scene, the sequence in the prison dentist's office, and that in which the two fugitives are discovered in black-face by the prison warden.

Produced by Hal Roach. Distributed by M-G-M. Dialogue by H. M. Walker. Edited by Richard Currier. Directed by James Parrott. Running time, 55 minutes. Release date, August 15, 1931.

THE CAST

Stan Laurel
Oliver Hardy
Warden ..... Wilfred Lucas
Tiger ..... Walter Long
Warden's Daughter ..... June Marlowe
Instructor ..... James Finlayson

THE ERPI SERVICE ENGINEER

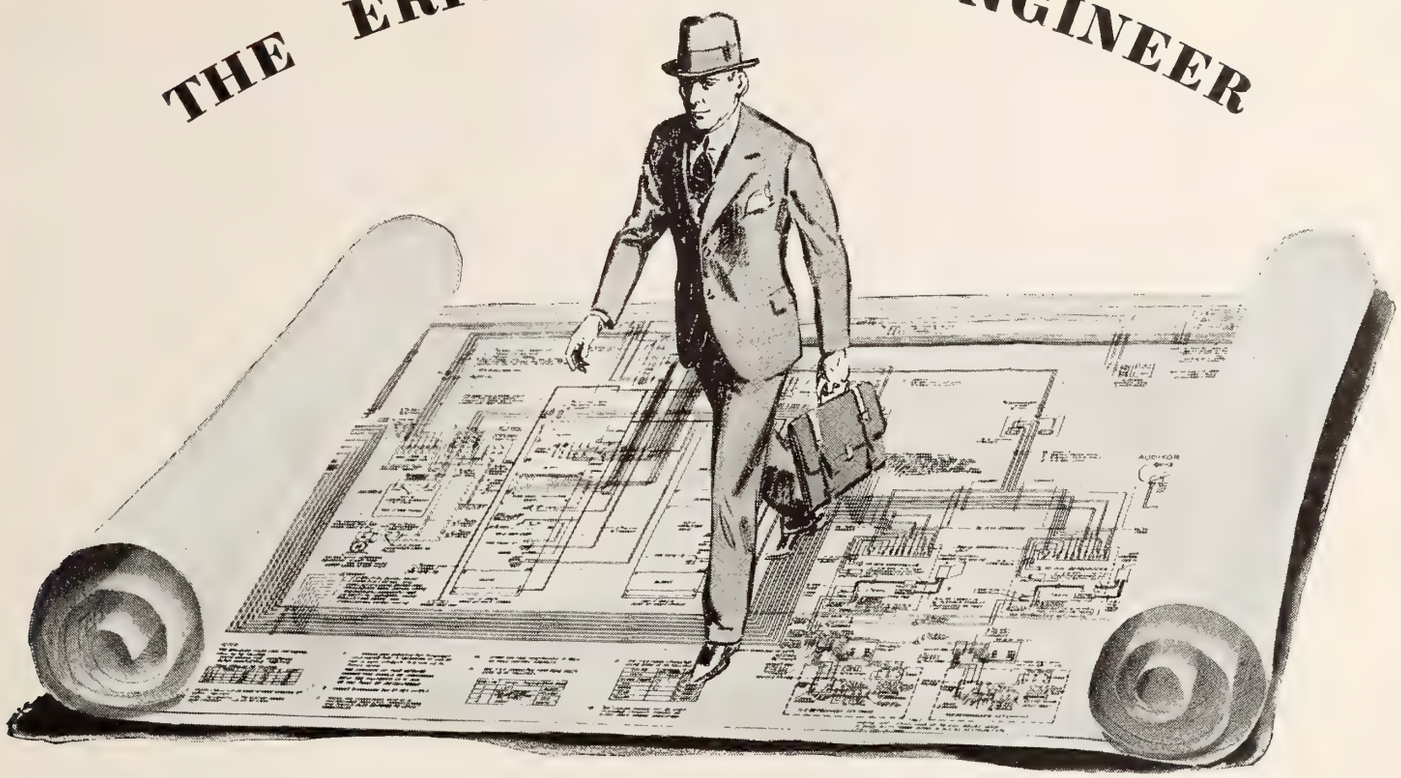


Diagram of a Western Electric Sound System Circuit

knows his way through this intricate circuit

. . . that's why he is able to protect you against Poor Sound, Breakdowns, Program Interruptions and Lost Patronage!

Trained to Bell System standards of maintenance, the ERPI man can render this service more economically and efficiently than anyone else.

Backed by 50 years of voice transmission experience, the Western Electric Sound System is the finest equipment you can buy. Yet even the finest equipment needs regular, painstaking and expert inspection and service.

By keeping your Western Electric Sound System operating at peak performance for the life of your contract, the ERPI Service Engineer helps you earn dividends on your investment!

Western Electric SOUND SYSTEM

THE VOICE OF ACTION

Northern Electric in Canada

Distributed by

Electrical Research Products Inc.

250 West 57th Street, New York

The Cannonball
(Educational)
Funny

Andy Clyde in something very nonsensical, but also quite funny, which is more important, and original in idea. Clyde is a rocket inventor who is bequeathed a would-be railroad which must beat the motor bus line in order to grab the mail contract, which is its only hope. The train is most amusing with its crazy motions and commotions. When it seems certain to lose, the rocket appears and does the trick for the old train. More than a few good laughs.

Famous Plays of 1930
(Universal)
Good

The Notre Dame team, in the third of the Rockne football series, shows in detail the manner in which various of the most famous plays of the 1930 season were carried through by the teams which executed them. Coach Anderson explains in a voice which records very well. Highly interesting, holding to the standard of the previous number.—Running time, 10 minutes.

The Trap
(Educational)
Good

A William J. Burns Detective Mystery number, and probably better than most of that series. Starts with real action, as a prisoner uses a fast-moving train and a plane to make good his escape from the state penitentiary. The criminal attempts to make good his threat to get the man who was responsible for his sentence, but a clever contrivance, a tear-gas gun in the form of a fountain pen, stops him at the right moment. A kick for any audience. —Running time, 11 minutes.

The Tamale Vendor
(Educational)
Fair

Tom Patricola, dancing, playing the mandolin and singing in his own peculiar way, supplies the fairly satisfactory entertainment in this number. Involved with a senorita who is to marry a Mexican about whom she cares little or less, Patricola saves the day for her. However, he has to do some fast moving to get by with it.

Backfield Play
(Universal)
Good Stuff

Number four of the Rockne football series, in which the Notre Dame team illustrates various systems of backfield defense and offense, while the coach explains what is going on. Plenty of action and good photography enhance the value of the short from the entertainment standpoint. Slow motion is used to picture the detail of the various plays. Interesting as an insight into the fast moving game, whose fans are legion.—Running time, 8 minutes.

Dreamworld
(Educational)
Satisfactory

One of the Romantic Series, done by Brown-Nagel in Multicolor and released by Educational. Scenic effects in southern California are pictured, as well as various playlands of the region. Claude Fleming accompanies with the descriptive dialogue. Color is fairly effective and the theme of interest generally.

SHORTS

Notre Dame Offensive System
(Universal)
Fine

This is the second of the Knute Rockne-Notre Dame football series, wherein the Notre Dame men, forming two teams, run through a group of offensive plays, while Coach "Hunk" Anderson explains the salient features. Excellent slow motion camera work and shots from various angles illustrate the detailed manner and method in which the plays are carried through. Should be of extreme interest to football fans especially, and enjoyable enough for the perhaps disinterested picture-goer.—Running time, 10 minutes.

Trail of the Swordfish
(Educational)
Good

Here is number 1 of the "Cannibals of the Deep" series, with most of the photography done by Mack Sennett off the coast of Lower California. In this number the swordfish is the goal, and though the fish is not landed, the camera landed some splendid shots. Effective, interesting and well executed.

Strange As It Seems
(Universal)
Interesting

Number 12 of this series of natural and human oddities done in color, and possessed of considerable interest. Pictured are a penguin, whose pining for a dead mate is overcome by his own reflection in an ordinary mirror; the New York bootblack whose eccentricity takes the form of working in silk hat and formal morning clothes; a horse with a full grown mustache and a five year old, with a six inch chest expansion, who performs unusual feats of strength. Color adds to the effect.—Running time, 9 minutes.

One Hundred Dollars
(Universal)
Weak

Charles Lawrence in the lead of a comedy which has little in it of the substance which makes comedies amusing. Lacking subtlety and cleverness the yarn concerns the stupid chap who must earn $100 per or renounce his girl. Attempts to sell insurance to the father at a golf tournament and the irate parent chases him, tears his clothes and we see a rather unamusing rushing about in the ladies' locker room.—Running time, 20 minutes.

Arthur to Make Oceanic Feature

George K. Arthur who is again teamed with Karl Dane in a series of four two-reel comedies, completed this week at Paramount's New York studio, sails on the Ile de France, August 26, for a six-weeks' sojourn abroad.

In association with independent Hollywood personalities, Arthur is planning to produce another feature on the order of "The Salvation Hunters,"—that is, so far as small cost is concerned. The story is tentatively titled "The Crossing" and many of the scenes will be shot on shipboard while en route to Cherbourg. Arthur will be accompanied by a sound cameraman.

Hard Represents NBC at Geneva

William Hard, newspaperman, has left for Geneva to represent the National Broadcasting Company.

Ruth Chatterton Turns Down Paramount Offer Definitely

Ruth Chatterton has definitely decided to reject Paramount's proposals after two weeks of negotiation, and expects Warners to fulfill all the terms of her contract with it, she revealed in an interview with *The Hollywood Herald.*

The Warner contract, she said, calls for a salary of $675,000 for six pictures to be made in two years, and gives Miss Chatterton unusual privileges in the matter of selection of story, cast, director and other production details. The contract is irrevocable, the star said. Privileges rather than money was the determining factor between the two companies, she declared.

Challenges Gannett Papers On Ad Picture Restrictions

Francis Lawton, Jr., president of General Business Films, Inc., in a letter to the Gannett chain of newspapers, has challenged the opposition of newspapers to advertising films.

The Gannett group was recently reported to have ruled against giving publicity to advertising pictures as well as restricting publicity given to theatres which had the ad reels on their programs.

Joe Leo Planning Circuit Of 40-50 Theatres In New York

Joe Leo is completing plans for entrance into the metropolitan New York exhibitor field, with an objective of 40 to 50 theatres, to be acquired immediately.

No deals have yet been closed, but it is understood negotiations on several are nearing completion. A deal for a number of Fox Long Island houses has failed to materialize.

Tiffany Title Changed

"Murder At Midnight" has been selected as the title for the new Tiffany murder mystery which bore the working title "Monster Kills." Frank Strayer, who directed, also collaborated with W. Scott Darling on the story. The cast includes Aileen Pringle, Hale Hamilton, Alice White, Leslie Fenton, and Kenneth Thomson.

Erle C. Kenton has been assigned the directorial job on Tiffany's "Leftover Ladies," based on an original by Ursula Parrott.

Visugraphic Films "Market"

Operations on the floor of the New York Stock Exchange are now being filmed by Visugraphic Pictures. The pictures, of an educational nature, will be distributed by the company throughout the country.

W. E. Enlarging Plant

Western Electric is enlarging its insulated wire plant, at Point Breeze, near Maryland, to turn out 1,600,000,000 feet instead of the present 1,000,000,000 feet capacity.

Defers Preferred Dividend

Union Theatres Investments, Ltd., Australia, has deferred the usual semi-annual preferred dividend, which required $70,000 for fulfillment.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

"Lend Me Your Ears!"

NO matter how dark or dismal the past may have been there is no denying the fact that the coming season shows a decidedly more optimistic trend . . . the product outlook seems to be a darned sight brighter than at time during the past few years . . . business conditions are improving in various parts of the country . . . (pessimists notwithstanding) . . . over-seating of certain localities has dropped due to the closing of unnecessary houses . . . and all along the line we have every indication that with the right kind of push and sensible showmanship, theatre attendance is going to start climbing. . . .

But we must have Confidence . . . that will be the only foundation upon which we can expect to build up business . . . and it must be that kind of Confidence that will dispell the fog of present-day conditions . . . backed up with a dauntless spirit and so emphatic that it will make those disbelievers believe, and make the skeptics reform. . . .

Every showman . . . in the big cities . . . in the smaller towns . . . everywhere . . . must have Confidence in this return of Prosperity . . . think that way . . . act that way . . . impress others with that same thought . . . and . . . don't let anyone talk you out of it. . . .

* * *

In response to many requests for an opinion regarding the decentralization plan of Fox eastern theatres, this writer has carefully read the several reports issued by the Fox officials and can briefly sum it up as follows:

The plan will not affect the local theatre manager in any great way. Breaking up of home office departments and centering them in the various divisions is a routine matter involving the purchasing, film buying, accounting and advertising, between the division manager and these different departments.

The house manager will continue to function in the future as in the past . . . he will be accountable to the same district or divisional supervisors . . . there will be no elimination of present detail work or reports . . . though this may come later when the divisional general managers reorganize some of the departments now calling for house reports.

The only bad feature that may come to the surface is the affiliation of stockholders and other financially interested parties who are supposed to act as a board of directors or advisors to the divisional manager . . . these esteemed gentlemen in the past have had the faculty of butting in on the local manager and in many ways making life miserable for him . . . so, we're hoping that Harry Arthur provided for this slant when he worked out the present plan . . . at any rate the idea is worth watching with much interest. . . .

Those many independent theatre owners are beginning to tell how pleased they were with our comments about them a short time ago . . and they are saying it with more of their operation and exploitation methods . . . which is cause of much rejoicing . . . these exhibitors know the business . . . they have to do if they want to stay in the race. . . .

* * *

United Artists deserve much credit for their determination to back up every one of their pictures with honest-to-goodness campaigns; not ground out like sausages, but worked out individually by showmen, men who have spent many years in and around theatres, men who understand the conditions and problems surrounding average theatre operation in average cities. . . .

We withheld comment ever since we first heard about the plan, but now we've seen enough at first hand to say that Hal Horne and his army of real showmen are making good their promise of selling campaigns and exploitation that is not ridiculous, but practical. . . . And to further serve the exhibitor, their crew of field men will make it possible, by what they do, not what they say, to put these campaigns over with the aid of the local showmen. . . .

Such cooperation deserves a big hand . . . and we're here to say that we are going to keep an eagle eye on that outfit and especially note the reaction from the field as to the way this idea is going over. . . . Who knows, maybe this will prove the solution to the sensible use of a press, or campaign book. . . . Anyway, we've always maintained that the home offices were sadly in need of more showmen and less yes-men. . . . All those in favor say aye. . . .

* * *

Believe it or . . . no . . . but Teddy McDonald of Universal City fame, has come through with a poem telling all about managers who died and went to . . . now where do you suppose managers go when they die? . . . We won't tell you the answer now . . . wait until we get a chance to publish the poem. . . .

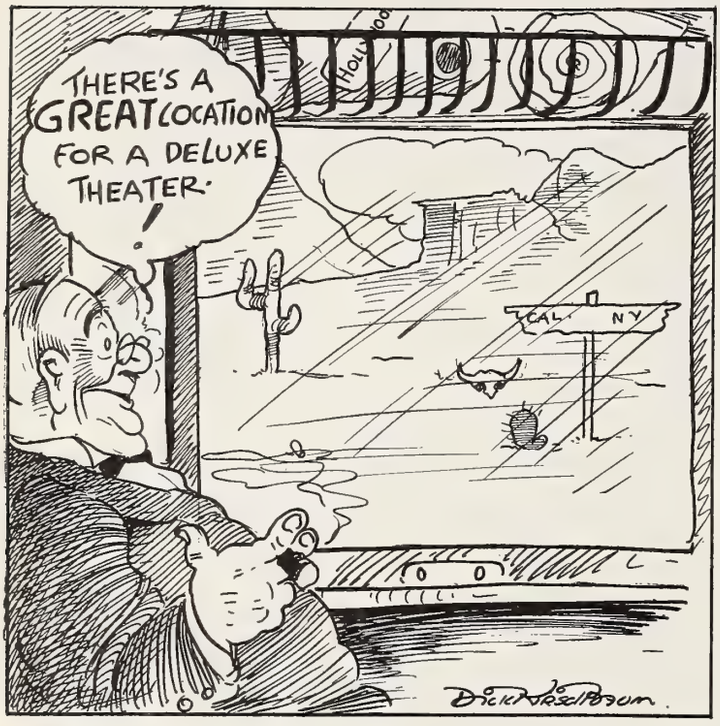
* * *

Things worth forgetting about . . . standing around the lobby with a black cigar sticking out of your face . . . cracking wise (or smutty) in your newspaper ads . . . criticising a brother manager's methods, when your own might be much better . . . riding your hired help until they're ready to shoot you . . . letting your assistant to do all the responsible work . . . hiding away in your office when you ought to be circulating around the house . . . sending clipped press book reviews to your local paper . . . and sending an usher to the bank with the receipts. . . .

"Chick"

"LOBBY LAFFS"

By DICK KIRSCHBAUM



A "Big Circuit" Scout—At Work!

Finger Sitting In For McSweeney While Latter Recuperates

While Dave McSweeney is recuperating from a recent illness which confined him to a hospital for several weeks, Martin Finger is pinch-hitting for him at the Paramount Theatre in Needham, Mass., and has been instrumental in effecting some valuable and interesting tie-ups which can be classified under that current and popular head, "Costless."

When exploiting "Secret Six" he tied with a local hardware concern for the free distribution of 5,000 flyers one week in advance, in the theatre and from door to door. The company also mailed them out to his mailing list and inserted them in all sales. The play in the circular was made on the word "Secret," such as—"You'll Have to See the Secret Six to Find Out About Them—But There's No Secret About the New Atwater Kent Radio, etc., Distributed By," etc. The concern also gave the theatre a set to place in the lobby where it is being used for entertainment.

Three thousand circulars were similarly gotten up and distributed for the theatre on a tie with the Hoover company's local agent and "It's a Wise Child" furnished the inspiration for the catch lines, "Do You Know That the Floor Coverings in the Home Are the Children's Playground? It's a Wise Child and a Healthy Child Whose Home Is Hoover Cleaned," etc. These flyers were also distributed in theatre and from house to house one week in advance of showing. The company also sent its service men to the theatre and overhauled all machines, replacing wornout parts with new ones. And as Martin points out, here's an angle which certainly cannot be overlooked these days.

Perhaps the crowning achievement along the above lines was the first tie-up ever made in his town with the Great A. & P. Tea Co. It took some salesmanship to win over the district and division managers, but they finally came across to the tune of free distribution of 3,000 flyers on "Women of All Nations." The angle of the tie was, "Women of All Nations Use the A. & P. Coffee Service." A section of the lobby was given over for display of the merchandise and samples were handed out.

He suggests that concerns like the A. & P. be contacted for tie-ups such as outlined above and we heartily agree that they can be made valuable allies if the idea is favorably received. These stores are in practically every town of importance and there can be no doubt that the circulation of people in and out of them is very extensive. Thanks for handling this matter for Dave, Martin, and tell him we hope that he will soon be on his feet.

Jonasson Moved Up Opening Day To Get Beach Resort Trade

In order to make a bid for the patronage of week-end and holiday visitors, Robert Jonasson, manager of the Mayfair Theatre, Asbury Park, N. J., moved the opening of "Women of All Nations" up one day, giving the first showing on Friday instead of Saturday. He also issued special invitations to the Marine Corps officers and enlisted men stationed at the nearby Lakehurst Naval Air Station to attend a preview at 9 o'clock, resulting in considerable word-of-mouth advertising. As a follow-up stunt the following Monday the same courtesy was extended to the American Legion Fife and Drum Corps, this local unit parading to the theatre.

Another stunt which was the cause of much favorable comment and attention was a tie-up with the local newspaper on a photograph contest over a period of several weeks. The photos are submitted to the newspaper and each week the prize winners are brought to the theatre and placed on an easel in the lobby. The display is so arranged that it can be changed weekly, appearing in the lobby simultaneously with the newspaper announcement.

Jonasson is another one of "Bunny" Bryan's boys down in South Jersey who, like his D. M., is constantly on the job with some stunt to publicize his house and boost patronage and any bid to secure the good will of local organizations is certainly one of the surefire methods tried and proven by many members of this Club.

—— Make This Our Prosperity Season! ——

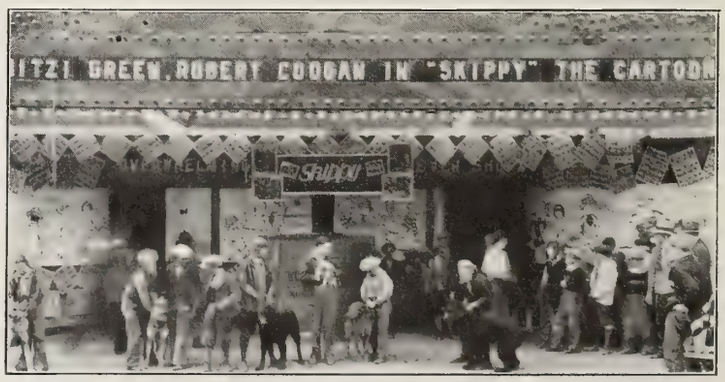
Ben Cohen Is Now Movie Editor For Two Local Papers

In addition to being the busy manager of the Capitol Theatre, Hazelton, Pa., Ben M. Cohen is serving as movie editor for both newspapers in his town. He has been editing a column for one of the papers for some little time and only recently took over the same task for the other one.

Many members of this Club are conducting columns for their local papers and this is something which this department has always been in accord with for the reason that it promotes a friendly spirit between theatre and one of the best allies a house can have. Movie notes have a wealth of reader interest and if a newspaper is not devoting any considerable portion of a page to news of this description, a few words from a theatre manager to the editor on the subject may be productive of a cooperative plan which will be beneficial to all concerned.

However, Ben is doing many other things in addition to conducting columns for newspapers. For instance, as a trade stimulator during the summer the Capitol Stock Company is offering a weekly one-act play, directed by Ben himself, as an added attraction. Then, he has a Capitol Theatre Follies scheduled for the last week in August, all players recruited from local talent and also directed by him. And, of course, he's not overlooking the promotion of trucks and double trucks with merchant and newspaper, at no cost to theatre. But between all these several activities he tries to find the time to keep his brother showmen acquainted with what's going on in his town.

EGAN HOLDS A DOG SHOW!



Pete Egan, of the Palace Theatre, Calgary, Alberta, Canada, gave the local kids a great opportunity to display their idea of what was best in doggies as a part of a campaign he made on "Skippy." It was a good stunt and not only enlisted interest from the younger element and their parents but received generous mention in the papers. Note the owners and their canine entrants in front.

Bailey's Personal Letter Worked Well With Added Novelty

In order to acquaint patrons with the booking of a novelty attraction he had secured after witnessing same in another city, H. A. Bailey, manager of the Belmont Theatre, Los Angeles, Calif., had typed and mailed the following letter:

DEAR FRIEND:

While in San Francisco recently I dropped into one of the theatres there and witnessed what I thought was one of the best entertaining novelties I had ever seen. It was called "Eddie's Adver Show," so I immediately got in touch with the manager and arranged with him to come to Los Angeles and bring his show to the Fox Belmont Theatre.

So, starting Thursday night, July 23, and every Thursday night thereafter, Eddie's Adver Show will appear at the Fox Belmont Theatre. It will afford the whole family a beneficial as well as an amusing time, an evening replete with merriment and surprises is promised those who attend.

Very truly yours,
(Signed) H. A. BAILEY,
Manager Fox Belmont Theatre.

We reprinted the above to bring out the fact that through the sending of this letter Bailey gave this piece of advertising a personal touch by its construction and the signing of his name. We don't know what "Eddie's Adver Show" is all about, for H. A. neglected to impart that information, but believe he will be glad to give more detail if other Club members should so desire.

——Get Your Share Of Big Business!——

Many Improvements Made To H. C. Lee's Theatre, Bath, N. Y.

By the time this appears in print we will assume that H. C. Lee, manager of the Babcock Theatre, Bath, N. Y., is taking an immense amount of pride in the fact that his theatre has a new marquee, new lighting and ventilating systems and a number of other modern improvements.

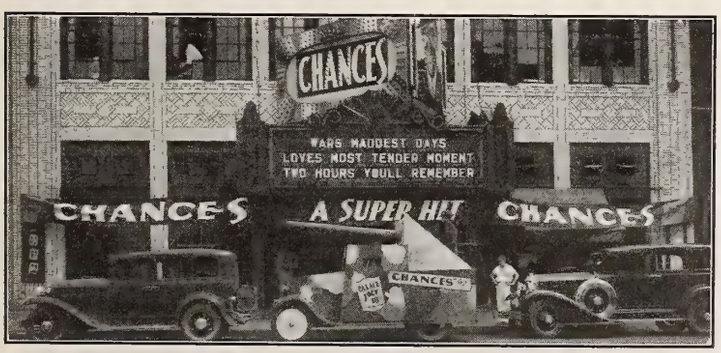
The new marquee was completed in advance of the other improvements and we see by the paper that the American Legion Drum and Bugle Corps paraded and rendered several numbers in front of the theatre for the occasion.

And just to show you all that Lee has been busy selling pictures while all this work was going on, let us state that he got out an attractive green and black herald on "Women of All Nations" and that he's still using those boxed and black-bordered ads, placed consecutively in a single column. These he alternates with larger display ads in order to break up regular run of advertising.

Glad to hear that all the above improvements are in and ready for the new season, for we know that it will be an incentive to step out and work up additional patronage for the prosperous months to come. And what a difference a glittering marquee makes in the appearance of a theatre. Perhaps this move on Lee's part will be a reminder to others that their front is beginning to look dingy and that new paint and lights are needed to spruce it up.

——No Empty Seats This Season!——

SAW GREAT CHANCES FOR "CHANCES"!



And so John Goodno, manager of the Palace Theatre, Huntington, West Va., got busy with a campaign which included the dressing of his theatre front with an immense enlargement of a telegram from Fairbanks, Jr.; a huge cutout of the star atop the marquee; the banner that you see stretched across the entire front; a street bally with auto made over to look like an armored tank, and the distribution of thousands of heralds. Gross on the showings paid a smashing tribute to the effective work done.

"The Showman's Calendar"

SEPTEMBER

7th	Labor Day
	(Schools reopen about this time)
9th	California admitted to Union (1850)
10th	Perry's Victory on Lake Erie (1813)
11th	Washington defeated by Howe in Battle of Brandywine (1777)
12th	Pershing begins successful drive on St. Mihiel salient (1918)
	Rosh Hashonah (Jewish New Year's)
13th	U. S. Troops take St. Mihiel
13th	"Star Spangled Banner" written in 1814
15th	Wm. Howard Taft Born (1857)
21st	Yom Kippur (Jewish Day of Atonement)
22nd	Nathan Hale Executed (1776)
22nd	Samuel Adams — Revolutionary Patriot Born (1722)
23rd	First Day of Autumn
26th	Pacific Ocean Discovered by Balboa (1513)

OCTOBER

1st	Missouri Day
5th	Chester A. Arthur, 21st President, born (1830)
5th	Wright Bros. take first long distance flight in aeroplane, 25-1/5 miles (1905)

Seasholtz Built Up Rural Trade By Use Of A Program Mailer

As a means of building rural patronage and adding substantially to the mailing list, G. Donald Seasholtz, manager of the Capitol and Rosedale Theatres, Chambersburg, Pa., used a mailing card that brought many requests for each week's program. It won't reproduce well, so we'll attempt a description.

By personally calling on each postmaster in rural communities within a radius of 15 miles, he obtained the names and number of box-holders on each R. F. D. route. Regulation one-cent postcards, containing a list of the week's attractions, were then sent out. The card also carried a note that the theatre management would be glad to send the postcard mailer each week if the first card was signed and returned to the box office. As an additional inducement, it was also stated that if a certain mark of identification on the card agreed with a printed bulletin posted each day in the box office, the holder would be entitled to a guest ticket.

Seasholtz recommends use of the above card to bring the rural sections in closer touch with the theatre and the gag worked out so well that he's passing it along. Right now he is busily engaged with further efforts to stimulate summer trade and we'll doubtless hear some more from him in the near future.

SLAM THE DOOR ON DEPRESSION!

Now is the Time For Real Showmen To Prove Their Ability By What They Can Do!

It would seem as though everybody in showbusiness has been enveloped in a sort of fog for the last year or so. This mist has been given several different titles. Some called it depression, others, off-times, and still others, lousy business.

Before we can steer for clearer and more prosperous channels, we must first dispell the mists and let a little sunshine come through. This you can do by starting off with the determination to make this the greatest year in showbusiness.

RESOLUTIONS ARE IN ORDER

If each and every showman were to start off the season with the resolution that THIS is going to be our big year it would probably become just that. Hanging back and casting gloom, not only among your employees, but your theatre as well, will certainly not help business at all.

There is much that can be accomplished at the very start of the season which should help materially in getting things under way. Some of the slants suggested here may just fit your situation like a glove, some may require a little vamping, others may not mean a thing to you. But just the same you owe it to your theatre and to yourself to dig deep into your creative stock and try to dope out something feasible and logical to start the season off with a bang.

PRODUCT ANNOUNCEMENT

A worth-while thought at this particular time would be to make up, in some form or other that fits your own peculiar local conditions, something in the way of an announcement regarding the new product contracted for your theatre.

But frame your announcement so that it will not only attract attention but will be read right through with interest. This can be done in one of several different ways. A neat booklet, starting off with a pledge from the theatre to its patrons to give them the finest in screen entertainment. Build on this theme and lead up to the many outstanding attractions which will be shown early in the season at your theatre.

When discussing some particular pictures, tell them a little about the story, the stars, the director, the company producing it; in other words make your announcement booklet a little fan magazine all by itself. Gossip about filmfolks, as far as their connection with particular pictures being talked about, will always find interest among the movie fans. They love to read about the stars and the studios. This you can give them through the information furnished by the producers and distributors in their regular announcements as carried in past issues of Motion Picture Herald, or via the exchange work sheets, which can be secured for the asking. It is not necessary to divulge the plot of the story, merely tell them enough about the pictures to convince them that you are telling them facts when you say that your theatre will offer the finest pictures made.

Little thumb-nail cuts of the stars will also enhance the appearance of such a booklet. Line cuts or other material available at the exchanges might fit right in with your plans and layouts. Look into this angle, it has been found mighty helpful in the past and is far from an experiment.

If you so desire, one or two ads can help carry the burden of the cost of such a booklet. Wide distribution is essential. Every person in and around your town ought to receive it. The local directory, telephone book, etc., should be brought into use to make this possible.

NEWSPAPER ANNOUNCEMENTS, TOO

We can recall at this moment the story of a theatre in a town of some twenty-five thousand inhabitants, where a remodeled house, about to open, spread some malicious gossip around town that they had bought up practically every outstanding picture for the coming season. This soon brought about a lot of bad rumors affecting the other theatre of the community and they retaliated with a half-page newspaper announcement in which was listed "a few of the pictures contracted for the house.

Needless to say, the original story was spiked and left the other house in a bad light with the townsfolks, especially the merchants who were told the story first. Small towns and communities are quick to pick up gossip, especially about the theatres, and the manager who doped out that half-page announcement made a darned good move.

PEP UP THE COMMUNITY

With the outlook for future business in all lines so much brighter than at any time in the past year or two, you, as one of the representative business men in the town should start the "better times" movement going full force.

Get together with your local Chamber of Commerce, the various clubs composed of business men, and such other organizations as function in the town and might be able to help put the idea over. Start a campaign for "Prosperity Days Are Here." Your newspaper will surely get behind any move of this kind because it will help bring back lineage lost during the quiet months gone by.

A gala affair can be framed with every merchant in town participating. Your theatre is naturally in a fine spot to help put the idea across with great emphasis. Your screen should shout the keynote of "buy now," "great bargains all over town," "put idle money into circulation," etc., etc. Every merchant in on the campaign should likewise stress these slogans in their window displays, newspaper ads, etc.

Good Product is on the Way—Back it Up with Intelligent Seat Selling Stunts!

Any live showman will be quick to grasp the possibilities of such a move because it means direct returns to him and his theatre. If the public can be sold on the idea they will soon take a brighter slant at things in general. But one thing is certain; it can certainly do no harm anywhere along the line. Think this over.

PUT YOUR HOUSE IN ORDER

In all of your preparations for a smashing fine season do not overlook the fact that your theatre must be treated like something better than a step-child. There is not much sense in shouting prosperity and better times unless your theatre reflects just such an appearance.

It must be bright, inviting, comfortable, radiating a feeling of goodwill towards those who patronize it. The front ought to be the "bright spot" of the community. The signs and displays should be of such a calibre so as to build up interest in what they were made for.

The projection and sound should be the last word in their respective fields. Economy in these two departments means "cheating" on the perfect presentation of your shows and will hurt you far more than mere words can describe.

Those of your staff who must come in contact with the public should be drilled in the manner of greeting and making the patron feel at home while they are in the theatre. Stiff and starched ushers and doormen breed coldness and aloftness. Don't permit it in your house. A smile will help a poor show many a time and will send them home feeling that, at least, they were well treated while at the theatre.

ABOUT YOUR SHOWS

Every change of bill can hardly be an "outstanding" show. If you were ever to try and sell such an idea to your customers it would be a case of crying wolf too often. When it is really so they won't believe you.

But great care and judgment can be used in booking your show so that a poor feature can be surrounded with fine enough short subjects to more than make up for the entertainment lacking in the main picture. Never before in the history of the industry have there been as many series of fine shorts as there are today.

Don't close your eyes on ideas used by others. If you insist on doing only new and original stunts to stimulate business; God help your business. But revamping some of the other fellow's activities to suit your own individual situation is just as good, and perhaps better, than making them up yourself. You, at least, get the benefit of their experiences and a chance to cash in on tried and proven campaigns. No experimenting, no taking chances, and no growing stale while waiting for that new and novel idea to present itself.

Be sure that your newspaper advertising is getting you the most for your money. Excellent results can come of sensible use of your local papers. Try to avoid jamming up your copy. White space makes type and cut material stand out all the more.

If you have the advantage of a daily paper, concentrate on your current show. Crowding one or more coming attractions into an ad will leave a confusing impression without selling any one of the group you are buying the space for.

THIS IS OUR PROSPERITY SEASON!

Diversified Activity In Every Theatre Is Bound to Result in Box Office Reaction!

If sound ever accomplished anything in the way of improving the screen presentations, it certainly manifested itself in the short subject.

Extreme care should be exercised when surrounding a feature to have every possible variety of entertainment. An interesting travelogue; one of those side-splitting cartoon reels; possibly a song cartoon; a good two-reel comedy; musical numbers, etc. They are all available to you, make good use of them.

SPECIALTY WEEKS

Another way of holding patron-interest when campaign after campaign on outstanding pictures has grown stale, is to create some sort of specialty week. A Blue Ribbon Week. An Old Home Week. A Comedy Week. These are just suggestions, perhaps you can work one out with better angles and more apt to produce the desired results. Great. Go to it.

Revival nights, revival weeks, etc., are also worthwhile experiments if you have never tried them before. Presentation of good foreign subjects may also solve the problem of those one or two off-nights. After all, we must play around a bit with these things until we learn what is best for our theatres and communities.

Selecting certain pictures for a midnight premiere may send out the preview audience broadcasting the merits of your show. Word-of-mouth advertising is great stuff for the box office.

INVITATION SHOWS

Certain pictures lend themselves admirably to invitation showings. "Disraeli" was one, the coming "Alexander Hamilton" is another, and no doubt there are many others. The angle here is to invite that class of outstanding people in the community to witness a private showing of the picture at some time convenient and in advance of the opening date and let them write their reactions and opinions on forms furnished to them for the purpose.

These expressions can be incorporated in your newspaper campaign or used to good advantage for a broadside throwaway to be distributed by hand from house to house or through the mails. Besides, if those at the invitation showing are educators they may feel justified in making the picture the subject of a talk at school assembly or chapel.

Cooperative tie-ups involving merchants or local organizations are worth-while for any theatre, BUT be sure that you are getting the proper breaks for your house.

If you are behind the idea, the theatre ought to get their share of the space or publicity without any cost whatsoever. "Selling" the paper and the merchants a cooperative idea and then spending a pile of money on it yourself is hardly profitable. And then again, it gives the newspaper advertising manager funny ideas about charging the theatre for such space. Get yourself set in the preliminary arrangements and avoid arguments later on.

To make this a great year you must tackle it the right way. Just talking about it won't get you to first base.

If your house has been in a slump, it stands to reason that radical changes are in order. Changes involving your operation methods, publicity, advertising, exploitation and, perhaps, even your house staff.

Your community will have to be educated all over again to develop the theatre-going habit. This you can successfully accomplish by means of intelligent activity aimed in that direction.

These slants open up so many avenues to added interest-building in your theatre and its attractions that some method along these lines should certainly be worked out.

INSTITUTIONAL ADVERTISING

Here is one part of a theatre's advertising which is overlooked by thousands of theatres all over the country. Telling the patrons something about the theatre they are patronizing.

There is much of real interest in your house that lends itself to such institutional advertising, via the newspapers, your programs, the screen and the lobby. Give it more than a passing thought.

Suppose you work out your budget on newspaper advertising so that it leaves you a two-column by five or six inches once a week when you can carry an ad telling about your theatre and leaving the attractions for the regular ads? Don't you think this would help build up interest in the house?

In warm weather you could stress the efficiency of your cooling plant, during the regular season you can talk about your heating plant; about the fine projection and sound; tell them about the keen desire of your ushers to render extra service to your patrons; let them know that you are anxious for suggestions to improve your shows and the operation of your theatre.

Trailers along this same line, but not overdone, will assist materially in getting this institutional idea across. Or possibly you may want them to know that your theatre will gladly co-operate on the staging of local dramatic club presentations, or help them raise money via a benefit at the theatre.

Your newspaper, your screen, your program, your lobby, etc., etc. You have many valuable weapons to work with. Use them.

EXPLOITATION AND BALLYHOO

These two angles have always been associated with theatre operation and, especially in the smaller communities and cities, have reacted favorably for the house.

However, the two words have been much abused in recent months and great care should be exercised in the selection of the exploitation or ballyhoo to be used for your house.

It need not lower the standard or dignity of the theatre in any way if you work out your ideas on what type of signs and displays a the-this respect these two angles are no different than the signs or displays you use in front of your theatre. You make them up to meet your ideas on what kind of signs and displays a theatre of your kind should go in for. That is exactly what you should do when working out anything in the line of exploitation or ballyhoo.

Showmanship Will Prove Determining Factor in the Success Of Your Efforts!

Many a picture lends itself to some particular form of such activity. It builds up interest, attracts attention, starts the patrons talking, and never can do you the slightest bit of harm providing you exercise judgment in the selection of the stunt you are going to put across.

What is perfect for one type of theatre may be thumbs down for another. What brings in money for one class of theatre may chase it away from another. And vice versa. But no one can tell you what's right or what is wrong. That's why you're the manager. You must be the last word in what goes on in or out of your theatre. Work these things out to suit your local conditions and the type of theatre you are running and you will soon strike the happy medium of what is best.

NOW IT'S UP TO YOU

We've attempted to pep you up so that you can start off this new season with a "bang." We have tried to point out some ways to do so, but after all is said on the subject, we have wasted both time and space if these suggestions are greeted with a mind, already made up, that "nothing can be done."

If that's your frame of mind, we're sorry we said anything at all. Because what your theatre needs more than anything else, is a manager, a showman, someone capable of grasping the helm of the boat and steering it into prosperous channels.

But, on the other hand, if you have been riding along in a rut, a rut created by reason of past conditions, and these suggestions have helped you out and onto smoother roads, then we are tickled pink. We'll be happy and you will have ample cause to rejoice, because the truth will show itself in the form of brisk business and better times for the new season.

This cry for "bring better times" may have been aired before, in fact we recall hearing it ourselves, but the question is; are we going to make it a fact instead of a fancy?

Here is a glorious chance for many showmen to prove their claim to that title. Show-business needs men of guts for big jobs. You may be the man they are looking for. Prove it by what you do, not by what you say.

LET'S ALL PULL TOGETHER TO MAKE THIS THE GREATEST YEAR IN SHOW-BUSINESS!

One point regarding trailers which we would like to get across and, this is from actual experience, is to be extremely careful not to give them too many trailers at any one time. On coming attractions, no more than two or three (for the ordinary three to four change houses) ought to be shown.

Institutional trailers can sell your local benefit idea, theatre parties, etc. They can also emphasize your theatre's many service features, such as the lounge rooms, the mailing list, cooling and heating plants, and so on. Use them, but, use them with discretion.

ASSISTANTS ARE ELIGIBLE FOR MEMBERSHIP IN THIS CLUB!

With the approval of the house manager, assistant managers are eligible for membership.

We started taking assistants into the Club about a year ago and subsequent surveys have proven that it provides the necessary "push" to make them real showmen. It increases their interest in the business and makes them try all the harder to gain promotion. For the six months period, ending June 30th of this year, Club records show that over three hundred assistant managers were promoted to handle their own houses.

Only accredited assistants are accepted. Those not rating this title should not apply as their managers will be asked to certify to the position they now hold.

The Round Table Club will welcome members in this class and we urge every bonafide assistant manager to send in the application now.

Town's First Stage Wedding Smash Hit For "Bill" Preston

Among the returns from stage weddings come to our notice is one pulled off by Bill Preston, manager of the Merchant Theatre, Quincy, Mass. In this case it was the first event of this kind that was ever staged in this city and the press and public literally ate it up.

He arranged a tie-up between the newspaper and local merchants that resulted in a double truck, the entire cost of the theatre's part amounting to only $7.50. He let the paper "scoop" the story and it came through in a big way. The house only seats between 700 and 800 and the stunt played to 2,000 admissions; 5,000 natives blocked the street from sidewalk to sidewalk for two blocks and the cops had to turn them away.

One of the most enthusiastic merchants in the tie-up was a jewelry concern which has national representation. It is Bill's suggestion that if any Club member is interested in contacting this firm a line to him will bring the desired information. Even if the stunt is not pulled off this season, the store-management can be contacted for the future, and on behalf of all Round Tablers we want to thank him for passing along the idea.

——No Empty Seats This Season!——

Whatley Promoted; Captures Attention With Wild Man Stunt

The last time we heard from D. N. Whatley he was the assistant manager of the Capitol Theatre in Shreveport, La., but since then he won a promotion and his present title is manager of the Lyric Theatre, Jefferson, Texas.

One of the first stunts he put over at the Lyric was a campaign that netted fine business on "Trader Horn." For jungle atmosphere he secured a lot of the native Spanish moss that is so plentiful in certain sections of the South and hung it in profusion across the theatre front and in the lobby. For a bally he hired the services of a local colored man, put him in a cage and passed him off as a wild man of the jungle. The negro wore nothing but a pair of trunks and to add to the effect made a gutteral noise and beat on a tom-tom.

Additional advertising included the distribution of 1,000 stickers in homes and rural mail boxes; 1,000 heralds in the same locations; and 100 window cards and a raft of one-sheets.

In spite of the very hot weather Whatley states that business was great and that his "wild man" attracted more attention than any stunt he ever pulled. So if you have not played "Trader" and can get your wild man, go right to it if you think your community would like the idea that your fellow Club member is passing along. We also add congratulations regarding his promotion to the post of manager.

Newspaper Donated Valuable Space To Laby's Golf Shorts

A number of fine publicity breaks were accorded George Laby, manager of the Washington St. Olympic Theatre, Boston, Mass., during the showings of the Bobby Jones series of golf shorts, in addition to receiving gratis a 400-line ad from an exclusive Brookline newspaper.

We note that one of the leading Boston papers has come around to publishing the starting time of features in tabular form and George also convinced the editor that the Jones shorts were important enough to be included. So instead of the usual two or three lines allotted other houses in the table, the Olympia received six lines; or as Laby figures at 60 cents per line, an equivalent of $12.60 per week, or a total of $151.20 on the three extra lines during the run of the shorts. This was, of course, in addition to regular run of stories that broke on both sporting and amusement pages.

He also managed to obtain 250 street car dashers gratis for three days, Boston cars traveling from the various suburbs into the heart of the city. And last but not least, live wire usher Stanley Rudnick succeeded in placing over 200 especially designed 14 x 22 cards in every section of the city, including boards of legit houses that were closed.

That's great George! However, we've one criticism to offer—you neglected to state just how that gratis ad of 400 lines was pried from that exclusive newspaper, and why. Nor do you explain why the street car outfit let you use their equipment for a three-day ad campaign without kicking in. But maybe you'll let us know next time you write—and in the meantime, keep up the good work. And by the way, the timetable gag is a reminder to others that insertion of same may be accomplished by making a call on the managing editor.

——Business Is Going to Be Great!——

Bloomberg's Truck Bally Is Yielding Results At No Cost

A truck ballyhoo, promoted from a local dealer, is being used to boost an August "Jubilee" month campaign by P. D. Bloomberg, manager of the Paramount Theatre, Salem, Mass., and we are publishing a photo of it so you can see how the sign artist dressed up the sides. The display was made so as to allow an easy change of copy, without actually changing the display itself. Use of the truck was granted periodically over the period of a month and you will note that the theatre certainly captured a generous portion of the space.

He also managed to promote a loudspeaker system by agreeing to replace some wornout B batteries. With this added equipment phonograph records were played and verbal announcements made during tours through the summer resorts and congested districts of Salem and nearby towns.

A truck is a handy article to have at one's disposal, as Broomberg recently demonstrated when ballyhooing "Women of All Nations" with a bevy of girls dressed in national costumes. We gather this one was promoted from the same dealer. Since he has found this bally so successful he's passing along the suggestion that other members contact local truck dealers with a view toward making a tie-up which will be beneficial to all concerned.

——Let's All Pull for Prosperity!——

DOUGLAS GEORGE SAYS:

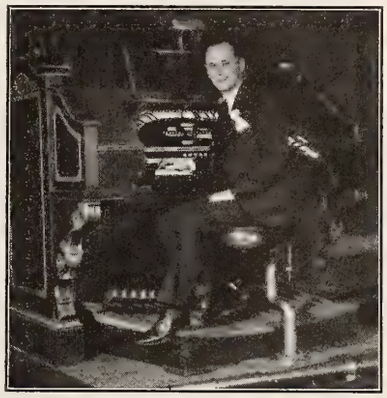
"Let me congratulate you for the wonderful . . . Club pages. . . . There are more seat-selling stunts than ever before—every manager should take time to digest every page thoroughly and file stunts applicable to his situation."

Columbia Theatre,
Portsmouth, Ohio.

Fred Johnson Made Theatre Side Wall A City Attraction

There's many a homely looking brick side wall of a theatre which could be transformed into something pleasing to look at, at the same time securing additional advertising and good will for a theatre, if one were to carry out an idea of Fred Johnson's, manager of the Latonia Theatre, Oil City, Pa.

Adjacent to his theatre is a plot known as Monument Plaza, on which are several relics of the late war. The monument, cannon, etc., are surrounded by a number of well-kept flower beds. The whole length of the theatre, about 175 feet, runs parallel with this park, and in order to remedy the jarring note caused by the side wall, he engaged the services of the city horticulturist to build rock gardens and more flower beds along the entire depth of the house.



Jack Wolcott

Another local enterprise sponsored by the Latonia and the community business men's association is a ball team, uniforms for the players donated by 15 of the merchants and the theatre. For its share of the expense the theatre was granted the privilege of naming the team "Latonia." As the aggregation belongs to the city league, composed of eight teams, it will be seen that the theatre's name receives extensive publicity throughout the city during the baseball season.

An organist and his organ also plays an important part in entertaining his public, so we are going to say a few words for Jack Wolcott, the man who is responsible for this end of the program. Jack has been with the Latonia ever since the house opened in 1928 and started playing the organ when he was 12 years of age. He's now in his third year at this theatre and has firmly established himself in the hearts of its patrons. One important thing he has found out is that it doesn't pay to exert too much pressure getting an audience to sing. He thinks they have to be in the proper mood for this sort of thing and therefore closely watches for contrary reactions. However, the kiddies like to test their voices and they do it at every Saturday matinee. One number which has received a great many requests is Gershwin's Rhapsody in Blue," and he's used this three times in the past two years. Local vocalists and musicians are also encouraged to assist during the organ's time on the program and this stunt has scored a hit with audiences. It is interesting to note that the Latonia is the only theatre in this section of Pennsylvania using an organist at the present time.

Fred Johnson is always doing something interesting down in his neck of the woods and it's likewise a pleasure to record some of his activities. He's a great believer in the constant creation of good will for the theatre, as you will note by the flower bed and baseball stunts. He is, of course, fortunate in having the services of such a versatile organist as Wolcott; but may we also point out that he took advantage of the fact that no other house was playing up this end of the program. If a house can afford the services of one, many showmen are of the opinion that this one-time popular instrument is again in the ascendancy and can be made to pay.

ABOUT REVIVAL NIGHTS!

While there still remains some difference of opinion regarding the revival night for former big pictures, the weight seems to be with those voting favorably.

Many outstanding productions have been released in the past 12 months or so that would find your patrons in a mood to see again. Other houses have tried the experiment with all kinds of success. Some even claim it brought sell-out business on these revival nights.

In justice to the idea and your theatre, you should at least give this angle some serious consideration and be guided according to your best judgment. Try one or two and get your audience reaction. If it clicks, there is no reason why you cannot designate one night a week as revival night and play it up strong.

Of course, the majority using these reissues make them an added feature of their regular programs. We would hesitate to advise any one to make a revival the lone attraction for any house. But here again, the manager is the best judge.

ROUND TABLE BIOGRAPHIES

At the age of twenty years, J. Warren Sever is not only managing the Hamptonian Theatre, New Hampton, Mass., but is devoting his spare time to a course in a local preparatory school in an effort to improve his future in show business.

J. Warren Sever

But now to tell you a word or two about what one of the youngest managers in the New England states did prior to taking over the above named theatre.

He started his theatre career in stock as a child player, switching from the footlights to the intricacies of stage lighting and later taking up the design of scenery. Then he tried Columbia Burlesque for awhile, leaving that for a fling at the projection end of the game. By this time, having a fair knowledge of several departments of the theatre, he decided that in order to attain the goal he'd set for himself, more education was in order. And that's why he is where he is right now—managing a motion picture theatre and making it pay his way through college.

When Sever took over the Hamptonian he tells us the house was on the "rocks"; however, he went to work, cleaned it up and has made it pay by giving SERVICE—which, in his estimation means a whole lot in theatre management.

He states that he would rather remain a porter in a theatre than ever go into any other game and with that remark we'll gamble on his success.

——Get Your Share Of Big Business!——

Kite Kontest Used By Dennis Scaling Made Hit With Kids

Some of you Club members might want to try a stunt which stirred up a lot of interest among the younger element in Enid, Okla., where Dennis Scaling manages the Criterion Theatre, so we'll present the Scaling Kite Contest:

Application blanks, obtainable at the box office after being properly filled out, were turned over to Boy Scout headquarters. Only boys under 18 years of age, with exception of registered active Scouts, even though they were over 18, were allowed to enter the contest.

It was stated that kites must be made by the boy entering, but that he might council with others over plan of construction. Seven events were listed, with two prizes offered for each event.

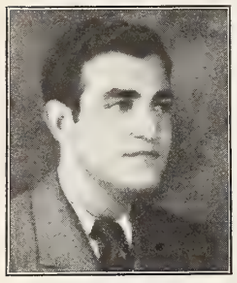
The first event was an "Endurance Flight," the kite flying continuously day and night. The one remaining aloft the longest time won. The second was "Novelty Flying," points being design, originality, flight, with color and unusual trimmings, also considered. The third was for "Altitude" and the fourth for "Distance," and the fifth for the "Smallest kite" of any type. The latter had to fly for at least three minutes from a stationary point. The sixth event was for the "Largest Kite," size determined by square inches of paper surface. Five minutes of flying was required. The seventh was the grand finale of a "Dog Fight," an aerial battle in which the kite bringing down the most "enemies" and still remained aloft won. Contestants drew for positions.

Another stunt he recently pulled was directed at still a younger element than kite flyers. As a good-will act he staged a benefit to provide milk and ice for needy babies, turning over the theatre to the Milk Fund committee. A film was obtained free of charge and the entire theatre personnel and many talented local people donated their services. The show took place at 11 o'clock Saturday night immediately following the regular show. Both newspapers cooperated with newsy stories two weeks in advance, nine of them making the front page.

The kite contest of yours certainly was a corking means of waking up a lot of interest from both kid and adult sources, Dennis, and the Club wants to thank you for sending it along; and we're going to take it for granted that the good-will stunt earned a lot of valuable publicity for your theatre. Citizens will surely remember you next time they want to raise funds to carry out new plans. Keep up the excellent work and don't forget to let your brother showmen in on it.

ROUND TABLE BIOGRAPHIES!

The medical profession may have lost a valued member when Robert Martin Weitman came to the conclusion that show business held a tremendous future in store for him, for prior to facing this decision he was a student at the Cornell Medical School, Cornell University. However, we can still classify him as a doctor—a doctor of happiness for he's keeping people in good health by furnishing them with a good grade of amusement at the Paramount Theatre, Brooklyn, N. Y.



R. M. Weitman

He's the managing director of the Paramount but began his theatre career by attending the Publix Managers' Training School, later being assigned to the New York Rialto. When the Brooklyn Paramount was opened he had charge of that important affair and was then assigned to the post of City Manager, which he held up until the appointment to his present position.

Many members of this Club will be interested to learn how Weitman handles this big Publix house. The competitive situation is exceptionally keen in his section of the city and therefore productive of keen ideas about selling shows. If he can spare the time we feel sure that he will prepare a little story which will tell us all about methods used to keep his business up to par.

——No Empty Seats This Season!——

Walter Tooley And Gang Are Breaking Red Bluff Records

Walt Tooley and his staff of the State Theatre, Red Bluff, Calif., are always up to something interesting in the show-selling line, and while this city only boasts a population of 3,600 it is the gateway to the Mt. Lassen Volcanic National Park and sees considerable transient traffic. Another point of interest concerning Red Bluff is that Walt has the choice of 14 churches. Now for what he's been doing since we last heard. We understanding some house records have been smashed to smithereens.

Some one is always asking how to rig up a model dirigible atop a theatre or marquee sign and his plan of construction for one built for "Hell's Angels" seems a good one to file away. Round discs were first cut for the form and over these were placed light strips of lumber. A pipe line was then run through the middle to keep the form rigid. For the covering, canvas was stretched over the frame and then painted. The accompanying photo will show how the balloon was attached to the top of the sign and anchored to a building across the street. At night two flood lights were played on it and the display was very attractive. The entire length overall was 22 feet.

The "Big Trail" set was placed in the foyer 15 days before playdate and with a spot playing on it attracted a great deal of attention. The background was painted by a local artist and this was placed on a long table covered with sand. The wagons were regular exchange issue, with wheels stiffened to make them stand. Oxen and men were cut from compo board and then painted. A black cloth was hung in front with the lettering and date. Along with the effort made this picture broke the house record previously held by "Gold Diggers."

Tooley's striking lobby display set for "Big Trail"

When playing "Big House" a set of canvas was stretched on wood frames, and, as illustrated here, covered the entrance to the lobby. The local painter was responsible for both rock appearance and lettering. From the sheriff's office was secured a lot of "wanted" circulars and finger-print cards and these were mounted on the wall board around the tack card. As additional atmosphere one week in advance the ushers were dressed in real convict suits, also obtained from the sheriff. Each usher had a number and on their backs carried title and playdate of picture. This one broke the one-day record (Sunday) and missed the two-day record by a few dollars.

Well, there's a couple of records for other members to shoot at, providing these pictures have not been played off; or, it is possible that the above stunts may furnish ideas for some other show. Tooley has several other gags in line and we will hope to hear about them soon. We see by the papers that July heat broke some other records out his way—average temperature 104 over the month; so Club members will get an idea of what kind of a town this Red Bluff is. Nothing much on us over this way, Walt. You could have fried eggs on the pavement down in Times Square most any day this season.

——Let's All Pull For Prosperity!——

A Special Preview Yielded Excellent Results For Ackery

A special preview held for certain people whom he considered sources for good publicity turned out to be an excellent plug for "Father's Son" when this picture was played by I. Ackery, manager of the Dominion Theatre, Vancouver.

With the start of his newspaper campaign he issued invitations to newspaper reviewers, members of the Kiwanis Club and leaders of the Boy Scout troops in the city to attend a special showing, and the boost given the picture by these people was nicely reflected at the box office.

Window cards and heralds were also used in his campaign, but his faith in this particular picture proved the best drawing card. He sold it to a few and they, in turn, got behind it. The preview also had the additional value of bringing in some people who had been absenting themselves from the theatre for some time. The special invitation brought them back.

BIRTHDAY GREETINGS

Urban R. Anderson
Edwin G. Austin
Earle Nathan Bailey
Roy C. Bruder
Charles Francis Burns
Edward J. Cangley
J. D. Chaffin
George Clarke
S. A. Deuel
C. A. Grissinger
W. B. Henderson
Fred E. Irion
James Lucas
Jerome Marx
Martin Messinger
Michael S. Milo
Fred Naify
Millard Ochs
Tom Olsen
Pierce Rawling
Edward Shuker
Roy Sterrett
S. F. Sutaria
Robert M. Weitman
Earl N. Willey
Al E. Winniniger

Refrigerated FOX MILLER
Careless kisses . . . impulsive marriage . . . easy divorce. It takes a strong man to hold his woman these days. Here's one who did—See how!
Starts Monday
7 Days Only
Mary Roberts Rinehart Challenges Modern Marriage—from the Novel "Lost Easter"
"I TAKE THIS WOMAN"
A Paramount Picture
GARY COOPER
CAROLE LOMBARD
A man and a girl fight desperately against love until love conquers them. Its [illegible] sweeps across a continent—into every heart.
—Added—
"LEMON MERINGUE" Comedy with Ed Sedgwick
"THE BLUE DANUBE" Screen Song
News
25¢ TILL 1 P.M.
KEEP COOL at FOX WICHITA THEATRES
REFRIGERATED PALACE
STARTS TOMORROW
The Sweetest Love Story Ever Told
Janet Gaynor - Warner Baxter
in
DADDY LONG LEGS
Special Added Attraction
NO. 1—BOBBY JONES IN "HOW I PLAY GOLF"
Last Times Today
VICTOR M'LAGLEN—EDMOND LOWE
"WOMEN OF ALL NATIONS"
LAUREL & HARDY COMEDY
REFRIGERATED MILLER
STARTS TOMORROW
A Glamorous New Star and An Old Favorite
ELISSA LANDI and LEWIS STONE
in
"ALWAYS GOODBYE"
LAST TIMES TODAY
MONSTER KIDDIE REVUE
30 Juvenile Stars in a Great Stage Show
at 2:30, 4:30, 7:30, 9:30
PREVIEW TONIGHT
ORPHEUM
STARTS TOMORROW
Devasting, Terrifying in Its Realism
"THE PUBLIC ENEMY"
with
JAMES CAGNY—JEAN HARLOW
LAST TIMES TODAY
"MISBEHAVING LADIES"
LIA LEE—LOUISE FAZENDA
LUCIEN LITTLEFIELD
Starts Monday
UPTOWN
DOUGLAS at HILLSIDE
WILL ROGERS, "CONNECTICUT YANKEE"
If You Missed It, See It Now—If You Saw It, See It Again
LAST TIMES TODAY
"NOT EXACTLY GENTLEMEN"
LEW CODY—VICTOR McLAGLEN
FOX MILLER REFRIGERATED
"A HOLY TERROR"
Fox Movietone Outdoor Romance
GEORGE O'BRIEN
SALLY EILERS
Starts Today
A peach of a murder mystery . . . some dandy polo, great western outdoor stuff and a happy romance make "A Holy Terror" an especially entertaining picture.
— A Feast of Featurettes —
BURTON HOLMES TRAVELOG
"A Tale of Alhambra"
CARTOON COMEDY
"Cow's Husband"
OUR GANG Comedy
"FLY MY KITE"
OWL PREVIEW EVERY SATURDAY NITE
Some samples of newspaper advertising being turned out under the supervision of Nat Holt in Wichita, Kansas
ALWAYS COOL AND COMFORTABLE
FOX WICHITA THEATRES
PALACE
COOLED WITH ICE
NOW
A world-famous star in a world-famous story for the whole world to thrill to!
CONSTANCE BENNETT
in Robert W. Chambers' famous novel
The COMMON LAW
JOEL McCREA - LEW CODY
An unconventional story of an unconventional girl in the studios of Paris.
—Added—
BOBBY JONES
No. 1 The Golfer
Daphne Pollard
Comedy
"Slide Speedy Slide"
Fox News
REFRIGERATED
MILLER
Two great dramatic stars together again in a story of thrills and heart throbs
NOW
The NIGHT ANGEL
NANCY CARROLL
FREDRIC MARCH
—Added—
FRANK M'HUGH
Comedy
"NEWS TO ME"
SCREEN SONG
Vitaphone Act
News
UPTOWN
DOUGLAS at HILLSIDE
TONIGHT—6:30 P. M.—TUESDAY
WALLACE BEERY
"THE SECRET SIX"
LEWIS STONE - - JEAN HARLOW
Brought to life by a great star . . . and a great cast . . . . . .
Starts Today
The Great American Novel
FIVE AND TEN
A NEW STORY BY
FANNIE HURST
MARION DAVIES
LESLIE HOWARD
RICHARD BENNETT
IRENE RICH
KENT DOUGLAS
MARY DUNCAN
The screen's most popular comedy star plays a great dramatic role as the poor little rich girl whose father's millions would buy anything but the love of the man she most desired.
ADDED!
BURTON HOLMES TRAVELOG
"Peeps at Peking"
Vitaphone Act
Paramount News
OWL PREVIEW SAT. NITE
REFRIGERATED
FOX MILLER
FOX MILLER
Refrigerated
A Five-Star Dramatic Hit
—a stormy page torn from life! Three vivid dramas woven into a vital master picture.
Tomorrow
The LAWYER'S SECRET
CLIVE BROOK
CHARLES "BUDDY" ROGERS
JEAN ARTHUR . . . FAY WRAY
And RICHARD ARLEN
A shot in the night! Five persons plunged into a storm of fear, hate, danger, despair! Each fighting to save his own life, his love, his reputation. Only the lawyer knows the truth! His silence burns with suspense.
—Added—
DAPHNE POLLARD
"CRASHING RENO"
Comedy
Vitaphone Act
News
FOX WICHITA THEATRES
A new show year starts August 10 . . . Here are two advance pictures.
REFRIGERATED
MILLER
5 Star SMASH HIT!
STARTS TODAY
The LAWYER'S SECRET
CLIVE BROOK
FAY WRAY
BUDDY ROGERS
RICHARD ARLEN
JEAN ARTHUR
A picture packed with romance, suspense and mystery.
DAPHNE POLLARD
"Crashing Reno"
Vitaphone Acts
News
PALACE
COOLED WITH ICE
Now—Continuous 11:30 a. m. to 11:30 p. m.
The screen's most famous feminine comedy stars in a riot of fun and hilarity.
MARIE DRESSLER
POLLY MORAN
in
POLITICS
starts today
AN M-G-M PICTURE WITH
ROSCO ATES
BOBBY JONES
"The Brassie"
Feature Comedy
Fox News
UPTOWN
DOUGLAS at HILLSIDE
Tonight at 8:30
THOMAS MEIGHAN
in
"YOUNG SINNERS"
with
Hardie Albright-Dorothy Jordan
EDLER JUVENILES
On the Stage

WELCOME BACK "TIM"!

After a long rest, due to the unfortunate fire which destroyed the well-known Madison Theatre in Mansfield, Ohio, "Tim" Roberts, one of the best known showmen in the mid-west returns to the active field with the reopening of the newly built Madison early in September.

It would be a tough job to try and list the many friends of "Tim" whom we know join us in extending to him every good wish for a success he so well deserves by reason of his marvelous showmanship and clean fighting spirit.

We can well remember the summer of 1928 when we stepped up to his office in the old Madison and asked to speak to the manager. We were told, politely, but firmly, that they needed no disinfectant or toilet paper, had a good supply of janitor's supplies and were were not interested in promotion schemes. After all these facts were made known to us we told the speaker of the moment that we had nothing to sell but happened to be just an exhibitor touring through Ohio.

What a glad hand we got from "Tim"! And that's not all. We spent the following two days with him, and about a hundred other great exhibitors, up at Cedar Point, outside of Sandusky, where the now almost extinct organization of Gus Sun Managers were conventioning.

Do you recall those visits in the different hotel rooms, Tim? And the night we spent with good friend Sennett of Tiffiny, trying to sleep and entertain at the same time? Who can forget that party? Wuz sure tough that "sqweekies" had to come along and break up the annual meeting of that outfit. Maybe they'll get together once more and you can bet your bottom dollar that "Tim" and "Chick" will be there, too.

I'm pulling for you "Tim" and I know you'll make more theatrical history for Mansfield when you get moving again.

——Get Your Share Of Big Business!——

Phillip Engel Going Great With His New Job Over In Jersey

The effects of a promotion are being demonstrated at the Strand Theatre, Perth Amboy, N. J., a house managed by Phillip Engel. Prior to taking over the reins of this house he was the assistant manager, and now that the title of Boss has been bestowed upon him, he's stepping along at even a faster rate.

During the showing of "Dance, Fools, Dance," he secured a tie-up with the city's largest department store which netted him a front-window display of perfume endorsed by Joan Crawford, dominated by stills and tie-up copy. In addition, the store ran a three-column by eight-inch ad, illustrated with a large cut of the star and mentioning that the picture was at the Strand. Copy also called attention that lady theatre patrons might receive a certificate entitling them to generous samples upon presentation of same at store.

When playing "Front Page" he prepared a novel lobby display at practically no cost which undoubtedly helped sell tickets. Old compo board was used for the background, on which was pasted sheets torn from old tabloids and front pages from old New York newspapers. The artists then lettered the title across these pages in bold type, 11 by 14, still were also spotted over the described background. A large display was built around the box office, leaving only the window open for sale of tickets. Special invitations were also issued to newspaper men to gain their good will.

Not long ago we mentioned that Engel's Kiddie Klub had been started at the Strand and we are glad to inform his brother members that it is coming along in great shape. One of his first moves was to take down names of every youngster who attended the theatre, explaining to them the policy of the organization and immediate results were noticed during the showing of "Young Donovan's Kid," more than 150 kids attending and breaking the house record for kid admissions. This week was called "Big Brother Week" and letters were mailed to heads of schools, churches, Boy Scouts, local institutions and organizations and leading merchants, stating that any member would be permitted to bring along one youngster as a guest of the theatre.

Engel has only been at the Strand for a few months, but he's going along at a rapid rate and his able efforts are already being reflected at the box office. We'll be interested to hear how the Kid Club develops and hope he will keep this Club posted on this and other stunts.

Coppock Pulled A Neat Little Stunt On Recent Feature

To further cement his good standing with the local newspaper, E. S. C. Coppock, manager of the Paramount Theatre, Staten Island, N. Y., recently pulled off a neat little stunt on "Front Page" that made all the newspaper boys, including the circulation manager, wear a broad smile.

A Brenkert effect slide was made to represent the front page of the Staten Island newspaper, cost of same being paid for by the paper. The slide was then used as a background for the presentation of the feature picture.

The above appears to us a corking move on the part of Coppock to further the good will existing between him and the newspaper management and it's just another example of what this manager is doing for the Paramount Theatre. It furnished an ideal setting and certainly no one could accuse the theatre of resorting to out-and-out advertising on account of the nature of the picture. We've published a lot of interesting yarns about what this man has done and if we can keep up with him you may expect to hear some more in future issues.

——Make This Our Prosperity Season!——

Merchants Tie With Buchanan To Stage A Theatre Wedding

With the cooperation of the evening newspaper, H. C. Buchanan, manager of the Palace Theatre, Superior, Wis., recently pulled off a stage wedding that resulted in a whale of a lot of publicity for his theatre.

About 35 merchants tied-up with the stunt, donating to the bridegroom and bride wedding presents ranging from a diamond ring to permanent wave. The day before the event they also took space in the paper for congratulatory ads which filled three full pages. Pictures of the couple taken while on their shopping tours were run in advance of the ceremony.

Summing up the whole procedure from a box-office standpoint, the affair was a pronounced success, so much so that Buchanan has the same stunt scheduled for the first week in June next year. His audience got a big kick out of witnessing the staged ceremony and much favorable comment was heard. The newspaper helped him locate the couple and in return reaped a profitable harvest of ads from the merchants who tied in with the idea. As he admits, it's an old stunt, but if not overdone is one which always returns a lot of newspaper publicity and materially helps box-office receipts. True, it's a little late for a regular June affair, but then these things are apt to happen most any time of the year. The chief obstacle is locating a couple who will go through with the scheme. In this instance his newspaper furnished the necessary cooperation.

LEVEY GOES VACATIONING!

This picture, gentle readers (and unfortunates who didn't rate—or get—vacations), will serve to show you how Bill Levey of the Century-Beacon Theatre of Port Washington, N. Y., spent a large slice of his vacation.

He, and a friend, wended (we have a better word for it) their way down to Atlantic City and walked the board-walk until, as we've been told, they were most blue in the face.

When their leave was over, and they were just about exhausted, they came back home and to work where they had a nice chance of resting up.

Of course, being theatremen, they probably spent oodles of time walking in and out off theatres. But that merely added to the exercises and put the finishing touches to their parade activities.

They are now resting up for the next fifty weeks and should be in good health again by the time vacationing is again in order next year. Ah, well. It's good they get so much time (?) to rest up between vacations.

YOUR ENTERTAINING ATMOSPHERE!

You Have Something to Sell, Besides Pictures!

By BERNARD BUCHANAN
Colonial Theatre, Buffalo, N. Y.

We rather like the sentiment expressed in this timely article from Manager Buchanan, so we pass it along to our many other members and readers.

It's application, together with those other essentials of theatre-operation, is certainly important and if more attention were paid to these small details, business might be better by reason of it.

We are constantly on the lookout for articles of this nature because it deals with "operation" and so we want to assure others that if they want to pass along some much needed suggestions, they will be welcomed with open arms.

You have painted up your marquee, overhauled your illumination effects, renovated your showcases, redecorated your interior, added new attractive settings, made improvements to your projection room, and cleaned your screen; all this to the tune of many dollars, the usual annual expenditure, written down as, "Summer housecleaning and decorating expenses."

Your theatre exterior bright with new paint, and the flash of new illumination effects, is inviting; your interior, clean, fresh and comfortable, is appealing; guaranteeing approval, from the most critical of patrons, and why not; artists in their line of work, have been busy, and they have done a good job, you have seen to that; and your house check book indicates that you were satisfied for services rendered.

Now you await the "Advent," of the theatrical season, but why wait and do nothing else? True your theatre is in all respects ready for "Big Business," that is, the building itself.

What Is It?

What have you done to improve your "Entertaining Atmosphere," and by the way, what is this "Entertaining Atmosphere"? So little seems to be said about it, it is never visible, but manifests itself in individual feeling, appeal and satisfaction; that is, if it is there, an unseen, unheard, yet omnipotent essential, for the welfare of your theatre, and a factor to be reckoned with, in the accumulation of your "Box Office" receipts. Again I say, What this integral part of the theatre, I call "The Entertaining Atmosphere"?

The answer is simple, it is the predominating feeling that makes the patron feel that he or she is welcome; that they are there to be entertained, and that no effort has been spared to make their entertainment an enjoyable one. Remember, entertaining does not begin and end with the feature on the screen, or the stage presentation; if the mind of the patron is otherwise occupied, they will not be entertained, to their satisfaction, no matter how unusual the program is.

Therefore, an established desire for entertainment, and that alone, must be created in their minds, the moment they enter the theatre, and so strongly entrenched there, that they will be reluctant to leave and always certain to come back.

In order to secure this desirable condition and develop it, to its highest intensity, requires considerable thinking, and unceasing study, on the part of the manager, of those that patronize his theatre. He must get educated to their ideals and principles, their likes and dislikes, and having ascertained this, set to work to adjust his theatre and its personnel to meet these requirements accordingly, not omitting himself. None of us are infallible, and it is possible that he himself may be at fault, a little indifference on his part may subsequently mean an undesirable "Entertaining Atmosphere." It may be humiliating, but everybody makes individual mistakes, and such errors are easily corrected and remedied, and he will soon see the wisdom of a "Condescending Attitude."

Are You Offering That Invisible Service As Well?

After he has reviewed himself, he should review his staff, from the assistant manager down to the maids, drilling and instructing them to meet the requirements, he is sure his patrons will expect. Such employees who fail to meet such requirements, must be eliminated. The public has no consideration for those that serve them, that cannot measure up to their standards, and if he still persists in having employees in the theatre that offend, there will be something amiss in the "Entertaining Atmosphere" and the theatre will be the subsequent sufferer.

Do It Now!

Now is the time to bring the personnel of the theatre up to a standard of efficiency, whereby they can establish an "ENTERTAINING ATMOSPHERE," THAT IS CRITIC PROOF, AND BEYOND REPROACH; ONE THAT IS INVITING AND APPEALING, THAT WILL MAKE THE PATRONS FEEL THAT THEY ARE WELCOME, AND ARE BEING SHOWN EVERY CONSIDERATION.

You have done everything else to make the theatre attractive, and it has cost money; now complete the job, by doing the most important thing of all, yet that which will not cost you a cent; on the contrary, may, if successfully executed, increase your "Box Office" revenue, bringing in a substantial increase that may more than pay for the expenses incurred in redecorating the building.

Rouda Now Selling Shows At Maryland; Is After Kid Trade

We haven't had a line on the work of H. M. Rouda since he was manager of the Lane Court Theatre, but some information at hand discloses that he's very much alive and on the job—this time at the Maryland Theatre, Chicago, where he has been putting over some worth-while stunts.

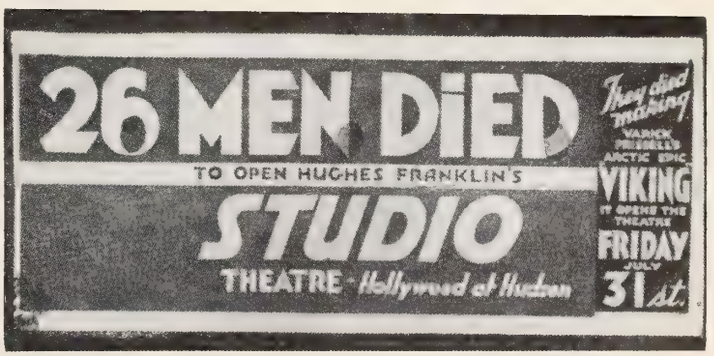
One of the first things he did at the Maryland was to make a drive for more Kiddie business. The kids had already been sold on "Skippy" in a large way, so he organized a Skippy Club, outlining the by-laws on a special herald. This was extensively distributed all through the community. Membership buttons were given to applicants and the herald stated that members would be admitted free on birthdays.

It was also announced that during the month of August a big picnic would be held, with such interesting trimmings as ice cream, candies, games and other surprises dear to youngsters' hearts. There followed rules governing the kids' actions in the theatre. misbehaviors such as hair-pulling, whistling, loud-talking and waltzing up and down the aisles calling for immediate suspension. It was further pointed out that in order to be a good Skippy, obedience, application to studies and Sunday school, truthfulness and cleanliness were all to be considered in the matter of ratings.

A special mimeographed letter is mailed regularly to the members of the club to inform them as to coming attractions at their matinees. Whenever a picture cast contains the names of players familiar to the youngsters, this fact is made known along with other selling copy. For further appeal, the mimeograph carries a background cut of a wild horse, a little gag calculated to catch the kid's eye, and from our observations, it does the trick.

It's good to hear that Rouda is going along so nicely in his new theatre and we don't blame him for going after that kiddie trade. From our observations it not only builds to future patronage, but adds a substantial amount to earnings through increase of patronage from both youngster and adult. Anyway, most every manager has his head turned in this direction these days and there must be some good reason for so doing.

JEFF LAZARUS' SMASH 24 SHEET!



Here is the twenty-four sheet which had Los Angeles and the whole Pacific Coast talking. It was part of Jeff's campaign to give the Hughes-Franklin Studio Theatre something different for an opening. Of course we should add that the 26 men who died to open the Studio Theatre were part of the expedition making the picture, "The Viking." But, who cares about that, the important slant was the unusual make-up and text of this poster.

McCoy Is Busy Down In Miami; Makes A Fine Foyer Display

It's pretty hot down in Florida during the summer months, hot enough to slow a good man down, but there are no indications that J. H. McCoy, manager of the Olympia Theatre, Miami, has been disturbed in his excellent work connected with a number of June and July attractions.

He worked out a striking display as a feature of his campaign on "Free Soul," converting the inside foyer into a roof garden set with a four-foot backing of beaverboard. Two large cut-out iron gates, typical reed roof furniture and other accessories further enhanced the desired effect. In the center of the display was a large sofa on which appeared the cutout figure of Norma Shearer and Clark Gable. In front of these was a table set for dinner, with the first course of fruit cocktail ready. As you will note in the accompanying illustration, cutout letters in the foreground announced the opening of the picture.

He also found an effective means of using 100 large bumper cards. These were placed on cars assembled at two house parties on the beach, from which he received extensive and effective circulation due to the fact that no advertising is allowed on local beaches except on private cars. Additional tie-ups with a pharmacy and department store for window display of stills also resulted in a lot more valuable publicity. The small photo shows the arrangement of stills, etc., in the drug store.

A political upheaval in Miami proved a natural for advertising "Politics," for this picture happened to be booked right at the time local papers were screaming in headlines that "Police Chief and Six Others" had been fired.

Here is a sample of a series of teaser ads he ran, the managing editor of the paper stating that it was one of the best stunts he'd seen pulled in a long time: "If I were former Mayor ——— I'd cancel every engagement I had made for next Saturday. Then I'd go to bed early every night this week and rest up in preparation for a strenuous day. And Saturday morning I'd get up bright and early . . . rush downtown . . . and try to get into the Olympia Theatre to see Marie Dressler and Polly Moran in their latest laugh panic, 'Politics.'"

He also took advantage of the local situation by playing up a reproduction of the newspaper's front page. A cutout of Marie Dressler was placed by a desk, on which was a sign, "Temperance Director." A cutout of Polly Moran was placed in a position approaching the desk, holding a large sign which was lettered, "Dear Marie: This is to inform you that you are fired. Lovingly, Polly. City Manager." Other cards in the lobby gave credit to stores who furnished the furniture and other equipment.

Other recent activities on pictures include the arrangement of a dance contest at a country club in connection with "Just a Gigolo," the winners receiving guest tickets to see the picture; the giveaway of a number of small rubber novelty devil heads at a private dance party to arouse interest in "Up Pops the Devil"; a tie-up with a local photographer for a display of prominent local babies when playing "Born to Love"; and the distribution of 6,000 facsimile paper bills in connection with his campaign on "Smart Money." An old plate that he used a year ago on "Caught Short," with different copy, was again used.

Of course, every city department isn't going to be accommodating enough to come across with a scandal just when all our members are getting ready to show "Politics," but the above at least illustrates that McCoy did some quick thinking and took advantage of a piece of publicity that played right into his hands. But we're not worrying about lack of material to exploit this picture, for it has plenty of corking angles. As to his lobby displays and features of other campaigns we believe that he's passing along some suggestions which will be beneficial to many other members of this Club.

——No Empty Seats This Season!——

"LOBBY LAFF SERIES"

In the course of your day's work you probably encounter many humorous angles which would be a peach of a Lobby Laff for our pages.

Why not tell us about it and let Dick Kirschbaum turn them out for his popular cartoons?

The original is always sent to the man who gives us the idea. And Dick gives him proper credit on the cartoon too.

Come on boys, send us some Lobby Laffs.

Caldwell Waged A Big Campaign When Selling 'Politics'

All Toledo knew that "Politics" was scheduled for Loew's Valentine when Wally Caldwell waged his advance campaign on this picture, extensive newspaper and theatre advertising and heavy exploitation featuring his work.

One stunt that Toledo witnessed for the first time was the placarding of portable voting booths with 11 by 14 cards. This was also done on public trucks and both were given wide circulation throughout the city.

Additional effort consisted of 300 window streamers in regular locations; 3,000 hand heralds distributed to theatre patrons; 5,000 campaign cards (business size) distributed at night at political rallies and in parked cars; 125 taxi streamers on all cabs of two big companies; 18 special downtown windows with 14 by 17 de luxe photos, carrying theatre copy; 15 awning streamers pinned to store awnings; advance stories with one and two-column pictures in all papers; 8-inch ad with two-column story in 18 suburban papers covering radius of 45 miles; extra newspaper campaign with five columns, 250 lines and four columns, 160 lines day before opening; teaser cards in all parts of theatre three weeks in advance; advance trailer, and a valanced marquee with 100-foot streamers and garlands to the roof.

Quite an extensive campaign, you'll admit; and applicable, of course, to the larger theatres. Still, from the above, campaigns on a smaller scale can be patterned and the detailed information is given for the reason that Wally's efforts did bring home the bacon.

ROUND TABLE CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

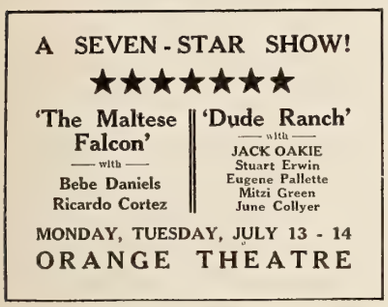
Address .....

City ..... *State* .....

Dick Moss Is Setting A Great Pace With Exploitation

By tackling each new picture in a different way, and taking particular pains not to duplicate any type of material or stunt too soon, Dick Moss manages to keep things humming at the Orange Theatre out in Orange, Cal. To back up this statement we have several examples of his recent activities before us and to say that we admire Dick's style of exploitation would be putting it mildly.

Every town has it's individual slants. Some are good for big newspaper splurges; some like ballyhoo gags, some like throwaways, and still others may have a hankering for any old thing that may come to the mind of the showman running the local theatre. Dick's town seems to go strong for intimate little printed matter. And one of the neatest examples of this type of material is reproduced here because it is not only nicely made up but carried a "little different" slant at the same time.



Double feature bills have been plugged from so many odd angles that it would seem impossible to sell another twin-program without resorting to time-worn and ragged methods. But Moss tackled his latest double-feature show as a "seven-star" affair. A glance at the wording of his little throwaway (we use the expression "little" because it measured only 2½ by 3 inches) will reveal what we are driving at. Like it? We did!

In addition to using this type of throwaway for house to house distribution, Moss had them clipped to the menu of every restaurant in and around the city and included them in his mailing list. Proving that there are many worth-while outlets for smart showmen if they want to use them.

As an anti-hot gag, this wide-awake manager issued a bulletin captioned: "Hints On Keeping Cool," under the title he listed four pointers, as follows: 1—Wear light clothing. 2—Eat plenty of green vegetables. 3—Don't over-exercise. 4—Enjoy the cool and comfort of the Orange Theatre and see the finest motion picture entertainment.

Still another of his recent gags was the use of a check worth one cent and made up to look like the real thing. Possibly he was able to do this through the cooperation of his local bank. But the point of this idea was conveyed on the reverse side of the check which informed the reader that the check and twenty-four cents would entitle the bearer to one admission to the Orange Theatre.

The reason we dwell as we do on this group of activities is because they all were used during the hot days when most other managers sat by and waited for the weather to change. Moss is not that type. He believes in going out after business regardless, and that his efforts have been meeting with real success makes it all the more worth while telling.

Ever since this young manager joined the Club his various letters and exploitation activities have been a source of pleasure to us here at Headquarters and many is the note of thanks we've received from other showmen who have found Moss' ideas worth using. Keep this up Dick and we'll feel safe in predicting a fine future for you in show-business.

THE QUESTION OF BILLPOSTING!

This topic has been a subject for much discussion between your chairman and many of the visiting showmen during this summer and apparently it is very much in the minds of others throughout the country. Quite a few of our members have mentioned it in their letters for a long time now, but we never tackled it in a big way.

First, the question of cost must be considered. By cost we mean the printing of the posters and then the posting of them; either on rented space or on the theatre's own boards and sniped on fences, etc. If your budget will permit giving a serious thought to this method of outdoor advertising, then you must weigh, carefully, the advantages to be derived from billposting.

For the average city of twenty-five to fifty thousand inhabitants, with a fair drawing population from surrounding communities, it would seem a mighty valuable medium to sell the theatre and its attractions.

This can be done via 24-sheet stands of sensible spotting of three sheet boards along the road where they will best serve your purpose. The latter will be cheaper in the long run, especially if you can use enough of them to give the theatre's advertising a good representation.

Placing them at gas stations on all roads leading into town is one of the best suggestions we can offer from actual experience. Around the edge of the town itself, you ought to be able to get some fine locations, too.

It must be kept in mind that those three sheet boards along the roadside will hardly be read from top to bottom. Few motorists will stop their cars to read them, so it must be used to sell one attraction at a time. Those located on thoroughfares where pedestrians can read them, could carry two or even three changes.

One sheet, because of its limited space, can hardly be counted on for more than one attraction. But if they are of any value, this should not be counted against them. The spots selected are of major importance. What the possibilities are for sniping in your locality is best known to you alone Therefore, make your own decision. But for the threes and twenty-fours sheets, they should certainly be included in your plans for next season if at all possible.

We have great faith in the use of this medium, especially in the average town and city and feel that their elimination would be a serious mistake. Some mighty successful showmen, whom we have talked to, are in the same frame of mind.

In response to many requests we have asked several poster printing companies to submit samples of attractive three sheets. These will be reproduced on the Club pages as a guide to showmen who want help in the layout of such copy. It should also aid them in overcoming the evil of crowing too much copy on one poster.

PARDON US, WALTER!

And this time it was called to our attention by Walter Smith, manager of the Fox West Coast Theatre in Santa Ana, Calif. Walter states we got all balled up in crediting the above tug-o'-war stunt to R. E. Archibald, Fox manager in Pocatello, Idaho; that it's really his house for there he is standing at the extreme right. And Norman Sproul, city manager, can also be seen right below the third tugger on the left. Alright, Walter, you win! "Pays to Advertise" was the picture and this stunt doubled average matinee business.

——Let's All Pull For Prosperity!——

Madden Can Step When He's Out To Grab Free Space

When it comes to grabbing off a whole lot of free advertising space we'll have to admit that J. J. Madden, veteran showman with Wilmer & Vincent Theatres in Norfolk, Va., isn't playing second fiddle to any of the boys in this business. For instance, the net result of a half-dozen tie-ups made on "Skippy" yield exactly 543¼ inches of the much desired matter. Not so bad, eh what?

This was divided among four newspapers, a baseball score card and one issue of a weekly magazine published by a hotel association. In one of the tie-ups made with an auto dealer, a contest was run which turned out very satisfactorily. The remainder of the newspaper tie consisted of classified and subscription gags, on all of which detailed information is lacking at this writing.

In addition to the above, "Skippy" was broadcast gratis over a local radio station two weeks in advance and during the week's run. A kiddie club matinee was staged on a Saturday morning. the closing day, to which all orphans of the city were invited. A furniture store paid for the distribution of 10,000 roto heralds.

So you will gather from the above that J. J. got away with a whole lot of valuable advertising at no cost beyond time spent contacting several business institutions.

MEET SOME MORE GLOOM CHASERS!

LEE NAIFY is now wearing one of the Club pins. Lee is one of the new members and is manager of the State Theatre, Martinez, Calif. His theatre is one in the T. & D., Jr. Enterprises. He writes the Club that Club pages have been the source of many a useful show tip and that he now proposes to reciprocate by contributing some of his own ideas. Send them along, Lee. The Club will be glad to hear from you.

———*Wear Your Club Pin! ! !*———

HARRY A. FLINN is the owner and manager of the Pastime Theatre, Berea, Ohio. He is an old subscriber to the Herald, has found the Club pages useful and we know that with the filing of his application he will make good his promise to become an active member. What other members wish to know, H. A., is what you are doing in the way of selling shows out in Berea, Oke? We feel sure that you are going to send along some interesting material.

———*Wear Your Club Pin! ! !*———

HARRY MacDONALD manages the Indiana Theatre, a Paramount Publix house in Kokomo, Ind., and we are glad to welcome him as a new member of the Indiana contingent. Now that you are one of us, Harry, the Club expects that you will do your duty by keeping other members posted on your activities in Kokomo. There are many Publix managers in the Club and we want you to start right in to swap yarns with your brother managers.

———*Wear Your Club Pin! ! !*———

CHARLES KIRKCONNELL is the manager of the Seminole Theatre, Tampa, Fla., and his application for Club membership adds another Floridian to the ranks of the biggest theatre manager's organization in the world. The Club must be almost 100 per cent in your town, Charles, and we are going to look forward to handling some of those live show stunts you pull in Tampa.

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

HARRY M. SWEET has charge of the Rialto Theatre in Lockport, N. Y., and we take this occasion to extend the Club welcome to this young manager. While he's only 24 years old he's been in the game for a long time and it will be a pleasure to record his experiences in the show-selling line. Keep the Club informed, Harry, and we'll take care of our end by passing along the information to your fellow members. We received your photo and will use it with the biography.

———*Wear Your Club Pin! ! !*———

DOUGLAS GEORGE is at the helm of the Columbia Theatre, Portsmouth, Ohio, and also takes care of advertising for the La Roy Theatre in the same city. In a recent issue we set forth some views of his on the subject of advertising and will hope to publish other articles concerning his activities. George is a seasoned theatre man and we can safely predict that his contributions to these pages will be of interest to every member.

———*Wear Your Club Pin! ! !*———

FRANK P. FARRELL manages the Orpheum Theatre in Wilkesbarre, Pa., and we are glad to add his name to the large number of Round Tablers in his city and state. There's a live lot of showmen down his way and we know it keeps Frank hustling to stay up in the front ranks. But this means that he's selling his shows and we'll tell you how he puts them over in other issues of this department. We haven't received that photo yet, Farrell, so you might shoot it along next time you write.

———*Wear Your Club Pin! ! !*———

B. J. VANDERBY is the manager of the Palace Theatre, Doland, South Dakota, and we are also in receipt of his application to become a member of this organization. We are always glad to enroll an owner-manager, for that's what B. J. is. There are no strings attached to his campaigns and he sells his shows just the way he wants to. This means that we can look forward to some interesting show selling yarns from this new Round Tabler.

———*Wear Your Club Pin! ! !*———

PAUL O. BRAKE manages the Strand Theatre in Battle Creek, Mich., and is a member of the W. S. Butterfield organization. He is now a full fledged Round Tabler and others in this Club may look forward to reading accounts of what he is doing to sell shows in his town. He admits the "gang" has contributed many helpful show tips in the past and now he proposes to take up his share of the good work. You're right, Paul, when you state that every idea counts in these days of costless selling.

———*Wear Your Club Pin! ! !*———

HARMON THOMPSON is the assistant manager of the Criterion Theatre, Enid, Oklahoma, and we are indebted to Wesley Trout for sending in his membership application. He has been following the activities of other members for some time and now he wants to do what he can to further the Club cooperative spirit. With a Boss like Dennis Scaling to coach him in the art of showmanship, we predict he will soon be managing a house of his own. Welcome to this organization, Harmon.

RICHARD DARST is in charge of the Granada Theatre in Wilmington, Calif., and we are glad to acknowledge his application for membership. He is one of the large Fox-West Coast theatre organization and judging from the calibre of material sent in by his fellow managers we can look forward to receiving some worthwhile show tips to pass along to the other boys. Now that you are in the "gang," Dick, let us hear about that last good stunt you put over. If you have one of your photos to spare, shoot it along with your next letter.

———*Wear Your Club Pin! ! !*———

BENNIE HENNING writes us from the city of Alice, South Africa, and according to the date on his membership application this town of his is a long ways from Times Square. Bennie dated it last July 20th and it took just one whole month for his letter to arrive in this office. He's the manager of the Town Hall Bioscope Theatre and it will be interesting to hear further about how shows are sold in his country. Since it takes such a long time for mail to get here, Ben, better start right now on that story.

———*Wear Your Club Pin! ! !*———

C. J. CATLOW is the advertising manager of the Catlow Theatre, Barrington, Ill., and we are glad to acknowledge his application to become a member of this organization. We feel that he must have been interested in recent articles run in this department on what is best in advertising and hope that he will contribute his views on the subject.

———*Wear Your Club Pin! ! !*———

JOHN F. POWER manages the Manhattan Theatre in the Lackawanna section of Scranton, Pa., and we also have his application at hand. John, there are a lot of Round Tablers in your city and you will have to step on it to keep along with them in the matter of contributing show selling ideas. But we know you can do it and will look forward to your next letter. When you meet the rest of the boys down your way, give them all our best regards. How about that photo?

———*Wear Your Club Pin! ! !*———

RICARDO COFINO operates the Palace Theatre in Guatemala City, Guatemala, C. A., and with his application received this organization has another representative down in his country. The Palace is a Publix house and now this new member will have an opportunity to swap show tips with the host of fellow managers in his circuit. Tell us all how you put shows over down your way, Cofino, and we'll see that the information is passed along.

———*Wear Your Club Pin! ! !*———

JOHN PORTER is the publicity manager of the Princess Theatre in far off Melbourne, Australia, and a "hands across the sea" gesture is in order for this new member of our Club. If that big break he received in one of the town's newspapers is a fair sample of what he's getting away with, we'll say that John is very much on the job. He gets a great kick from reading about publicity stunts in this department but states that regulations in his city forbid the use of many good exploitation gags. He extends a cordial invitation to any member to write him regarding any desired information from his neck of the woods.

MUSIC AND TALENT

GREATER MUSICIAN EMPLOYMENT SEEN

Joseph Weber, Federation Head, Is Optimistic

Due to Increase in Stage Shows; Says Chief; Ads on "Canned" Music to Continue

The re-introduction of vaudeville and stage shows in situations which have not recently used the added attractions, together with the cessation last year of studio production of musicals, will bring about the employment of a greater number of musicians this year than have been engaged in theatres for the past several years, in the opinion of Joseph N. Weber, president of the American Federation of Musicians.

Moreover, Weber declared, musicians' wage scales this year will be on a highly favorable basis as compared with other years. This is indicated, he said, by the progress of contract negotiations now under way throughout the country.

Weber also attributed the prospect for increased employment of musicians to a reawakened appetite for music created by the American Federation's advertisements denouncing the use of "canned" music in theatres.

"Increased employment of musicians this year," Weber said, "is definitely indicated by the presence of contract negotiations in cities where none were employed a year ago. Re-employment on a favorable basis is also progressing rapidly. Wage scale, according to all indications, will be favorable. The American Federation of Musicians will not agree to any reduction of the basic wage scale."

The American Federation will continue its advertising campaign against the use of "canned" music in the theatres, Weber said; and recently completed arrangements for two months of additional insertions, after which a new campaign will be inaugurated.

More than 6,000,000 responses to the advertisements have been received at musicians' headquarters to date, Weber reported. All registered the writers' opposition to "canned" music.

F & M Ideas To Be Revised In Milwaukee For Tour East

Fanchon & Marco Ideas will in future appear at the Wisconsin in Milwaukee as revised productions making their debut preparatory to eastern tours, according to Harry Singer, Eastern production manager,

The staff there is being augmented to take care of revisions. The change is due to the option of artists' contracts which end in Milwaukee, and to the divergence of audience taste in the East.

JIMMY CLARK

After many successful years on Broadway, working and learning all there is to know about the music business, and incidentally making a host of friends, not only here but all over the country, Jimmy Clark, eastern contact manager for M. Witmark & Sons is being transferred to Chicago, where he will assume full managership of the Chicago and entire middle-west territory.

As a music man, Clark has had varied experiences, having had charge of distribution of musical material for out-of-town bands and orchestras, song slides, contacts with organists from coast to coast, publicity and sales all along the east coast.

Jesse Crawford Will Broadcast for N B C

Jesse Crawford, organist, has signed with National Broadcasting for nightly broadcasts over a coast-to-coast network from the Paramount theatre, New York, where he will soon play his 250th weekly Broadway program.

Weber and Fields Signed

Weber and Fields, who recently returned from Hollywood, where they made a picture, have been signed with B. A. Rolfe and his orchestra over an NBC-WEAF network three nights weekly.

May Move Acts On Sunday

Warners may route stage acts or entire bills, from the Stanley, Pittsburgh to Steubenville, Ohio, for Sunday performances, since presentation is now legal in Ohio and Pittsburgh houses play only six-day weeks.

Warners Initiate Local Stage Units

Warner ace theatres—the Stanley, Jersey City; Mastbaum, Philadelphia; and Stanley, Pittsburgh—are shifting to a local unit stage show policy, following elimination of Publix units in these houses. Change was initiated by Dan Michalove, general manager of theatres.

In Jersey City, Philadelphia and Pittsburgh, Larry Conley, Al Kaye and Harry Marx, production managers respectively, will build their own units.

All talent units will be engaged through the Warner artists' bureau, headed by Walter Myers, at the New York office.

Making Personal Appearance

Dorothy Sebastian will appear at the Ritz theater in Sheffield, Ala., Friday night of this week. This appearance will be in connection with the showing of her latest picture, "Ladies Must Play" and will be under the auspices of the local post of American Legion. Miss Sebastian is visiting her parents, Mr. and Mrs. L. R. Sebastian in Sheffield, after spending a few days in Birmingham, her childhood home.

Witmark Promotes Two

Jimmy Clark has been appointed manager of the M. Witmark & Sons Chicago office, by E. H. Morris, president of Music Publishers' Holding Corp. Clark succeeds Clarence Parrish, who moves to the managership of the "Black and White" series department in New York.

Psychic at Warner Houses

Gene Dennis, psychic, will begin a new series of Warner theatre engagements, beginning September 18. She will appear first at the Indiana, Indianapolis.

Polly Moran On Stage

Polly Moran, M-G-M comedienne, will be seen in at least nine cities outside New York during a personal appearance tour, which began this week.

Now Broadcasting Center

Baltimore becomes a ranking broadcasting center on August 29, when all National Broadcasting programs will be available through two associated stations, WFBR and WBAL.

QUALITY SLIDE COMPANY
Solos by Quality mean the best writers, best workmanship and prompt service anywhere
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STAGE SHOWS

New York Capitol

Week ending August 28

Chester Hale's and Louis K. Sidney's "Miniature Revue" is a well balanced, fast moving stage production which maintained audience enthusiasm from first to last.

Stadler & Rose, acrobatic dancers, open with a brief turn that is well received, and are followed by Marietta, a classical dancer, whose swift-moving, difficult routine obviously won her audience. Effective stage settings contributed to the act; a huge, colored backdrop, with an ornate, rearing elephant at centre, gave the turn an Oriental atmosphere in keeping with Marietta's interpretations.

Arthur Ball, vocalist, with capable assistance from a company of three, and the Chester Hale girls, staged a song review featuring "Ole Man River," "Three O'Clock in the Morning," and others. Southern plantation stage settings for the former, and a moonlight pavilion dancing scene for the latter, contribute noticeably to the effectiveness of these renditions.

Fields, Smith & Fields, comic dancers, win their audience completely with a routine that features considerable physical punishment in the way of falls, face-slapping and kicking, all of which is achieved naturally enough not to divorce it entirely from the dance idea of the turn.

Chester Hale Girls contribute their precisely drilled appearance at regular intervals throughout the presentation. Particularly colorful is their Ghost dance, Dutch Water girl turn, and a routine in which they appear in a maze of feet with boots worn on arms as well as on the natural pedal members.

The Capitol Grand Orchestra, conducted by Yasha Bunchuk, is vociferously applauded in an overture staged in a naval setting, with orchestral members costumed in sailors' uniforms and with a battleship backdrop. The "Musical Cruise" overture is also augmented by military action scenes flashed on the screen.

New Orleans Saenger

Week ending August 28

With no Publix unit as a background the Saenger orchestra under direction of Lou Forbes presents an operatic novelty on the musical program. This includes a group of vocalists singing the Anvil Chorus from Il Trovatore, as well as orchestra selections from Carmen, Rigoletto, Faust and Cavalleria Rusticana. "Farewell Blues" is the popular feature number on the show bill. The Herbies (Mr. and Mrs.) present a little family argument on the two organ consoles.

Current film is "Bought" with Constance Bennett as the featured player.

Baltimore Century

Week ending August 22

"Hi Ho Presto," Loew-Capital stage unit devised and staged by Arthur Knorr, opened with orchestra in pit and Fred Keating coming through curtains introduced by man in orchestra with megaphone. Keating goes into chatter about show and does thimble trick, while orchestra plays "Two Hearts in ¾ Time." Curtains part revealing orange back and girls on in two, who do toe routine. Georgie Hayes also does a toe dance. Keating on in one against curtains doing bird in cage disappearing trick. Finishes as curtains part revealing full stage with practicable flight of blue steps up stage center with blue and white back drop, girls pose either side as Georgie Hayes comes on from left and does toe work up and down steps finishing to big applause.

Keating then on with chatter about assuring humane society bird was not injured in trick. Has cage again. Gets boy from audience to hold it while he makes it disappear. Comedy throughout. Keating introduces the Great Alexander (his assistant) with comedy of razzes between him and drummer also assisted by Georgie Hayes. Keating does gauze cutting act and burning edges, then showing it whole again with comedy of asking for scissors from Georgie who lifts her skirt high, showing purple stepins and getting long shears from garter. Then curtains part full stage, black velvet back drop, trunk lowered from flies, Keating puts Georgie in trunk, shoots at it, it falls open, Georgie gone, skirt and shirtwaist left. Next the Chester Hale girls in a modernistic number with special colored lightning. This finished, Keating on saying "I'm about to commit suicide," with cheer from musicians. Then finale.

Denver Denver

Week ending August 27

The Fanchon & Marco stage show at the Denver—fair entertainment—seemed to register well with the audience—but then this town is stage show hungry, the Denver being the only first run house that has one.

The line is a lively bunch, but they look awkward in the first lineup, dancing in long skirts and fur trimmed jackets. They are better in other routines, wearing clothes that are easy to dance in—blue, black and white dancing costumes in the second, filmy creations in the third, and beautiful pastel shade dresses for the finale, which, by the way, was a poor ending.

O'Donnell, Blair & Co. brought the house down—a trick house, with all sorts of fool contraptions that would smack them on the head, in the face, etc. The old tumbledown wagon, that fell apart when the boss tried to get in it, was drawn by a "prop" horse made up of two men.

"Peg Leg" Bates, colored one legged boy, stopped the show with his fast and fancy stepping.

Masters & Gauthier, comedians, entertained with slow chatter and low comedy. They were on and off the stage all through the show.

Loise Glenn danced.

Fred Schmitt and his orchestra played "The Desert Song," accompanying chorus of 20.

Milwaukee Wisconsin

Week ending Aug. 20

The orchestra under direction of Glen Welty offers "Friml Hits" as a prelude to Fanchon & Marco's "Three Big Figures." Numbers included are "Only a Rose" and "Song of the Vagabonds," Orville Rennie singing.

The Idea is opened with a comedy introductory number by Haline Frances, mistress of ceremonies. "The Peanut Vendor" is offered as the first episode, background being that of a large cut-out of the vendor, while the chorus in green and red costumes dances about in an engaging style.

Next episode is representative of the gay 90's with Miss Frances and Harold Stanton in period dress. The chorus is likewise attired and musical numbers include "Just a Memory," and Would You Like to Take a Walk."

Miss Frances next stages her imitation of a young lady delightfully "plastered," to the tune of "Three o'Clock in the Morning." She gives way to Louis Barrison who steps high atop a pair of stilts. The young man handles himself with ability.

Finale presents a background of a cut-out of a beautiful lady smoking a cigarette. The chorus, represented as a bunch of orchids on her shoulder, suddenly comes to life, and dances while Stanton sings "Have You Forgotten."

SLICES OF MELLIN

By BOBBY MELLIN

CHICAGO

Irving Aaronson and his Commanders, one of the greatest entertaining orchestras in the country opened at the Dells Road House last Monday evening. Irving is a great fellow and a marvelous musician, and is ably assisted by the one and only Phil Sax, who besides playing "sax" sings a great song, does an MC like a veteran, and is full of that certain thing called "it." Sax-o-peal is what I would call it. Phil tells me that the boys in the band are very fine ball players and asked me to use my column to challenge any other band to a game of baseball, for marbles, pins or old dance orchestrations.

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Eddie Hansen, organist at station WCFL is all enthused over the new studios in the Furniture Mart building and invites all his many radio friends to visit him.

The King of Jazz, Paul Whiteman is now on a very happy honeymoon, having just recently wedded Miss Margaret Livingston, the beautiful motion picture star. I know that the readers of this column and Paul's many admirers wish both Mr. and Mrs. Paul Whiteman, Many Happy Returns of the Day.

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Matt Malnick, violin virtuoso with the Whiteman band, and composer of the big song hit of the day "I'm Thru With Love," has written another beautiful melody entitled "Old Playmate," which is being published by the Robbins Music Company. And according to Willie Horowitz, Chicago manager, looks to be a very big number. The lyrics of both the above songs were written by one of America's foremost lyric writers, Gus Kahn. Matt is also the possessor of a sustaining program over the NBC, which features Jane Frohman, and from all reports this program is already sold to an advertiser.

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Clarence Parrish, one of the hardest working individuals in the music business has been promoted to the position of manager of the Witmark Standard and Black and White catalogue, with headquarters in New York City. Clarence has well earned this promotion, having been with the organization since he was in his teens and knows this end of the music business from A to Z. Lots of luck, Clarence, we certainly will miss the "Hoosier Schoolmaster."

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Harry Reinhold is now connected with the Remick Music Corp. A new dance program featuring novel musical combinations and effects, with Tom, Dick and Harry, furnishing the vocal end of the bill. The program is called the Willy's-Knight Hour. Harold Stokes, well-known to radio listeners as leader of Jean Goldkettes Orchestra, has to his credit the leadership of such outstanding radio programs as the Studebaker Champions, the Iso-Vis program and many others. He comes back to radio after two years with his own orchestra. He is noted for novel arrangements of popular dance numbers.

Vallee Renews With N B C

Rudy Vallee's contract with National Broadcasting has been renewed for another three years. Rudy's new contract is effective to March, 1934.

J. C. Jenkins—His Colyum

Valley City, N. D.

DEAR HERALD:

Conditions seem to be getting worse and worse for both Dakotas. The crops in many sections are entirely gone, especially all that territory west of the Missouri river, where the grasshoppers have destroyed every vestige of vegetation. Many sections east of the river have been burned out by the excessive heat and dry weather, and what little there was left has been eaten up by the hoppers, so that large areas present the appearance of utter desolation.

Many sections are going to require aid from some source; otherwise there will be a lot of suffering the coming winter.

Within the past 30 days it is reported that 37 theatres have been closed and we have called on a number of others the past week that will no doubt have to close unless they are given some concessions by the film companies.

One who never has gone over a grasshopper infested district can't appreciate the damage these pests can do. They will light down on a corn field at night and by morning nothing will remain but the short stubs of the stalks, and even those are often eaten clear to the ground. It is said that a hopper will eat three times his weight every day. They seem to have an appetite like a politician.

We hear some great stories sometimes about the ravages of these pests. We heard a fellow in the hotel last night telling what he had seen out in the hopper district, and from his description of conditions it would look like things were pretty bad. He was talking to a bunch of fellows in the lobby and he said: "You'd be surprised, gentlemen, to know just what those hoppers will do. I have just returned from a district where they have been working and I never saw anything like it. They have eaten every particle of vegetation except the tobacco plants, but they won't touch those, and they are so thick on the highways that cars have crushed them by the billions until the road is so greasy and slippery that they now have to wear chains to stay on the road, and they have eaten up the telephone poles, and they ate the tin roof off of one man's house. I saw the house myself."

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Then he turned to us and said, "You can believe it or not, stranger, but they have actually eaten up every barbed wire fence in that country." Since he seemed to have addressed his remarks directly to us we said, "Well, brother, we haven't the slightest doubt of the truthfulness of what you say but you are in error in one particular regarding those hoppers. You say they won't touch tobacco plants, you are wrong there, for a hopper just dotes on tobacco, it's the choicest delicacy he can get, he chews and smokes both, and, while it may seem unreasonable to you, yet when we drove through the hopper district yesterday we will betcha we saw more than twenty-five thousand old hoppers sitting along the highway and all smoking corncob pipes, it was the strangest sight we ever saw."

At this point this guy broke in and said,

"Say, stranger, I don't want you to misunderstand me, but you have a talent that any man ought to be proud of, and you should cash in on it, and far be it from me to harbor the slightest suspicion as to your truth and veracity, but what I want to know is, whereinhell did the hoppers get those corncob pipes?"

To this question we replied, "Brother, you have not only grieved us very deeply, but you have wounded our pride, unconsciously no doubt, but you have, for you will recall that we never asked you a single question and why should you be so durned inquisitive about a few corncob pipes, it's very unprofessional." He regarded us for a moment. Then, with his voice shaking and with tears in his eyes, he shook hands with us and said, "Old pal, I beg your pardon, you win." Then as he turned away he said, "The first man never has a show anyhow."

(NOTE: Whenever a North Dakota guy can get the best of us we are going to send for Elmer Gailey or Crockett Brown.)

We had a very delightful visit with Mr. and Mrs. Jorgenson, who operate the theatre at Salem. They invited us up to their house and Mrs. Jorgenson served us about the finest cheese sandwiches etc., with foam on it that it has been our privilege to enjoy in many a day. We have put Salem on our visiting list and our mouth will begin to water for some more of those sandwiches as soon as we cross the Missouri River. Mr. Jorgenson has refurnished his theatre with new upholstered chairs and with sound equipment, and now Salem won't need to go away to find beauty and comfort in a theatre, they have it right at home.

After leaving Salem we called at another town. The manager was at home and when we called him on the phone he asked us what we wanted. We told him we only wanted to meet him, that we were going through his town and would like to visit him, and he replied, "Well, keep going right straight through," and we did, except that we turned two blocks to the left and then went "right straight through."

Occasionally we run onto one of 'em. We find about one in every 1,000 and that isn't enough to worry about. We'll betcha he's a pleasant guy to have around a theatre.

We came within an ace of going into the ditch several times yesterday. The heat was so intense that we became sorta "groggy" and we went to sleep in spite of all we could do, but fortunately we woke up before we could go over the bank or ram into some other car. The indication right now is that this heat is going to continue, no relief is in sight, and there's another indication, and that is that at about four o'clock in the morning we are going to head April Shower for the Elkhorn valley and the old homestead, and if these two Dakotas want us to visit 'em they will have to put up a different brand of weather. We have lost our rabbits foot up here, for it hasn't rained a drop since we came up here. Usually they have a flood.

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We would again suggest to the producers the necessity of extending aid to the theatremen in both Dakotas in order to help them keep their houses open. A live, active theatre, no matter how small, is better than a hundred dead ones.

We have traveled these two states enough to know that unless some substantial aid is given them to assist them through this crop disaster, there will be but few theatres in operation by 1932, for where there is no money there can be no activity. A showman's ability, no matter how great, won't count for much in a graveyard.

These two states have paid a lot of money to the film companies, they stand to pay a lot more if they can weather this terrible calamity, and it's now up to the film companies to reciprocate by doing something substantial. We are going to watch and see if they do it.

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We had a delightful visit at the home of Mr. and Mrs. Gillis at Wahpeton, we always do, and, like every other theatreman throughout these two states, they report business terrible, and when business is bad in Wahpeton what must it be in hundreds of the smaller communities.

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Ma Piller is still receiving the nickels at the Piller Grand here in Valley City. When we called she shook hands with us and said, "Oh, I'm glad you came to see us again, you look younger every day, why, you look younger than Pa." And we replied. "Of course we do, you didn't suppose we were as old as that old guy, did you?" Pa Piller said, "Well, if you had been fighting to keep this theatre open and pay film expenses as Ma and I have you'd look like you were 150." Pa Piller is 56, and he and Ma are about the two best scouts we know of, and the Piller Grand is one of the best theatres in North Dakota.

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Our next port of call will be Neiligh, Nebraska, U. S. A., by gosh, for we are not going to drive in this heat at 110 in the shade when we have to drive in the sun with the windows closed to keep the hoppers out. These hoppers are like the hitch-hikers, they all want to ride with us, and we are getting pretty particular about our company. It is over six hundred miles to the GARDEN SPOT of the Universe and we hope we make it.

J. C. JENKINS
The HERALD man

U. S. Stimulates French Studios

(*Continued from page* 12)

to direct a Rudyard Kipling story, "The Light That Failed" for Paramount at Elstree), with a Swedish version by John Brunius; and "Nothing But the Truth," which Karel Anton is making in German.

Shorts Under Committee

"The Nights of Port Said" is another international picture, to be directed by Leo Myttler. The cosmopolitan nature of this Suez port obviously offers scope for multinational characteristics. Harry Lachman is to make a tri-lingual version of "The Grand Duchess and the Waiter," Alfred Savoir's stage success.

Among the number of short subjects which are being made are stories allocated to Louis Mercanton and Messrs. Guissart, Capellenani and Marguenat. A production committee has been organized under the control of Robert T. Kane, who is general manager of European productions for Paramount. On this committee are some of the best known writers and directors associated with French and American drama and screencraft. These include Saint Granier, Alfred Savoir, Lao Biro, Alexander Korda and Cladio de la Torre. There is also a literary committee composed of Sascha Guitry, Pierre Bonoit, Marcel Pagnol, Edouard Bourdat, Paul Mourand and Paul Branch. Realization of these productions will be under the following executives serving under Mr. Kane's general control: S. E. Fitzgibbon (stage manager), Dick Blumenthan (in charge of Spanish productions), Fred Bacoe (business manager), Jakob Karol (in charge of German productions), St. Granier (supervising all French productions), and Woulf Henius (secretary general of the studios).

It is intended that the Joinville output will secure general release throughout France, Belgium, Switzerland, Northern America, Canada, parts of America, Poland, Roumania, China, Spain, Central and South America and the French Colonies. Two hundred million francs have been budgeted to carry out the present production plans.

The present state of organization of the Joinville studio is amazing, if only because of the short time in which it has been accomplished, for it was only in December 1929, that the first Western Electric engineers arrived to plan the sound proofing and equipping of the two original stages, to which have since been added the four new large studios already referred to.

Pathe Natan Developing

But a very short distance from the Joinville lot are the extensive studios of Pathe Natan, also first sound-proofed in 1929, and installed with RCA-Photophone equipment. Here are a further seven stages varying in size from 21½x16x11½ meters, to 48x21x8½ meters. Three of these stages are equipped with large sunken swimming baths. An imposing roster of French and German directors is attacking the long list of productions in prospect.

Films just completed included "Departure," directed by Maurice Tourneur; "Faubourg Montmartre" and "Wooden Crosses," directed by Raymond Bernard; "Monsieur le Marshal," produced by Carl Lamac; "The Ace of Hearts," which Henri Roussell directed; "The Boot Polish King," made by P. Colombier (who directed the successful French comedy "Le Roi de Resquillers); "The Stray Beast," which Marco de Gastyne directed; "Gloria," with Brigette Helm the star, directed by Hans Behreud, and "A Woman's Day," made by Robert Land.

At present in production are "His Majesty Love," under the direction of Erich Schmidt; "An Old Bachelor," which Jack Tournier, son of the well-known Maurice Tournier, is directing; and another subject at present untitled on which Joe May, the well-known German producer, is working.

Pathe Natan are producing in French, German, Spanish, English, and occasionally other Continental languages.

The original studios of the Societe des Cine Romans have been added to by the completion of several new sound stages, while up-to-date laboratories, cutting room and workshops have also been added, the layout of the studios being specially designed to ensure, as far as possible, a rotational system of working. To the executives of Pathe Natan is due the credit of being among the earliest of native companies to commence production of French and other Continental language films. These executives include M. Natan, president; Emil Natan, production chief; A. Gargour, production supervisor, and F. Ellis, assistant supervisor. The company also owns a smaller studio in Paris which is at present being used for experimental film work and has a special synchronizing studio.

Among other French studios now working at full pressure in the production of French talkies, of which there is till a pronounced shortage, are the Haik Company at Courbevoie (RCA); the Braunberger, with a three-stage studio (Western Electric) at Billiancourt; Gaumont, with studios in Paris and Nice, both working on the Gaumont-Petersen-Poulsen recording system; and two further studios at Epinay, each with three stages. One of these is owned by Tobis, and the other by Eclair. Both are fitted with Tobis-Klangfilm recorders.

A Fast One

Right in the heat of one of the hottest primary campaigns for nomination of a Tampa, Fla., mayor, the Tampa theatre is working a teaser that is making 'em ask questions.

For the past ten days ads have been appearing in the papers calling on the voters to nominate "Hattie Burns" for mayor. The ads are getting larger and tack cards are now being displayed. Everybody is asking about Hattie, and "it won't be long now" for Manager J. L. Cartwright will tell 'em all about Hattie when the time comes to play "Politics."

Expanded Units Follow Invasion

Skirboll Brothers Buy Three

Skirboll Brothers of Cleveland are expanding their theatre holdings on an important scale with the purchase of the Vita-Temple, Toledo, and Dixie at Evansville, Ind., adding to their present holdings in Mansfield, Massillon and New Philadelphia.

Tiffany Branch Consolidated

The Pittsburgh Tiffany branch has been moved to Educational's quarters. J. Davidson has been retained to manage Tiffany affairs. Max Shapiro, Boston, owns the local Tiffany franchise.

Batcheller to Los Angeles

George R. Batcheller, president of Chesterfield, left this week for the coast to start production of "Grief Street."

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Our Darwin tulips with extra long stems are remarkable for their long flowering period. Enormously large flowers on strong stems of about three feet in length. Magnificent for beds, edges and for cultivation in pots.

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Dutch Bulb Growers

HEEMSTEDE - (HOLLAND) - EUROPA

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 93.—(A) Just what attention should the sound gate aperture have and how often? (B) In event you find you have begun projection without having closed the sound gate, what would you do? (C) Just what attention should you give the pick-up optical system each day?

Answer to Question No. 91

Answer to Question No. 91. *The question was: "(A) Using Western Electric Equipment, explain how you set the loops at exactly the correct length or size. (B) Where would or did you secure instructions for the correct threading of any type of sound projection apparatus? (C) Will a slight error, say of one or two sprocket holes, in loop setting set up sufficient error to be noticeable?*

The following answered correctly: Lester Borst, C. Rau and S. Evans, who also answered correctly question No. 89, but through error were not given credit; Joseph E. Bliven, Lester VanBuskirk, Herman Billings, Leroy Macklin, L. D. Daniels, T. Van Vaulkenburg, G. E. Doe, Tom Avery, Lemuel I. Iler, Edward Allord, James McGuire, Alex Lodi, Richard Singleton, Peter Rogers, Dave Toller, Henry Edwards, Geo. Richards, H. D. Cole, H. D. Schofield, Jack Billings, Robert Cressman, Bob Danning, Wm. D. Hotaling, S. Evans, F. D. Bates, Dan Garrison, Robert Lester, Bill Doe, Gene Harrison, Dan Graves, Pat O'Brien, Evers Stanton, Robert Banning, A. Dexter, Arthur Quick, W. D. Peck, D. Fauusett, T. Rallston, Mike Devoy, F. T. Leroy, Phillip Matteson, David Moses, Robert Peterson, Frank Oleson, Alexander Tilson, Dick Edwards, John Williams, R. Dodson, Wm. Bogert, Stanley Dickson, Dan L. Graves, Frank Samuels, Abe Sewards and Phil Granning.

Lester Borst, Joe Bliven, Evans and Rau, VanBuskirk and Kroll, F. D. Bates, Henry Edwards, Herman Blivens, G. E. Doe and W. D. Peck all gave answers of approximately equal value. I have selected different sections from different answers for publication. With regard to section (A), Messrs. Evans and Rau say: "Using Western Electric sound on Simplex projector, in order to have the loop of correct size to effect perfect synchronization between sound and motion, the film is threaded down to the intermittent sprocket in the ordinary way, with that the start frame is set in place over the aperture. It then is necessary to so set the loop between the sprocket and the next one that its outer or back edge will come approximately in line with the side of the projector head when the intermittent sprocket has just ceased moving.

The loop between the lower sprocket of the projector mechanism and the sound sprocket must be a 2-hole loop. That is to say the film must be stretched down through the sound gate tightly and then slacked off two sprocket holes before attaching to the sound sprocket.

Using a Powers projector, the loop between the intermittent and lower sprockets is what is known as a two-finger loop. Between the lower sprocket and sound sprocket the loop is set the same as for Simplex.

That is not put as plainly as might be on some points, but it is the best out of several hundreds of answers, and I believe what Messrs. Evans and Rau mean is quite correct. They just did not know how to express their ideas in words as well as might be. I have altered their wording in some places, but not what seemed to be their meaning.

As to (B), Lester Borst says: "Instructions for the correct threading of any type of sound equipment is always supplied by the manufacturer thereof, or may be obtained from the manufacturer at any time. If any uncertainty remains, an excellent procedure is to mark one frame of a five foot strip of film and then count ahead 19 frames and in the center of the twentieth frame make second mark. This will always serve as an excellent guide for ascertaining the correct thread-up for any type of sound installation. (What friend Borst means is that if, on a strip of film, a space of 20 frames are counted off and a mark made on the frame at each end of the count, then if we place one marked frame over the projector aperture and the other over the sound gate, closing the apertures, and then thread the film through the lower sprocket so as to make proper size loops, we may observe them and thereafter be able to duplicate them in threading. It seems to me to be a very practical suggestion.—Ed.)

As to (C) I find it answered very differently by various men. Van Buskirk and Kroll say: "Two sprocket holes out will not be noticeable to either the eye or ear. We do not say the sync will be perfect, but that the listener cannot detect it." Brother Billings, on the other hand, says: "An error of one or two holes sets up exactly that amount of out-of-sync. There are times when it is not noticeable, such as when a band or orchestra is playing, but I find whenever a single person speaks and the view of the face is close and good, the effect is very noticeable. Bliven, on the other hand, says: "There is but one right way to do things and that is the right way. That applies to threading as much as to anything else. However, as a matter of fact a wrong loop setting of one hole will make no appreciable difference in effect, because of the fact that at 90 feet of film per minute there are 24 frames of film passing the sound and picture apertures each second of time, and as there are 96 sprocket holes to each 24 frames (96 on each side of course), one sprocket hole would make only a very, very slight difference. Now as pantomime of vision is the basic structure of motion pictures, a difference so very small could not possibly be detected by the human eye. I have for my own satisfaction set both film and record "out" one full frame—four sprocket holes—and have been unable to detect the difference, except I listened very intently."

Your editor is of the opinion that it depends very much, as friend Billings has said, what sort of sound it is. A considerable out-of-sync effect might do no appreciable harm in some cases, while in others in which the audience may compare sound with motion closely, it might be pretty bad.

ONE-SIDED COOPERATION

In a letter received from the Middle West, the following appears: "Now the projectionist is not given even the consideration shown the janitor. We are expected to give full cooperation to the management, and are expected to look for absolutely no cooperation from said management in return. And, Rich, you yourself know how successful a thing is that is run that way."

In my 'umble opinion, a theatre which treats its projection staff in that way is rather sadly in need of a new manager. I might say I received this letter from progressive, wide awake, very capable motion picture sound projectionists. They are not of the "dumbbell" type. They are not of the type who stand around talking, letting the motor run the show. They are men who, if given reasonable encouragement, will do the very best they are able to do to give audiences the very best possible, which even the most dense theatre manager must know means money at the box office. On the other hand, while the "dumbbell" won't particularly care whether he gets cooperation or not, and it won't make much difference whether he does or not, men like the kind I am talking about have brains. They respect both themselves and their profession. Men of this type will not and cannot really give their best efforts to their work when working under an unappreciative management which, while demanding cooperation from the projection staff, is unwilling to give cooperation in return.

The theatre manager or management

—F. H. RICHARDSON—

which doesn't realize and recognize the importance of high-grade work in the projection room is not, in any true sense of the word, a theatre manager. He is in charge of a business which is selling amusement and entertainment to the public. He knows, or should know, that poor or mediocre work in the projection room must, in the very nature of things, tend to lower the amusement value of the screen image. It cannot possibly be otherwise. That fact is recognized by all successful theatre managers.

One of the most important items of the business of the theatre manager is to do his best to obtain photoplays that will please his particular clientele, and to see to it that these photoplays are placed before his audiences at their highest possible entertainment value. If he fails in either of these two things he most certainly will not receive maximum returns at the box office. That is as self-evident as is the statement that one plus one equals two.

In order to obtain the best results on the screen and through the horns, certain things are vitally essential. First, the management must get men of real ability for the work of projection. Second, he must get men who not only have the necessary knowledge and experience but also have the energy to apply their knowledge and experience in the best possible way.

Dissatisfied men never give the best possible service, and projectionists who receive no cooperation from the management may be automatically classed as dissatisfied.

Third, while it is not the purpose of this article to take up too many things, still, if the best results are to be obtained, the projection staff must be provided not only with good equipment, but must be enabled to keep that equipment in a first-class state of repair. That items, however, may be listed under the head of and as one of the important items of cooperation from the theatre manager or managements.

RCA District Manager Moved

George H. Wiley, former RCA Photophone district sales manager in western Canada, is now in the Ohio territory, having been transferred to the Detroit office.

Loomis Promoted by Westinghouse

E. W. Loomis, formerly manager of the northeastern industrial division of Westinghouse Electric, has been appointed Middle Atlantic district manager, with headquarters at Philadelphia.

Photophone Drops Office

RCA Photophone will discontinue its Denver branch, taking desk space, probably in some exchange, instead. A. P. Brill will continue as manager.

Named Exchange Manager

Joe Merrick has been named manager of the Portland, Ore., Universal exchange by division manager Hieneman.

LIGHT WASTE

Leroy Manning, Little Rock, Ark., raises an old but interesting question. Says he:

"Last night I engaged in argument with a local projectionist. The question was what percentage of light is wasted in motion picture projection. Our views were widely apart and I have decided to ask you to favor us with the facts.

"I might add that I have been visiting in Little Rock for two weeks, during which time I have sat through at least one full show in each of its theatres. I am glad to say that motion picture projection work seems to be very good throughout the city, but in some theatres it seemed to me that sound might be considerably improved. Volume is not universally well handled. In some theatres the sound is not as clear as it might be."

Friend Manning was for several years a projectionist. He now is a theatre manager, hence his praise and criticism may be assumed to have foundation in fact. Pep up that sound, men! Glad to know that motion picture projection in Little Rock is commended, but the sound should also be of a quality calling forth praise.

And now as to light waste. I don't know of any official estimates available, but the waste is very high. In the first place, the condenser or reflector, as the case may be, is able to pick up only that portion of the light embraced in a circle equal to its diameter. This is considerably greater in the case of reflector lamps than with old-style condensers, because the larger diameter of the reflector as compared with the condenser, the distance of the two from the light source being not widely different.

In the case of the old-style condenser the loss is high. In the case of the reflector it is low. In neither case would I dare hazard an estimate in percentages.

Passing on to the projector cooling plate, we again find a very large waste, the exact percentage being in proportion to the spot diameter. With a spot one and one-half inches in diameter the loss is 57 per cent, but if the spot diameter be 2.25 inches, then the loss mounts to 81 per cent. That is to say, a spot 1.50 inches in diameter has only $100 - 57 = 43$ per cent of its total area of 1.76 square inches covered by the aperture, while the 2.25-inch diameter spot has only 19 per cent of its 3.7 square inches covered by the aperture.

In considering this, however, we must remember that the highest light intensity, if such a term be permissible, is concentrated at the central zone of the spot, hence we may assume the actual loss to be somewhat less than the foregoing figures indicate. Exact measurements of the spot light loss have never, so far as I know, been made.

Passing on again, we may or may not find light loss at the rear end of the projection lens, depending upon whether or not the lens diameter will admit the entire beam.

And now we arrive at a problem, namely, the reflective loss at each lens surface. I say problematical for the reason that, first, the loss will vary widely with the cleanliness of the lenses. Reflection losses will vary with the angle of incidence. It will be slight at the center of a clean lens and greater at its edges, which latter loss will be increased very decidedly if the light beam meet the surface as a diverging instead of a parallel beam. In other words, the amount of loss at a clean surface will depend almost entirely upon the angle at which the ray meets the surface. That is what I have been trying to say.

This is one reason why the reflector is more efficient than the condenser. The old bi-convex condenser had a total of four surfaces, which, being exposed to the open air, seldom were perfectly clean. Its reflection loss was, of course, heavy. The reflector usually is at least as clean as were the lenses, and with the direct reflector arc there is no loss from reflector to spot. With the condenser type of reflector arc there are but two surfaces which the light reaches in the form of a parallel beam; hence, if it be kept reasonably clean, the loss by reflection is low.

Then, too, there are six open surfaces in the projection lens, each one of which causes light loss, though since all but two are in an air-tight compartment, the loss here is not high. Professor Gage placed the loss per surface of clean glass, presumably with a parallel beams, at from 4 to 5 per cent, but this seems difficult to reconcile with the old condenser system with its total of 10 open lens surfaces, two of which received rather widely diverging beams by "open surfaces." I mean merely to differentiate as between the exposed surfaces and the two which are cemented together in most projection lenses.

By accepting a compromise of 4.5 per cent loss per surface we would have a total loss from reflection alone, using clean lenses, of 4.5 per cent multiplied by 10 (surfaces), equaling 45 per cent. If all the surfaces were more or less dirty, it would seem there would be a very small percentage of the light getting through.

The foregoing sounds rather impossible. Taking the total light emitted by the arc as our basis, if we eliminate all but the light striking the collector lens of a plano-convex condenser having a free opening of not to exceed 4.25 inches, then lose at least 45 per cent through reflection from the various lens surfaces, and in addition lose more than 50 per cent at the cooling plate, we surely do lose a lot of light, but we must not overlook the fact that the rotating shutter cuts out at least 50 per cent of what remains, so there you are. Doesn't sound quite reasonable, does it? Yet aside from the reflection losses from lens surfaces it seems pretty evident that the losses are not much exaggerated.

From what has been set forth, friend Manning may see that a relatively small percentage of the total light emitted by the light source reaches the screen in any event. Oh, yes! By the way, I failed to make note of the considerable percentage of light cut off by the film itself.

I am of the opinion that the Practical Projection Committee might well consider this matter and try to determine exactly what the average light loss is, in percentages; also what, if anything, can be done to lower this loss.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Lariats	Wally Wales	Aug. 25,'31	60	
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Riders of the Cactus	Wally Wales	July 7,'31	60	July 25,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This is Arizona	Wally Wales	Apr. 24,'31	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Title	Star	Running Time
Big City Shadows		6 reels
Blazed Trails		6 reels
Cyclone Kid	Buzzy Barton	6 reels
Dance Hall Kisses		6 reels
Desert Spawn		6 reels
Devils Decoy		6 reels
Diamond Mystery		6 reels
Guns and Saddles		6 reels
Hard Pan Gulch		6 reels
Midnight Prowlers		6 reels
Railroad Mail Limited		6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic		Jan. 17,'31	63	Oct. 11
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Criminal Code, The	Holmes-Huston-Doran	Jan. 15,'31	88	Dec. 13
Desert Vengeance	Buck Jones-Barbara Bedford	Jan. 25,'31	65	Feb. 28,'31
Dirigible	Holt-Graves-Wray	Apr. 4,'31	93	Mar. 14,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31	61	
Flood, The	Boardman-Blue	Feb. 28,'31	75	
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	64	Apr. 11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	80	Feb. 14,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Man from Chicago	Bernard Nedell	Mar. 17,'31	65	
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Men Are Like That (Arizona)	John Wayne-L. La Plante	June 27,'31	67	Aug. 22,'31
Middle Watch, The		Mar. 3,'31	65	
Miracle Woman, The	Barbara Stanwyck	July 20,'31	87	Aug. 22,'31
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15,'31	67	
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Ten Cents a Dance	Barbara-Stanwyck-Cortez	Mar. 6,'31	79	Mar. 14,'31
Texas Ranger, The	Buck Jones	Apr. 18,'31	61	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Reviewed
Blonde Baby	Jean Harlow		
Border Law	Buck Jones-L. Tovar	Oct. 15,'31	
Branded	Buck Jones	Sept. 1,'31	61
Deadline, The	Buck Jones		
Fifty Fathoms Deep	Richard Cromwell - Jack Holt-Loretta Sayers	Aug. 17,'31	
For the Defense	Evelyn Brent		
Gallagher	Young-Harlow-R. Williams		
Ghost Walks, The	Holt-Graves-Blane		
Guilty Generation	Leo Carillo-C. Cummings		
In the Secret Service	Jack Holt		
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8,'31	
Range Feud	Buck Jones		
Shanghaied Love	R. Cromwell-Blane-N. Beery		
Shopworn	Barbara Stanwyck		
Shot Gun Pass	Tim McCoy		

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31		May 23,'31
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31		
Sea Devils	Molly O'Day-Edmund Burns	Jan. 15,'31	58	

Coming Feature Attractions

Title	Star	Running Time
Air Eagles		6 reels
Hellion's Last Cruise, The		6 reels
Rose of Chinatown		6 reels
Streets of Shadows		6 reels

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beggars Opera, The	Rudolph Forster	June '31	114	
Big Business Girl	Loretta Young-Ricardo Cortez	July 4, '31	80	Mar. 14,'31
Broadminded	Joe E. Brown	Aug. 1, '31	72	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18, '31	72	May 9,'31
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
Kismet	Otis Skinner	Jan. 18,'31	92	Nov. 8
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lady Who Dared	Billy Dove	May 29,'31	56	
Lash, The (Reviewed under title "Adios," issue of Oct. 4)	Richard Barthelmess	Dec. 28	80	
Little Caesar	Edw G. Robinson	Jan. 25,'31	81	Jan. 17,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Mothers Cry	Peterson-Manners	Jan. 4,'31	75	Dec. 13
Naughty Flirt	Alice White	Jan. 11,'31	76	
Party Husband	Dorothy Mackaill	June 6, '31	68	Apr. 18, '31
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31	72	May 2, '31
Right of Way, The	Nagel-Young	Feb. 7, '31	68	
Too Young to Marry	Young-Withers	May 8, '31	68	Nov. 29
Woman Hungry	Lee-Kohler-Blackmar	Apr. 4, '31	68	Mar. 28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good As New	All Star			
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon	Sept. 5,'31		Apr. 18,'31
Blue Moon Murder	Huston-Young			
Five Star Final	Edward G. Robinson	Sept. 26,'31		June 27,'31
Her Majesty, Love	Marilyn Miller			
Honor of the Family	Rene Daniels			
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12,'31		
I Spy	Marion Marsh-Lil Dagover			
Last Flight	Richard Barthelmess	Aug. 29,'31		
Local Boy Makes Good	Joe E. Brown			
Merry Wives of Reno	Chas. Butterworth-L. Young			
Penrod and Sam	Leon Janney	Oct. 3,'31		
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31,'31		
We Three	Ben Lyon-Rose Hobart			

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24, '31	60	Apr.25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14, '31	75	May 30,'31
Are You There?	Lillie-Garrick	May 3, '31	60	Nov. 29
Bad Girl	James Dunn-Sally Eilers	Sept. 13, '31	88	July 18,'31
Black Camel	Warner Oland-Eilers	June 21, '31	71	May 15,'31
Body and Soul	Farrell-Landi	Feb. 22, '31	82	Mar. 7, '31
Charlie Chan Carries On	Oland-Churchill	Apr. 12, '31	69	Mar.28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5, '31	96	Mar.21,'31
Daddy Long Legs	Gaynor-Baxter	June 7, '31	80	May 23,'31
Doctors' Wives	Baxter-Bennett	Mar. 15, '31	82	Apr. 4, '31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15, '31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1, '31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1, '31	62	
Girls Demand Excitement	Wayne-Cherrill	Feb. 8, '31	68	Feb. 14,'31
Goldie	Harlow-S. Tracy-W. Hymer	June 28, '31	68	July 11,'31
Holy Terror, A	George O'Brien-S. Eilers	July 19, '31	53	July 25,'31
Hush Money	J. Bennett-J. Kirkwood-Hardie Allbright	July 5, '31	69	June 13,'31
Man Who Came Back	Gaynor-Farrell	Jan. 11, '31	81	Jan. 3, '31
Men on Call	Edmund Lowe-Clarke	Jan. 18, '31	70	Mar. 7, '31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22, '31	67	Mar. 7, '31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8, '31	61	Apr. 11,'31
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25, '31	70	Jan. 24,'31
Quick Millions	Tracy-Churchill-Eilers	May 3, '31	70	Apr. 4, '31
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29, '31	91	Feb. 7, '31
6 Cylinder Love (Reviewed under title "The Minute Man")	Spencer Tracey-Merkel	May 10, '31	70	Apr.18,'31
Spy, The	Hamilton-Johnson	Apr. 26, '31	58	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31	57	
3 Girls Lost	Wayne-Young	Apr. 19, '31	71	Apr. 18,'31
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30, '31	73	July 18,'31
Under Suspicion	Murray-Moran	Jan. 4, '31	64	Nov. 22
Women of All Nations	McLaglen-Lowe-Nissen	May 31, '31	72	May 30,'31
Young As You Feel	Will Rogers-Dorsay	Aug. 23, '31	78	Apr.18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17, '31	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Queens	Baxter-Bennett			
Brat, The	Sally O'Neil-F. Albertson	Sept. 20, '31		July 25,'31
Business and Pleasure	Will Rogers-Jetta Goudal	Nov. 29, '31		Aug. 15,'31
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1, 31		
Delicious	Gaynor-Farrell			
Dollar Bill	Will Rogers			
First Cabin	Ralph Morgan			
Heartbreak	C. Farrell-H. Albright			
Merely Mary Ann	Gaynor-Farrell	Sept. 6, '31		Aug. 1,'31
Over the Hill	Lane-Dillaway-Marsh, Kirkwood, J. Dunn, Sally Eilers			
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18, '31		
She Wanted a Millionaire	J. Bennett-S. Tracy	Dec. 6, '31		
Skyline	T. Meighan - H. Albright - Maureen O'Sullivan	Oct. 11, '31		Aug. 22,'31
Sob Sister	Linda Watkins - James Dunn	Oct. 25, '31		
Spider, The	Edmund-Lowe-Lois Moran	Sept. 27, '31		Aug. 22,'31
Surrender	Warner Baxter			
While Paris Sleeps	McLaglan-Joan Bennett			
Wicked	V. McLaglen-Elissa Landi	Oct 4, '31		Aug. 8,'31
Yellow Ticket, The	Elissi Landi-L. Barrymore	Nov. 15, '31		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Father, The	Davies-Forbes	Jan. 10, '31	91	Dec. 13
Complete Surrender	Joan Crawford	May 9, '31	81	
Dance, Fools, Dance	Joan Crawford	Feb. 21, '31	81	Jan. 3,'31
Daybreak	Ramon Novarro	May 2, '31	76	Apr.18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7, '31	73	
Five and Ten	Marion Davies	June 13, '31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20, '31	92	Apr. 25,'31
Gentleman's Fate	Gilbert-Wolheim	Mar. 7, '31	93	Jan. 31,'31
Great Lover, The	A. Menjou	July 18, '31	71	July 4, '31
Great Meadow, The	Brown-Boardman	Jan. 24, '31	80	Nov. 29
Inspiration	Greta Garbo	Jan. 31, '31	76	Dec. 27

Title	Star	Rel. Date	Running Time Minutes	Reviewed
It's a Wise Child	Marion Davies	Mar. 21, '31	75	Feb. 28, '31
Just a Gigolo	William Haines	June 6, '31	67	Apr. 25,'31
(Reviewed under title "Dancing Partner")				
Laughing Sinners	J Crawford-N. Hamilton	May 30, '31	72	June 6, '31
Lullaby, The	Helen Hayes-Lewis Stone	Aug. 8, '31		
Man in Possession, The	Robert Montgomery	July 4, '31	84	June 13, '31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14, '31	71	Feb. 28, '31
New Moon	Tibbett-Moore	Jan. 17, '31	78	Oct. 25
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16, '31	80	May 30, '31
Pardon Us	Laurel-Hardy	Aug. 15, '31		
Parlor, Bedroom and Bath	Keaton-Eilers-Denny	Feb. 28, '31	72	Jan. 31, '31
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 19, '31	74	
Politics	Dressler-Moran	July 25, '31	73	July 4, '31
Prodigal, The	Lawrence Tibbett	Feb. 21, '31	83	Jan. 17, '31
(Reviewed under title "The Southerner")				
Reducing	Dressler-Moran	Jan. 3, '31	77	Dec. 13
Secret Six, The	Beery-Harlow	Apr. 18, '31	83	Apr. 25, '31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25, '31	72	Mar. 28, '31
Son of India	Ramon Novarro	Aug. 1, '31	73	Aug. 1, '31
Sidewalks of New York	Buster Keaton	Oct. 10, '31		Aug. 15,'31
Sporting Blood	Clark Gable-M. Evans	Aug. 8, '31	84	July 18,'31
Stepping Out	Denny-Greenwood-Hyams	Apr. 11, '31	73	Mar. 21, '31
Strangers May Kiss	Norma Shearer	Apr. 4, '31	77	Feb. 28, '31
Tailor Made Man, A	William Haines	Mar. 28, '31	80	Mar. 7, '31
This Modern Age	Joan Crawford	Aug. 29, '31		June 13,'31
Trader Horn	Harry Carey-Renaldo-Booth		120	Jan. 24, '31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School	Madge Evans-Jordan-Page			
Champ, The	Wallace Beery-Jackie Cooper			
Cuban, The	L. Tibbett-L. Velez			
Emma	Marie Dressler			
Family Affair, A	Robert Montgomery			
Flying High	Bert Lohr			
Guardsman, The	Lunt-Fontanne-Z. Pitts	Oct. 3, '31		Aug. 8,'31
Guilty Hands	L. Barrymore-M. Evans	Aug. 22, '31		July 18,'31
Hell Divers	Beery-Rambeau			
Mati Hari	Greta Garbo-R. Navarro			
Mirage, The	Joan Crawford-Clark Gable			
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Sept. 26, '31		
Private Lives	Norma Shearer			
Squaw Man, The	Roland Young-Valez-Baxter	Sept. 5, '31	106	
Susan Lenox, Her Fall and Rise	Greta Garbo	Sept. 12, '31		July 18,'31
West of Broadway	J. Gilbert-Brendel-L. Moran			Aug. 22,'31

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27,'31	60	Aug. 8,'31
Montana Kid, The	Bill Cody	Aug. 10,'31	60	
Mother and Son	Clara K. Young	Aug. 1,'31	60	Aug. 22,'31
Partners of the Trail	Tom Tyler	July 11,'31	64	
Ships of Hate	L. Hughes-D. Sebastian	June 20,'31	65	Aug. 8,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
In Line of Duty	Sue Carol-Noah Beery	Sept. 1,'31	7 reels	
Man from Death Valley, The	Tom Tyler	Sept. 1,'31	6 reels	
Oklahoma Jim	Bill Cody	Sept. 15,'31	6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Slyvia Sidney-Frances Dee	Aug. 22, '31	95	June 6, '31
Blue Angel, The	Jannings-Dietrich	Jan. 3, '31	109	Nov. 22
Caught	Richard Arlen-L. Dresser	Aug. 8, '31	68	July 4, 31
City Streets	Sylvia Sidney-Gary Cooper	Apr. 18, '31	80	Apr. 11, '31
Confessions of a Co-Ed	P. Holmes-Sylvia Sidney	July 11, '31	75	
Conquering Horde, The	Arlen-Wray	Mar. 7, '31	72	Feb. 21, '31
Dishonored	Marlene Dietrich-McLaglen	Apr. 4, '31	91	Mar. 7, '31
Dude Ranch, The	Jack Oakie	May 16, '31	67	Apr. 18, '31
Feet First	Harold Lloyd	Nov. 8	93	Jan. 17, '31
Fighting Caravans	Cooper-Damita	Feb. 14, '31	91	Feb. 7, '31
Finn and Hattie	Errol-Green	Feb. 28, '31	76	Oct. 11
Gang Buster, The	Oakie-Arthur	Jan. 17, '31	68	Dec. 13
Girl Habit, The	Charles Ruggles	June 27, '31	77	July 11,'31
Gun Smoke	Arlen-Brian	Apr. 11, '31	64	Mar. 14, '31
Honeymoon Lane	Eddie Dowling	July 25, '31	71	July 11,'31
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21, '31	75	Mar. 7, '31
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15, '31	80	Aug. 1,'31
I Take This Woman	Gary Cooper-Carole Lombard	June 27, '31	74	
It Pays to Advertise	Foster-Gallagher-Lombard	Feb. 28, '31	64	Feb. 14, '31
June Moon	Jack Oakie-Francis Dee	Mar. 21, '31	70	Feb. 28, '31
Kick In	Clara Bow	May 23, '31	74	Apr. 25, '31
Ladies' Man	Wm. Powell-Kay Francis	May 9, '31	75	Apr. 4, '31
Lawyers, Secret, The	Clive Brook	June 6, '31	63	May 23, '31
Magnificent Lie	Ruth Chatterton	July 25,'31	79	July 25, '31
Man of the World	Wm. Powell-Lombard	Mar. 28, '31	70	Mar. 7, '31
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8,'31	74	July 4, '31
Newly Rich (Also booked as "Forbidden Adventure")	Mitzi Green-Jackie Searl	June 20, '31	77	June 6,'31
Night Angel	Nancy Carroll-Fred. March	July 18,'31	71	July 11,'31
No Limit	Clara Bow	Jan. 24, '31	72	
Rango		Mar 7, '31	64	Jan. 24, '31
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31, '31	81	Jan. 3, '31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7, '31	73	Dec. 20
Secret Call, The	Peggy Shannon-Richard Arlen	July 25,'31	73	
Silence	Clive Brook-Peggy Shannon	Aug. 29,'31	68	July 25, '31
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25, '31	88	Mar. 21, '31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1, '31	89	July 11,'31
Stolen Heaven	Nancy Carroll-Phillip Holmes	Feb. 21, '31	76	Feb. 21, '31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1, '31	81	Mar. 21, '31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2, '31	80	May 9, '31
Unfaithful	Chatterton-Lukas	Mar. 14, '31	85	Feb. 28, '31
Up Pops the Devil	N. Foster-Carole Lombard	May 30, '31	75	
Vice Squad	Lukas-Francis	June 13, '31	70	May 9, '31
Women Love Once	Lucas-Boardman-Tashman	July 4,'31	73	July 4, '31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Bachelor	Paul Lucas	Oct. 24,'31		
Come On, Marines	Wm. Boyd-C. Rogers	Oct. 24,'31		
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5,'31	79	Aug. 8,'31
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins			
Girls About Town	Kay Francis-L. Tashman			
Ladies of the Big House	Sylvia Sidney			
Mad Parade	E. Brent-L. Tashman	Oct. 3,'31		May 2,'31
Mary Makes A Call	Nancy Carroll-C. Rogers			
Monkey Business	Four Marx Bros.	Sept. 19,'31		Aug. 1,'31
My Sin	Tallulah Bankhead-March	Oct. 3,'31		
No One Man	P. Holmes-C. Lombard	Oct. 10,'31		
Once a Lady	Ruth Chatterton	Oct. 31,'31		
Personal Maid	Nancy Carroll	Sept. 12,'31		
Rich Man's Folly	G. Bancroft-Kay Francis	Oct. 17,'31		
Road to Reno	Charles Rogers	Sept. 26,'31		
Round Up	Eugene Pallette-Stuart Erwin			
Secrets of a Secretary	C. Colbert	Sept. 5,'31		
Through the Window	Wm. Boyd - S. Gallagher - Kay Francis			
Touchdown	R. Arlen-C. Starrett-J. Oakie			
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10,'31		
Two Kinds of Women	P. Holmes-M. Hopkins			

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	Loy-Forbes-Bronson	Sept. 20,'31		
Sea Ghost, The	L. La Plante-Alan Hale	Sept. 10,'31		

RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr. 15,'31	77	Feb. 28,'31
Beau Ideal	Vail-Forbes-Stengel-Rich-Young	Jan. 25,'31	79	Dec. 13
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82	Jan. 31,'31
(Reviewed under title "Private Secretary")				
Cimarron	Richard Dix-Irene Dunn	Feb. 9,'31	124	Jan. 3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	64	Feb. 14,'31
Donovan's Kid	R. Dix-Shilling-Sheridan-Jackie Cooper	June 6,'31	77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76	May 9,'31
High Stakes	Lowell Sherman-Mae Murray	Aug. 18, '31	69	May 9,'31
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76	Jan. 24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72	Mar. 7,'31
Millie	Helen Twelvetrees	Feb. 8,'31	85	Jan. 17,'31
Perfect Alibi	All Star	Apr. 1,'31	76	
Public Defender, The	Richard Dix	Aug. 1, '31	70	
Royal Bed, The	Sherman-Astor	Jan. 15,'31	76	Dec. 13
Runaround, The	Kerr, Prevost, Brian, Hines	Aug. 22,'31	66	May 9, '31
(Reviewed under the title "Waiting at the Church"				
Sin Ship, The	Wolheim - Mary Astor - Ian Keith	Apr. 18,'31	65	
Three Who Loved	B. Compson - R. Ames - C. Nagel	July 3,'31	78	June 13, '31
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18,'31	77	Aug. 22,'31
Transgression	Kay Francis-Ricardo Cortez	June 27,'31	69	
Traveling Husbands	Evelyn Brent	Aug. 15,'31	74	May 2,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	81	May 30,'31
W. Plan, The	All Star	Mar. 15,'31	98	Apr. 4,'31
Woman Between, The	Lily Damita-Lester Vail	Aug. 8,'31	73	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	All Star			
Caught Plastered	Wheeler-Woolsey-D. Lee	Sept. 5,'31		June 27,'31
(Reviewed under the title "Full of Notions")				
Consolation Marriage	Irene Dunn-Pat O'Brien	Nov. 21,'31		
Fanny Foley Herself	Edna May Oliver	Oct. 17,'31		Aug. 15,'31
Friends and Lovers	Lily Damita - Adolph Menjou - Eric Von Stroheim	Nov. 7,'31		Aug. 15,'31
Frontier	Dix-Dunne			
Gay Diplomat, The	G. Tobin-B. Compson	Aug. 22,'31		Aug. 1,'31
(Reviewed under the title "Woman Pursued")				
Marchita	Dix-Dunne	Sept. 12,'31		
Other People's Business	Phillips "Seth Parker" Lord			
Peach O' Reno	Woolsey-Wheeler			
Penthouse	Hope Williams-Joel McCrea			
Secret Service	Dix			
Should Wives Work	Mary Astor-Rob't Ames			
Smart Woman	Mary Astor - Robt. Ames	Sept. 12,'31		Aug. 1,'31
Sour Grapes	Mary Astor-Ricardo Cortez			

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73	Apr. 18,'31
Big Money	Quillan-Armstrong-Gleason	Oct. 26	82	
Born to Love	Constance Bennett	Apr. 17,'31	99	
Common Law	Constance Bennett	July 24,'31	77	July 25,'31
Lonely Wives	Horton-Ralston-LaPlante Miller	Feb. 22,'31	92	Jan. 24,'31
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	85	Jan. 17,'31
Rebound	Ina Claire	Sept. 25,'31	91	
Sweepstakes	Eddie Quillan-Marion Nixon	July 10,31	77	June 13,'31
Woman of Experience	Helen Twelvetrees	Aug. 7,'31	76	Apr. 25,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Auto Camp	Eddie Quillan			
Bad Company	Helen Twelvetrees	Oct. 2,'31		
Big Gamble, The	Bill Boyd	Sept. 4,'31		
Dangerous to Loce	Constance Bennett			
Devotion	Ann Harding	Sept. 18,'31		
Mystery Ship	Bill Boyd-R. Armstrong	Nov. 6,'31		
Pick Up	Helen Twelvetrees			
Suicide Fleet, The	Bill Boyd	Oct. 16,'31		
Sundown Trail	Tom Keene-M. Shilling	Sept. 11,'31		
Timber Beast	Bill Boyd	Jan. 22,'32		
Tip Off, The	Eddie Quillan	Nov. 6,'31		
Woman Commands	Pola Negri			
Women Need Love	Ann Harding	Nov. 20,'31		

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60	Mar. 21,'31
Damaged Love	Collyer	Dec. 15	68	Jan. 24,'31
First Aid	Gr. Withers-Marjorie Beebe	July 25,'31	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10,'31	65	July 18,'31
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25,'31	62	June 20, '31
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Aug. 30,'31	62	
Neck and Neck	Glenn Tryon-Vera Reynolds	Sept 15,'31		
Symphony in Two Flats	Novello-Logan	Apr. 15,'31	74	
Swanee River	Withers-Todd	Mar. 15,'31	58	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30,'31
Bali		J. C. Jackson	Nov. 15		
By Rocket to the Moon		Ufa	Feb. 6,'31	97	Feb. 14,'31
Cain and Artem	Emil Gall	Sovkino			
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			June 13,'31
Chess Player, The	Johanne-Blanchard	Unusual Plct.			
Clearing the Range	H. Gibson-S. Ellers	M. H. Hoffman, Jr.			Apr. 25,'31
Comrades of 1918		Forenflim			Feb. 28,'31
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6,'31
Die Foerster Christl	Irene Elsinger	Trans-Ocean Film		94	July 4,'31
Docks of Hamburg	Jugo-Fritsch	Ufa Film			
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17,'31	94	Aug. 1,'31
Express 13	Heinz Koenecke	Ufa	Aug. 7,'31	65	Aug. 22,'31
Enemies of the Law	Mary Nolan-J. Walker	Capital Films	July 21,'31	69	July 18,'31
Glamour	Wardour Films	Seymour Hicks		73	July 4, '31
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22,'31
Heart's Melody	Fritsch-Parlo	Ufa Film			
Jade Casket, The	French Cast	Cosmos	Oct. 31	64	

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
...ew At War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1,'31
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15,'31	63	July 4,'31
Let's Love and Laugh	Gene Gerrard	Wardour Films		84	May 30,'31
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Maciste In Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11,'31
Mad Parade, The	M.Day-L. Fazenda	Liberty Prod.			May 2,'31
Merry Wives of Vienna	Willy Forst	Super Films	July 9,'31	95	July 18,'31
Mysteries of Nature		Ufa		71	
Night Life in Reno	Virginia Valli	Artclass Pictures Corp.			Aug. 8,'31
No Lady	Lupino Lane	Gaumont-British		72	May 30,'31
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		60	
Pori	Special Cast	Ufa Films			
Primrose Path, The	Foster-Darrow	Hollywood Films		94	Jan. 24,'31
Pueblo Terror	Buffalo Bill Jr.	West Coast Studios	Apr. 15,'31	60	Apr. 11,'31
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road To Hell		Public Welfare Films			July 4,'31
Rosenmontag	Mathias Wieman, Lien Dyers	UFA		8 reels	
Sally In Our Alley	Gracie Fields	Asso. Radio Pictures		77	July 25,'31
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18,'31
Slums of Tokio	Japanese Cast	Moviegraphs			
Smoke Bellew	Conway Tearle	First Division		73	
South of Panama	Carmelita Geraghty	Chesterfield		70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31		
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8,'31
Three From Filling Station	Willy Fritsch	Ufa		75	July 4,'31
Thunder God	Cornelius Keefe	Crescent		66	
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16,'31
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	55	Jan. 31,'31
Viking, The	C. Starrett	J. D. Williams		72	June 20,'31
White Devil	Mosjukin-Degover	UFA Films			
Wien du Stadt Der Lieder	Max Hansen	Protex		8 reels	
Wild Horse	Hoot Gibson	Allied Pictures			July 11,'31
Wild West Whoopee	Jack Perrin	Allied			Feb. 28,'31
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7,'31
Yankee Don	Richard Talmadge	Richard Talmadge Prod.			
Yiddish Mama, The	Mae Simon	Judea Films		45	

SERIALS
NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept.1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Phantom of the West	Tyler-Gulliver	Nov. '30	10 episodes	
Vanishing Legion, The	Harry Carey-Edwina Booth	June10,'31	12 episodes	July25,'31

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battling With Buffalo Bill	Tom Tyler - Rex Bell	Nov23,'31	12 episodes	
Danger Island	Ken. Harlan-Lucille Brown	Aug24,'31	12 episodes	Aug.1,'31
Fingerprints	Kenneth Harlan	Mar23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Spell of the Circus	F. Bushman,Jr.-A. Vaughn	Jan.12,'31	10 episodes	

SYNDICATE PICTURES CORPORATION
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the West	Bob Custer		51	
God's Country and the Man	Tom Tyler	May 1,'31	67	
Law of the Rio Grande	Bob Custer	July 20,'31	58	Aug. 15,'31
Lightnin' Smith Returns	Buddy Roosevelt	Aug. 15,'31	59	Aug. 22,'31
Phantom of the Desert	Jack Perrin	Nov. 1	58	Feb. 14,'31
Riders of the North	Bob Custer	Mar. 1,'31	67	Apr. 11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1,'31	61	May 9, '31
Son of the Plains, A	Bob Custer	May 15,'31	60	July 11,'31
Under Texas Skies	Bob Custer	Nov. 15	57	Jan. 17,'31
West of Cheyenne	Tom Tyler	Jan. 15,'31	60	Mar. 7, '31
Westward Bound	Buddy Roosevelt		60	Jan. 24,'31

TALKING PICTURE EPICS
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Across the World with Mr. and	Mrs. Martin Johnson	Feb. 1	93	Aug. 9
Balinese Love				
Bottom of the World, The	Robt. Cushman Murphy	Aug. 1	45	July 19
Break Up, The	Capt. Jack Robertsen	Aug. 1	60	
Girl from the Reeperbahn	German Import	Mar. 6,'31	94	Feb. 14,'31
Hell Below Zero	Carveth Wells	June 26,'31	42	July 4,'31
*Hunting Tigers in India	Comm. G. M. Dyott	Nov. 15,'31	82	Dec. 14,29
Immortal Vagabond	Liane Haid	July 31,'31	80	Aug. 8,'31
Last Company (13 Men and a Girl)	Conrad Veidt	Aug. 14,'31	63	Aug. 22,'31
Lost Gods	Byron De Provok	July 1	55	July 12
Monsters of the Deep	Capt. Jack Austin	July 4, '31	59	May 23,'31
*To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept. 15	60	
White Devil				
Wild Man of Kalihari	Dr. C. Ernest Cadle	Jan. 1, '31	50	Nov. 29

[NOTE—Features marked with asterisks are also released as serials. Exhibitors have the choice of booking either as feature versions or as serials.]

TIFFANY
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Bad Man	Ken Maynard	July 15, '31	66	Aug. 15,'31
Aloha	Torres-Lyon	Feb. 16, '31	87	
Arizona Terror, The	Ken Maynard	Sept. 1, '31		
Caught Cheating	Murray-Sidney	Jan. 21, '31	63	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16, 31	79	
Drums of Jeopardy	Roland Collyer-Hughes	Mar. 2, '31	68	Feb. 21,'31
Hell Bound	Carrillo-Lane-Hughes	Apr. 15, 31	70	Feb. 7, '31
Leftever Ladies		Oct. 1, '31		
Morals for Women	Bessie Love	Sept. 1, '31		
Murder at Midnite	Alice White-Hale Hamilton	Sept. 1, '31		
Ridin' Fool	Bob Steele	May 25, '31	64	June 20, '31
Salvation Nell	Graves-Chandler	July 1, '31	85	July 11,'31
Single Sin, The	Johnson-Lytell	Feb. 23, '31	75	Feb. 21,'31
South of Santa Fe	Bob Steele	Sept. 15, '31		
Sunrise Trail, The	Bob Steele	Feb. 7, '31	67	
Two Gun Man, The	Ken Maynard	May 15, '31	63	June 13, '31
Women Go On Forever	Clara Kimball Young	Aug. 15, '31		July 18,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone at Last				
Branded Men	Ken Maynard			
Fighting Mad				
Gangster Girl				
Gossip				
Hotel Continental				
Husband Hunters				
Last Mile, The				
Luxury Girls				
Men of the Night				
Near the Trail's End	Bob Steele			
Price, The				
Race Track	Leo Carrillo			
Range Law	Ken Maynard			
Strangers of the Evening				
Sunset Trail	Ken Maynard			
Those We Love				
Thrill Girl				
X Marks the Spot				
Yellow Sheet				

UNITED ARTISTS
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Lights	Charlie Chaplin	Mar. 7,'31	88	Feb. 14,'31
Devil to Pay	Ronald Colman	Jan. 31, '31	74	Dec. 6
Front Page	Adolphe Menjou	Apr. 4, '31	90	Mar.28,'31
Indiscreet	Gloria Swanson	Apr. 25, '31	94	Mar.14,'31
Kiki	Mary Pickford	Mar. 14, '31	89	Feb. 21,'31
One Heavenly Night	Evelyn Laye-John Boles (Reviewed under title "Queen of Scandal")	Jan. 10, '31	82	Oct. 25
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21, '31	91	Dec. 20
Street Scene	S. Sidney - W. Collier, Jr.	Sept. 5,'31		Aug. 22,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Sept. 1, '31		
Arrowsmith	Ronald Colman			
Cock of the Air	Billie Dove	Oct. 7, '31		
Corsair	Chester Morris			
Greeks Had a Word for It	Ina Claire-Lombard-Blondell			
Palmy Days	Eddie Cantor			
Scarface	Paul Muni	Sept. 8,'31		
Sky Devils	All Star	Oct. 15,'31		
Struggle, The	Zita Johann-Hal Skelly			
Tonight or Never	Gloria Swanson			
Unholy Garden, The	Ronald Colman	Sept. 19,'31		Aug. 8,'31

UNIVERSAL
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23, '31	67	Mar.14,'31
Boudoir Diplomat	Compson-Keith-Duncan-Leff	Dec. 25	67	
Cohens and Kellys in Africa	Sidney-Murray	Jan. 19, '31	80	Nov. 8
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15, '31	66	
Dracula	Lugosi-Manners-Chandler	Feb. 14, '31	75	Jan. 3,'31
Free Love	Nagel-Tobin	Jan. 5, '31	72	Dec. 6
Iron Man, The	Lew Ayres	Apr. 30, '31	72	Mar.28,'31
Lasca of the Rio Grande	Leo Carillo-J. M. Brown	Oct. 13,'31		July 25,'31
Many a Slip	Ayres-Bennett	Mar. 2, '31	74	Feb. 28,'31
Mother's Millions	May Robson	Aug. 15, '31	93	Feb. 28,'31
Mystery of Life	Clarence Darrow	Aug. 3, '31	73	July 11,'31
Resurrection	Boles-Velez	Feb. 2, '31	77	Jan. 10,'31
Seed	John Boles-Genevieve Tobin	May 11, '31	97	Apr. 25,'31
Strictly Dishonorable	Paul Lucas-Sidney Fox			
Up for Murder	Ayres-Tobin			
Virtuous Husband	Compson-Elliot Nugent	Apr. 12, '31	76	Mar.21,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobart-Charles Bickford	Sept. 15, '31	74	
Fate				
Frankenstein				
Graft				
Heart and Hand	Regis Toomey-Sue Carol			Aug. 15,'31
Heaven on Earth	W. Huston-H. Chandler			
Homicide Squad	Lew Ayres-Anita Louise	Oct. 13,'31		
Murders in the Rue Morgue	L. Carrillo-M. Brian-N. Beery	Sept. 29,'31		
Spirit of Notre Dame				
Twenty Grand	Lew Ayres			
Waterloo Bridge	Mae Clarke-Norman Foster			
	Mae Clarke-Kent Douglass	Sept. 1,'31	81	Aug. 8,'31

WARNER BROTHERS
Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12, '31	71	June 13, '31
Bought!	Constance Bennett-Ben Lyon	Aug 22, '31	83	July 18,'31
Captain Thunder	F. Wray-V. Varconi	Apr. 26, '31	67	May 16,'31
Children of Dreams	Margaret Schilling	July 25, '31	83	July 25,'31
Expensive Women	Dolores Costello	Oct. 24, '31		
Fifty Million Frenchmen	W. Gaxton-H.-Broderick	Feb. 14, '31	74	Jan. 3, '31
God's Gift to Women	Fay-LaPlante	Apr. 25, '31	75	Mar.14,'31
Gold Dust Gertie	Winnie Lightner	June 27, '31	68	May 9,'31
Illicit	Stanwyck-Rennie	Feb. 14, '31	81	Oct. 25
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13, '31	80	Apr. 18,'31
Millionaire, The	George Arliss	May 1, '31	81	Mar.14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14, '31	74	Dec. 20
Night Nurse	Barbara Stanwyck	Aug. 8, '31	73	July 25,'31
Other Men's Women	Astor-Withers (Reviewed under title "Steel Highway")	Jan. 17, '31	71	Oct. 4
Public Enemy, The	Harlow-Cagney	May 15, '31	96	
Sit Tight	Lightner-Brown	Feb. 28, '31	79	Oct. 4
Smart Money	Edw. G. Robinson	July 11, '31	81	May 16,'31
Soldier's Plaything, A	Loder-Langdon-Lyon	Nov. 1	57	
Star Witness, The	Walter Huston	Aug. 22, '31	68	July 25,'31
Svengali	John Barrymore - M. Marsh	May 22, '31	83	May 9,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Spot, The	Jas. Cagney, Loretta Young			
Honorable Mr. Wong	Edw. G. Robinson			
Larceny Lane	James Cagney-J. Blondell	Oct. 17, '31		Aug. 22,'31
Mad Genius, The	John Barrymore	Nov. 7, '31		
Mouthpiece, The	All Star			
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10, '31		Aug. 1, '31
Safe In Hell	All Star			
Side Show	Lightner-Butterworth	Sept. 19, '31		July 4, '31

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Radio Razzberry, A	Jamison-Murdock	Feb. 7, '31	25	
Wages of Gin, The	Jamison-Murdock	Apr. 28, '31	25	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barnyard Broadcast	Mickey Mouse			
Birthday Party	Mickey Mouse	Jan. 6,'31	1 reel	Feb. 7,'31
Blue Rythm	Mickey Mouse		1 reel	
Busy Beavers, The	Silly Symphony		7 min.	
Castaways, The	Mickey Mouse	Apr. 6,'31	1 reel	
Cat's Nightmare	Silly Symphony	July 28,31	8 min.	
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar. 13,'31	1 reel	
China Plate	Silly Symphony	May 25,'31	8 min.	
Clock Shop, The	Silly Sympathy		1 reel	
Curiosities No. C 212		Aug. 29	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curoisities No. C 216	Novelty by Walter Futter	Jan. 8,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 29,'31	1 reel	
Curiosities No. C 220		Mar. 26,'31	1 reel	
Curiosities No. C 221		May 25,'31	1 reel	
Curiosities No. C 222		June 25,'31	1 reel	
Curiosities No. C 223		June 26,'31	1 reel	
Curiosities No. C 224		Aug. 1,'31	1 reel	
Curses! Curses! Curses!	Monkey Shines			
Delivery Boy	Mickey Mouse	June 15,'31	1 reel	
Disarmament Conference	Krazy Kat	Apr. 27,'31	1 reel	
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Egyptian Melodies	Silly Sympathy		1 reel	
Father Nile	Rambling Reporter	May 11,'31	1 reel	
Fishing Around	Mickey Mouse			
For Christopher's Sake	Specialties (Eddie Buzzell)		1 reel	
Home of the Sheikh	Rambling Reporter	Jan. 29,'31	1 reel	
I Can't Find a Name for It	Specialties (Eddie Buzzell)		9 min.	
Jerusalem, City of Peace	Rambling Reporter	May 11,'31	10 min.	
Kings or Better	Specialties (Eddie Buzzell)	May 1,'31	8 min.	May. 30,'31
Land Nobody Knows	Rambling Reporter	June 27,'31	9 min.	
Land of Enchantment		July 31,'31		
Last of Moe Higgins	Specialties (Eddie Buzzell)	May 22,'31	1 reel	
Laughing with Medbury in Africa			9 min.	Apr. 25,'31
Laughing with Medbury in Reno		July 6,'31	10 min.	
Laughing with Medbury in Turkey				
Little Beezer	Monkey Shines	July 5,'31	8 min.	
Little Pest, The	Scrappy Cartoons	Aug. 15,'31	1 reel	
Little Trail, The	Krazy Kat Kartoon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Mickey Steps Out	Mickey Mouse	July 16,'31	7 min.	
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug. 10,'31	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse	May 8,'31	1 reel	May 30,'31
Mother Goose Melodies	Silly Symphony	Apr. 17,'31	1 reel	May 9,'31
Natives Along the Nile	Rambling Reporter		1 reel	
Rodeo Dough	Krazy Kat Kartoon	Feb. 13,'31	1 reel	Mar. 7,'31
Soda Poppa	Krazy Kat Kartoon	May 29,'31	7 min.	
Stork Market	Krazy Kat Kartoon	July 11,'31	7 min.	
Streets of Cairo	Rambling Reporter	Apr. 14,'31	7 min.	May 30,'31
Subway Jam	Krazy Kat Kartoon		1 reel	
Sunday Clothes	Scrappy Cartoons			
Svengarlic	Krazy Kat	Aug. 3,'31	1 reel	
Swiss Movements	Krazy Kat Kartoon	Apr. 4,'31	1 reel	
Vale of Kashmer, The	Rambling Reporter			
Weenie Roast, The	Krazy Kat			
Wine, Women—But No Song	Specialties (Eddie Buzzell)	Feb. 14,'31	1 reel	
Yelp Wanted	Scrappy Cartoons		1 reel	

EDUCATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An Anonymous Letter	Wm. J. Burns Detective Mysteries	Jan. 4,'31	10½	Feb. 7,'31
Albany Branch, The	P. Kelton-T. Dugan	Aug. 2,'31	6	July 4,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec. 21	10½	Jan. 24,'31
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	20	Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan. 18,'31	11	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15,'31	11	Mar. 14,'31
Blues	Terry-Toon	June 28,'31	6	July 4,'31
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar. 22,'31	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	13	Jan. 17,'31
By the Sea	Terry-Toon	July 12,'31	6	July 4,'31
Canadian Capers	Terry-Toon	Aug. 23,'31	6	
Cannonball, The	Clyde	Sept. 6,'31		
Clowning	Terry-Toon	Apr. 5,'31	6	Mar. 28,'31
Club Sandwich	Terry-Toon	Jan. 25,'31	5½	Jan. 24,'31
College Racket, A	Glenn Tryon	June 14,'31	20	June 6,'31
College Vamp, The	Clyde-D'Avril	Feb. 15,'31	22	Feb. 7,'31
Come to Papa	Ford Sterling	Feb. 22,'31	20	Feb. 21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10,'31	22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5,'31	20	Mar. 21,'31
Cross Roads	Romantic Journeys	May 3,'31	11	Apr. 11,'31
Dance Hall Marge	Gribbon-Beebe	Jan. 18,'31	19	Jan. 3,'31
Day to Live, A	Terry-Toon	May 31,'31	6	
Death House, The	Wm. J. Burns Detective Mysteries	Apr. 12,'31	10	
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 26	21	Jan. 17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar. 15,'31	22	Nov. 1
Don't Bite Your Dentist	Clyde-Pollard	Nov. 9	18	Jan. 17,'31
Don't Divorce Him	Clyde Cook	May 31,'31	18	May 2,'31
Dream World	Romantic Journey	July 5,'31	9	
Explorer, The	Terry-Toon	Mar. 22,'31	6	Feb. 28,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	21	Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr. 12,'31	19	Mar. 7,'31
Fainting Lover	Clyde, Boteler, Dent	Aug. 16,'31	18	
Fireman's Bride, The	Terry-Toon	May 3,'31	5	Apr. 11,'31
Foolish Forties	Ford Sterling-June McCloy	June 28,'31	21	June 6,'31
Fowl Affair, A	Gayety Comedy	Apr. 26,'31	6	Mar. 21,'31
Framed	Wm. J. Burns Detective Mysteries	May 10,'31	10	
Freshman's Finish, The	Vanity Comedy	Sept. 20,'31		
Ghost Parade	Clyde-Gribbon-Beebe	May 24,'31	22	May 2,'31
Girls Will Be Boys	Charlotte Greenwood	Jan. 25,'31	21	Jan. 24,'31
Glories of America	Romantic Journeys	Sept. 27,'31		
Go West Big Boy	Terry-Toon	Feb. 22,'31	6	Feb. 21,'31
Happy Little Honeymoon, A	Glenn Tryon	Feb. 15,'31	21	Feb. 7,'31
Harem Secrets	Romantic Journeys	Aug. 2,'31		
Her First Egg	Terry Toon	July 26,'31	6	
Highlights of Travel	Hodge Podge	Sept. 13,'31		
Hold 'er Sheriff	Beebe-Murray	June 7,'31	21	
Honeymoon Land	Romantic Journeys	Feb. 1,'31	10	Mar. 28,'31
Honeymoon Trio	Cames Comedy	Aug. 30,'31		
In Conference	Clyde-Gribbon-Wilson	Apr. 26,'31	21	Apr. 11,'31
I Surrender Dear	Bing Crosby	Sept. 13,'31		
Jazz Mad	Terry-Toon	Aug. 9,'31		
Jesse and James	Terry-Toon	Sept. 6,'31		
Jungle Giants	Hodge Podge	June 21,'31	11	
Just a Bear	Clyde-Gribbon-O'Leary	Mar. 29,'31	20	Feb. 21,'31
Love a la Mode	Granville-Drew	Nov. 2	19	
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan. 11,'31	21	Jan. 17,'31
Lure of Hollywood	Brooks-Chandler	July 5,'31	20	June 27,'31
Marriage Rows	Lloyd Hamilton	Jan. 18,'31	20	Jan. 24,'31
Mead Trial, The	Wm. J. Burns Detective Mysteries	June 7,'31	10	
Medley of Rivers, A	Hodge-Podge	Nov. 9	21	Jan. 24,'31
My Harem	Moran-Bradbury	Nov. 16	19	
Money Makers of Manhattan	Hodge-Podge	July 19,'31	10	July 11,'31
Monkey Business in Africa	Clyde-Beebe	June 21,'31	22	July 4,'31
Movie Town	Sennette-Beebe	July 5,'31	17	
No, No Lady	Clyde-Christy	Jan. 4,'31	20	Dec. 6
One Yard to Go	Beebe-Eastman	Feb. 1,'31	21	Jan. 31,'31
Outpost of the Foreign Legion	Romantic Journeys	Sept. 6,'31		
Pete and Repeat	Harrison-Elms	Mar. 1,'31	20	Feb. 21,'31
Philadelphia Lancaster Counter-feiters, The	Wm. J. Burns Detective Mysteries	Feb. 1,'31	9	Feb. 21,'31
Pigskin Capers	Terry-Toon	Dec. 28	6	Jan. 3,'31
Poker Widows		Sept. 13,'31		
Popcorn	Terry-Toon	Jan. 11,'31	6	Jan. 17,'31
Poor Fish, A	Beebe-Stewart-Stone	Jan. 4,'31	12	
Quack, Quack	Terry-Toon	Mar. 8,'31	6	Feb. 21,'31
Razzberries	Terry-Toon	Feb. 8,'31	6	Feb. 7,'31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	11	Apr. 11,'31
Rough Idea of Love	Beebe-Eastman	Dec. 21	21	Jan. 3,'31
Shotgun Wedding, A	Buster & John West	Apr. 19,'31	20	Mar. 14,'31
Shooting of Dan the Duck, The	Cook-McPhail	Feb. 22,'31	20	Feb. 21,'31
Sing Sing Song	Terry-Toon	Apr. 19,'31	8	Mar. 28,'31
Slide, Speedy, Slide	Daphne Pollard-Tom Dugan	July 19,'31	18	
Speed	A. Clyde-M. Beebe	Sept. 27,'31	22	Apr. 11,'31
Speed Up	Hodge-Podge	Dec. 21	8	
Starbrite Diamond, The	Wm. J. Burns Detective Mystery	May 24,'31		
Strange Bird	Beebe-Eastman-Alberni	Nov. 23	10	Feb. 7,'31
Strangler, The	Wm. J. Burns Detective Mysteries	Mar. 29,'31	12	June 6,'31
Sultan's Cat, The	Terry-Toon	May 17,'31	6	May 2,'31
Suppressed Crime, The	Wm. J. Burns Detective Mysteries	Nov. 23	11	Jan. 3,'31
Tamale Vendor, The	Patricola-De Montez	Sept. 6,'31		
Three Hollywood Girls	L. Lane-R. Flynn-P. Crane	Jan. 4,'31	21	Jan. 3,'31
Tidbits	Hodge-Podge	May 24,'31	9	
Too Many Husbands	Andy Clyde-Boteler	Aug. 30,'31		
Trail of the Swordfish, The		Sept. 6,'31		
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1,'31	11	Apr. 11,'31
2000 B.C.	Terry-Toon	June 14,'31	6	June 6,'31
Vagabond Melodies	Hodge Podge	Aug. 16,'31		
Up Pops the Duke	Geo. Chandler - Helen Bolton	Sept 20,'31		
What a Head	Duffy-Rondell	July 26,'31	20	
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	21	Apr. 11,'31

FITZPATRICK PICTURES, INC.

Traveltalk Series

No. 1—From Barcelona to Valencia		Sept.	11	
No. 2—From Valencia to Granada		Oct.	11	Oct. 12,'29
No. 3—From Granada to Toledo		Nov.	11	Nov. 10,'29
No. 4—In Old Madrid		Dec.	10	Feb. 8
No. 5—Egypt—The Land of the Pyramids		May	11	June 21
No. 6—Gateway to India, The		June	9½	
No. 7—Temple of Love, The		July	10½	Sept. 6
No. 8—Imperial City, The		Aug.	9	Aug. 23
No. 9—Picturesque Hong Kong		Sept.	10	
No. 10—The Island Empire		Oct.	8	Sept. 6
No. 11—Japan in Cherry Blossom Time		Oct.	9	Nov. 22
No. 12—Java—The Fragrant Isle		Nov.	9	
No. 13—Charming Ceylon		Nov.	9	
No. 14—Honolulu to Havana		Dec.	10	
No. 15—Siam to Korea		Jan.	'31 10	Jan. 3,'31

American Holiday Series

Abraham Lincoln	3
Armistice Day	3
Christopher Columbus	3
George Washington	3
Independence Day	3
Labor Day	3
Memorial Day	3
Mother's Day	3
Origin of Christmas	3
Thangsgiving	3

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Running Time Minutes	Reviewed
People Born in August			9	
People Born in September			11	
People Born in October			10½	
People Born in November			8	Nov. 8
People Born in December			8	
People Born in January			10	
People Born in February			10	
People Born in March			10	
People Born in April			8	
People Born in May			8½	
People Born in June			10½	
People Born in July			9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Running Time Minutes	Reviewed
George Bizet		Sept.	11	
Johannes Brahms			11	
Franz Liszt			11	
George Frederick Handel		Oct.	11	
Frederick Chopin		Oct.	10½	
Ludwig Von Beethoven			7½	
Guiseppe Verdi		Nov.	9½	Nov. 29
Felix Mendelssohn		Dec.	8	
Johann Strauss		Nov.	6	Dec. 15

FOX FILMS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Magic Carpet Series				
Down to Damascus	Near East		8	May 9,'31
Giants of the Jungle	Elephants		8	May 9,'31
Happy Days In the Tyrol	Bavarian Alps		8	May 9,'31
King's Armada, The	Great Britain's Fleet		9	May 9,'31
Pageant of Siam, The	Bangkok and the Siamese		9	May 9,'31
Wild Life on the Veldt	Govt. of South Africa		8	May 9,'31
Wild West of Today	Wyoming Mountains		8	May 9,'31
World at Prayer	Miracle at Lourdes		8	May 9,'31

METRO-GOLDWYN-MAYER

Air Tight	Boy Friends	May	9,'31	17	May 2,'31
Ambitious People	Colortone Revue	Mar.	21,'31	17	
Bargain Day	Our Gang	May	2,'31	19	
Be Big	Laurel-Hardy	Feb.	7,'31	24	Mar. 28,'31
Big Dog House, The	Dogville	Mar.	14,'31	16	Aug. 8,'31
Big Ears	Our Gang	Aug.	29,'31	17	
Bigger and Better	Boy Friends	Oct.	25	19	
Blood and Thunder	Boy Friends	Jan.	17,'31	20	
Busy Barcelona	Holmes	Apr.	11,'31	9	Mar. 14,'31
Call a Cop		Sept.	12,'31	19	
Catch as Catch Can		Aug.	22,'31	20	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chickens Come Home	Laurel-Hardy	Feb. 21,'31	30	Mar. 14,'31
Come Clean	Laurel-Hardy	Sept. 19,'31	21	
Crazy House	Dane-Moran	Feb. 7,'31	16	Mar. 14,'31
Devil's Cabaret	Revue	Mar. 7,'31	17	Mar. 14,'31
Dublin and Nearby	Holmes	Dec. 27	9	Apr. 4,'31
Fisherman's Paradise		Aug. 15,31		
Fly My Kite	Gang	May 30,'31	21	
Forehand, Backhand Service	Wm. Tilden		9	Aug. 15,'31
Gems of M-G-M	Novelty	Jan. 3,'31	21	
Geography Lesson	Colortone Revue	Mar. 28,'31	17	
Helping Grandma	Our Gang	Jan. 3,'31	21	Nov. 1
High C's	Charley Chase	Dec. 27	29	
High Gear	Boy Friends	Feb. 28,'31	25	
I Love a Lassie	Sir Harry Lauder	Dec. 10,'31		
Land of Maharajahs, The	Travelogue	Aug. 22,'31		
Laughing Gas	Flip the Frog Series	Mar. 14,'31	7	Mar. 14,'31
Laughing Gravy	Laurel-Hardy	Apr. 4,'31	21	
Let's Do Things	The Boy Friends	June 6,'31	27	
Little Daddy	Our Gang	Mar. 28,'31	21	Mar. 14,'31
Love Business	Our Gang	Feb. 14,'31	20	Dec. 13
Love Fever	Boy Friends	Apr. 11,'31	20	
Love Tails of Morocco	Dogville	Sept. 5,'31	16	Aug. 15,'31
Nanny	Sir Harry Lauder	Nov. 14,'31		
One of the Smiths	Charley Chase	May 23,'31	26	
Our Wife	Laurel-Hardy	May 18,'31	22	Apr. 11,'31
Panic Is On	Charley Chase	Aug. 15,'31	20	Aug. 15,'31
Peeps at Peking	Holmes	Jan. 17,'31	8	May 9,'31
Pip from Pittsburgh, The	Charley Chase	Mar. 21,'31	21	Mar. 14,'31
Ragtime Romeo	Flip the Frog Series	May 2,'31	9	May 30,'31
Roamin' In the Gloamin'	Sir Harry Lauder	Sept. 5,'31	10	Aug. 15,'31
Rough Seas	Charley Chase	Apr. 25,'31	20	June 6,'31
Rounder, The	Novelty	Nov. 22	20	
Roy Evans	Roy Evans		9	Apr. 11,'31
She's My Daisy	Harry Lauder	Oct. 10,'31		
Snappy Caballero		Jan. 3,'31	18	
So Quiet on the Canine Front	Dogville	Jan. 31,'31	16	
Soup Song, The	Flip the Frog Series	Jan. 10,'31	9	
Splash	Novelty	Oct. 3,'31	9	June 20,'31
Sultan's Camp of Victory	Holmes	Feb. 28,'31	10	
Tale of the Alhambra, A	Holmes	Feb. 7,'31	9	
That Little Bit of Heaven	Holmes	Mar. 21,'31	10	
Through the Yangtze Gorges	Holmes	Oct. 25	9	
Thundering Tenors	Charley Chase	Feb. 7,'31	21	
Trader Hound	Dogville	Nov. 28,'31		
Two Bark Brothers, The	Dogville	Oct. 12,'31		
Village Smithie, The	Flip the Frog Series	Jan. 31,'31	9	
Whippet Racing				July 25,'31
Wild and Woolly	Sports	Nov. 7,'31		

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Spades, The	Talkartoon	Jan. 17, '31	1 reel	Feb. 7,'31
African Dodger, The	Tom Howard	Apr. 4, '31	10	Mar.14,'31
A Hunting We Did Go	Bruce Novelty	May 16, '31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9, '31	1 reel	
All for the Band	Eddie Younger	Apr. 4, '31	1 reel	Mar.14,'31
And the Green Grass Grew All Around	Screen Song	May 30, '31	1 reel	
Antique Shop, The	Burns and Allen	Mar. 7, '31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18, '31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28, '31	1 reel	Feb. 28,'31
Anything But Ham	Smith and Dale	Jan. 24, '31	1 reel	Jan. 3,'31
Beauty Secrets From Hollywood	Technicolor	Sept. 5, '31	1 reel	
Betty Co-Ed	Rudy Vallee	Aug. 1, '31	7	May 16,'31
Big Splash, The	Weismuller-Kruger	Jan. 17, '31	2 reels	
Bimbo's Express	Talkartoon	Aug. 22, '31	1 reel	
Bimbo's Initiation	Talkartoon	July 25, '31	1 reel	
Broadway Romeo, A	Jack Benny	Mar. 28, '31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4, '31	1 reel	
By Appointment	Craig-Bond	Nov. 1	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24, '31	1 reel	
Cab Waiting	Jack Benny	June 20, '31	17	May 16,'31
Cheaper to Rent	Willy West and McGinty	Sept. 19, '31	1 reel	
Climate Chasers	Bruce Novelty	July 11, '31	9	
Clinching a Sale	Harry Richman	Apr. 18, '31	1 reel	
Confounded Interest	Raymond-Caverly	Oct. 11	1 reel	
Cow's Husband, The	Talkartoon	Mar. 14, '31	8	Mar.28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11, '31	1 reel	
Devil Sea	Ethel Merman & Leslie Stowe	Feb. 28, '31	1 reel	
Discovered	Solly Ward	Jan. 17, '31	1 reel	Jan. 17,'31
Elmer Takes the Air	Stubby Kruger-Assan-Jordanoff	July 18, '31	2 reels	
Excuses	Bruce Novelty	Nov. 29	1 reel	
Fair and Square Ways	Eddie Miller	May 2, '31	1 reel	
Fatal Card, The	W. & E. Howard	Nov. 8	1 reel	
French Line, The	Gina Malo	Jan. 24, '31	1 reel	
Fur, Fur Away	Smith & Dale	Aug. 22,'31	2 reels	
Gallagher & Shean	Screen Song	Aug. 29,'31	1 reel	
Gents of Leisure	Chester Conklin	May 9, '31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3, '31	1 reel	Dec. 13
Great Pants Mystery	Smith & Dale	Feb. 14, '31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14, '31	1 reel	
Headache, The	Billy House	Mar. 14, '31	2 reels	June 13,'31
He Was Her Man	Gilda Gray	Apr. 25, '31	2 reels	
Helping Hand, The	Solly Ward	June 27, '31	1 reel	
Herring Murder Case, The	Talkartoon	Oct. 4	7	
His Price	Johnny Burke	Dec. 13	1 reel	Mar.21,'31
His Wife's Birthday	Solly Ward	Oct. 26	2 reels	
Hudson and Its Moods	Leslie Stowe & Speed Young	Apr. 11, '31	1 reel	May 2,'31
I'd Climb the Highest Mountain	Screen Song	Mar. 7, '31	1 reel	June13,'31
I'm Telling You	Willie & Eugene Howard	Mar. 7, '31	1 reel	
In My Merry Oldsmobile	Screen Song		6	Mar.21,'31
It Might Be Worse	Georgie Jessel	Jan. 3, '31	2 reels	
It's All Over	Marion Harris	Dec. 20	1 reel	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14, '31	1 reel	
Just a Pal	Minor Watson	Nov. 15	1 reel	
Knock, Knock, Knock (Tent)	Talkartoon	July 25, '31	1 reel	
La Schnapps, Inc	Smith & Dale	Nov. 8	2 reels	
Laugh It Off	June MacCloy	Feb. 14, '31	1 reel	May 9,'31
Let's Stay Single	Frances Williams	Mar. 14, '31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31, '31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10, '31	1 reel	
Male Man, The	Talkartoon	Apr. 25, '31	6	May 23,'31
Marry or Else	Arthur & Morton Havell	Oct. 25	2 reels	
Melodies	Smith Bros., Singing		1 reel	
Miscast	Jas. Kelso-Dolores DeMonde	Mar. 21, '31	1 reel	
Model Women	Ali Star	Dec. 6	1 reel	
Moonlight and Romance	Moreno-Martini	Feb. 21, '31	1 reel	
Movie Memories				
No. 4—Sponsored by Chesterfield Cigarettes			10	May 16,'31
No. 5—Sponsored by Chesterfield Cigarettes			10	May 16,'31
M'Lady	Irene Bordoni	Mar. 28, '31	1 reel	
My Gal Sal	Screen Song	Oct. 18	1 reel	
My Wife's Jewelry	Tom Howard	Aug. 22, '31	11	
My Wife's Gone to the Country	Screen Song	June 13, '31	1 reel	
My West	Bruce Novelty	Mar. 7, '31	1 reel	Mar.14,'31
New Rhythm	Azplazer & Band	Oct. 18	1 reel	
Noah's Lark	Talkartoon	Oct. 26	1 reel	
No More Hookey	Haig Trio	Aug. 29, '31	11	
Nothing to Declare	Lulu McConnell	Aug. 8, '31	19	
Office Blues	Ginger Rogers	Nov. 22	1 reel	Jan. 24,'31
Oh Teddy	Billy House	Dec. 20	2 reels	
Ol' King Cotton	George Dewey Washington	Dec. 27	1 reel	
On a Sunday Afternoon	Screen Song	Nov. 29	1 reel	
Once Over, Light	Burns and Allen	May 23, '31	1 reel	May 16,'31
One Big Night	Pen Blue	Feb. 7, '31	1 reel	
One Hundred Percent Service	Burns and Allen	Aug. 1. '31	1 reel	
Out of Bounds	Billy House	Sept. 19,'31	2 reels	
Paramount Pictorial:		Sept. 27	1 reel	
No. 1—Clara Bow				
No. 2—Fish Faces; Munich Mannikins; Walrus Hunting in Siberia; Stars of To-morrow		Oct. 25	1 reel	
No. 3—In the Gloaming—Lowell Thomas-Jesse Crawford		Nov. 29	1 reel	
No. 4—Whaling In North Atlantic—Lowell Thomas-Leslie Thrasher		Dec. 27	1 reel	
No. 5—Up the River in Mexico—Lowell Thomas-John Phillip Sousa		Jan. 31, '31	1 reel	
No. 6—The Trout Harvest—The Children's Hour—Lowell Thomas		Feb. 28, '31	1 reel	
No. 7—Rudy Vallee—Lowell Thomas Marionette Show		Mar. 28, '31	1 reel	
No. 8—Jesse Crawford-Ruth St. Dennis-Lowell Thomas			1 reel	
No. 9—Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas		May 2, '31	1 reel	
No.10—Lowell Thomas—Golf Chats—Sweet Lady of the Air		June 6, '31	1 reel	
No.11—Lowell Thomas—Golf Chats—Flo Ziegfeld		June 27, '31	1 reel	
No.12—Michael Fokine—Africa, U.S.A.—Jesse Crawford		July 18, '31	1 reel	
Paramount Sound News	(Two Editions Weekly)		1 reel	
Paris	Lester Allen	Aug. 8, '31	9	
Patient, The	The Three Swifts	Nov. 29	1 reel	
Pent House Blues	Muriel D'Or - Cy Kahn	Feb. 21, '31	1 reel	Feb. 7,'31
Pest, The	Tom Howard	Mar. 14, '31	1 reel	
Plastered	Willie, West & McGinty	Nov. 22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan. 10, '31	1 reel	
Pulling a Bone	Burns & Allen	Jan. 10, '31	1 reel	Nov. 8
Putting Party, The	Juliet	Dec. 27	1 reel	
Real Estators, The	Smith & Dale	May 2, '31	10	May 23,'31
Retire Inn	Billy House	Aug. 15,'31	2 reels	
Row, Row, Row	Screen Song	Dec. 20	1 reel	
Runaway Boys	Bruce Novelty	Jan. 31, '31	9	
Screen Souvenirs No. 1	Old Time Novelties	Aug. 15,'31	1 reel	
Screen Souvenirs No. 2	Old Time Novelties	Sept. 12, '31	1 reel	
Seeing Helen Home	Helen Lynd	Dec. 6	1 reel	
Seven In One	Juliet	May 21, '31	1 reel	
Silly Scandals	Talkartoon	May 23, '31	1 reel	May 9, '31
Simply Killing	Willie & Eugene Howard	Jan. 31, '31	1 reel	Feb. 7,'31
Sky Scraping	Talkartoon	Nov. 1	1 reel	
Somebody Stole My Gal	Screen Song	Mar. 21, '31	1 reel	May 2,'31
Song Service	Lee Morse & Co.	Oct. 25	1 reel	
S. S. Malaria	Smith & Dale	June 6, '31	2 reels	
Stateroom 19	Clute - La Mar	Jan. 17, '31	1 reel	
Studio Sap	Chester Conklin	Feb. 28, '31	2 reels	
Taxi	Chester Conklin	Apr. 11, '31	2 reels	
Teacher's Pest	Talkartoon	Feb. 7, '31	1 reel	Feb. 7,'31
Tex in 1999	Texaco Company		7 min.	May 2, '31
13th Alarm, The	Chester Conklin	July 4, '31	2 reels	
That Old Gang of Mine	Screen Song	July 11, '31	1 reel	
There Ought to Be a Law	Ford Sterling	Sept. 12, '31	2 reels	
Thou Shalt Not	Billy House	May 23, '31	2 reels	May 2, '31
Tongue Tied	Lulu McConnell	Dec. 13	1 reel	
Tons of Trouble	Rudy Muller and Rosie	Jan. 3, '31	1 reel	
Top Notes	Willy Robyn	Mar. 21, '31	1 reel	Mar 14,'31
Tree Saps	Talkartoon	Feb. 21, '31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr. 25, '31	1 reel	June13,'31
Twenty Legs Under the Sea	Talkartoon	June 6, '31	1 reel	
Two's Company	Marion Harris	Feb. 7, '31	1 reel	Jan. 3, '31
Tune Detective, The	Dr. Sigmund Spaeth	Feb. 14, '31	1 reel	Nov. 22
Two A.M.	Tom Howard	May 2, '31	1 reel	
Via Express	Tom Howard	July 4, '31	1 reel	
Why Continue the Struggle	Casey-McHugh	Nov. 15	1 reel	
You're Driving Me Crazy	Screen Song	Sept. 19, '31	1 reel	
You're in the Army Now	Johnny Burke	Oct. 11	2 reels	

RADIO PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aunts in the Pants	W. Catlett	Nov. 22	20	Dec. 13
Blondes Prefer Bonds	Louise Fazenda			
Clean-Up on the Curb, A	Roscoe Ates	Sept. 12,'31	20	June 13,'31
County Seat, The	Charles "Chic" Sale	Aug. 15, '31	20	
Cowslips	Charles "Chic" Sale	Sept. 19,'31		
Dizzy Dates	Dane-Arthur	Dec. 7	19	
Dumbells in Derbies	Geo. K. Arthur-Karl Dane	Feb. 7, '31	19	Mar. 1,'31
Fall to Arms, A	Louise Fazenda	Oct. 20	20	
False Roomers	Clark and McCullough	Oct. 17,'31		
Gland Parade	Roscoe Ates	Sept. 26,'31	18	Aug. 1,'31
Guppy Twins, The	Rosco Ates			
Hard to Get	Clark & McCullough			
House Dick, The	Jimmy Savo			
Humanette No. 2	Hutchinson-Lorch	Sept. 1	10	
Humanette No. 3	Clyde-Rubin	Oct. 1	8	
Humanette No. 4	B. T. Murray	Nov. 20	9	Nov. 8
Humanette No. 5	All Star	Dec. 27		
Humanette No. 6	Benny Rubin	Jan. 25, '31	9	Jan. 3, '31
Humanette No. 7	Nat Carr	Feb. 25, '31	10	Mar.14,'31
Humanette No. 8	All Star	Mar. 22, '31	9	Mar. 7,'31
Humanette No. 9		Apr. 15, '31		
Humanette No. 11	Eddie Lambert	June 13, '31	10	
Humanette No. 12	"On the Spot"		10	June 20, '31
He Loved Her Not	Nick & Tony	Jan. 25, '31	20	
Itching Hour, The	Louise Fazenda	Feb. 1, '31	22	
Knights Before Xmas	Dane-Arthur	Nov. 15	18	
Lime Juice Knights	Dane-Arthur	Mar. 22, '31	21	Mar. 7,'31
Love Starved Ranger, The	Rosco Ates	Aug. 8, '31	20	July 25,'31
Melon Drama, A	Clark & McCullough			
Mickey's Crusaders	Mickey Yule	Apr. 12, '31	19	
Mickey's Diplomacy	Mickey McGuire			
Mickey's Rebellion	Mickey McGuire		18	
Mickey's Stampede	Mickey Yule	Feb. 7, '31	19	
Polar Pals	Tom and Jerry Cartoons	Sept. 5,'31		
Scratch As Catch Can	Clark & McCullough			
Second Hand Kisses	Louise Fazenda	Mar. 29, '31		May 2,'31
She Went for a Tramp	Hugh Herbert - Rosco Ates	Mar. 15, '31		Mar. 7,'31
Strife of the Party, The	Ned Sparks			
Talking Turkey	Benny Rubin	Jan. 25, '31		
Toby Hollowe'en	Toby, the Pup	May 1, '31	8	Dec. 13
Toby in the Bughouse	Toby, the Pup	Dec. 7	6	
Toby in Circus Times	Toby, the Pup	Jan. 25, '31	7	Mar. 7,'31
Toby in the Brown Derby	Toby, the Pup	Mar. 22, '31	7	
Toby Down South	Toby, the Pup	Apr. 15, '31	7	
Toby the Bull Thrower	Toby, the Pup	June 7, '31	7	May 23,'31
Toby the Fiddler	Toby, the Pup	Sept. 1	6	Nov. 15
Toby the Miner	Toby, the Pup	Oct. 1	7	
Toby the Milkman	Toby, the Pup	Feb. 25, '31	7	Nov. 8
Toby the Showman	Toby, the Pup	Nov. 22	21	Dec. 13
Too Hot to Handle	Louise Fazenda	Nov. 15	18	Dec. 13
Trader Ginsburg	Nat Carr	Dec. 27	7	May 23,'31
Trouble from A Broad	Ford Sterling - Lucien Littlefield	Aug 22, '31	20	June 20,'31
Use Your Noodle	Rosco Ates			
Way of All Fish	Ned Sparks	Aug. 29,'31	18	June 13,'31
Wot a Night	Tom and Jerry Cartoons	Aug. 1,'31	9	
Wife O'Reilly	Nick & Tony	Feb. 25, '31	20	Mar. 7,'31

RKO PATHE

NOTE — RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	22 min.
Pathe News	10 "
Pathe Review	11 "
Aesop's Fables	8 "
Grantland Rice Sportlights	10 "

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Rules	Rainbow Comedy	June 6, '31	19	May 23,'31
All Gummed Up	Whoopee Comedy	May 23, '31	2 reels	May 16,'31
Angles on Angling	Sportlight	Dec. 28	1 reel	Jan. 3, '31
Animal Fair, The	Aesop Fable	Feb. 1, '31	1 reel	Jan.31,'31
Backfield Aces	Rockne Football	Oct. 15	1 reel	
Bare Knees	Pollard	Mar. 8, '31	2 reels	Mar. 7,'31
Battling Silver Kings	Sportlight	July 12,'31	11	July 18,'31
Beach Pajamas	Louis John Bartels	Sept. 21, '31		
Beneath the Southern Cross	Vagabond Adventure	Aug. 24, '31	1 reel	
Big Game	Aesop Fable	Aug. 3, '31	1 reel	
Blue Grass Kings	Sportlight	June 20, '31	1 reel	July 4,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breakfast in Bed	Pollard-Pangborn	Nov.	16 2 reels	
Call of Mohammed	Vagabond Adventure	Apr.	7, '31 1 reel	Apr. 4,'31
Camping Out	Edgar Kennedy	Dec.	14, '31 2 reels	
Campus Champs	Nat Carr	Feb.	1, '31 2 reels	Feb.14,'31
Chasing Trouble	Checker Comedy	Apr.	26, '31 2 reels	May 9,'31
Cinderella Blues	Aesop Fable	Apr.	12, '31 8	Apr.11,'31
Crashing Reno	Manhattan	Aug.	29, '31	Aug. 8,'31
College Capers	Fable	Mar.	15, '31 1 reel	Mar. 21,'31
Cowboy Blues	Fable	Feb.	15, '31 1 reel	Feb. 7, '31
Dance With Me	Wanzer-Palmer	Nov.	23 2 reels	
Diamond Experts	Sportlight	May	17, '31 10	May 23,'31
Disappearing Enemies	Dot Farley - Rex Bell	Mar.	1, '31 2 reels	Apr. 4,'31
Days of Solitude	Vagabond Adventure	Feb.	6, '31 1 reel	Feb. 14,'31
Doomed to Win	James Gleason	Aug.	10, '31 2 reels	
Duffer Swings	Farrell Golf Series	Feb.	22, '31 1 reel	Mar. 7,31
Easy to Get	McCloy-Shilling-Short	Dec.	7,'31 2 reels	
Eve's Fall	All Star	Dec.	28 2 reels	
Fallen Empire	Vagabond Adventure	July	27,'31 10	
Fisherman's Luck	Aesop Fable	June	13,'31 10	July 4,'31
Fly Guy, The	Aesop Fable	May	10,'31 7	June 6,'31
Fore!	Farrell Golf	Feb.	15,'31 1 reel	Feb. 14,'31
Frozen Face	Manhattan Comedy	Apr.	19,'31 2 reels	Apr. 18,'31
Full Coverage	Benny Rubin	Nov.	9,'31 2 reels	
Fun On The Ice	Aesop Fable	July	19,'31 8	Aug. 8,'31
Getting on the Green	Farrell Golf	Mar.	22,'31 1 reel	Apr. 11,'31
Gossipy Plumber, The	Folly Comedy	May	17,'31 2 reels	May 2,'31
Great Junction Hotel	Masquers Comedy	Oct.	26,'31 2 reels	
Half Pint Polly	Capital Comedy	May	3,'31 2 reels	
Help Wanted—Female	Pollard	Jan.	11,'31 2 reels	Jan. 10,'31
Hold the Baby	Agnew-Crane-McPhail	Nov.	9 2 reels	
Hot Spot	Louis John Bartels	Sept.	14,'31 2 reels	
Hunting Thrills	Sportlight	Apr.	21,'31 1 reel	Apr. 11,'31
Hurricane Island	Vagabond Adventure	Apr.	21,'31 1 reel	Mar. 28,'31
In the Rough	Farrell Golf	Mar.	8,'31 1 reel	Feb. 28,'31
I'll Take That One	All Star	Oct.	5 2 reels	
Julius Sizzer	Benny Rubin	Sept.	7,'31	
June First	June MacCloy - Shilling	July	27,'31 20	July 4,'31
King of Bugs	Fable	Dec.	21 1 reel	Jan. 3,'31
Lemon Meringue	Edgar Kennedy	Aug.	3,'31 20	June 6,'31
Love in the Pond	Aesop Fable	Aug.	17,'31 1 reel	
Mad Melody	Fable	Apr.	26,'31 1 reel	May 2,'31
Makin 'Em Move	Aesop Fable	July	5,'31 9	July 25,'31
Manhattan Mariners	Sportlight	Aug.	24,'31 1 reel	
Messenger Boy	Benny Rubin	June	29,'31 22	July 25, '31
Neat and Tidy	All Star	Nov.	28 2 reels	
Next Door Neighbors	Housman-Deering	Jan.	28,'31 2 reels	Jan. 3,'31
Night Class	Campus Comedy	Aug.	17,'31 2 reels	May 16,'31
Not So Loud	Melody Comedy	May	3,'31 2 reels	May 2,'31
Oh, Oh, Cleopatra	Wheeler-Woolsey	Aug.	17,'31 22	Aug. 8,'31
Oh, Marry Me	Manhattan	Nov.	2,'31	
Open House	Nick Stuart	Mar.	22,'31 20	Apr. 11,'31
Old Hokum Bucket, The	Aesop Fable	Mar.	29,'31 7	Apr. 4,'31
Olympic Talent	Sportlight	Aug.	9,'31 1 reel	
Outboard Stunting	Sportlight Series	May	3,'31 1 reel	May 31,'31
Over the Radio	Pangborn	Dec.	14 2 reels	Feb. 7,'31
Pale Face Pup	Aesop Fable	June	22,'31 9	July 4,'31
Parading Pajamas	Johnny Arthur	Dec.	21 2 reels	Jan. 24,'31
Pathe News	Released Twice Weekly		1 reel	
Pathe Review No. 1		July	27,'31	
Parents Wanted	Folly Comedy	Mar.	15,'31 2 reels	Apr. 4,'31
Play Ball	Aesop Fable	May	24,'31 10	May 30,'31
Polso	Sportlight	July	27,'31 9	Aug. 8,'31
Radio Racket	Fable	Mar.	1,'31 1 reel	Feb. 28,'31
Red Riding Hood	Fable	Jan.	18,'31 1 reel	Jan. 31,'31
Rough and Tumble	Sportlight	Jan.	25,'31 1 reel	Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr.	5,'31 2 reels	Mar. 14,'31
Sands of Egypt	Vagabond Adventure	Nov.	2 1 reel	
Seein' Injuns	Pollard	Feb.	15,'31 2 reels	Jan. 3,'31
Shadow of the Dragon	Vagabond Adventure	Mar.	8,'31 1 reel	Mar. 14,'31
She Snoops to Conquer	Daphne Pollard	June	22,'31 20	June 20, '31
Sink or Swim	Sportlight	Mar.	22,'31 9	Mar. 28,'31
Ski Pilot	Sportlight	Feb.	8,'31 1 reel	Feb. 14,'31
Slow Poison	James Gleason	Oct.	19,'31 2 reels	
Speed Limit	Sportlight	Mar.	8,'31 1 reel	Mar. 14,'31
Spirit of Sho-Gun	Vagabond Adventure	Dec.	28 1 reel	Jan. 3,'31
Stage Struck	Walter Catlett	Jan.	18 1 reel	Feb. 28,'31
Stout Hearts and Willing Hands	Frank Fay	June	15,'31 20	May 30,'31
Take 'Em and Shake 'Em	McCloy-Shilling-Short	Sept.	28,'31 2 reels	
Tale of Tutuila	Vagabond Adventure	Jan.	25,'31 1 reel	Feb. 7,'31
Tennis Top-Notchers	Tilden-Willis	Apr.	4,'31 11	Apr. 4,'31
Thanks Again	Edgar Kennedy	Oct.	5,'31 2 reels	
That's My Line	Louis John Bartels	July	13,'31 20	June 6,'31
That's News to Me	Frank McHugh	July	6,'31 20	May 30,'31
Thom the Unknown	Vagabond Adventure	Mar.	22,'31 1 reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr.	12,'31 2 reels	Apr. 18,'31
Touchdown	Rockne Football	Nov.	2 1 reel	
Toytown Tale	Fable	Jan.	4,'31 1 reel	Jan. 3,'31
Twisted Tales	Arthur Housman-Marion Douglas	Mar.	29,'31 22	Apr. 4,'31
Two Minutes to Go	Rockne Football	Oct.	15 1 reel	
Under Cover	Sportlight	Jan.	11,'31 1 reel	Jan. 24,'31
Under Par	Farrell Golf	Mar.	15,'31 9	Mar. 28,'31
Utmost Isle	Vagabond Adventure	Sept.	21,'31 1 reel	
Water Bugs	Johnny Welsmuller	June	6,'31 10	May 23,'31
Wall of Fortaleza, The	Vagabond Adventure	Feb.	28 '31 1 reel	Feb. 21,'31
Where Canaries Sing Bass	James Gleason	Aug.	10,'31 2 reels	
Winning Putts	Farrell Golf	Mar.	1,'31 1 reel	Apr. 4,'31
Younger Years	Sportlight	June	29,'31 10	July 4,'31

STATE RIGHTS

Title	Star	Distributor	Running Time Minutes	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Holly-wood—No. 1 (technicolor)		Welshay		Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel	
Birds of a Feather		Ideal	8	Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10	
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Down Hawaii Way	Color Novelty	Castle	1 reel	
Eli-Eli	Cantor Waldman	Judea Film	10	
Evening in Jewish Camp	Eval Miller	Judea Film	12	
Friend Husband		Burr	2 reels	
Hunting the Carpathian Bear		Ufa	12	Aug. 1,'31
In the Good Old Summer Time		Ideal	8	Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	21	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
Kids and Pets	Color Novelty	Castle	1 reel	
Knights in Khaki		Falcon Prod.	22	May 23,'31
Kol Nidre No. 1	Cantor Schmilkel	Judea Films	10	
Kol Nidre No. 2	Cantor Waldman	Judea Films	11	
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2 reels	
Legend of the Skies		Ideal	6	Mar. 14,'31
Mal-Ko Mashma-Lou	Harry Feld	Judea Films		
Meet the Family	Harry Delf	Elbee	2 reels	
Monkey Business			8	Apr. 4,'31
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Oh Doctor	Special Cast	Judea Films	20	
Old Songs for New	Bob Welsh	Welshay	9	Aug. 15,'31
Peculiar Pets		Ideal	8	Apr. 4,'31
Poem in Stone, A		Ideal	7	Mar. 14,'31
Sacred Elephants of India		Ideal	8	Mar. 21,'31
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
Secrets of Plant Life		Ufa	10	Aug. 1,'31
Shoemaker's Romance		Judea Films	21	
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes from Broad-way	Color Novelty	Castle	1 reel	
Some Wild Appetites		Ideal	8	Mar. 21,'31
Spring Is Here		Ideal	9	Mar. 21,'31
Style and Class	Marty Barratz	Judea Films	23	
Una-Sana-Takof	Canto Waldman	Judea Films	11	
Wings of Tomorrow		Visuographic	10	May 2,'31
World Unseen, A	Scientific	Ufa	12	

SYNDICATE PICTURES CORPORATION

Alice Chops the Suey		Feb.	1,'31
Alice Gets Stage Struck		Jan.	15,'31
Alice Gets Stung		Oct.	15
Alice Loses Out		Mar.	1,'31
Alice on the Farm		Oct.	1
Alice Picks the Champ		Mar.	15,'31
Alice Plays Cupid		Apr.	1,'31
Alice Rattled by Rats		May	1,'31
Alice Solves the Puzzle		Apr.	15,'31
Alice in the Jungle		Jan.	1,'31
Alice's Mysterious Mystery		May	15,'31
Alice's Orphan		Feb.	15,'31
Broken Spur, The	Jack Hoxie	Feb.	1,'31 2 reels
Desert Bridgegroom	Jack Hoxie	Jan.	15,'31 2 reels
Romantic Sheriff	Jack Hoxie	Jan.	1,'31 2 reels
Sparks of Flint	Jack Hoxie	Feb.	15,'31 2 reels

TALKING PICTURE EPICS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr., '31	10	Aug. 8,'31
Bird Islands of Peru	Dr. Robt. Cushman Murphy	Feb.	12,'31 10	Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	10	May 30,'31
Freaks of Nature	Dr. Raymond L. Ditmars	June	14,'31 9	
Ghost Towns	George Lancaster	Aug.	3,'31 9	
Heart of the Nation	Washington	May	25,'31 9	
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug.	31,'31 10	
Killing the Killer	Dr. Raymond L. Ditmars	June	9	
Land of Evangeline	(No. 2) Wanderlust	Jan.	30,'31 10	Feb. 14,'31
Land That Time Forgot	Frank Ormston	July	10,'31 9	Aug. 8,'31
Let's Sing	Howard Wade Kinsey	Sept.	1 10	
Like a Beaver	Dr. Raymond L. Ditmars	Feb.	12,'31 10	Feb. 14,'31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec.	25 9	May 30,'31
Naked Man vs. Beast	Martin Johnson	Oct.	15 10	
Navajo Witch	Wild Life Series	Aug.	14,'31 11	
Seeing Bermuda on a Bicycle	(No. 1) Wanderlust	Oct.	15 10	Dec. 13
Sunny Sweden	(No. 4) Wanderlust	June	15,'31 9	
This Is Australia	Natives	June	15,'31 15	
Today and Yesterday	Hearst News	Nov.	15,'29 30	July 4,'31
Top of the Old World	(No. 6) Wanderlust	June	15,'31 9	
Up and Down New York	(Empire State Bldg.)	May	25,'31 9	

TIFFANY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Color Symphonies Series	6 in Technicolor		10	
Chinese Flower Boat		July 5	10	
Dancing Bear		June 10	10	
Parisian Nights		June 25	10	
Kentucky Jubilee Singers	Series of 6			
Old Black Joe		May 1	18	
Pickin' Cotton			9	
Road Home, The			18	
Slave Days			10	
Welcome Home		Dec. 12	10	
Musical Fantasies	Series of 6		10	
Fire Worshippers		Aug. 10	10	Sept. 27
Memories		Apr. 23	11	
William Tell		Aug. 1	11	
Way Down South			11	Dec. 6
Paul Hurst Comedies	Series of 6			
De World's Champion			20	Dec. 6
One Punch O'Toole		Mar. 23	18	Mar. 28,'31
Tale of a Flea, The				
Missing Link, The				
Rolling Stone Series	Series of 6			
In the Mountains		Sept. 25	10	Sept. 6
The Desert		Dec. 18	10	
Tiffany Chimp Series	6 Monkey Comedies		18	
1. Blimp Mystery, The			16	Sept. 27
2. Little Covered Wagon, The		Sept. 5		Aug. 30
3. Little Big House, The		Oct. 15	19	Oct. 4
4. Little Divorcee, The			20	Dec. 6
5. Nine Nights in a Bar Room		Jan. 26,'31	16	Jan. 3,'31
6. Chasing Around		Mar. 23,'31	16	Mar. 28,'31
7. Africa Squawks		July 7,'31	18	
8. Aping Hollywood		Aug. 16,'31	21	
9. Cinnamon				
Voice of Hollywood Series	Station S-T-A-R	Jan. 26	11	
No. 16	Neil Hamilton	Aug. 10	11	
No. 17	Laura La Plante	Aug. 20	11	
No. 18	Gleason & Armstrong	Sept. 11	11	
No. 19	Johnny Hines		11	
No. 20	James Hall		11	Oct. 11
No. 21	Conklin & Christy		11	
No. 22	Ian Keith		10	
No. 23	Sammy Cohen-Tiffany Talking Chimps		10	Dec. 6
No. 24	Leon E. Janney	Dec. 21	11	
No. 25	Seben 'n' Leben	Jan. 20,'31	11	
No. 26	Kenneth Harlan	Mar. 2,'31	11	Mar. 28,'31
No. 27	John Wayne - Our Gang			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arabian Knights	Slim Summerville	Apr. 8, '31	2 reels	Mar.28,'31
All Excited	Sidney-Murray	Mar. 25, '31	2 reels	Feb.28,'31
An Apply a Day	Lloyd Hamilton	Sept. 30, '31	2 reels	
Backfield Plays	Football Short No. 4	Sept. 28, '31	1 reel	
Band Master, The	Oswald Cartoon	May 18, '31	6	June 20, '31
Burglar to the Rescue	Shadow-Detective Series No. 1	Sept. 7, '31	18	Aug. 15,'31
Butter in Yeggman, The	Sidney-Murray	May 6, '31	2 reels	Apr.11,'31
Campaign Capers	Slim Summerville		20	July 25,'31
Cat's Paw, The	Red Star Comedy	July 8, '31	2 reels	Apr. 4,'31
Champion, The	Leather Pushers	Feb. 25, '31	2 reels	
Champ, The	Oswald Cartoon	July 27, '31		
China	Oswald Cartoon	Jan. 12, '31	1 reel	
College	Oswald Cartoon	Jan. 26, '31		
Clown, The		Nov. 2, '31		
Comeback, The	Leather Pusher Series No. 4	Dec. 3, '31	2 reels	
Country School, The	Oswald Cartoon	May 5, '31	1 reel	May 16, '31
Dangerous Daze	Red Star Comedy	Mar. 11, '31	2 reels	Mar.14,'31
Discontented Cowboys	Sidney-Murray	Nov. 12,	2 reels	Oct. 11
Divorce A La Carte	Sidney-Murray	Apr. 15, '31	2 reels	Mar.14,'31
Famous Plays	Football Short No. 3	Sept. 21, '31	1 reel	
Farmer, The	Oswald Cartoon	Mar. 23, '31	1 reel	Mar.14,'31
Fireman, The	Oswald Cartoon	Apr. 6, '31	1 reel	
First to Fight	Slim Summerville	Sept. 2,'31	44	Aug. 8,'31
Fisherman, The		Oct. 19, '31		
Fowl Ball, The	Oswald Cartoon	Oct. 13	1 reel	
Framed	Leather Pusher Series No. 7	Jan. 14, '31	2 reels	Dec. 13
Go to Blazes	Sidney-Murray	Oct. 15	2 reels	Nov. 8
Hammer & Tongs	Leather Pusher Series No. 2	Oct. 8	2 reels	
Hare Male, The	Oswald Cartoon	Oct. 5, '31		
Hello, Russia	Slim Summerville	Jan. 17, '31	2 reels	Dec. 20
Hello, Napoleon	Red Star Comedy	June 3, '31	17	July 11,'31
Here's Luck	Slim Summerville	May 20, '31	2 reels	May 2,'31
Heroes of the Flames	Tim McCoy	June 2, '31	17	Apr. 4,'31
Hot and Bothered	Sidney-Murray	Mar. 4, '31	2 reels	
Hot Feet	Oswald Cartoon	Sept. 14,'31		
Howdy Mate	Red Star Comedy	July 22, '31	2 reels	
Hunter, The	Oswald Cartoon	Sept. 21, '31	1 reel	
In Old Mazuma	Sidney Murray	Jan. 21 '31	2 reels	Jan. 3,'31
In Wonderland	Oswald Cartoon	Sept. 28, '31	1 reel	
Kane Meets Abel	Leather Pushers	Feb 11 '31	2 reels	
Kentucky Belle	Oswald Cartoon	Sept. 7, '31	1 reel	

Title	Star	Rel. Date	Running Time	Reviewed
Knockout, The	Leather Pusher Series No. 3	Nov. 5	2 reels	Oct. 11
Lady Killer, A	Leather Pusher Series No. 8	Jan. 28, '31	2 reels	
Laughback, The	Red Star Comedy	Dec. 24	2 reels	Jan. 3,'31
Let's Play	Slim Summerville	Apr. 29, '31	18	Aug. 8,'31
Mars	Oswald Cartoon	Dec. 29	1 reel	
Models and Wives	Sidney-Murray		18	Aug. 8,'31
No Privacy	Red Star Comedy	Apr. 22, '31	2 reels	
North Woods	Oswald Cartoon	June 29, '31	6	July 11,'31
Offensive System	Football Short, No. 2	Sept. 14,'31	1 reel	
One Day to Live	Red Star Comedy	Apr. 1, '31	2 reels	Apr.11,'31
One Hundred Dollars	Chase-Lawrence	Sept. 16, '31	2 reels	
Parisian Galeties	Slim Summerville	June 17, '31	2 reel	May 16,'31
Radio Rhythm	Oswald Cartoon	July 27, '31	7	Aug. 15,'31
Rolling Along	Sidney-Murray	Oct. 1	2 reels	
Royal Bluff	Slim Summerville	Feb. 18, '31	2 reels	Feb.28,'31
Sargie's Playmates	Slim Summerville	Mar. 8, '31	2 reels	Feb.21,'31
Scared Stiff	Red Star Comedy	May 13, '31	2 reels	May 2,'31
Shifts	Football Short No. 1	Sept. 7, '31	1 reel	
Shipwreck	Oswald Cartoon	Feb. 9, '31	1 reel	Feb.21,'31
Stay Out, The	Sidney-Murray	May 24, '31	2 reels	May 16,'31
Stone Age, The	Oswald Cartoon	July 13, '31	1 reel	
Strange as It Seems No. 1	Novelty	Sept. 1	1 reel	Sept. 20
Strange as It Seems No. 2	Novelty	Sept. 29	1 reel	Oct. 11
Strange as It Seems No. 3	Novelty	Nov. 3	1 reel	Nov. 22
Strange as It Seems No. 4	Novelty	Dec. 22	1 reel	Dec. 13
Strange as It Seems No. 5	Novelty	Jan. 19, '31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 18, '31	1 reel	Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar. 16, '31	1 reel	Mar.14,'31
Strange as It Seems No. 8	Novelty	Apr. 13, '31	1 reel	Apr.11,'31
Strange as It Seems No. 9	Novelty	May 11, '31	1 reel	July 4,'31
Strange as It Seems No. 10	Novelty	June 8, '31	10	July 11,'31
Strange as It Seems No. 11	Novelty	July 6, '31	1 reel	
Strange as It Seems No. 12	Novelty	Aug. 31, '31	1 reel	
Strange as It Seems No. 13	Novelty	Sept. 15, 31	1 reel	
Sunny South	Oswald Cartoon	Apr. 20, '31	1 reel	May 2,'31

VITAPHONE SHORTS

Title	Star	Rel. Date	Running Time	Reviewed
Adventures in Africa	No. 1. Into the Unknown		2 reels	June 6,'31
Adventures in Africa	No. 2. An African Boma		2 reels	July 25,'31
Adventures in Africa	No. 3. The Lion Hunt		2 reels	July 25,'31
Adventures in Africa	No. 4. Spears of Death		2 reels	
Adventures in Africa	No. 5. Trails of the Hunted		2 reels	
Adventures in Africa	No. 6. The Buffalo Stampede		9	Aug. 15,'31
Adventures in Africa	No. 7. The Witch Doctor's Magic		14	Aug. 22,'31
Adventures in Africa	No. 8. Flaming Jungles		2 reels	
Adventures in Africa	No. 9. Dangerous Trails		2 reels	
Adventures in Africa	No. 10. Maneaters		2 reels	
Adventures in Africa	No. 11. Beasts of the Wilderness		2 reels	
Adventures in Africa	No. 12. Unconquered Africa		2 reels	
Africa Shrieks	Hugh Cameron		1 reel	
Ain't Nature Grand	Looney Tunes No. 7			Jan. 24,'31
Alaska—Laff Tour	Eddie Lambert		1 reel	
Algiers	Novelty Scenic		1 reel	
Alpine Echoes	Douglas Stanbury		1 reel	Dec. 13
Angel Cake	A. Rasch Girls - C. Landry J. Ray Foursome		2 reels	Feb.21,'31
Animals of the Amazon	E. M. Newman Travel Talk		10	June 6,'31
At the Round Table	Hellinger-Hopper-Runyon-Corbett		1 reel	Oct. 4
Babykins	Pee Wee Singer and Bill Halligan		1 reel	Aug. 8,'31
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel	
Bard of Broadway, The	Walter Winchell		2 reels	Oct. 4
Barefoot Days	Cast of Children		1 reel	
Believe It or Not, No. 2	Robert L. Ripley		1 reel	Dec. 6
Believe It or Not, No. 3	Robert L. Ripley		1 reel	
Believe It or Not, No. 4	Robert L. Ripley		1 reel	Nov. 1
Believe It or Not, No. 6	Robert L. Ripley		7	Mar. 28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel	Feb. 21,'31
Believe It or Not, No. 8	Robert L. Ripley		1 reel	
Believe It or Not, No. 9	Robert L. Ripley		9	May 23,'31
Believe It or Not, No. 10	Robert L. Ripley		1 reel	July 18,'31
Believe It or Not, No. 11	Robert L. Ripley		1 reel	
Big Deal, The	Harry Holman		1 reel	
Bigger They Are	Primo Carnero-Little Billy		2 reels	
Big Man From the North	Looney Tunes No. 6		1 reel	Jan.10,'31
Bitter Half, The	Frank Orth-Ann Codee		1 reel	
Border Patrol, The	Frisco-Knopp-Graham		2 reels	Jan. 24,'31
Bosko's Holiday	Looney Tunes No. 11		1 reel	May 9, '31
Box Car Blues	Looney Tunes No. 5		1 reel	
Cave Club, The	Leach-Merman-Pierlot		9	
Close Friends			1 reel	
Cold Turkey	H. Broderick - L. Crawford		7	July 25,'31
Compliments of the Season	Dressler-Lane-O'Brien		2 reels	
Court Plastered	Helen Broderick		1 reel	Jan.24, '31
Crime Square	Pat O'Brien-Mary-Duncan		1 reel	
Cry Baby	Vernon-Treen		1 reel	
Curses	Moore-Clement-Blackwood		2 reels	Feb.21,'31
Dandy and the Belle, The	Frank McGlynn, Jr. - Mary Murray		9	
Dining Out	Kent-Lake		1 reel	
Donkey Business	Edgar Bergen - C. Graver		1 reel	
Down the Blue Danube	E. M. Newman Travel Talk		1 reel	Apr.25,'31
Dumb Luck	Frank Orth - Ann Codle		1 reel	
Dumb Patrol	Looney Tunes No. 9		7	Mar. 28,'31
Duel, The	Fields-Teasdale		1 reel	
Envy	Dressler-Brent-Evans		1 reel	
Everything Happens to Me	Carson-Hoyt		1 reel	
Fast and Pleasant	Billy Wayne-Thelma White		1 reel	
Find the Woman	Hugh O'Connell			
Five Minutes from the Station	Overman-Churchill-Sidney		2 reels	
Fore	Ford-Lane		1 reel	
For Two Cents	De Wolf Hopper		10	June 6,'31
For You	H. Q. Mills-D. Vogel		1 reel	
Fowl Triangle			1 reel	Feb.14,'31
Frame, The	Boyd-Middleton		1 reel	
Freshman Love	Ruth Etting-Jeanie Lang-Don Tompkins		20	Apr. 18,'31
Gangway	Joe Penner		9	Aug. 15,'31
Gigolo Racket, The	Helen Morgan		2 reels	Aug. 1,'31
Girls We Remember			1 reel	Dec. 13
Good Mourning	Eddie Fay-Dressler-White		1 reel	
Good Pie Forever	Billy Wayne-Thelma White		1 reel	Aug. 8,'31
Good Times	Madge Evans		1 reel	Mar.14,'31
Gold Digging Gentlemen	Al Klein-Joan Abbott		10	Aug. 22,'31
Grand Dames, The	Patsy Kelly		1 reel	May 9,'31
Hangover, The	Neely Edwards - B. Granville		1 reel	
Handy Guy, The	Earl Sande		15	May 23,'31
Happy Hottentots, The	Joe Frisco		1 reel	Oct. 25
Headache Man, The	Clements-Cavanaugh		1 reel	Jan. 17,'31
Heart Breaker, The	Eddie Foy, Jr.		15	Oct. 4
Hello, Sucker	Hugh O'Connell		1 reel	
Hocus Pocus	Edgar Bergen-C. Graver			
Hitting the High C's	Frank & Milt Britton & Band (Reviewed under title "On the High C's")		1 reel	Apr. 4,'31
Home Maid	Hackett-Hall-Burley		1 reel	
Honeymoon Trail, The			7	Apr. 4,'31
Hot Sands	Billy Wayne-Thelma White		1 reel	
How I Play Golf	Bobby Jones			
No. 1—The Putter			2 reels	Apr.25,'31
No. 2—Chip Shots			1 reel	Apr.25,'31
No. 3—The Niblick			1 reel	Apr.25,'31
No. 4—The Mashie Niblick			1 reel	
No. 5—The Medium Irons			1 reel	
No. 6—The Big Irons			1 reel	July 18,'31
No. 7—The Spoon			1 reel	Aug. 8,'31
No. 8—The Brassie			9	Aug. 22,'31
No. 9—The Driver			1 reel	
No. 10—Trouble Shots			1 reel	
No. 11—Practice Shots			1 reel	
No. 12—A Complete Round of Golf			1 reel	
Inventor, The	Kent-Lake		9	Mar. 28,'31
Jessel, George, and The Russians	Billy Wayne-Thelma White		10	May 16,'31
	Art Choir		1 reel	Feb. 21,'31

Title	Star	Rel. Date	Running Time	Reviewed
Junior	Neely Edwards-J. McCallion		1 reel	
Just a Gigolo	Cameron-Crosbie-Austin J. Young		9	Aug. 15,'31
Knocking 'Em Cold	Andrew Tombes		1 reel	
Last But Not Leased	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lady Killer, The	Eric Dressler		1 reel	
Lady Play Your Mandolin	Song Cartoon		1 reel	
Last Straw, The	Romney Brent		8	May 2,'31
Let's Merge	Doree Leslie		1 reel	
Lodge Night	Phillips-Cox		7	May 16,'31
Looney Tunes	Song Cartoons			
No. 1—Sinkin' In the Bathtub			1 reel	
No. 5—Box Car Blues			1 reel	
No. 6—Big Man From the North			1 reel	Jan.10,'31
No. 7—Ain't Nature Grand			1 reel	Jan.24,'31
No. 8—Ups 'n' Downs			1 reel	Apr. 4,'31
No. 9—Dumb Patrol			1 reel	Mar. 28,'31
No.10—Yodeling Yokels			1 reel	
No.11—Bosko's Holiday			1 reel	
No.12—Trees' Knees			1 reel	
No.13—Bosko's Shipwrecked			1 reel	
Lost and Found	Demarest-Bond		1 reel	
Love Nest, The	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lucky Break	Fox		2	Oct. 25
Madame of the Jury	Judith Anderson		1 reel	
Maid to Order	Eleanor Shalor - Bob Lynn		1 reel	May 2,'31
Making Good	Joe Penner		1 reel	Apr. 4, 31
Married	Flint-Ridges-Foran		1 reel	
Masquerade	V. Osborn-R. D'Arcy-W.Lytell		2 reels	
Martinelli				
Aria from "Aida"			1 reel	
Gypsy Caravan			1 reel	
Pagliacci			1 reel	
Prison Scene from "Faust"			1 reel	Sept. 27
Temple Scene from "Aida"			1 reel	
The Ship's Concert			1 reel	
Troubadour, The			7	May 9,'31
Two Popular Italian Songs (Reviewed under the title—"Nina")			1 reel	Apr.18,'31
Meal Ticket, The	Jack Pearl		2 reels	June13,'31
Merry Melodies	Song Cartoons		7	Apr. 25,'31
No. 1—Smile, Darn You, Smile			1 reel	
No. 2—One More Time			1 reel	
Military Post, The	Roberto Guzman		1 reel	
Milky Way, The	Neely Edwards-Muriel Abbott Dancers		11	July 18,'31
Modern Fairy Tales			1 reel	
Modern Business			1 reel	
Money, Money, Money	Mason-Keeler			
Moving In	Joe Penner		2 reels	
Mr. Intruder	Otto Kruger		1 reel	
My Mistake	Donald Brian-Pat O'Brien		1 reel	
Naggers' Day of Rest, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers Go Camping, The	Mr. & Mrs. Jack Norworth		8	Mar. 28,'31
Naggers Go Shopping, The	Mr. & Mrs. Jack Norworth		1 reel	
Nagger's Housewarming, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers in the Subway, The	Mr. & Mrs. Jack Norworth		11	Aug. 8,'31
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel	May 2,'31
Naggers at the Races, The	Mr. & Mrs. Jack Norworth		8	Aug. 15,'31
Naggers at the Ringside, The	Mr. & Mrs. Jack Norworth		10	May 16,'31
Nightingale, The	Osborne-Talbot-O'Brien		2 reels	Jan. 31,'31
Nine o'Clock Folks	Whitey & Ford		1 reel	
No-Account, The	Hardie-Hutchison		9	
No Privacy	Lloyd Hamilton		20	May .2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel	
Number, Please	Sheila Barrett-L. Barrie		10	Mar. 31,'31
Office Scandal, The	Bergen-Graber		1 reel	Jan. 31,'31
Old Flame, The	Audray Dale-John Marsdon		1 reel	
Old Lace	Ruth Etting		2 reels	
One Good Turn	Ruth Etting-Jay Velle		2 reels	
One Way Out	Chas. Lawrence-Thelma White		1 reel	Feb. 21,'31
Only the Girl	Wattles-Marsh		6	
On the Job	Frank Orth-Ann Codee		1 reel	
Opportunity Night	Al Klein		1 reel	
Pa Gets a Vacation—Potter Series	Littlefield-Ward		14	
Painter, The	Frank Orth			
Partners	Wm. Gaxton-Geo. Haggerty		21	Apr. 4,'31
Paulo, Paquita & Chiquita			9	
Peace and Quiet	Billy Wayne-Barbara Leonard		1 reel	
Perfect Understanding, A	May-Oaks		6	
Pest of Honor, The	Short-Fielding-Hall		1 reel	
Play Boy, The	Fox-Curtis		2 reels	
Playing With Fire	Jack Hazzard		1 reel	
Politics	George Jessel		2 reels	Dec. 18
Purely an Accident	Brown-Kearns-Otto		10	May 16,'31
Putting It On	Jarvis-Bond		1 reel	
Reno or Bust	Panghorn-Hager		1 reel	Aug. 23
Riding Master, The	Poodles Hanaford		9	Nov. 8
Romeo and Juliet	Chas. Hackett-Rosa Low		1 reel	
Recruits, The	The Three Sailors-Clements		1 reel	Feb. 21,'31
Revenge Is Sweet	L. Adams-Weeks-Allworth		9	Mar. 28,'31
Roseland	Ruth Etting		14	
Rural Hospitality	Roger Imhof		1 reel	
Salesman, The	Orth Vernon		1 reel	
Santry, Henry, & Orchestra			1 reel	Feb. 28,'31
Sax Appeal	Joe Penner		8	Aug. 1,'31
Say A Little Prayer for Me	Cameron Crosbie-Dorothy Vogel		1 reel	
Scotch Love	Blore-Swinburn-Collins		1 reel	
Second Childhood	Mayall-Mackin		1 reel	
Seeing Sarah Off	Sylvia Clark		1 reel	
Seeing Things	Demarest-Auer-Fielding		9	Oct. 18
Service Stripes	Penner-Waddell		1 reel	Jan. 10,'31
Servant Problem, The	Murray-Oakland-Stauber		1 reel	
Showin' Off	Vitaphone Kiddies		1 reel	
Silent Partner, The	Billy Gaxton		18	Aug. 15,'31
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel	May 9,'31
Sky High	Janet Reade-Durdey Clements		10	Mar. 28,'31
Sleepy Head	Frank Orth-Ann Codee		1 reel	Feb. 21,'31
Speaking Out of Turn	Johnny Walker		1 reel	
Spirits of 76th Street	Helen Broderick		17	Mar. 2,'31
Sportslants				
No. 1—Ted Husing	Sport Novelty		1 reel	
Squaring the Triangle	Donald Brian-Mayo Methot			
Stars of Yesterday	Old Film Stars		1 reel	Feb. 28,'31
Strange Case, The	Charles Haltan		8	May 16,'31
Strong Arm, The	Harrington-O'Neil		1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard		1 reel	
Success	Jack Haley - Helen Lynd		2 reels	
Surprise	Dugan-Leonard		12	
Suspicion	Lyons-Earle-Morne		1 reel	
System	Clements-Knapp		1 reel	
Taking Chances	Billy Wayne-Thelma White		1 reel	May 9, 31
Talking It Over	Jack Osterman		8	
Tom Thumbs Down	Jarvis McNaughton		1 reel	
Travel Hogs	Hugh Cameron-Dave Chasen		1 reel	
Trip to Paris, A	Jarvis-Taylor		1 reel	
Trees Knees	Looney Tuney No. 12		1 reel	
Trip to Tibet, A	Scenic		1 reel	May 2,'31
23 Skiddoo	Lew Fields		14	May 2,'31
Twixt Love and Duty	Howard-Graham-Percival		10	May 2,'31
Two Rounds of Love	Rennie-Dixon		1 reel	
Unfair Sex, The	Healy-Gilbert		1 reel	
Ups 'n' Downs	Looney Tunes No. 8		1 reel	Apr. 4,'31
Varsity Vamp	Mike Ames		2 reels	
Victim, The	Orth-Howard		1 reel	
Watch Dog, The	Jack Hazzard		1 reel	
Week End, The	Neely Edwards		1 reel	
When Your Lover Has Gone	Harry Q. Mills-D. Vogel		1 reel	
Where Men Are Men	Joe Penner		2 reels	
Where There's a Will	George Hassell		2 reels	
With Pleasure	Dolly Gilbert-Billy Wane		1 reel	May 2,'31
World Wide Travel Talks	E. M. Newman			
No. 1.—Little Journeys to Great Masters			1 reel	
Ye Old Time News Reel				
Yodeling Yokels	Looney Tunes No. 10		8	Mar. 14,'31

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Vol. 104, No. 9 In Two Sections—Section Two AUGUST 29, 1931

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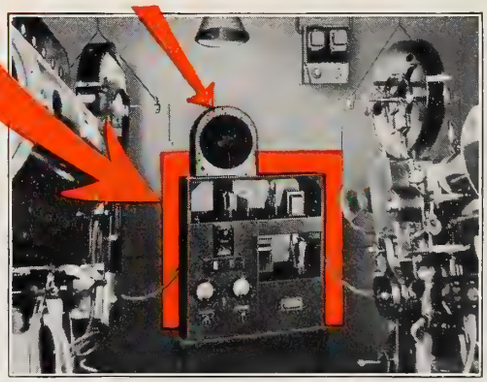

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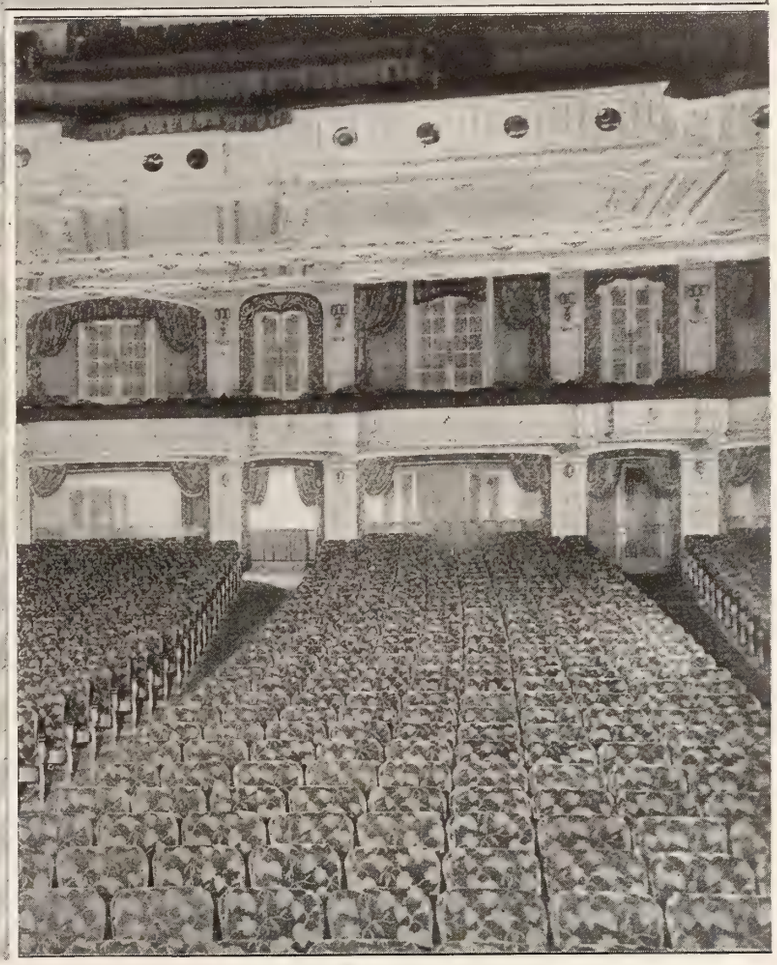

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BETTER THEATRES

SECTION OF

Motion Picture Herald

Better Theatres Section, devoted to the design, construction, equipment of theatres, appears every fourth issue

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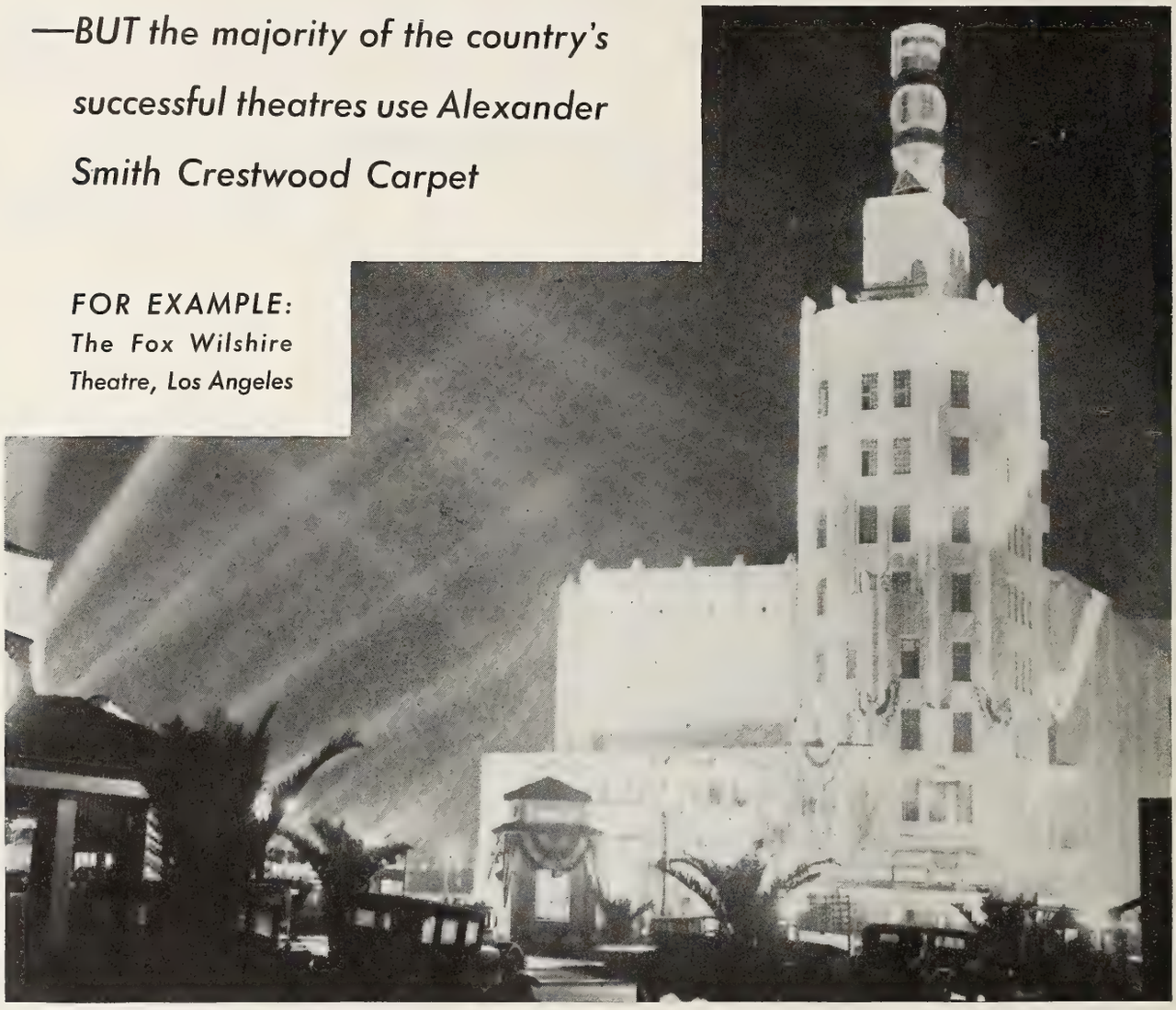

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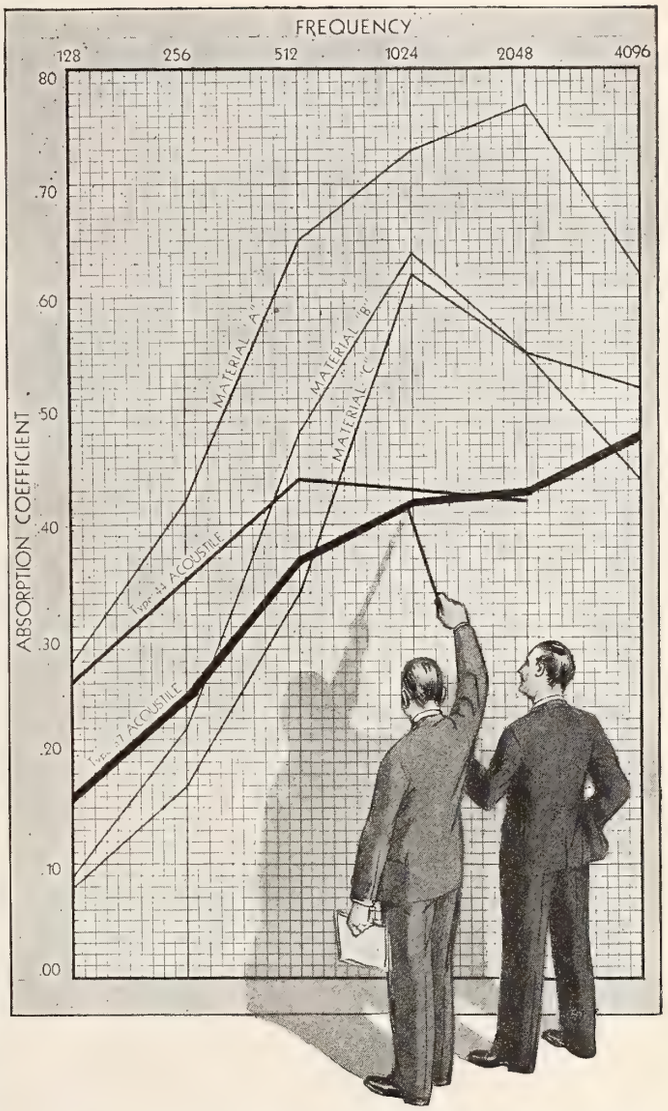

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HEYWOOD-WAKEFIELD

¶ We know of at least two projects, one of them involving a group of theatres, in which dynamic illumination is to play a role of first importance in the combined aesthetic and functional character of the theatres involved. After some years of hypothesis, dynamic illumination is thus to be given a public demonstration of proportions somewhere commensurate with the talking that has gone on about it. On this side such demonstrations have been practically confined to such ventures as the little Studio theatre in Los Angeles--and there obvious limitations in scale and investment have imposed further restrictions. But such ventures do represent an interest in an advanced utilization of illumination, and the promise of larger projects in which lighting is to get even more fundamental consideration, point to an acceleration of activity in the direction that today's developments in illumination technique have been for some time pointing. Quite probably it was our American interest in the advertising arts that allowed us to throw off our established attitudes toward the beautification of buildings in favor of flood-lighting, and we have gone some distance in realizing the practicability of modern ideas in exterior illumination. But even yet, despite a similar exploitation value in the practice, cove illumination of exteriors encounters resistance—on the ground that the building as a whole is blacked out and therefore it is changed from its true architectural character. Then, in coming to the interior, only a few, somewhat faltering, experiments have been tried at all—for example, the ballroom of the St. George hotel in Brooklyn, which some assert does not present dynamic illumination in its true sense, but merely a kind of flexible means of "papering" the walls and ceiling. Although one may discount the validity of the objection that the public would find too bizarre the theatre interiors serving largely as a screen for light (since new things cease to be bizarre when they cease to be new), *Francis M. Falge* in *The Meaning of Modernism in Lighting,* does consider the objection and endeavors to point out optional deletion possibilities in dynamic illumination that he believes could be regarded as a safe for immediate adoption. It will be remembered that Mr. Falge had an article in the August 1st issue of BETTER THEATRES, in which his subject was screens. His first training, however, was in lighting itself, and in that field he has been on the engineering staffs of the National Lamp Works and of Paramount Publix. Born in Wisconsin, Mr. Falge has spent most of his time since youth in the East, and he now resides in New York.

¶ Overworked as the word unique probably is, few things in this world deserve it more than the Studio theatre in Los Angeles, one of the latest additions to the rapidly expanding Hughes-Franklin circuit headed by the producer, Howard Hughes, and the former president of the Fox-West Coast circuit, Harold B. Franklin. The Studio is "automatic"—and how! Modernistic architecturally, it is probably as complete an expression of modern mechanicalism as a theatre, at least on that scale, may be. And that is what brings up the query: How many theatres of this kind (and we are promised a number of them) can the public stand without feeling a surfeit of novelty that is really extraneous to the show? At any rate, the Studio has already aroused great interest, and to the fascination that lies in its uniqueness, we may add its value as an experimental laboratory worth watching. In the August 1st issue of BETTER THEATRES was published, besides a sketch of the entrance reproduced photographically in this issue (The Studio Theatre: A Machine Age Cinema), a descriptive article on the Studio and floor plans. The theatre opened subsequently, and the photographs of the finished house have just become available.

¶ We believe that the rare opportunity for direct comparison represented in the material on the recently remodeled Coliseum theatre in San Francisco (*How the Aged Coliseum Was Made Young Again*) is worthy of comment here. Usually no adequate pictures whatever of the house as it was before remodeling, are available, but by some strange circumstance, excellent photographs of the Coliseum were available, and following completion of the remodeling, those who had new pictures taken had the foresight of looking up the old ones first and "shooting" the new ones at precisely the same points and from the same camera angles. The result is a group of photographic comparisons which tell much more than words—but important, too are the words, since they are by the architect himself, *S. Charles Lee* of Los Angeles.

¶ *P. T. Sheridan,* who closes his series of three articles on *The Prevention of Interfering Noises,* is a member of the engineering staff of Electrical Research Products, Inc., sales and service subsidiary of Western Electric. The other series in the Modern Projection department, *What the Manager Should Know About Sound,* continues, the sixth article being promised for the next issue of BETTER THEATRES.

¶ *Leo T. Parker,* regular contributor, is a Cincinnati attorney.

NOTES on WRITERS and SUBJECTS in this ISSUE

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BARELY GETTING BY

an editorial

FOLLOWERS of the projection department of Better Theatres well know how frequent are complaints from projectionists that they have difficulty in getting managements to authorize them to purchase needed repairs.

Not long ago we chanced to be present in a projector repair department when an order came in for a new part enclosing the worn part. It was a sprocket cylinder, teeth gone.

"They try to get by with equipment in that condition," we were told. "We get old parts like this in here all the time—they think they are saving money by using equipment right up to the point it is ready to break down, just so long as they think they can get by with it."

We spoke of it later to F. H. Richardson, and he smiled confirmatively. "Sure they do. In my trips all over this country I have had plenty of visual evidence of this. I have examined many equipments which were in a disgraceful state of disrepair. I have made protests to projectionists, who invariably—and I think truthfully—replied that exhibitors or managers refused to supply parts or have the projector overhauled."

Yet projection is so fundamental to the success of motion picture entertainment. There are points in the theatre where economy can be rigidly pursued. But surely not in projection and its allied processes. Indeed, it really cannot be economy at all to save a dollar on a worn part at the cost of many dollars worth of sound and screen image value. And the motion picture being, physically, nothing more or less than the direct product of an extremely delicate mechanism, any fault in that mechanism, no matter how small, is translated as a fault in the picture itself.

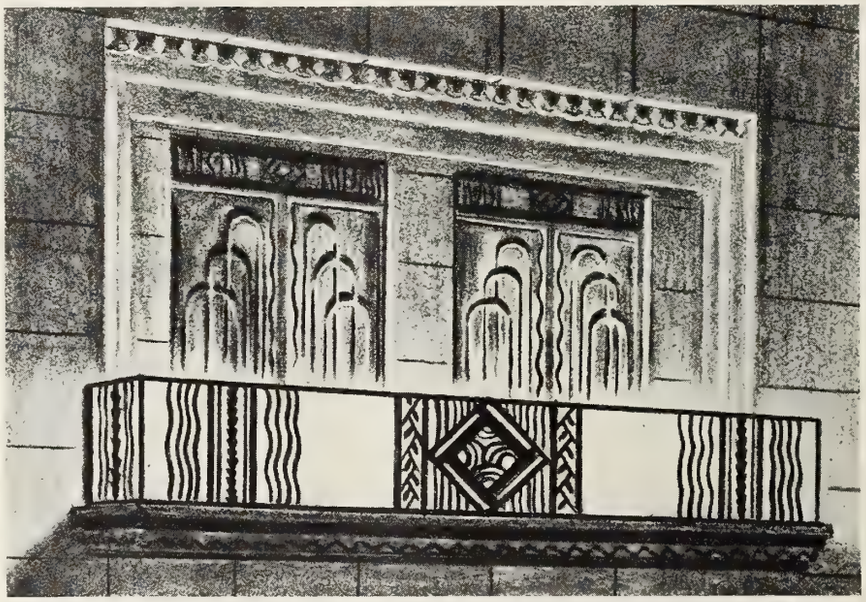
THE MEANING OF MODERNISM IN LIGHTING

is it a thing for the future—or for today?

By FRANCIS M. FALGE

MODERNISM is the keynote of the day. Blazoning forth, as never before, our thoughts and ideas, our actions and possessions exude the "expressionism" of our age. Time, in its very endlessness, however, has decreed that, although today it is new and modern, tomorrow it will take its place as one of the "periods" in cultural development, for men to ape or to ignore.

Symbolized by a breaking of restraint and freeing from tradition which was moved into being by the war, it has brought about an impatient urge to change—to simplify—to remove the fetters that have surrounded us like cobwebs, and which were represented by our adoration of a now dull past. Modernism gives to the creative arts a new beauty founded on simplicity and modern invention—it provides art with the life and expression of music. It is all so refreshing and inspiring, and, in its better moments, beautiful and clean in its simplicity.



The ugly fire-escape that modern conditions require, under compulsion of law. Here's a modern way of making it decorative as well as useful with illumination.

Before a wrong impression may be revived, I wish to make clear that "modern art" is not always—in fact, often is not—the result I have ideally extolled above. Futurism, cubism and "ludacrism" are rampant and are causing many false impressions. By "modern" is meant the new creative art which has been so widely accepted and applied in the design of our day.

Flexible modern electric illumination is the foundation from which this new idea sends forth its simplicity and inspiration. It affords the artist and architect tools and a palette such as their contemporaries never dreamed of. Every possible color of the spectrum is provided, with an infinite number of shades, and with directive facilities and flexibility of control which allow the artist a field infinitely greater than that possible with a brush and a limited range of lifeless pigments. No longer need there be any damper on expressionism; creativeness is dominant in the new mode.

The motion picture theatre? Yes, one surely would expect to find modernism rampant in every niche and corner where "theatricalism" is synonymous with "display." Store fronts, show windows and other display media have profited greatly because of the attractiveness of modern design. But the theatre, usually overly forward in rushing in where "angels fear to tread," has changed its colors. It is now the utmost of caution and conservatism, with any attempt at modernism being made with fear and trembling.

YET IT IS THE best potential exponent of modern ideas. The motion picture is completely modern and the theatre must satisfy modern desires. It is certain to follow that the theatre must soon awaken from its lethargy and capitalize on this made-to-order opportunity. "Legitimate" theatres could well afford to benefit from the experiences of their more fortunate and forward half-brother, the motion picture theatre, which, in the past, "showed" itself to great advantage. (Just now, Earl Carroll's project promises something new and ultra-modern in legitimate theatres).

Lighting is such an integral part of the theatre architecture and artistry that it deserves the wholehearted attention of the architect and assisting or consulting artists. The illumination of a modern theatre is not in the slightest manner a standardized disposition of sockets and wire, to be disposed of by a simple formula. The modern theatre does not coincide with standardized theory—there is no sunshine illuminating the carefully planned details at a 45° angle. Instead, it will be artificial electric light, and the architectural forms must be moulded with a complete realization of the lighting that is to illuminate it. The illumination of the theatre must therefore be planned from the start, so that every detail will contribute to the proper mass and proportion to form a harmonious whole.

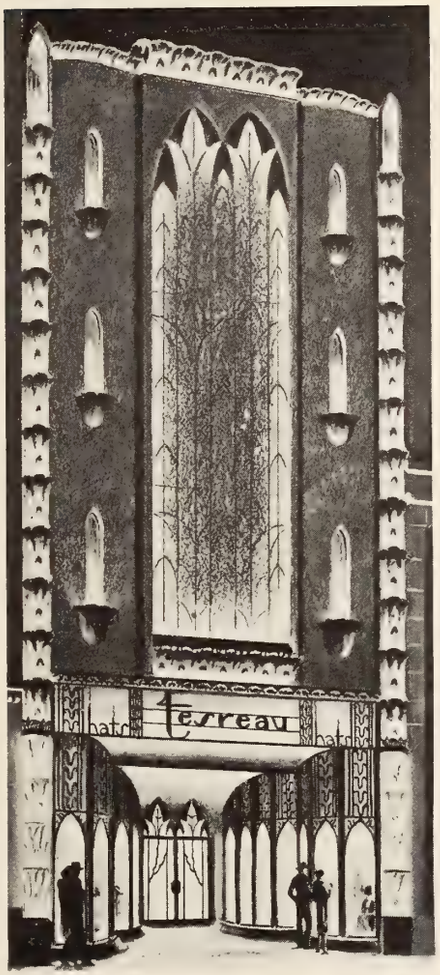
It was indeed amazing to read, at this advanced date, an account of one of our large amusement enterprises where all plans had been completed "with the exception of the lighting." In another large amusement venture recently completed, the finished plans were turned over to the lighting specialists for the *addition of lamps,* the result being a completely disjointed affair. A striking example of constructive planning, however, is Severance Hall, Cleveland's contribution to music and the arts. Here the architect is consulted freely with competent lighting specialists, and the result is a distinct advance in the field of aesthetic lighting.

Now Europe, in quite a few of its recent modern installations, has exhibited a marked leaning to the new ideas, and a

strong desire to venture into the field of the "unknown." Although, in many cases the results achieved have provoked much prejudiced acclaim, or very violent censure, progress is prominently displayed. Throughout, there is an adherence to unity that many older structures sadly lack. Unusual and novel indirectly lighted paneled fronts of theatres compel the attention of passersby and lead them to the box-office. Once inside there is a concerted effort to cater to the comfort of the patron, especially through the eyes. In addition, the lighting is kept to the business in hand —that of presenting pictures.

NEW IDEAS are asserting themselves in this country. Trans-Lux has contributed in the tiny "turnstile" theatres with rear projection. The fronts of the Trans-Lux houses especially are of unusual nature. Other theatres of this type are following on the heels of these forerunners. Then recently Ben Schlanger, New York architect, proposed in a paper read before the convention of the Society of Motion Picture Engineers at Hollywood, the novel idea of reversing the slope of the auditorium floor, so that one looks up at the picture instead of from a plane on a level with it. He also proposed some unusual ideas for coordinating and unifying the theatre treatment so that the result would be better for the purpose.

The utmost use must eventually be made of our flexible electric illumination to sell the show, to replace the gayety which departed with stage shows, to enhance the presentation, to provide new comforts and new fascinations. It is inevitable that the desire for modernism will lead to much remodeling. An old theatre may easily take on a new appearance and thus take a new lease on life. The use of modern lighting ideas in remodeling is not only desirable to satisfy this new craving, but is actually cheaper and easier to accomplish, and it is so flexible that by this one change an innumerable variety of effects is possible. Simple control of the lighting assures special



Interpretative illumination displayed by a European commercial building.

effects for the auditorium for all occasions, and a complete release from monotony.

What, then, is to be done so that the theatre of tomorrow, or, the one that was yesterday's, may assume its logical place in the exploitation of the pictures of today, to enhance the value of the screen presentations, and to sell tickets at the box-office? Here are a few suggestions:

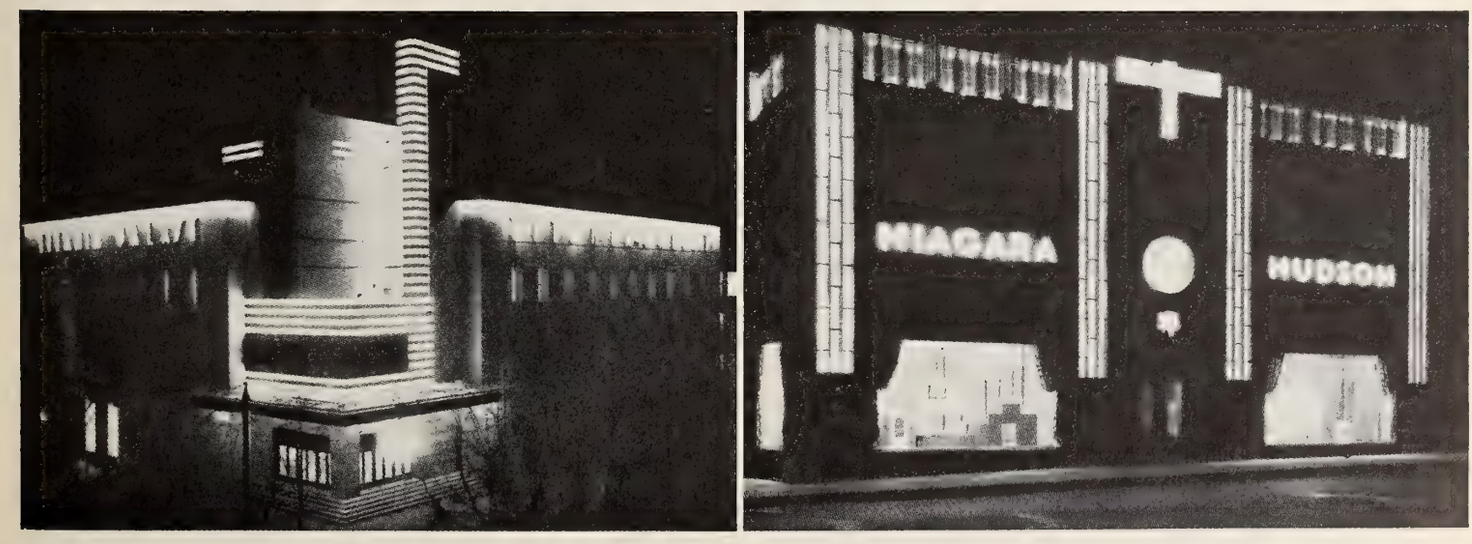
A unified theatre front that attracts and sells more forcefully is certainly due soon. Disjointed signs with spotty and unbeautiful lighting must give way to the modern thought of an electrical advertising display forming a harmonious part of the building. It will advertise, yet be a creation that will do credit to any neighborhood. It will be more generally based on known scientific facts, with proper directioning, proper size and proper lighting to furnish the most advertising for the money which may be expended for the particular theatre. Neon and lamps will be used for best effect from the standpoint of selling tickets and with an eye to the advantages and disadvantages of these two media. Advertising displays (because they should be a unified part of the building) will probably be under the close supervision of the architect, as well as a person well versed in electrical advertising procedure.

Comfort and satisfaction should be the guides to the makeup of theatre interiors. From the standpoint of comfort, to the eyes alone, the intensities of light should be reduced gradually from street to auditorium, so that the eyes may accommodate themseves to the difference in intensities.

Lobbies should be bright and cheerful, with preferably a play of colorful light or other display to keep the "standees" contented. The lobby offers a splendid opportunity to change from the conventional "fixtured" and "marbled" type to a "showplace" of itself, using elaborate mobile color lighting effects and designs as a basis of decoration. Illustrative of the possibilities is the "Mobile Color" unit of Dr. M. Luckiesh, Nela Park's famous scientist. People stand fascinated before its gorgeous and intricate colored designs. Silent visual entertainment might well replace the more expensive entertainment which is now in vogue and which is sometimes a distinct annoyance to the patrons "hearing" the pictures.

Just as we enter the auditorium, or even before, a well-conceived system of directional signs should clearly and unmistakably indicate the course to pursue to locate

(*Continued on page* 74)



Night illumination that obviates the criticism that the lines of the building are despoiled. At left, the spectacular Titania Picture Palace in Berlin. At right, a commercial building in Niagara Falls, N. Y.

THE STUDIO THEATRE: A MACHINE AGE CINEMA

four pages of views of the Hughes-Franklin "automatic" theatre just opened in Los Angeles

ARCHITECT: S. CHARLES LEE

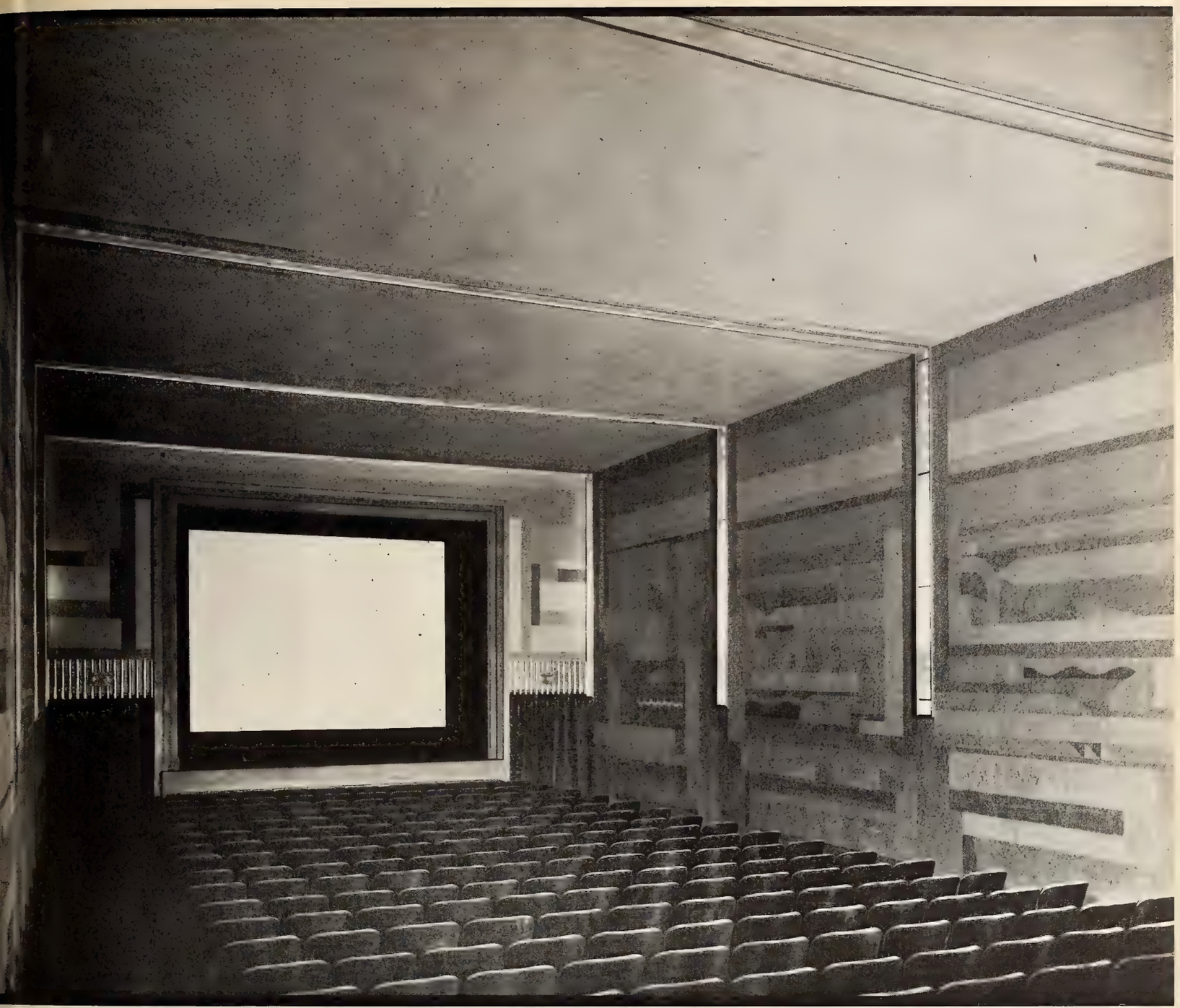
● The entrance vestibule and marquee of the Studio theatre (a description, a sketch and the floor plan of which was published in the August 1st issue of Better Theatres). At the right side of the box office counter (which in this view has been slid out of sight) is the remotely controlled change machine. To the right of the box office itself is the turnstile vestibule. The floor of the latter is composed of rubber tile, laid over a voltage mat which actuates automatically the entrance door at one side of the vestibule, opening the door for the patron merely upon his approach. The rear wall of the vestibule has a sand-blasted modernistic design panel with a directional sign above it. The front of the theatre is faced with alternate bands of black and gray structural glass, with highly polished white metal bars over the joints. All metal parts of the front are of the same highly polished metal. The floor at the entrance lobby, and the sidewalk at the street front, is of smooth cement finish with machine-ground joints, while over this surface has been acid-stained a modernistic decorative pattern.

● View of the entrance and marquee at night, showing the brilliant and elaborate lighting treatment at both vestibule and marquee. At the entrance, the base and ceiling are indirectly illuminated by means of strip lighting faced with sand-blasted glass. The marquee, in shape and suspension a radical departure from the usual canopy, is during periods of night illumination seemingly a solid expanse of light. The marquee is constructed of white metal, with baked enamel raised lettering and neon strips at the front, and neon lettering at either side. The design of the splayed soffit consists of projecting white metal strips with electric bulbs between them.

● Interior view of the foyer, showing much of the automatic accessory equipment. At the center is the automatic drinking fountain, at either side of which is a candy-vending machine. The drinking fountain is a novel adaptation of the recently discovered powers of Today's little machine-god, the photoelectric cell. The valve at the fountain basin is operated by a solenoid, which in turn is actuated by a photoelectric cell. The patron, leaning over the fountain to drink, intercepts a ray of light, to which the cell is sensitive, and this interception permits the mechanism to operate the valve that turns on the water. The fountain niche is lined with a sand-blasted design of marine theme finished in two colors. A sign in the recess describes the operation of the fountain. The vending machines are of modernistic design, treated with etched white metal and having sand-blasted mirrors. The walls of the foyer are in coral red with black trimmings, while the floor is carpeted in the same colors. The ceiling has three lines of strip lighting down the center.

● The lounge, which is located on the second floor. Notable are the directional signs, which carry symbolic patterns, instead of words, indicating the men's and women's rooms. These sketches were achieved by sand-blasting. Also to be noted is an automatic self-photographing machine, and here too are telephone booths. The floor of the lounge is carpeted similarly to that of the foyer downstairs. The walls are papered in gold, the paper being figured modernistically. Wall trim is in lacquer. The lounge ceiling has a strip of indirect lighting down the center, and metallic paper over the balance of it.

● Exalting with not only candor, but pride, the mechanisms by which the theatre of today attains new standards of comfort. Necessarily out of the way is the air conditioning machinery, but the Studio theatre displays it to the patron through this glass panel placed in the sidewalk directly over the equipment located in the basement. While thus paying tribute to the Machine Age which the entire establishment so uniquely represents, the management has doubtless not overlooked the exploitation value of this novel arrangement. The sidewalk sign says "Studio Weather Factory."



● The theatre proper—a simply treated auditorium seating 300 in chairs entirely of the loge type. The auditorium has been laid out with aisles along the walls only, there being a continuous bank of seats between the aisles. The walls and ceiling have been treated acoustically, the medium being acoustic plaster, which has been painted in a multi-colored modernistic pattern. Illumination of the auditorium is by means of a series of indirect lighting strips placed at equidistant intervals across the ceiling and down the walls. The lighting is graduated in tone from dark at the bottom to bright at the ceiling. The floor of the auditorium is bowl-shaped. The entire theatre, of which the auditorium, of course, occupies approximately two-thirds, is located in a former store space 30 feet wide and 100 feet long.

The entrance to the Coliseum as it appears today, with its original nickelodeon type exterior transformed by a few deft touches, chiefly in the application of black and silver tile and the addition of a modern, brightly lighted marquee.

HOW THE AGED COLISEUM WAS MADE YOUNG AGAIN

The modernization of an 18-year-old house, described on this page by the architect, and in the following four pages by pictures showing it before and after treatment. The Coliseum is one of a chain operated by San Francisco Theatres, Inc.

By S. CHARLES LEE

THE SUCCESSFUL "face-lifting" operation performed on the Coliseum theatre in San Francisco, is particularly interesting to the average theatre owner because it is so nearly a typical situation.

The Coliseum theatre was built about 18 years ago and is in a district that is well populated. It has done rather a consistent business during its career. The encroachment of competition was not in films, but in comfort, modern conveniences and appearance.

One of the prime considerations in making the Coliseum alteration is one that confronts the average theatre owner—that of cost. Therefore the effort was made at the outset to resort to as few structural changes as possible. However, it was recognized that the entire character of the theatre must be changed, for it is a well known axiom to those in the show business that *not one semblance of the same face must be visible,* else the public immediately condemns the entire alteration.

The theatre had been built in the old-time Greek Doric style, with its stock mouldings and Doric column proportions. The accompanying reproductions of the lobby show the treatment in which the old wood panels were decorated in the modernistic manner. To the columns, fluting was applied, with decoration in black and gold. An old combination mirror and drinking fountain were revised in a simple interpretation that involved but small cost. Even the ticket chopper was re-ornamented in the black and gold theme, while the door heads had a cast plaster ornament applied. By comparing the two pictures of the lobby, "before and after" alteration, one can readily see what a totally different atmosphere has been achieved. It is also obvious that this has been accomplished in a relatively inexpensive manner. At the staircase, the lighting has been improved so as to lessen possibility of accidents, while the hand-rails have been chromium-plated. A center of interest has also been applied at the ends of the stairs.

Going up the stairs, one lands at the lounge level, from which a ramp enters the lower balcony. The dingy old classic ensemble, with its peculiar fireplace, has been transformed into a veritable show place. The toilets were completely renovated by replacement of the stained and broken fixtures and the installation of modern wainscoting and decoration. (It is remarkable the difference in use that the patrons make of these rooms since their refinishing. The management has reported a very noticeable reaction in the public's good will in connection with this small but important item in comfort alone.)

The floors of the Coliseum auditorium were repaired, the good chairs being placed in the balcony, while the main floor was entirely reseated with comfortable, modern seating. This new type chair not only added to the comfort and appearance, but of course improved the sound conditions of the auditorium.

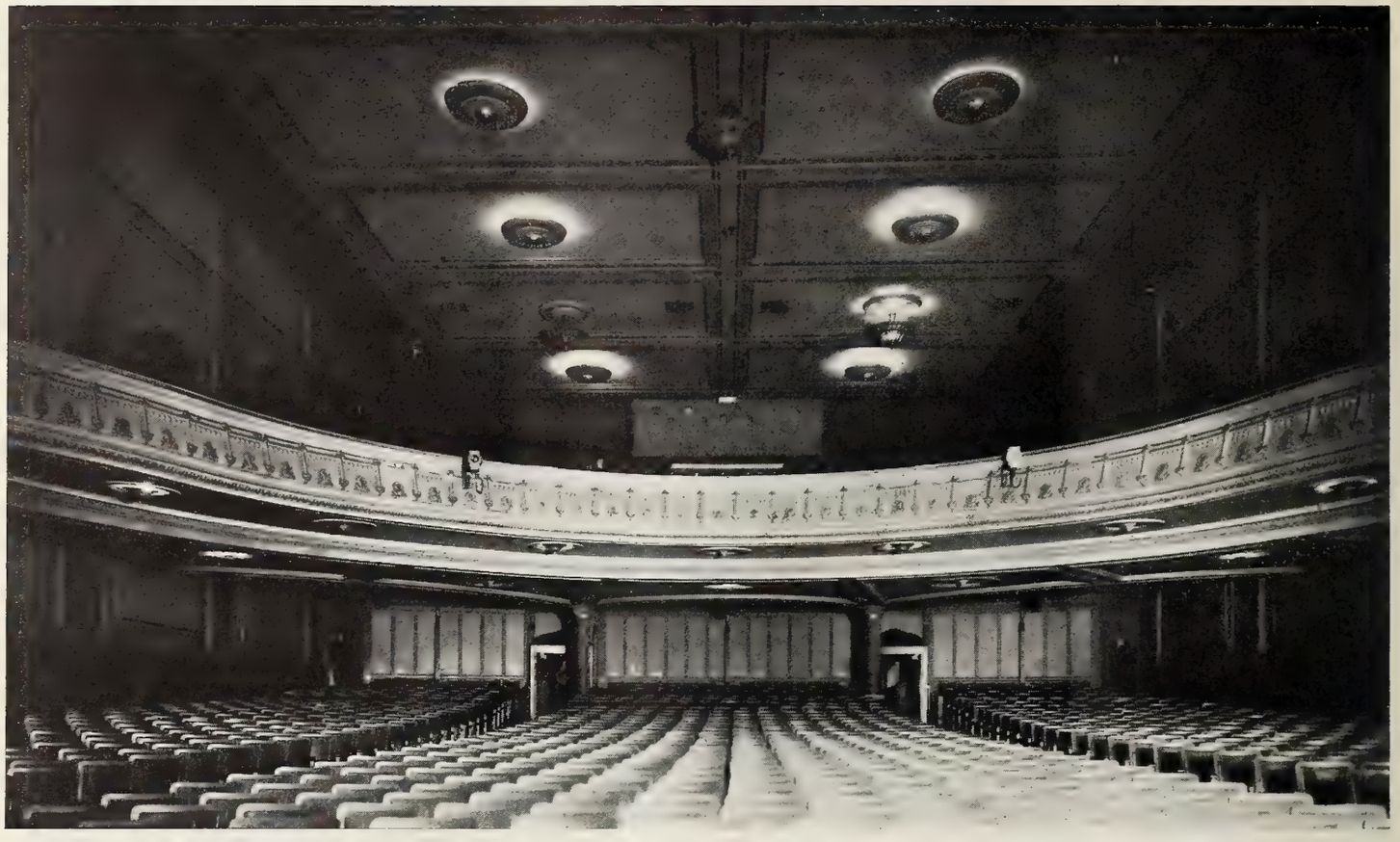
The side walls were treated in a very simple manner, in which an all-over pattern with a modernistic reeding goes to the ceiling. The cheap-looking staff work was removed and the moulding simplified, while a modern treatment was applied in an all-over pattern on the ceiling. By changing the lighting fixtures and providing high lights in the decoration, an entirely different feeling resulted.

The exterior was formerly of the nickelodeon type, with practically no lighting. Here black and silver tile was applied to all the surfaces, and a marquee installed.

General view, before remodeling (note stairs at right).

Same view as that above, taken after remodeling.

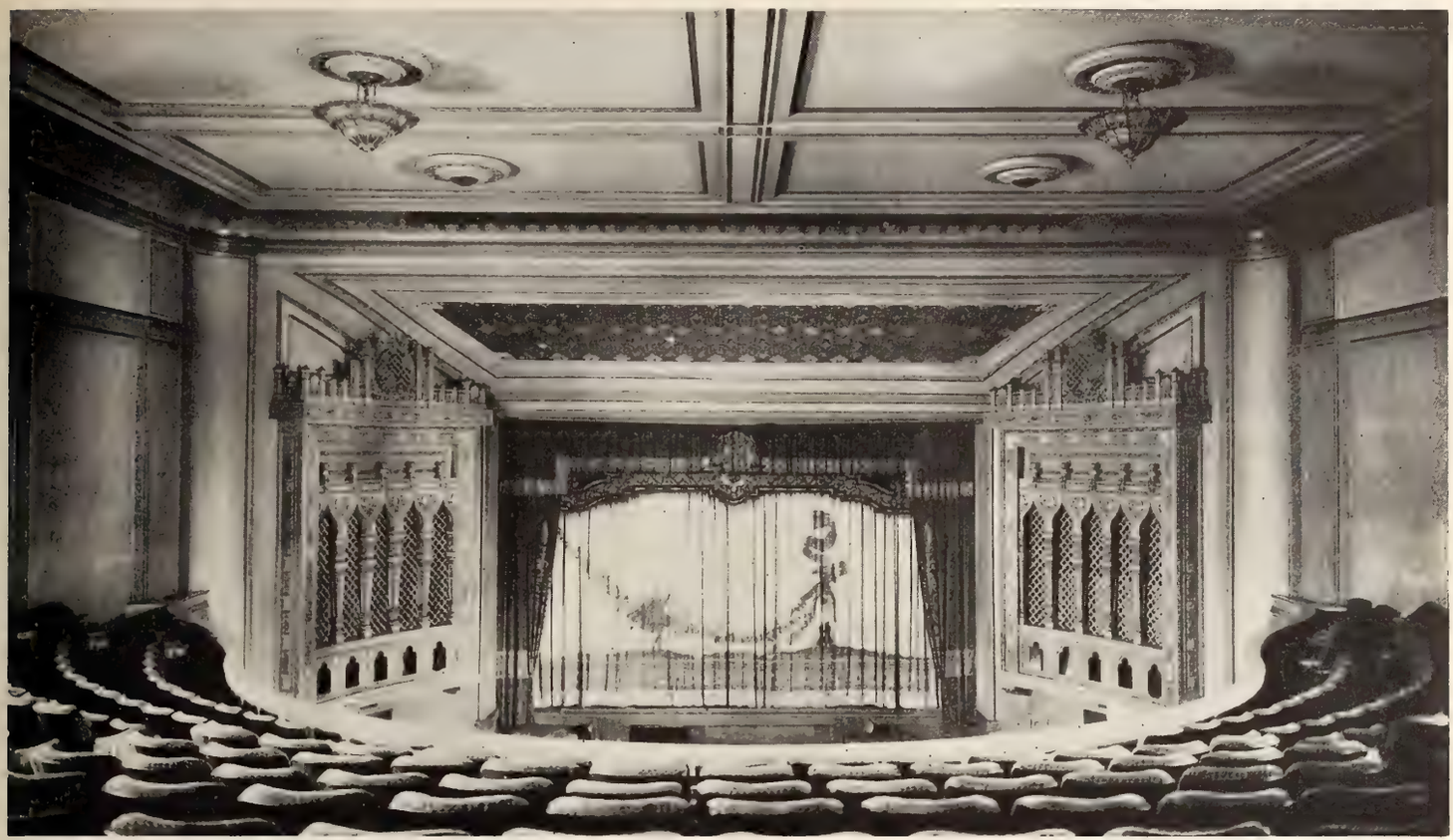
THE LOBBY, COLISEUM THEATRE



Rear portion as it was before remodeling.

Same view as above, showing effect after remodeling.

THE AUDITORIUM, COLISEUM THEATRE



Forward portion, as seen from balcony, before remodeling.

Same view as above, after theatre was remodeled.

THE AUDITORIUM, COLISEUM THEATRE

The foyer-lounge on the balcony level before remodeling.

Same view as above after modernization.

THE MAIN LOUNGE, COLISEUM THEATRE

HIGH COURT DECREES AFFECTING THEATRES

late cases analyzed for theatre owner and manager

By LEO T. PARKER

A COURT will not allow damages for breach of a contract unless the person who files suit introduces conclusive testimony showing that he actually sustained such damages. In other words, the courts will not permit a person to recover damages for breach of a contract simply because he proves that he *may have* been damaged.

For instance, in Stinnett vs. Paramount - Famous Lasky Corporation (37 S. W. [2d] 145), it was disclosed that a theatre owner entered into a contract with a film company whereby the latter agreed to supply certain films for exhibition purposes in the theatre.

Subsequently the theatre owner and the manager of the film distributing company became engaged in an argument and the latter threatened that he would see that the theatre owner could not obtain desirable pictures to exhibit in his theatre. The theatre owner testified that he became alarmed at this threat and sold his theatre. He filed suit against the film company to recover damages based upon the net profits the theatre was earning before he sold it. The lower court held the theatre owner not entitled to a recovery, and the higher court sustained this verdict, saying:

"To authorize the introduction of book accounts in evidence, it must be proved: (1) That the book or books contain original entries of transactions pertinent to the business in question. (2) It must appear that the entries were made in the regular course of business at or near to the time the transactions were had. (3) That the entries must be such as to indicate what the charge is for; that is, what the transaction was. (4) That the entries were made by one who was unauthorized to do so, and that he did the acts so recorded himself, or that he made the record upon information derived from one who was authorized to do so. (5) That the transactions were regularly entered, and that the books were correctly kept."

Sunday Closing Law Validity

FREQUENTLY theatre owners and proprietors of various other kinds of businesses contest the validity of state and city laws which prohibit conduction of the businesses on Sunday. Occasionally such laws are held void because the provisions violate some constitutional clause, or for the reason that the law is discriminatory in that only certain classes of businesses are affected. However, when laws of this nature are non-discriminatory and not in violation to a constitutional provision, the same invariably are held valid and enforceable.

For example, in the late case of Stewart Company vs. City of Omaha (235 N. W. 332), it was shown that a city enacted an ordinance prohibiting the keeping open on Sunday of any place of business. In holding the law valid and enforceable, the higher court said:

"If the question were new, we might feel more inclined to draw the lines a little more closely than they have been drawn, but our court seems to be committed to a liberal construction of the application of the Constitution to ordinances of this nature. The legislature of the state has delegated to the city the power to legislate by ordinance on the subject of Sunday closing in any way not in conflict with the federal or state Constitution or with the statute. So long as the ordinances enacted are not violative of the powers given, they are to be overruled or nullified, not by the courts, but by repeal at the hands of those representing the people of the city in their legislative council. We are of the opinion that the ordinance in question is not invalid under the federal or state Constitution nor contrary to the laws of the state."

Also, various other courts have held laws of this nature valid which prohibit the operation of certain businesses on Sunday, providing the businesses specified are not of the nature of public necessities.

For illustration, in the leading case of Liberman vs. State (26 Neb. 464), a city ordinance prohibited opening named kinds of business. In holding the law valid, the court said:

"An ordinance prohibiting persons from engaging in certain specified kinds of businesses on the first day of the week, commonly called Sunday, is not void by reason of such discrimination; the prohibited business not being of public necessity."

Valid Exercise of Power

GENERALLY SPEAKING, an ordinance is not oppressive, discriminatory

(*Continued on Page* 66)

REVERSING THE SLOPE OF . . . THE MAIN FLOOR

At the convention last May of the Society of Motion Picture Engineers in Los Angeles, a paper was read by Ben Schlanger, New York architect, presenting a plan by which the present slope of the main floor toward the stage would be reversed so that the inclination was toward the rear of the auditorium, the purpose being primarily to improve vision. This plan was the subject of a critical examination in the July 4th issue of Better Theatres. Now, as the result of its release by the S. M. P. E., Mr. Schlanger's original paper is presented in this issue. Also presented is a complete stenographic report of the discussion of the scheme that took place on the floor of the convention. The paper begins on Page 60, and the discussion immediately follows it.

MODERN CEILING DESIGNS

A group of treatments selected from the new Warner theatre in Beverly Hills, Cal., patterned in a modern interpretation of Mexican motifs

ARCHITECT: B. MARCUS PRITECA
INTERIOR DECORATOR: ROBERT E. POWER

(Above)

The under-side of the balcony, which, of course, forms the immediate ceiling for the rear portion of the auditorium. Almost a third of the seats are in the balcony, thus creating a surface both broad and deep enough to require a secondary ceiling treatment in the auditorium of major importance. It differs from the general auditorium ceiling pattern in both style and degree of elaboration, although both employ a floral motif. Worked out in materials of aluminum and silver composition and silver and gold leaf, bands of floral and leafy ornamentation provide a background for sand-blasted glass lighting fixtures which cast a soft glow upon the delicate colors of the painted scroll work above.

(On Opposite Page)

Detail of the main ceiling of the auditorium. The general design of the auditorium is dominated by a series of columns entirely encircling the auditorium until reaching the ante-proscenium features flanking the proscenium arch, and the ceiling similarly sweeps downward toward this portion, making the proscenium continuous with the rest of the auditorium architecturally. The ceiling is as a whole of the shape of broad, shallow dome, and its relief decoration, executed in composition and silver and gold leaf, has the appearance of being deeply and intricately carved. From an ornamental square in the center, bands of floral and leafy ornamentation, richly colored, radiate toward the walls.

Ceilings in the Warner Theatre Beverly Hills, Cal.

Section of the mezzanine lounge, showing the ceiling treatment, which is in delicate contrast to the heavier appointments of the rest of the room. This lounge, and its adjoining promenade, overlook the lobby and in furniture and drapes employs such strong colors as green, red and deep blue, and such materials as glass and leather. Furniture is upholstered in leather, while there are also leather drapes, in some cases hanging from a glass valance having a design of an old peon standing in the desert. There are also wall hangings of natural russet leather with designs of Indians and Mexican women appliqued in suede. Even the pictures are made of leather and parchment and framed in old silver. Plants, including cactus, are arranged in pots held by wrought iron brackets on the walls. The ceiling of the adjoining promenade is worked out in metallics and pastel colors in a modern pattern of shaded bands running behind a long spray of leaves, flowers and similar scrolls. Another lounge ceiling in this theatre may be cited here for its interesting contrast—that of the women's lounge, which has a Spanish feminine nude at each corner, in a position of graceful repose and half-hidden by a lace shawl

Ceilings in the Warner Theatre Beverly Hills, Cal.

Detail of the ceiling treatment in the lobby. This is in association with a wall treatment of stippled pastel shades, and a decorative theme featuring a gilded fountain and, above it, a golden plaque set in a black marble alcove. Inscribed within this frame is a modernistic modeling of a golden bird flying in front of a large, leafy branch (serving as a background). This feature (rendered in the water-gilding process) has the function of drawing the eye toward the elaborate ceiling above. The essential theme of the ceiling pattern is based on the sun-burst, which plays in a continuous design around a series of beams. Here the water-gilding process is again introduced, each beam being individually decorated with intricate ornamentation. Between the beams are panels laid entirely in silver leaf, executing a pattern in modern interpretation of Mexican flora growing out of two huge leaves on a coral glazed background. This pattern is free-hand and runs behind the beams, only to reappear on the other side. Practically a secondary lobby ceiling is that of the mezzanine, which is visible from the loby at the sides to patrons on entering or waiting in the lobby for seats.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

THE PREVENTION OF INTERFERING NOISES

III.—Steady Noises and Hums

By P. T. SHERIDAN

IN THE TWO previous articles we discussed (1) noises that reached the audience by direct transmission through the air from the booth, and (2) "intermittent" or "recurrent" noises originating within the Sound System. This concluding article will contain a discussion of "steady noises and hums," which may be classified briefly as follows:

(1) "Ground" or "rush" noise.

(2) A.C. Pickup from light or power circuits.

(3) A.C Pickup from light leaks into photoelectric cells.

(4) Sprocket hole noise.

(5) Frame line noise.

(6) Electrical disturbances due to mechanical vibration.

It is well to point out that no sound system is absolutely quiet when energized. The batteries, amplifier tubes, exciting lamp, and photoelectric cell all contribute a small amount of noise to the system, due to their inherent characteristics. This so-called "ground" noise is always present, but is, of course, most noticeable during those portions of the picture when there is no sound accompanying the action on the screen. All photoelectric cells contribute a characteristic noise which sounds like the rush of the wind, therefore commonly called "rush" noise. This noise is usually not objectionable unless the photoelectric cell is defective.

One of the most common sources of noise, especially in a.c.-operated equipments, is that which is caused when, due to some electrical irregularity, the power supply voltage is introduced into, or superimposed upon, the sound circuits. The seriousness of the resulting him will be dependent upon its loudness compared to the reproduced sound, but in any case it is likely to be noticeable during the more quiet sections of the film.

By the exercising of reasonable care in installation to make certain that a suitable "ground" is made on the water system, most trouble from this source will be avoided. However, any subsequent changes in the power system wiring may change the "ground" conditions and possibly result in an objectionable hum. If such wiring changes are made in the theatre, a test should be made to determine its effect on the sound system. It is advisable occasionally to inspect the main cold-water ground connection to make sure it is securely fastened and not corroded.

Improperly installed framing light devices are a frequent source of hums. The flexible "BX" cable, fittings, and switch should be inspected occasionally for looseness and insecure connections. The metal "BX" should be well grounded.

Another common source of steady noise is the misalignment of the film as it passes the sound gate. This noise may be either of two kinds, depending on which direction the sound track is out of alignment with respect to the light beam.

If the film guide rollers are so adjusted that the light beam from the exciting lamp falls on the sprocket holes instead of the sound track, the resulting hum will have a frequency of 96 cycles (equal to $4 \times 16 \times \frac{(90)}{60}$ and may be mistaken for pickup from a.c. power or light circuits.

Another variety of noise resulting from improper adjustment of the film has a lower frequency (24 cycles) and results from the film being out of adjustment sufficiently to cause the frame lines between pictures to pass in front of the light gate.

One common cause of these troubles is the accumulation of wax deposits on the film guide roller. Unless such wax deposits are frequently removed, they tend to collect more wax and the cumulative effect is likely to throw the film out of alignment causing either sprocket hole noise or frame line noise.

The method of checking the adjustment of the film guide roller is by means of a series of exposures of the light slit image on negative film. Should this check indicate that it is necessary, the film guide roller should be adjusted to give the correct alignment.

Mechanical vibration of exciting lamps or amplifier tubes may under some conditions cause steady noise or hums. The projectionist will recall that the approved method of adjusting exciting lamps is to hold a small white card or piece of paper in front of the aperture and adjust the exciting lamp until the oval spot of white light is clear, bright and uniform. Because the ear is more critical than the eye a further check should be made by listening for machine noise, using a headset connected to the monitor horn circuit in order to exclude booth noises from the ear while testing. It is often possible in this way to further reduce the noise by slightly adjusting the exciting lamp until the noise is reduced to a minimum. If the white card is now again inserted and a final recheck made it will usually be found that there has been no noticeable change in the appearance of the light spot. By thus combining the two tests the best overall adjustment is obtained.

"Microphonic" vacuum tubes may also cause noise if subjected to mechanical vibration. This is especially true of the first stages in an amplifier since each succeeding stage magnifies the disturbance. The service engineer will assist the projectionist in selecting the least microphonic tubes for the first stages of the amplifiers.

It is hoped that this series of articles has been of value to projectionists, managers and others interested in getting the best possible results from their equipment.

Follow Through . . .

In the world of sport, there is a physical requirement for successful scoring, known as "Follow Through." A rhythmic smoothness of body action, the result of perfected coordination and synchronization of mind and muscle. The "follow through" makes par golf possible; it is reflected in the box scores as base hits. You'll find it on the tennis courts and in the roped arena. It's vital to successful performance.

In business—and particularly in the business of equipping and supplying theatres—"follow through" is equally vital to satisfactory performance of duty.

When National Service "starts a swing" in your behalf it can be depended on to follow through. It doesn't top the ball at that opening stage of the game when you rely on its competency in the selection of your equipment. When the crucial period arrives—after sale—and you are feverishly getting ready for the opening, it doesn't slice you into the rough. National Service is on the job to see that everything is shipshape, or to make it so if it isn't.

Read the advertisement of Reliable Manufacturers in the following pages. They, too, rely on the "follow through" of National Service.

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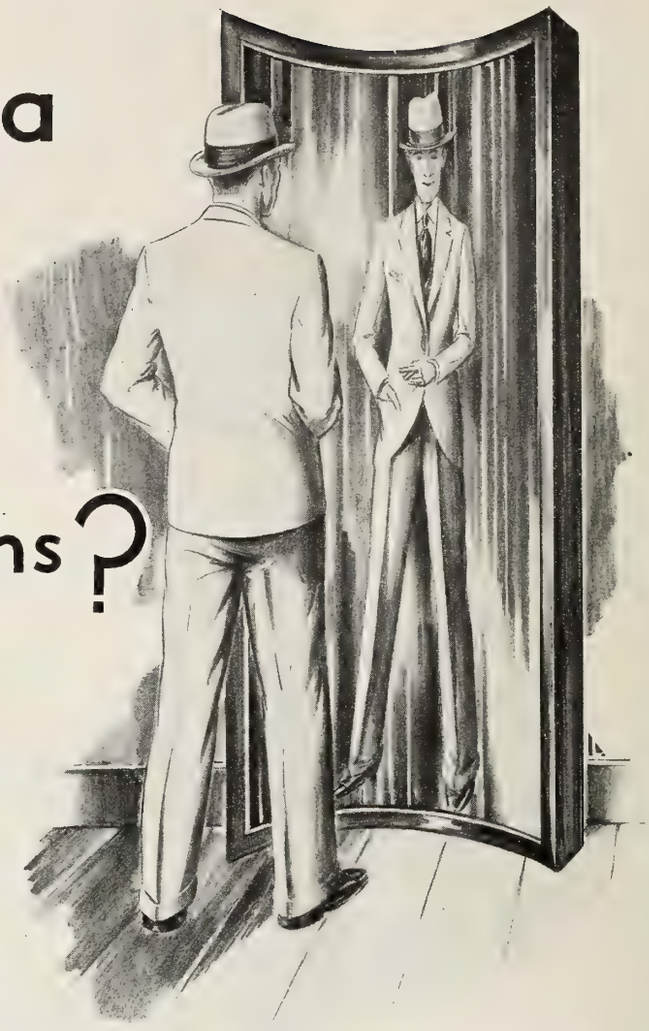
SERVICE IN ALL PRINCIPAL CITIES

Is your Screen a *funny Mirror* to side-seated Patrons?



FROM the patron's point of view, nothing is more exasperating than to be compelled to sit in a side seat or down close in front—perhaps in your theatre—and see your program as an elongated spectacle of grotesque figures moving on and off the screen. Visionary distortion is prevalent in many theatres. It spoils everything for the patron who is forced to accept front row or off center seats. Sound distortion—"pockets"—may also exist to annoy and displease the customers who may be unfortunately mis-seated and who might not wish to come again. . . . Why not make every seat in your theatre a good one? Visibestone, a perfect fireproof sound screen, will effectively banish distortion of sight or sound in any theatre. An ideal sound screen from every angle. It is approved by E.R.P.I., for use with Western Electric Sound Equipment. Its salient features are listed at the right. Mail the coupon for additional information.

FEATURES

1. Fireproof
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3. Acoustically perfected
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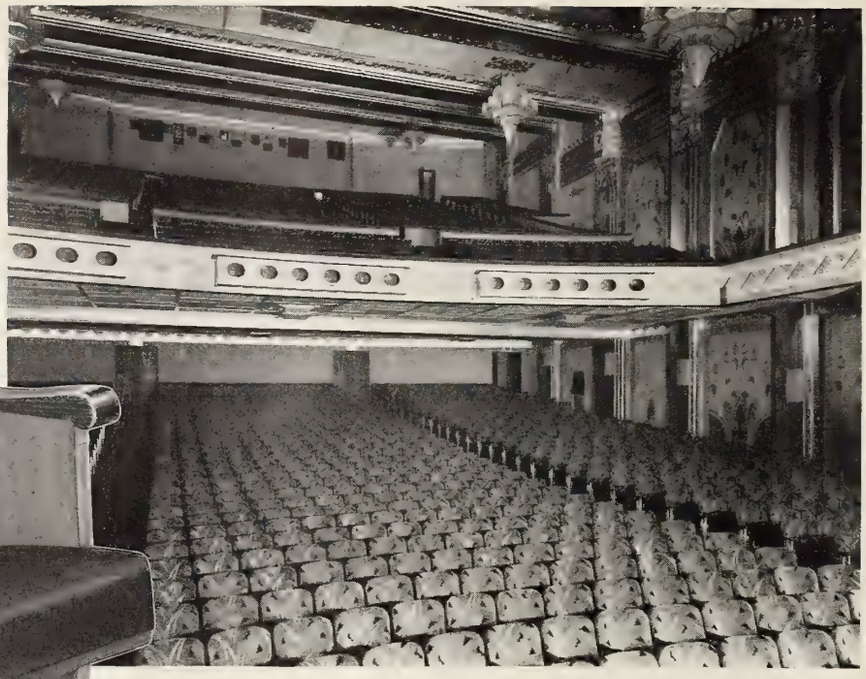
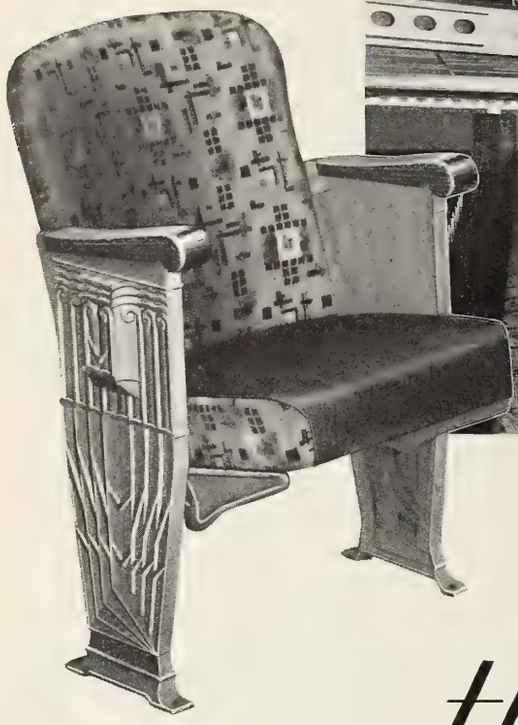


The new Fox Pomona Theatre at Pomona, Calif., features *comfortable seating* as an added appeal for steady patronage. A recent installation of 1,339 Model No. 6866 Steel Chairs. Inset—Same model with another of the many beautiful patterns of upholstery.



A friendly theatre . . . .

IN their local advertising, Fox Theatres have wisely adopted an appealing trade-phrase: "Fox Friendly Theatres". The idea is carried through in the public relationship policies of this great theatre chain. The box-office value of such a frank gesture of friendliness and concern for the comfort and enjoyment of Fox Patrons is inestimable. . . . Any theatre to be friendly in fact, must provide comfortable seating for its patrons.

All the ease and comforts of home relaxation are found in the correct design and body-conforming shapeliness of Steel Furniture Chairs. Their pleasing attractiveness to the eye also creates a hospitable and inviting atmosphere within the theatre.

In every Steel Chair model, at any price you might wish to pay—there's a wide variety to choose from—you'll find a definite standard of material quality and staunch construction . . . which insures long wear, minimum upkeep and permanent seating satisfaction. Send for Steel Furniture Catalog No. 130—a revelation in theatre seating Value.

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Likewise, Is a Simple Matter, Mechanically, When You Have a

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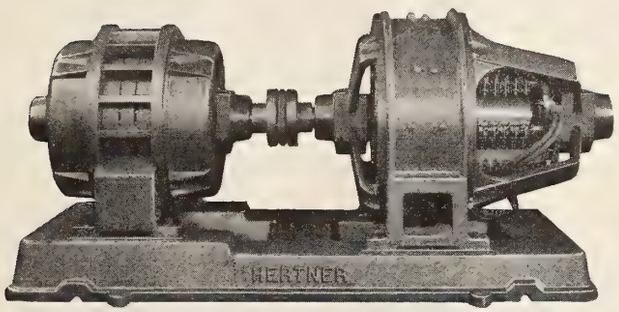
The Transverter gives your patrons something to talk about . . . gives them a REASON to boost your house.

Theatre goers not only tell their friends of a good production, well shown, and revisit your theatre . . . but they also ask WHY you have the edge on the "fellow across the way."

The answer . . . uniform projection . . . constant voltage . . . elimination of screen flicker . . . permits the patron to enjoy the relaxation that a good "feature" affords.

Install the Transverter behind the scenes and let your "features" come out of the port holes to entertain your patrons . . . not to annoy them.

Hertner Engineers are always ready to fill your requirements with the type and size of Transverter that exactly meets your needs.



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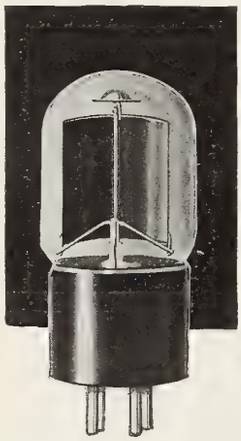

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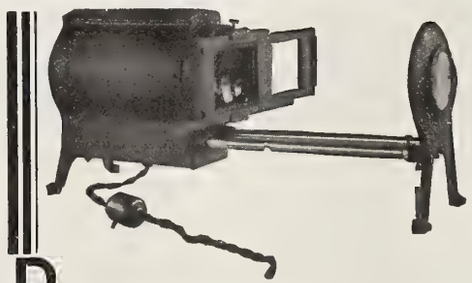

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PROJECTION MART

Equipment News and Comment

Conducted by G. J. Reid

NEW COUPLING CABLE

● The G-M Laboratories, Inc., Chicago manufacturers, has developed a new cell coupling cable for use in sound reproducing equipment. It is said to have five times the capacity reactance of standard microphone cable.

Further claims anent the value of the new cable are, reduction of the attenuation of high frequencies, elimination (to an extent), of frequency discrimination, and increased fidelity of human voice and musical reproduction.

THREE AMPLIFIER MODELS

● Webster Electric Company, Racine, Wis., is announcing to the trade three new Webster electric power amplifiers. They call them Models 6039-R, 6040-R and 6041-R.

The first, a three stage pentode amplifier, is designed to work directly from the photo-electric cell and has suitable volume for houses having a seating capacity of from 300 to 400. If still greater output is required, Webster suggests that the A-350 power stage amplifier may be coupled to the 6039-R with a resulting power output of 15 watts.

The two latter amplifiers are designed for use with d.c. dynamic speakers and may be used most effectively in phonograph reproduction, commercial phonographs, recording, for portable and home sound motion pictures, and the like.

P.E. CONTROL RELAY

● A new development of the Westinghouse Electric & Manufacturing Company is a photo-electric lighting control relay, designed to enable the intensity of natural light to control artificial lighting automatically. When the intensity of daylight decreases to a certain point, this device operates to turn on electric lights, and conversely.

The operation is accomplished by variations in the intensity of light falling on a photoelectric tube. The variations produce proportional changes in the amount of current passing through the tube. This changing current, amplified in a special amplifier tube, energizes a primary relay controlling an auxiliary contactor, which, in turn, operates the main contactor controlling the lighting installation.

Several of the numerous possible applications of the new device pointed out include use in office buildings, show windows,

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PETER M. HULSKEN

A practical architect, member of the A. I. A., he conducts Planning the Theatre as a direct service to those contemplating building a theatre or making changes in their present one. When puzzled about construction procedure, write Hulsken.

Bulletins on New Theatre Projects

Supplementary to the department, Theatre Projects, a special service is conducted by Better Theatres consisting in the issuance, at intervals between issues, of bulletins giving the latest information concerning theatre construction activities. These bulletins are mailed direct to those interested upon application and approval.

Catalog Bureau

Better Theatres Catalog Bureau was recently revised and an up-to-date list of the equipment and supplies used in the motion picture theatre appears on page 73. Turn to it, and if there are any items in which you would like special information, write their proper numbers in the coupon, add your name and address and mail the coupon to Better Theatres. This service, of course, entails no obligations to anyone.

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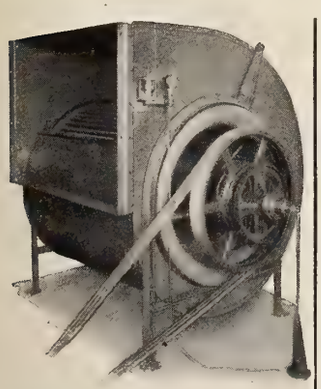

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REMOTE CONTROL

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signs, schools and in floodlighting, street lighting, airport lighting and navigation lighting installations. Varied possible uses in theatre lobbies and lighted lobby placard displays are obvious.

N. Y. GARDEN ACOUSTICS

● Electrical Research Products, Inc., which handles Western Electric sound systems, was recently called upon by President William F. Carey of the Madison Square Garden Corporation to find the cause and remedy of complaints to the effect that amplified announcements from the center of the arena were for the most part unintelligible. The diagnosis was too much reverberation, and acoustic reflections from some of the surfaces which caused echoes, and the treatment has more or less direct interest to theatre people.

Erpi's acoustic consulting service, under the direction of Sidney K. Wolf, went to work with its instruments for the measurement of sound quantitatively and qualitatively: The reverberation meter, noise meter and level recorder. As an Erpi engineer describes it:

"Analysis revealed that instead of absorbing sound the ceiling reflected it into the seating areas. Since the ceiling is very high, these reflections came back to the audience as echoes and continued to circulate around the arena as reverberation. In addition, the large amount of noise which entered the arena through the windows and from the entrances and lobby space reflected around the auditorium so that its volume was greatly intensified.

"Two alternates were suggested by the Acoustic Consulting Service to remedy this condition. First, covering the present ceiling with material having a very high absorbing value, or, secondly, constructing a suspended ceiling beneath the sockets of the existing trusses, the suspended ceiling to be composed of sound absorbing materials.

"The second course of treatment offered a somewhat greater improvement since in addition to introducing a large amount of acoustic absorption of the auditorium, it reduced the effected volume by several million cubic feet. The second alternative was decided upon and plans were drawn up to erect a ceiling framework consisting of structural angles, which was hung from the trusses. Sections of sound absorbing rock wool blanket having an absorption of more than 50%, and which were self-supporting, were made up and laid into place on the steel framework. This makes it possible to remove sections whenever necessary in order to replace lights or hang lines for special events."

The job required 10 days and some $35,000, and tests following the installation of the new "ceiling" proved the accuracy of the tests and the value of the remedy.

BY WAY OF NEWS

● The French Line seems to have been satisfied with the results of the installation of Royal Zenith film projectors and sound equipment on the Line's flag ship, the Ile de France, since the S.S. Paris of the same line, has acquired similar apparatus. J. V. Cremonim, vice president of the Pulverman Corporation of Duluth and New York, manufacturers of the Zenith equipment, has made arrangements with the line to supply the S.S. France with another portable talking film outfit.

Workmen engaged in erecting the new acoustic ceiling in Madison Square Garden, New York indoor arena used not only for boxing contests, but many types of expositions and indoor spectacles. The picture shows how the acoustic material was fastened to steel beams and then laid on a steel net work to form the ceiling.

Recent shipments of Hall & Connolly, of New York, include six pieces of equipment traveling the Atlantic. Four HC-4 projection lamps went to the International Projector Corporation for export, while the remaining pair, consisting of FR-10 lamps, ordered by Arco Electric Company of New York, are destined for Rohlig & Company, Bremerhaven, Germany. Other sales lately included two EF-4 spotlights, one each to the Wilshire-Western theatres, Los Angeles; and to the Stanley, Pittsburgh. Dayton, O., the National Cash Register Company and Newport, Ky., and the Donaldson Litho Company, were other destinations of the FR-10 lamps.

RCA Victor Company, Inc., has transferred to Camden, N. J., the entire facilities for the manufacture and sale of mica condensers and other industrial radio products, formerly maintained by the Wireless Specialty Apparatus Company at Boston. Dr. W. R. G. Baker, vice president in charge of manufacturing and engineering, says the transfer was made to centralize all manufacturing, research and engineering resources of the RCA Victor Company at radio headquarters in Camden. A new sales section, within the engineering products division, has been formed to handle the marketing of the industrial radio products formerly manufactured at the Boston plant.

On September 8, McGraw-Hill, New York publishers, will issue a new technical volume for motion picture projectionists, exhibitors and film people in general, entitled "Projecting Sound Pictures" It is by Aaron Nadell, sound engineer for Paramount-Publix.

WHAT THE MANAGER SHOULD KNOW ABOUT SOUND

●

VACUUM TUBES

By A THEATRE SOUND ENGINEER*

MANY THEATRES and theatre chains are endeavoring to effect striking economies in the purchase of vacuum tubes. Tubes being replaceable items, their cost bulks large in the expense of running a sound system. The savings achieved by some exhibitors have been correspondingly impressive.

In the early days of sound nearly all theatres obtained their tubes from the manufacturers of their sound installation. The change in policy which has now led many of them to seek such supplies in the open market has taken place only recently, and is spreading. The question of whether the new policy is altogether advisable is still hotly debated, and is not one to be settled in these columns. The facts alone can be given here. They are as follows:

A few years ago the patent situation with respect to vacuum tubes limited the number of manufacturers offering this article to less than half a dozen. The expiration of certain patents and the enormous demand of the radio market brought many new manufacturers into the field. Most of these had hardly more than started when the depression blanketed America. No activity was more thoroughly smothered than the radio industries. Many of the new manufacturers, and some of the older ones, were glad to welcome talking pictures as a partial outlet for their product. It must be borne in mind, however, that pictures offer only a small market for tubes, as compared with the radio industries. Some of the manufacturers now making tubes for theatre use do not expect to do more than sell them at cost. Some few are even willing to sell at a loss. To the latter especially, theatre tubes are no more than a stop-gap, something to keep their factories running until radio business improves and they can get back into full production.

The result of this situation is that the theatre manager can buy tubes today at a cost which seems ridiculously low compared with the prices of a year or two back. Those electrical companies which formerly supplied nearly all the tubes used in theatre work have reduced their own prices, perhaps in order to meet the new competition—though they themselves say the reduction is due to internal economies and is regardless of outside activities.

Because of his professional affiliations, the author of this series prefers that his name be held in confidence.

This is the fifth of a series of articles prepared for the theatre manager (as well, of course, as his managerial and technical assistants) in order that those in charge of theatre's actual operation may be better equipped to judge the quality of the sound, to judge the requirements of the projection department, and to judge the sound and projection equipment and supplies that they may be called upon to purchase. The sixth article will appear in the September 26th issue of Better Theatres.

The manager whose sound system uses tubes identical with those employed in radio receivers is in an even more favorable position as a result of the distress of the radio industry. In large cities, and in many smaller ones, radio equipment is actually selling at prices far below cost, owing to the bankruptcy of merchants and distributors. Exhibitors who are in a position to know what they are doing—that is, to distinguish the spurious from the real one—are taking advantage of this situation to their own profit.

Tube Testers

METER PANELS for testing tubes are used by some theatres and chains as a help in distinguishing the spurious from the real. These testers are also of value in rechecking discarded tubes, to prevent the loss of any which may be fit for further service. It happens not infrequently that a tube is unjustly blamed for some erratic trouble in a sound system. Later, after the innocent tube has been broken up, it may be found that the real source of the trouble lay elsewhere. Such a tube is saved when a tester is used. The total savings credited to a tester sometimes bulk large on the books of a theatre chain.

However, it is still an open question whether these savings are as large and dramatic as they sometimes seem. The cost of the tester and of the technician who operates it being subtracted from them, there may remain some doubt as to whether the tester does anything that could not be achieved by a proper routine in the projection room, as described later in this article. For the tester cannot predict the future life of any tube. No test equipment now commercially available does that. Some of the more expensive outfits do give certain hints and indications. Aside from these, the purchaser is still dependent, in the matter of prospective life of a tube, on such guarantees as the vendor may be willing to offer.

However, there is another type of tube tester, one which has a double use, and is very often a desirable acquisition. This is the portable type. It contains a socket for the tube to be tested. The tube is removed from the regular panel, and placed in the test socket. A prong similar to a tube base, connected with the tester by a cable, is then placed in the socket of the sound system from which the tube undergoing test was removed.

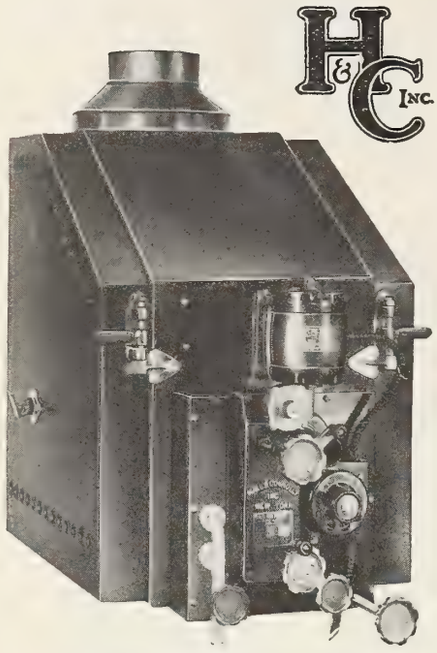
Meters on the test panel do more than indicate the operation of the tube. They also reveal defects or troubles in the sound system panel. A tester of this kind is available in case of emergency, above and beyond its usefulness in routine checking.

Such testers are not yet available for all types of tubes, but they can be obtained for any type commonly used in radio receivers, and for some others. In most cases only one tester is required. Switches and dials adapt it to the type of tube and the conditions under which it is to be used.

Reliability of Tubes

No tube that gives trouble can be regarded as economical for theatre work, no matter how little it costs. The easiest way of insuring the reliability of tubes used is to purchase them from the maker of the sound system. In most cases this manufacturer will be much more interested in the reputation of his product for good sound and reliable operation than he will be in any small profit he might turn by selling an inferior article of supply. The manager who buys his tubes from the company that made his sound system may feel sure that these tubes will be the most reliable that company knows how to make or buy.

However, that does not mean that all other tubes are unreliable. In at least one instance well known to the writer, a manufacturer who had had no previous connection with the theatre field brought out one of the finest tubes it is possible to make, and the enterprise of that maker, and the intelligent self-interest of the first exhibitors to support his efforts, resulted



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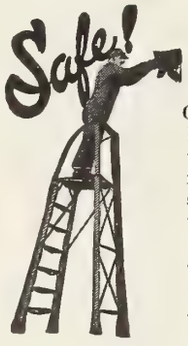

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in a general improvement in this class of tube, and in a substantial reduction in its cost, as well.

In purchasing tubes of "outside" make, then, the intelligent exhibitor need not always feel that he is venturing on a hazardous enterprise. He need only consider certain obvious precautions:

1. *Will the tube function satisfactorily?* A tube tester will help answer this question, but the simpler procedure of putting the tube in use and observing the results will answer it quite as well. But one precaution is not necessary. The tube should not be placed in use in any sound system until after question No. 2 has been answered.

2. *Will the tube be likely to damage any other portion of the system?* This is an important question, because amplifier repairs are likely to cost more than a large number of tubes. A good tube tester in the hands of a competent technician, will answer the question, but it is not necessary that the theatre possess such a tester. The vendor will nearly always supply the constants of his tube, and his figures, in the case of any reputable manufacturer, can be relied upon.

There are normally only three ways in which a tube is likely to damage any other portion of the equipment. These are (*a*) excessive plate current, (*b*) excessive filament current and (*c*) *internal* short circuit. If the manufacturer's constants for *a* and *b* are the same as those of the tubes previously used, *c* can be checked with a battery and buzzer. There is only one exception to this test for *c*. In the larger tubes, an internal short circuit may develop after they have been lighted, due to expansion of the filament. Tubes in which this may happen are equipped with springs, which operate to prevent any slack from appearing in the filament. The action of these springs should be observed at the time the filament current is turned on. If the springs do not act, the tube should not be used.

The experience of other theatres is of course an invaluable guide to the reliability of any "outside" make of tube which may be under consideration. The reputation of the manufacturer or distributor, and such guarantees as he may offer, are obviously entitled to proper weight in any consideration of this subject.

3. *How long will this tube last in service?* The only possible answers to that question are the guarantees of the vendor, and the experience of other theatres.

4. *How large is the saving in purchase price?* This question should not even be asked until the first three have been answered, and answered satisfactorily. The savings in purchase price of any article used in a theatre must be extraordinarily large to offset the loss occasioned by even one short stoppage of the show.

Bargain Tubes

THE EXHIBITOR considering the purchase of radio-type tubes, taking advantage of dealer bankruptcies and the like, has a somewhat different problem than that outlined above. For, in the preceding discussion, it was taken for granted that the "outside" tubes under consideration were the standard product of some manufacturer intent on supplying the theatre field. The question to be decided, therefore, was not the suitability of every individual tube, but only that of a given make and type. It was assumed (it is possible, somewhat hastily) that all tubes of the same make and type would be roughly equal in characteristics.

But that assumption (perhaps only doubtfully permissible) is totally out of order in the case of an exhibitor buying distress merchandise. To some extent, misrepresentation is not unknown in the radio field today. The exhibitor who plans to buy standard radio tubes at cut prices had better write on his calendar in large capitals, that old motto: "Let the buyer beware." There can be no question, in that case, of the suitability of make or type. Each individual tube is its own problem. Second-hand tubes, "rejuvenated" tubes, plain forgeries of the names of reputable manufacturers, use of old bases carrying such names, upon which new and inferior tubes are built—such practices are unfortunately far from being unknown. In the hands of some unscrupulous dealers the "sealed carton" of a reliable maker may mean no more than a sealed bottle of Haig and Haig in the hands of a bootlegger.

This is not to say that there are no gems hidden in the rubbish heap, for there are, very decidedly, but the problem of today is to pick out the gems and reject the rubbish. It is a problem almost insoluble, for no known tests will pick out the used or "rejuvenated" article of comparatively short life, to say nothing of the outright forgery.

The intelligent manager will perhaps do best if he determines to profit by such tubes only indirectly. That is, he may leave them to the radio market. They will do less harm in someone's radio than in a theatre, but their very existence forces down the price of all competing radio tubes. At a very small additional cost the manager may buy his tubes of radio type from some reliable manufacturer or distributor, applying the precautions outlined above, and avoid an impossible problem. For it is chiefly in keeping down the cost of the reliable product, rather than in use in a theatre, that the cut-rate or bankruptcy article is of real and reliable service to theatre men.

Contractual Relations and the Attitude of Electrical Companies

MANY THEATRES possess their sound systems by virtue of a contract with some electrical company, which contracts are occasionally held to limit the exhibitor in the matter of purchasing supplies. The exact extent or virtue of such contracts are not matters for discussion in these pages. They are questions to be referred by each exhibitor to his legal advisor. The only reference that can properly be made here concerning them is one of unquestioned fact: namely, that

the largest theatre chains are today buying their sound supplies wherever they please, and presumably consider that they are within their legal rights in so doing. Whether or not they actually are, or whether this practice, regardless of its legal status, is one that is wholly advisable, may be more or less questions of doubt.

But there can be no doubt that any small group, or any individual theatre that may be in competition with the larger chains, cannot afford to forego any advantage that its stronger competitor enjoys. It would seem, therefore, that the law of self-preservation requires the "little fellow" to look into this question of buying supplies in the open market, to see whether or not that policy contains any advantages in his own case.

The attitude of those large electrical companies which service their sound installations seems to be somewhat as follows: That the exhibitor will serve his own best interests by leaving his engineering and replacement problems entirely in their hands. That they are the best judges of the necessities involved, and have themselves a large stake in the success of the motion picture industry.

This series of articles is intended to offer practical advice to theatre managers, and not to enter into controversial questions. Here is a piece of good practical advice, but it is hoped that few, if any, readers will ever have any use for it. Some sound engineers are sometimes a bit overzealous in this matter of using supplies from "outside" sources. Therefore apply to the headquarters of such engineers for an official confirmation of any statements they may make upon the subject.

Projection Room Procedure

Regardless of how or where tubes are purchased, there may be a bad one in any shipment. There may always be an odd tube that has become damaged in transit.

In the event of emergency, any tube inserted in the equipment should be definitely known to be good. Otherwise the process of running down trouble may be immensely confused. Any small cost in overtime that may be involved in testing tubes just received, to make sure they are fit for use, would seem amply justified on grounds of insurance alone.

But there are other justifications for such practice. It is ordinary good economy to test all articles purchased before paying for them. Any factory, where delays are normally far less expensive than in a theatre, does that much. The following procedure is simple and inexpensive, and should work out satisfactorily in almost any projection room:

When a shipment of tubes is received, they may be left in their original packing until a time appointed for tests. The tubes should be tested one by one. This prevents confusion and mistakes, and in the long run saves time, rather than the reverse. The tube to be tested is placed in its appropriate socket, and all meter indications afforded by the panel in question are carefully checked. In the case

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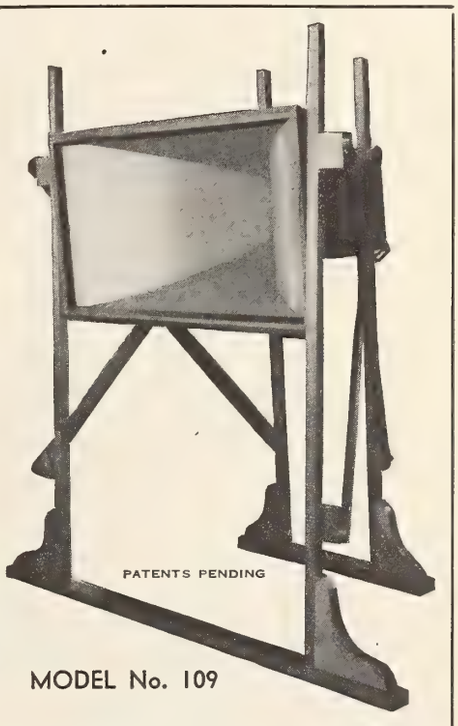

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of the largest tubes, these readings are not taken until the tube has been thoroughly heated. Where a number of large tubes are to be tested, these may be heated in a group, but are then to be tested one by one, in comparison with an older tube known to be good.

In the case of large tubes, the action of springs designed to prevent filament slack must be watched carefully. If the expansion of a large filament creates any slack, the electrical forces at work within the tube will tend to pull the filament into contact with the grid. The internal short-circuit resulting can cause serious damage to the panel.

The filament expands rapidly, for which reason the anti-slack springs cannot be seen at work except when the filament in a thoroughly cold tube is first turned on.

The larger tubes are frequently used in matched pairs as full-wave rectifiers or push-pull amplifiers. The plate current meters should be observed to make sure that each tube of any matched pair passes the same amount of current as its mate. If only one plate current meter is available, as is sometimes the case, each tube of the pair may be lifted from its socket momentarily. When this is done, the meter will indicate the current flowing through the other tube.

This test must be made quickly, since the push-pull, or full-wave, circuit is unbalanced whenever one tube is removed. The desirability of balancing paired tubes lies largely in the fact that a mismatch can cause serious damage. Apparatus in the amplifier or rectifier which is associated with the more heavily loaded side, may burn out. For exactly that reason, a balance test which involves lifting one tube from its socket must be made very quickly. A very serious mismatching exists during the second or so that this test is applied.

Paired tubes being matched for push-pull, or full-wave, operation, must of course be thoroughly and equally heated.

The smaller tubes do not require prolonged heating and are tested more quickly in consequence. However, an additional check is required in the case of the smaller tubes. They are likely to be microphonic, while large tubes very seldom have this trouble.

To determine whether or not a tube is excessively microphonic, turn on sound in all respects, except for running the projector or turntable. Tap the tube to be tested with the finger nail. Listen to the sound of this as heard through the monitor. Remove the tube and insert an older one, which is known to give no microphonic trouble. Tap the standard tube and compare the intensity of the noise created by the standard tube with that which was set up by the tube under test.

It is not always necessary to discard a microphonic tube. Very often it will cause less trouble if used in another socket. For this reason all microphonic tests should be made in the socket most susceptible to this form of trouble, which in every case will be the first socket to receive the current from the photocell, or from the disc pickup.

When all tests for meter readings, filament springs, matched pairs or microphonics have been made, the tube under test may be checked for good sound. This likewise is a matter for comparison with a standard tube. Volume comparisons offer no great difficulty, but quality must be watched more closely.

Wherever possible, all comparative tests of a new tube with a standard tube should be made in duplicate panels, or with duplicate reels or records. This makes possible a much more acurate check, since it eliminates error due to faulty memory of the previous result, and, moreover, it saves time. But panels, projectors, records or reels used in such duplicate tests, must be perfectly matched as to volume and quality before the trials are made or if not matched, whatever difference may exist between them must be known, and taken into account in evaluating the results.

After all checks have been completed, the tubes which pass may be placed among spares fit for immediate use, and the wrappings in which they came, thrown away. Tubes which have been matched should be paired by means of rubber bands, or appropriate marking.

Gummed labels, which can be obtained in any stationery store, should be pasted on to every tube at this time. When the tube is placed in use the date is written on this label. When the tube is removed from service the date and cause of removal are added. The information thus obtained is invaluable, both for claiming

credit under any manufacturer's guarantee as to length of service, and for comparing different makes of tubes.

Except where the glass is broken or the filament burnt out, no tube should ever be discarded when it is first removed from service. Such tubes should be set aside. At a convenient time they may be retested, according to the procedure followed in the case of new tubes. The cost of such a double check is small. It is more than paid for if one tube in a dozen is saved, and the average will often run far higher than that, especially in the case of tubes removed during an emergency.

An illusory saving will sometimes be made by these rechecks. Tubes discarded for low emission and left to rest for a while will sometimes appear thoroughly normal on test. But if restored to service they will not function properly for much more than an hour or so. Thorough and prolonged heating restores the condition of low emissivity. No large tube, as a matter of fact, will ever fully reveal its condition until it has been heated for one hour or more. All tests, whether made on a test set or in the projection room, labor under this handicap in the case of larger tubes. The handicap does not make the tests valueless, it merely diminishes their value slightly. Rather, it may be more accurate to say, this characteristic of large tubes makes it necessary to double-check all tests immediately after the tube has been in operation for a number of hours.

Rejuvenating Tubes

SOME TUBES can be restored to usefulness after their emission has declined, by a process known as "rejuvenation." The tubes which can be so treated are those that have filaments of thoriated tungsten.

Thorium is the chief emissive agent in such filaments. When all the thorium available has been used up, a new supply can be forced to the surface by a process of excessive heating.

The filament should be supplied with 25 per cent. more than the normal current for a period of about ten minutes, following which the current is tapered down to normal over a period of about one hour. It is vital that no plate voltage be supplied to the tube during the process.

Rejuvenation can be repeated as often as necessary, until all the thorium has been boiled out of the filament and used up, after which the treatment will have no further effect. Rejuvenation will sometimes make a tube noisy, and this is another limit to its usefulness in sound work. However, so thoriated filament tube should be discarded until after the process has been tried and its results checked. Occasionally the useful life of the tube will be doubled by two or more such treatments.

All tubes do not have filaments of thoriated tungsten. In the case of any individual type and make of tube, the manufacturer will be able to advise whether or not this type of filament is used.

It is obvious, all other considerations being equal, that there is a decided advantage in buying tubes which are capable of being rejuvenated.

The process of rejuvenation can often be applied on the panel in which the tube is regularly used. All that is necessary is provision for cutting off the plate current, and for increasing the filament current by 25 per cent. However, there is always some possibility that such an increase in filament current may damage another portion of the circuit. This is a matter to be checked before the sound system is used as a rejuvenating panel.

It is quite simple to build a separate panel for this purpose. All that is needed is a socket, a filament current meter, a source of current, and a rheostat for controlling the current. Where several types of tubes are to be rejuvenated, a pair of clips may be used for connection to the filament prongs, thus saving the expense of several sockets of different sizes. The current source may be a storage battery, or a transformer supplied from analternating current line, or a resistance supplied by a direct current line.

Where the types of tubes to be rejuvenated vary widely as to filament requirements, one rheostat may be inadequate, and additional resistors may be needed. These can be arranged to be cut in or out of circuit, according to the type of tube to be treated, by switches or by plug-and-jack connectors. Any good radio mechanic should be able to build such a panel for less than $10, not counting the cost of the ammeter. All that is required is ordinary electrical knowledge and information as to

HUB

The National Headquarters in Everything Electrical for Theatres

The famous name "Hub" means the center—and in this case it is rightly used as the Hub Electric Company is the outstanding center for all theatre electrical equipment and installations.

No job is too big or no theatre too small to interest this premier organization. Our many years of experience and an unusually wide background of theatre lighting designing and study enable us to offer a service unparalleled in the motion picture theatre field.

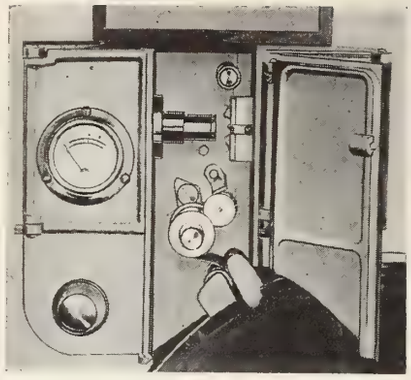
Many of these results of our extensive work are gathered in a new and comprehensive portfolio, or catalogue, published recently. This book is very valuable to every theatre owner, executive, builder, and architect. A copy will be gladly sent free on request.

HUB ELECTRIC COMPANY

Complete Theatre Lighting Equipment

Factory and General Offices
2219-2225 West Grand Avenue
Chicago
Telephone Seeley 6440-1-2-3
Branch Offices in New York
Toledo, Milwaukee, Minneapolis

Sound Reproduction Equipment
Stage Switchboards
Footlights
Borderlights
Stage Pockets
Emergency and Exit Lighting Units
Cove Lighting
Exit Signs
Spotlights
Service Boards
Panelboards
Usher Signals
Directional Signs
Flood Lights
Mobile Flood Lighting Equipment



COMPLETE

AC

OPERATED

MELLAPHONE

NO BATTERIES

Simple, accurate, clean full tones. Latest improvements in sound engineering. Priced within the reach of the smallest theatres. Write for Exhibitors' Booklet of Testimonials.

Regardless of manufacture or price, Mellaphone has lived up to the slogan "Equal to The Best." Mellaphone equipment consistently delivers *More* than exhibitors have expected,—in tone and in operation.

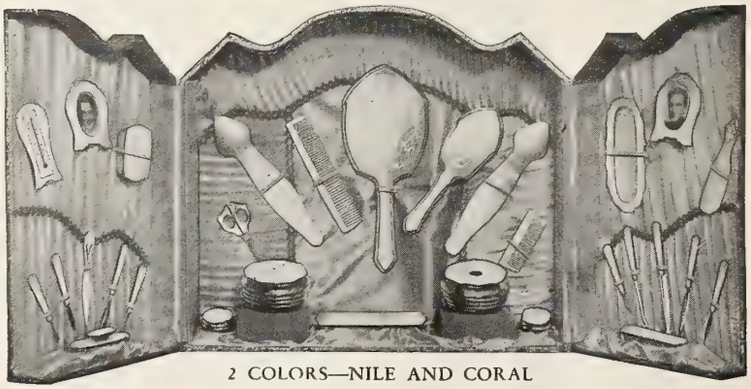
MELLAPHONE CORPORATION ROCHESTER NEW YORK

"START THE NEW SEASON RIGHT"

BY GIVING YOUR PATRONS

Genuine Pyroloid Dresserware

The Wise Exhibitor Chooses Pyroloid and His Troubles Cease



2 COLORS—NILE AND CORAL

14 Deals. Prices conforming with admission charged.

No Coupons — No Split Pieces

PYROLOID SALES CO.

U. S. A. Factory: ATHOL, MASS.

Canadian Factory: 297 Campbell Ave. TORONTO, ONT.

DEPENDABLE

GARVER KURRENT CHANGER

Quiet in operation. Does not interfere with sound system or radio. Recommended by three leading lamp manufacturers as the ideal rectifier for low intensity projection. Write for complete information today.

GARVER ELECTRIC CO. UNION CITY, INDIANA

ASK YOUR DEALER

Cinema Talking Needles perfected and different than any other needle on the market today. The needle that is approved by the Electric Research of the Western Electric Sound System. 4 different tones: Loud, Extra Loud, Medium and Lion Tone. The cost of 100 packages 50 needles to the package is $6.00.

Samples upon request

Wall-Kane Needle Mfg. Co. Inc.

3922 14th Ave., Brooklyn, New York

the normal filament requirements of the tubes to be rejuvenated.

Photo Electric Cells

TECHNICALLY SPEAKING, photocells are not ordinarily listed as vacuum tubes, but they may most conveniently be considered under that heading here.

The inferior photocells in the open market are many, the good ones relatively few. Moreover, photocells are not used in radio work. The unfortunate conditions now prevailing in the radio industry, which are largely responsible for the lowered price of theatre tubes, do not therefore apply to photocells at the present time.

However, such cells are coming into increasing use for television, and occasionally economies may be effected. But great care must be exercised in choosing cells, since they have a vital effect upon the quality of sound-on-film reproduction.

The caesium type of cell, with the active material placed on a metal plate, seems to have proved itself possessed of advan tages in volume and in length of life to the potassium type, with the active material coated onto the inside of the glass. The liquid type "photolytic" cell compares very favorably with either as to both volume and life, and some makers claim that it yields equal quality.

Both vacuum tubes and photocells must match, in their constants, with the constants of the circuits in which they are to be used. In the case of tubes, the type number is, in nearly every instance, sufficient guide regardless of the name of the manufacturer. (Tubes have become standardized to that extent.) Sometimes a tube of one type number will replace another tube of different number, but the manufacturer will be careful to make this possibility clear in his advertising and in his sales contacts. Cells have not as yet been standardized to the same degree. The potassium and caesium cells are generally interchangeable, but neither can be interchanged with the liquid or the selenium type without modification of the associated apparatus.

Exciting Lamps

EXCITING LAMPS of the type used in theatre work have few uses outside of the theatre. Like photocells, therefore, and unlike tubes, they do not offer a large field for economies. However, less is required of them than of either tubes or cells. They must give the proper amount of light, the filament must be correctly placed and horizontal, and they should last as long as possible. The first two requirements are easily checked by observing volume and focus. For the last, the manufacturer's guarantee is perhaps the best reliance. But life tests, however, are simple and should always be made in spite of the moderate expense involved, because of the large current drain they are cheaper than repeated stoppages due to the burning out of exciting lamps somewhat too optimistically guaranteed.

DISTRIBUTORS OF THE WORLD'S FULCO SERVICE BEST THEATRE EQUIPMENT

EFFICIENCY AND ECONOMY INSURE SUCCESS

in the operation of your theatre.

EFFICIENCY is insured by the selection of equipment that never fails in operation.

ECONOMY is insured by practically no upkeep expense because of our Five Year Guarantee on cost of upkeep.

The following pages of this section present to your notice the

HIGHEST GRADE PRODUCT

of the

FOREMOST MANUFACTURERS

supplying the needs of this industry through the

E. E. FULTON COMPANY ONE CONTRACT PLAN

Do not buy before seeing a demonstration of this equipment in actual operation in

OUR MODEL THEATRE

E. E. FULTON COMPANY

E. H. Fulton.

President

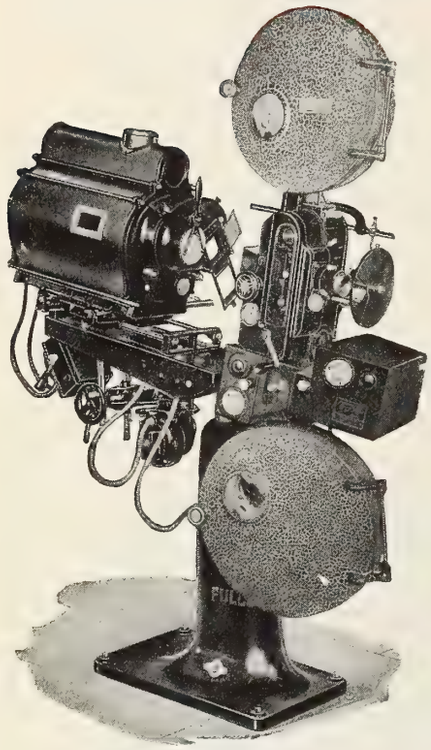
E. E. FULTON COMPANY

COAST TO COAST FULCO DISTRIBUTORS.

COMPLETE LINE OF THEATRE EQUIPMENT - BRANCHES IN ALL KEY CITIES
INSTALLATIONS GUARANTEED - SERVICE DAY AND NIGHT - EXPERT ENGINEERING -

WORLDS BEST THEATRE EQUIPMENT

We will guarantee you—MR. EXHIBITOR—not to exceed $25.00 per year, for five years for repairs and replacement parts on



FULCO PROJECTOR
(Ernemann Design)

FULCO PROJECTORS

Investigate now, and let us show you why our five year guarantee is possible only with FULCO Projectors.

Every part contacting the film is easily accessible, for immediate replacement.

Complete intermittent movement can be removed and replaced in less than one minute.

You want the best your money can buy.

FULCO projectors are the best and we can prove it.

On demonstration at all E. E. Fulton Company branch offices located in the following cities:

CHICAGO .....1018 So. Wabash Ave.
NEW YORK .....115 W. 45th St.
BOSTON ..... 65 Broadway
PHILADELPHIA .....1337 Vine St.
ATLANTA .....146 Walton St.
LOS ANGELES.....Film Exchange Bldg.
ST. LOUIS .....3232 Olive St.
MILWAUKEE .....645 N. Seventh St.
INDIANAPOLIS .....340 So. Illinois St.
SAN FRANCISCO..255 Golden Gate Ave.

E. E. FULTON COMPANY

C. H. FULTON
President
Executive Offices: 1018 So. Wabash Ave., Chicago

A. G. JARMIN
Treasurer
Factory: 2001-2007 So. California Ave., Chicago

FULCO

E.E FULTON COMPANY, COAST *to* COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT

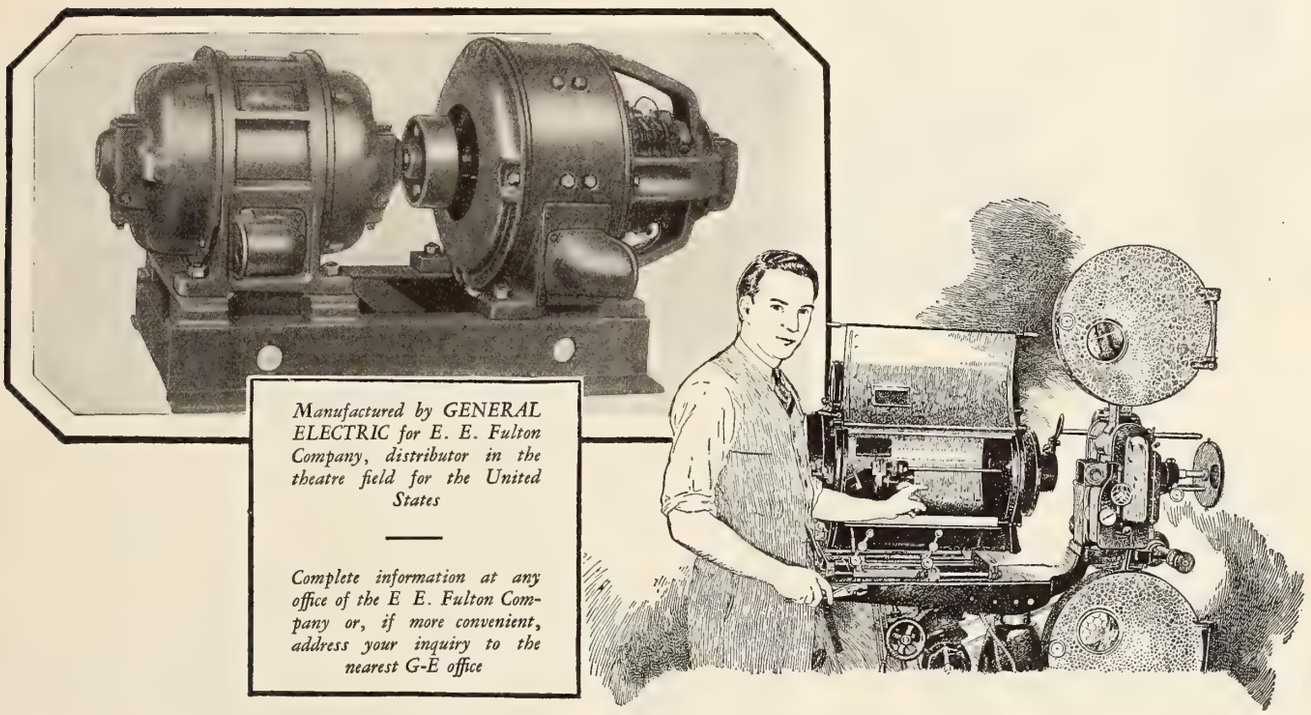
ANOTHER VOTE OF CONFIDENCE!

SIX General Electric motor-generator sets for projection purposes have just been ordered by a large circuit in California, through the Los Angeles branch of the E. E. Fulton Company. Two of these generator sets go into each of the following cities:

Pasadena, California

Inglewood, California

Los Angeles, California



Manufactured by GENERAL ELECTRIC for E. E. Fulton Company, distributor in the theatre field for the United States

Complete information at any office of the E E. Fulton Company or, if more convenient, address your inquiry to the nearest G-E office

It will be worth your while to inspect closely a G-E motor-generator set on the job. And when you do, note its smooth, noise-free performance—so important in talkie installations—its ease of control, and its many other qualities that make it outstanding in dependability and efficiency.

A 1-hour-and-45-minute screen journey in Fulton's Model DeLuxe Theatre affords you a highly informative inspection of many of the products presented in this special Fulco advertising section.

150-19

GENERAL ELECTRIC

FULCO

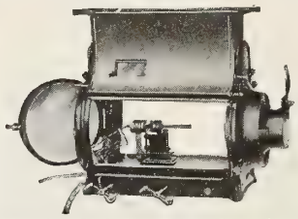
E.E FULTON COMPANY, COAST *to* COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT

There's No Screen
Too Large for
A Strong Lamp

LIGHT

STRONG
High Intensity Automatic
Reflector Arc Lamps
Mechanical Simplicity—Accuracy
Reliability



For Sale by Independent Supply Dealers
The Strong Electric Corporation
2501 LAGRANGE ST., TOLEDO, OHIO
Export Office: 44 Whitehall St., New York, N. Y.

MINUSA
Sound Screen

Distributed in U. S. A. By

E. E. Fulton Company

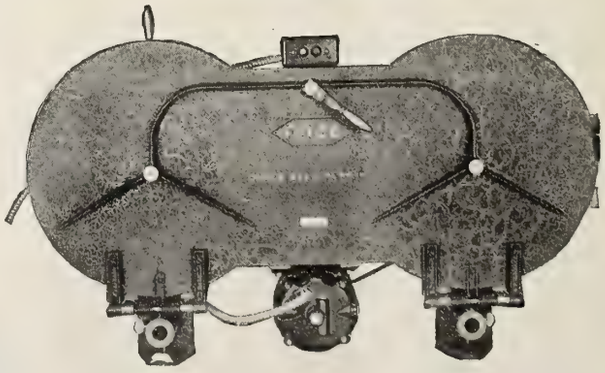
MINUSA CINE SCREEN CO.
ST. LOUIS.
SINCE 1914

PROJECTION
ACCESSORIES

The complete line of accessories now available for the well appointed projection room numbers many improved devices designed specifically to facilitate the work of the projectionist and contribute to finer results achieved in the presentation of talking pictures.

A check-up on the present equipment and comparison with improved devices now available may reveal the causes responsible for shortcomings present in the projection at your theatre—flaws for which inadequate equipment and not the projectionist are to blame.

United Artists Theatres
of California, Ltd.
Are Installing
FULCO
AUTOMATIC ENCLOSED
REWINDS



It is the duty of every exhibitor to protect film fire hazards. Keep the film from collecting dust and dirt.

FULCO
E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT

If Your Show

is a good one, don't keep it a secret

ELECTRICAL SIGNS

are noiseless but powerful announcers.

They will broadcast your message to more people than you have any idea of.

F. A. MEGAN
OF
SOSMAN AND LANDIS CO.
SAYS
NOW IS THE TIME TO BUY YOUR
HOUSE DRAPERY
AND
STAGE SETTINGS

• •

Complete STAGE SCENERY, CURTAINS and DRAPES
COUNTERWEIGHT SYSTEMS and
STAGE HARDWARE

●

SOSMAN AND LANDIS CO.
416 S. KEDZIE AVE. CHICAGO, ILL.

VALLEN *invites*

a critical comparison

Vallen engineering cannot be matched! By comparison of efficiency in operation, it has been definitely proven that Vallen Automatic Curtain Controls and Vallen Noiseless All-Steel Safety Track cannot be duplicated on any point of quality . . . and they remain the GREATEST VALUE on the theatre equipment market today. That's why VALLEN DARES TO GUARANTEE! Write for descriptive literature.

All-Steel Safety Track
Noiseless Curved Track
Syncontrol : High Speed Control : Junior Control
Flying Control : Automatic Screen Modifier.

VALLEN ELECTRICAL CO., INC.
AKRON, OHIO

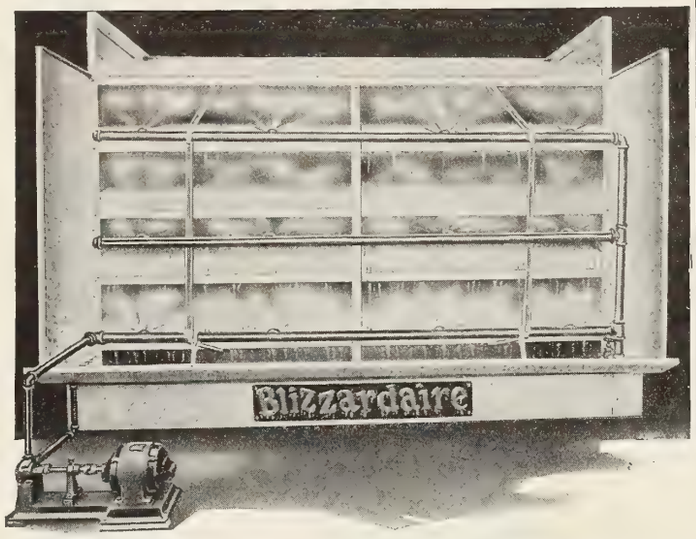
Our Lighting Engineers Will Show You

how your theatre may be illuminated most effectively by the use of modern fixtures. Expert assistance in such matters means no outlay or obligation.

FULCO
E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT

BLIZZARD COOLS BEST



No Humidity — No Noise — Even Distribution

BLIZZARD SALES CO.
OMAHA, NEB.

ALL FULTON BRANCHES

J. O. FORD, Southwest Factory Representative
Box 594—Dallas, Texas

LINCOLN EXPORT CO., Foreign Representative
41 Water St.—New York, N. Y.

If Your Lobby Is Unattractive You Are Surely Losing Money

Up-to-Date lobby frames compel attention and present photos and lithos to the best possible advantage.

From a Dollar and Cents angle, they are worth while.

THE MODEL THEATRE

Serves as the Testing Laboratory for All Equipment Offered by Fulco

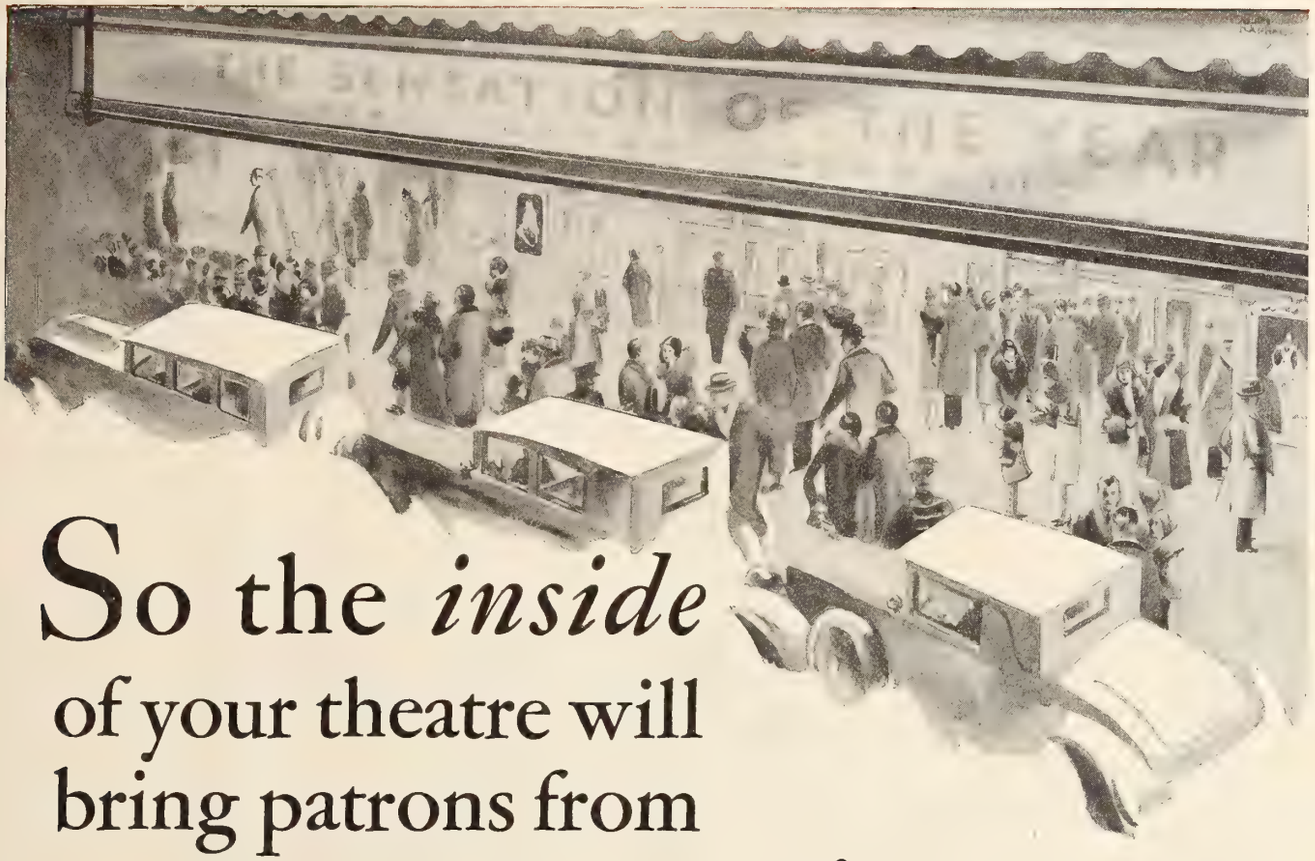
Every item of equipment necessary to the operation and maintenance of a modern motion picture theatre is submitted to the test of practical operation in the Fulton Model Theatre built and maintained at the headquarters of the E. E. Fulton Co.

Here the theatre owner, the architect and the technical man may observe demonstrations of equipment under actual operating conditions. Thus performance may be checked *before* final decision is made in the selection of needed apparatus or furnishings.

FULCO

E.E FULTON COMPANY, COAST *to* COAST DISTRIBUTORS

WORLDS BEST THEATRE EQUIPMENT



So the *inside* of your theatre will bring patrons from *without*!

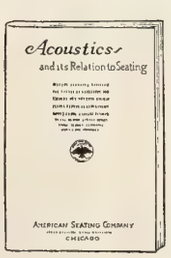
NOW the spotlight is turned from the *outside* of the theatre to the *inside*. From the exterior that first attracts patrons to the interior that actually sells and keeps patrons sold. Owners and managers now focus attention on the seated audience . . . make the *interior* of their theatre so inviting that it brings patrons from *without!*

In the competition for patron favor, seating . . . the chairs your audience sit in from 2½ to 3 hours, can be made to contribute definitely to bigger volume. For comfortable chairs . . . seating that permits of healthful relaxation is always appreciated by the theatre goer. Showmen find that extra comfort brings extra profits.

So, American Seating Company undertook research. Posture specialists worked with engineers. Chairs were built to conform with proved posture principles. From a maze of research findings, came comfort features that were quickly recognized by the motion picture industry. Roomy, luxurious chairs . . . seating built to fit the body—to correctly support the spine . . . to give the utmost in easy, natural comfort without slumping.

Illustrating Theatre Chair No. 8136 with 843 Standard
A comfortable chair of unusually attractive design that is meeting with the enthusiastic reception of theater owners and managers. Specially built for maximum sound absorption. Only one of the many American Seating Company types and styles of theatre seating.

Then followed acoustical research. It was found that seating had a direct bearing on the acoustics of the theatre . . . that properly built seating had a sound absorption value that assisted in producing more perfect sound effects. Chairs were built that stopped excessive reverberation, echo and hollow sounds—that helped sound reproduction and eliminated rasping noises, jumbling of words.

Your theatre—*reseated* with these comfortable, acoustically correct American Seating Company chairs will prove to be a magnet of patron drawing power . . . an investment you must eventually make if you expect your daily receipts to show a steady, healthy increase. The facts are available. Just use the coupon. It brings you our interesting booklet, "Acoustics and its Relation to Seating"—and places our Reseating Engineering Service at your *free* disposal.

(M. 9)
AMERICAN SEATING CO., Grand Rapids, Mich.

Please send me, without obligation, your Booklet, "Acoustics and its Relation to Seating" and the facts about your Reseating Engineering Service.

Name.....

Address.....

Theatre.....

WORLD WIDE SEATING SERVICE — AMERICAN SEATING COMPANY — CHICAGO, U.S.A. EST. 1885

American Seating Company

Makers of Fine Seating for Churches, Schools and Theatres

General Offices: Grand Rapids, Michigan

Branches in All Principal Cities

FULCO
E.E FULTON COMPANY, COAST to COAST DISTRIBUTORS

One-Contract Plan Assures Satisfaction

Maximum efficiency at minimum cost results are assured every new theatre enterprise or complete renovation job engineered under the Fulton One-Contract Plan.

The One-Contract Plan means that all phases of the enterprise are carefully considered in relation one to another, not by a single specialist but by various experts and engineers, each working independently, yet co-operatively and with full knowledge and understanding of each other's activities.

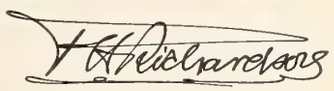
Under the scrutiny of these engineers, faults of plan or proposed equipment specified in original plans are unerringly spotted and rectified in advance of installation.

Equally important to the completed job is the assurance of proper installation—your guarantee of proper performance from the right equipment.

Thus the One-Contract Plan offers a sure check on lost motion, wasteful purchases and insurance that real economy will prevail from start to completion of the theatre job.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •



A CRITICISM AND A PLAN

THE FOLLOWING is a paragraph from a letter recently received by a projector manufacturer:

"I would like to get a main drive gear and a small double gear. The larger one drives the automatic governor; the smaller drives the upper sprocket. These gears are for a Powers cameragraph No. 5. The number of the mechanism is 4722."

Now so far as the motion picture industry be concerned, that order would be somewhat analogous to the United States Government ordering some particular part for a Civil War musket. The Powers No. 5 came into existence about 1906 or 1907. Its manufacture was discontinued, as far as I can remember, somewhere between 1915 and 1918, yet here comes a projectionist ordering repair parts for it.

The only reason I am paying attention to this particular thing is that it points to the utterly ridiculous extremes to which some people will go in the matter of using equipment that is out of date and out of about everything else.

I have many times said, and again I say, that it is rather the height of inefficiency and foolishness to keep projection equipment in use for an unreasonable length of time. It must be remembered, gentlemen, that there are two very different and distinct things to be considered in matters of this kind. First, will the equipment deliver acceptable results, regardless of its age? And, second, will the equipment deliver results efficiently? Exhibitors should not for one moment lose sight of the fact that not a year passes in which equipment manufacturers do not make many and important improvements in their apparatus. Manufacturers do not expend large sums of money and go to a very large amount of trouble making changes in their equipment just for the amusement of doing it. They make these improvements, gentlemen, because it is found that the improvements will add materially, either to efficiency in operation, or to the improvement of results obtained, or and (usually) to both.

Exhibitors who retain old equipment in use fail to experience the benefits derived from these improvements. They usually are paying a higher operating cost, coupled with more or less reduction in excellence of results obtained. It required no keen mentality to understand that any reduction in the excellence of results automatically means reduction in box office receipts.

Some years ago I proposed what seemed to be a very workable scheme which would enable the de luxe theatres, at a very reasonable cost, to keep their equipment right up to date, and at the same time enable the smaller theatre to replace its worn, out-of-date projectors with thoroughly up-to-date, reconditioned projectors at a price even the smaller theatres could afford. The plan was published, but nothing came of it.

Briefly, the plan provides that projectors be sold to de luxe theatres, which statement is meant to include all large theatres, under an agreement that at a stated period, perhaps a year or so, they would be replaced with new projectors, the old ones taken back at a fair allowance, returned to the factory, thoroughly reconditioned, then sold, at a reduced price to the smaller theatres. That is, of course, a very rough sketch of the plan. I am thoroughly convinced that such a plan could be put into operation with very large advantage to all concerned.

The motion picture industry is too important a factor in the affairs of man to permit longer its product to be placed before an audience at less than its full entertainment value merely because the projection equipment in many theatres is not only old enough to wear a beard, but also in a more or less wretched state of repair.

MARKING REELS TO FIND RUNNING TIME

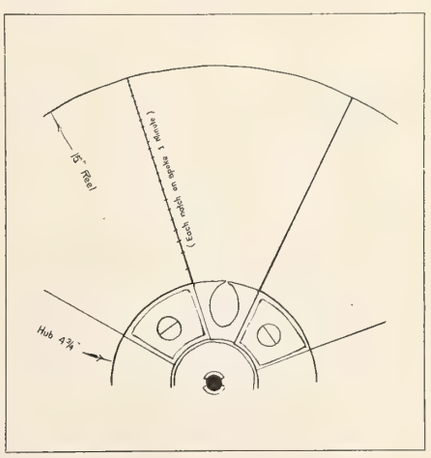
VINCENT M. TATE, chief projectionist at the Publix Irving Theatre in Wilkes-Barre, Pa., describes a scheme he uses for estimating the exact running time of his show. He says, "First I want to tell you how helpful your articles on sound have been to me. I have not missed an issue for a long, long while.

"I have been using a little idea of my own for more than a year, which I suggest you pass along, through the department, as it will be found helpful, especially to the men in night houses.

"Find enclosed a form to be notched or filed on one spoke of a reel. The one I am sending shows minutes on a standard wire reel with a 4¾-inch hub.

"It is simple and accurate. All that must be done is to rewind the film on your own reels and you have the exact running time of the whole or any part thereof."

Brother Tate's idea is to wind 90 feet of film on your projection room reel, and using a hack saw or file, make a mark, and then wind on 90 feet more, and so on until the whole 1,000 or 2,000 feet have been wound on. These notches will not injure the reel, and it seems to me it is a pretty good stunt for projection reels, because once a reel has thus been accurately marked, the projectionist will be able to tell at a



glance just how long a reel will run. I think I can heartily recommend that projection room reels be marked in this way.

If you have a film measuring device it will take only a short while to do it. If you have no measuring machine, you can measure each 90 feet by running it through an ordinary projector mechanism, 90 turns of the crank shaft being, of course, 90 feet of film.

We thank Brother Tate for submitting this scheme. I am glad he finds benefit in the department. Last spring the Wilkes-Barre local wrote asking me to come down and address them. I was then unable to

accept its invitation, but should the local care to have me come some time next spring, I think it could be arranged.

ROTARY CONVERTERS VS. MOTOR GENERATORS

THE FOLLOWING letter comes from E. C. Van Fradenburg, one of the two owners of the Valley theatre in Manassa, Colo.:

"Dear Mr. Richardson: I have been reading your department for some time. Find that it is a great help to me, though at times I feel you fail to give sufficient consideration to the small town situations where the matter of expense makes some of the desirable improvements prohibitive.

"Ofttimes there are inexpensive ways of obtaining very desirable improvements, though of course they may not be quite the ne-plus-ultra. The deluxe theatres and great theatre chains have their own engineers and technical men, hence are not so dependent upon information obtained through departments such as yours. However, when the matter is considered as a whole, these theatres form but a relatively small percentage of the whole.

"I have a question which, while it is not a 'trouble,' has caused me to do some thinking. For years I used a motor generator set at approximately 35 amperes at 65 volts; projection distance, 72 feet, with a 12-foot-wide picture. Got good results with vertical type arcs when pictures were silent. With the advent of sound, this seemed insufficient, so I shopped around for a set of larger capacity, with the hand, as usual, on the pocketbook. Finally I installed an a. c.-to-d. c. rotary converter, which delivers 50 amperes at voltage desired, from 65 to 85.

"I find I can now get 45 amperes at 75 volts with about 10% less a. c. consumption than I formerly got using 35 amperes at 65 volts. Upon checking this up I find it to be generally granted that a rotary converter is more economical than is a true motor generator. That being true, why is it motor generators are being installed almost exclusively at this time? In other words, what is the matter with the rotary converter for arc operation?

"Another thing: Am using quarter-size, 5¼ E. F. lenses. Had half-size lenses sent on trial. Worked for a week with half-size on one projector, and quarter-size on the other. Could see no difference at all, or at least very little. With lenses of same quality should this be so?"

That depends. I have told you many times during past years how to ascertain whether or no you needed larger diameter lenses. Measure distance from lens to aperture exactly. On black paper, which you may obtain at almost any photo shop, draw a ring, using white chalk, exactly the diameter of rear opening of your projection lens. Remove lens from projector, and in any convenient manner, hold paper exactly the same distance the rear surface of your lens was from the aperture. If the light all falls inside the white circle, then it is all entering your lenses and there would be no advantage in having others of larger diameter.

Or you may be able to hold a ruler in the light beam and measure its diameter at the point it enters the lens. Presumably the light, or nearly all of it, entered your half-size lens, and that was that. (Would suggest that you consult Fig. 48, Page 184, and Fig. 49, Page 185, Vol. 1, of the Blue-book of Projection. In fact, a study of "Practical Projection Optics," Pages 160 to 192, of that book, will enlighten you thoroughly on the whole matter.)

As to motor generator sets and rotary converters, I have heard, as you say, that the rotary converter is more economical, but there are also those who insist the motor generator set is more stable and dependable in its operation.

RATING A MOTOR GENERATOR SET

A LETTER from George L. Branscome of Kansas City, Mo., says, "I have a theatre near this city in which straight d. c. arcs are used for projection. The current is direct. We use rheostats. A supply dealer has been trying to induce me to put in a motor generator set instead of the rheostats. He tells me the saving would be great enough to enable me to save the price of the set within one year.

"This seems incredible to me, though I am assured by the chief projectionist of one of the large Kansas City theatres that the statement is correct. Will you advise

KEEPING POSTED ON EQUIPMENT DEVELOPMENTS

FROM the chief inspector of theatres in a Canadian governmental office comes the following:

"Dear Mr. Richardson: May I ask a favor of you? Before I put the request, however, let me explain that we are a long ways from the seat of activities along equipment production lines. If we don't happen to read everything that comes along, we become temporarily behind the times. When we do read, we are obliged to write for further information, only, in many instances, to discover we have written to the wrong persons and have to do it all over again, which causes both delay and inconvenience.

"My request is: Why cannot you keep a file with the names and addresses of the theatre inspectors in this part of the country, and immediately advise us of changes in equipment, new devices and advancements in the industry? As you undoubtedly know, inspectors are in touch with theatre managers at all times. They are expected to be up to date. Theatre managers expect to obtain from them information as to how they can improve their equipment, make their theatres more attractive, more cool in summer and warm in winter, and where those many things may be obtained that will make for better and still better screen results.

"We have endeavored to follow out this spirit of progress. We have nothing for sale. We receive not a penny for information we are able to impart. As a matter of fact, it has cost me personally plenty of money for books, for experimental appliances, chemicals, etc., to the end that I be prepared to help them to the better appreciation of the wonderful possibilities within the profession.

"Is it not possible for you to ease this ever-increasing burden to us who struggle for advancement, by supplying our names to the various manufacturers of equipment parts and appliances, so our offices may be up-to-the-minute on information pertaining to the industry?

"Our inspectors through the country, on their daily visits to theatres, must be in a position to advise the various managements as to new advancements and devices that might help along those exhibitors who are willing and some times even anxious to try out new things."

I most sincerely recommend manufacturers of equipment to read the foregoing, and perhaps to again read it. This inspector of theatres is perfectly sincere, and I am perfectly sincere when I say that nothing would please me better than to comply with his wish, were it possible to do so.

But unfortunately it would not be feasible for me or any other member of our organization to take of his spare time and energy to serve directly one small group in addition to the service already provided for in the pages of the publication, and through such extra-publication services as Better Theatres Catalog Bureau.

Much of the very information which my correspondent seeks is given in each issue of the publication itself. Besides this department, there are Projection Mart and Equipment Affairs where such information on new developments among the manufacturers are given—and the latter two departments are conducted for precisely that purpose. In addition, the Catalog Bureau is conducted outside the publication to obtain information on such new developments, affording a direct contact between manufacturer or dealer and the reader.

The significant point in this inspector's request is obviously one for the manufacturer's consideration. In this day and age the man who doesn't advertise his goods is not going to find much sale for them. It is rock-bottom fact that the MOTION PICTURE HERALD and BETTER THEATRES reach practically all theatre managers in this country and Canada. It is, so far as I know, the only medium through which the virtues of new equipment and devices can be set before practically all theatre managers and projectionists.

These, gentlemen, are the facts as I know them. They are not in any degree overdrawn. The official referred to has asked me to do what should be done by the manufacturer himself. This is the first time, I believe, I have ever dealt with the matter of advertising in this department. But while there are several reasons why I cannot hope to do what this official asks, there is no reason on earth why manufacturers should not do so through both this department and through our advertising columns.

This department will always be glad to lay before its readers a competent description of new equipment—and that means, of course, practically before the entire industry.

me as to just what the saving really would be. The theatre in question pays a profit and always has, but it is small and I cannot afford to put in such a costly equipment unless the statement of the supply dealer and the chief projectionist is at least approximately true. I shall appreciate your advice and will be very willing to pay you any reasonable sum therefor."

There is no charge for advice, provided the question be one suitable for answering through this department, as this one is. If it is not suitable for answering through the department, the charge for answering by mail will always be very reasonable.

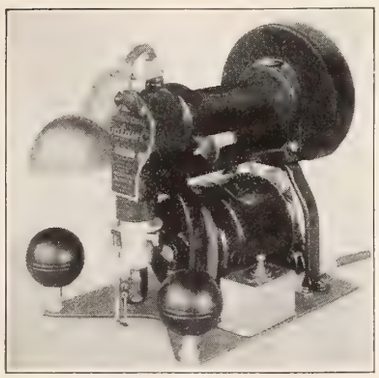
In this case Mr. Branscome has neglected to give sufficient information to enable me to work out exactly the saving such a set would affect, based, of course, upon the probable efficiency of the proposed set.

However, I can tell the correspondent how to work it out for himself, always provided the efficiency rating of the set—the real efficiency rating, not a theoretical rating based upon factory tests made with the machine in perfect condition and tuned up to the limit—be known, as it in practice never is known, for it will vary, and perhaps vary widely in proportion to the expertness with which the set is handled and the care it receives.

The saving effected by installing a set will be in proportion to the efficiency of the set and the efficiency of the resistance in use. Assuming the supply voltage to be 110, if your arc voltage be 60, then the difference between the line and arc voltage must be "broken down" or absorbed in the resistance, hence the difference between 110 and 60, or 50 volts, must be wasted, and assuming your arc amperage to be 60, you would be using 60 x 110=6,600 watts at the arc, and 50 x 110=5,500 watts in the resistance or, putting it in another way, your resistance efficiency would be 60÷110 =54 plus.

On the other hand, suppose the motor generator set efficiency to be 60, and that the projectionist operates his arcs with a rheostat drop of 20 volts. In such a case, 60% of the line voltage would be generated as d. c., but of this power, 20 volts must be absorbed in the rheostat (ballast resistance). Therefore 80 volts are generated and only 60 actually used at the arc. This figures out as 45% efficiency, hence you would, if the efficiency of the set be as above assumed, actually have 54-45=9% less efficiency in operation by installing the set. Your expense would be about 11 cents greater with the set than with resistance. I believe, however, the total efficiency would be somewhat higher than that given, provided the set be kept in first-class condition.

The foregoing assumes that a multiple type of generator be used. Let us for a moment examine into the series machine. Suppose a series type generator were installed, instead of the multiple. The efficiency of such a set would be about the same as the other—that is, 60%. And since there would be no ballast resistance loss, the line is called upon to supply 6,000 watts in order to supply the arc with 3,600



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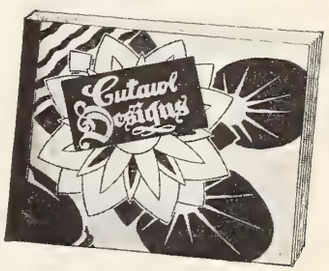

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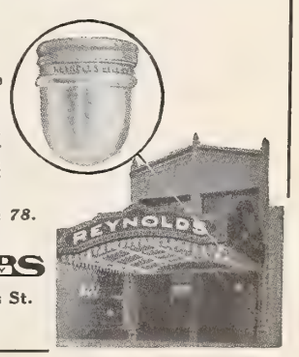

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watts. At 8 cents per kw. hour, the loss per hour would be about 19 cents, a saving over the multiple type of 16 cents, and over the rheostat feed direct-from-the-line, of 5 cents per hour.

It has been argued that using a motor generator set avoids some of the rather tremendous amount of heat generated where power is taken from the lines through resistance, but if the multiple set and its 20 volts of drop ballast were put into one room, and the 50-volt drop of the rheostats taking power direct from the line to feed an arc into another, the former would be found to produce noticeably the greater amount of heat of the two.

The real field for motor generators, insofar as applies to theatre projection work, is in rectification of a. c. into d. c., at the same time reducing the voltage. In that field it is a highly desirable, highly efficient machine. Where d. c. is available, the matter is very different.

VOLTAGE, OIL AND FILM DAMAGE

JOHN ANDERSON of New Orleans, La., asks, "What effect has low voltage in the B-batteries? What oil is best for use on projectors? What is a projectionist to do when he is accused of scratching a sound band when he did not do it?"

If the B-battery voltage drops too low, the battery will be noisy. If the battery be a 45-volt one, it should be discarded when it drops to 38 volts. This refers to dry batteries, of course.

As to oil, it is best to use only the oil recommended by the projector manufacturer. This should very strictly be adhered to in the case of the intermittent oil well. Write the manufacturer of your projectors concerning this matter, paying strict attention to their recommendation. Projector manufacturers have an engineering department, one duty of which is to make careful tests to determine what lubricant is best for use on their projector.

I have an average of at least three or four cases per week in which projectionists appeal to me for settlement of a dispute between them and the theatre management, or between them and the film exchange. Unless the projectionist or projection staff has examined the films carefully after receipt, and made report to the manager of any damage they have sustained, it is almost impossible to settle such a dispute as the one friend Anderson has on tap. He may know he did not do the damage, he may be able to convince the manager he did not do it, but how is he going to prove that fact? He can't do it, and that's that!

A DISGRACEFUL PERFORMANCE

BECAUSE of the fact that there is one man involved whom I have for years regarded as both a friend and an efficient, capable motion picture projectionist, I shall not name the theatre, its location or the great theatre chain to which it belongs. However, should I again be "treated" to such an exhibition in that theatre, neither friendship nor anything else will deter me from reporting it to the head office of the theatre chain in New York City, because there is and can be no possible excuse for such slip-shod work. Moreover, the company has a considerable investment in that theatre and is entitled to know, to the end that it may determine whose the fault is.

Some weeks since I visited a good sized and very nice theatre in a certain city of medium size. This city has several theatres, but my experience, covering ten years or more, has been that with one exception, the projection work in them all has varied from mediocre to just plain punk.

I only viewed a small part of the show this time, then mounting to the projection room, found two men on duty, neither of whom was very near the working projector. They stood and talked with me for several minutes, removed several feet from the working projector, at no time even so much as glancing toward either it or the screen. I gave them both a good talking to for this and took my departure.

A couple of weeks after the first visit I again visited this theatre and viewed the whole show, without anyone except the door man (I have a yearly pass to all the theatres of this chain) being aware of my presence. The doorman, of course, did not know anything about me, except my name. I shall now tell you of the disgraceful exhibition of either rank carelessness or incompetence we viewed.

I must go back, though, first and tell you that when I talked to the men about being away from the working projector at the time of my first visit, upon which occasion one of them advised me that he could tell when anything went wrong by the sound, which is true insofar as concerns some things which might occur, but entirely untrue as to others. Moreover, should a bit of film catch at the aperture and a fire start, fractions of a second count, and at the least one, two or three seconds would be required for the projectionist to reach the projector and get into action. And now to our story:

First (at a guess), two minutes before the ending of one of the Bobby Jones golf lessons, where there was little action and much conversation, the sound suddenly dropped so low that only an occasional murmur could be heard. The effect was to ruin the ending of the production and thus in a small way to work a swindle upon that audience which had paid real money to hear, not a part, but all of that conversation. The silence continued for at least two or three minutes. Presumably the I-can-tell-by-the-sound chap's ears were not working well that day.

Following this fiasco, things went on all right for a few moments and then the picture suddenly faded entirely from the screen. Evidently something had gone wrong with the light source or optical system. As a matter of fact, a carbon broke off, though why I did not learn. Such a thing as that has not happened for years in thousands of theatres!

Well, gentlemen, this would certainly seem to be enough, but there was more to come, for soon the sound again went blah for at least two full minutes, and later there was a decided discoloration of the light, lasting a minute or two. Query: Did that "I-Can-Tell-by-the-Sound" chap *hear* the discoloration?

After the performance I made it my business to see the man in charge of projection that day and was advised that the sound went bad for the reason that fuses blew two times "without any apparent reason," and that the stoppage was because a carbon broke off.

At this late day the "without any reason" cannot be accepted. Fuses do not blow without reason. If that equipment had had the daily inspections and tests it should have had, and had been kept in the condition it should have been kept in, those fuses would *not* have blown. They don't happen in any theatre where things are done as they should be done, and the fault, whatever it may be, lies between the projection staff and the theatre management. I might add that a manager who permits such things to happen, himself stands in need of attention.

It is no pleasure, I assure you, to be obliged to write thus. The man I spoke of as a competent, progressive projectionist has assured me it was not his fault that these various things happened that day, and in that particular I believe him. But just the same he is not entirely blameless, for at the time of my first visit he was one of the two who let a motor run the show while he talked.

CAUSE OF CRACKLING NOISE

AN IOWA projectionist who asks that his name be withheld, says, "We have Western Electric sound equipment. It has given good satisfaction, but not long ago there was a sort of crackling noise which we were unable to locate. The service engineer seldom seems willing to tell us very much. When I asked him, after he had remedied the trouble, what caused it, he said, 'Oh, just a little fault that didn't amount to anything,' and that was all we could get out of him.

"Now, Mr. Richardson, can you tell us what it was? Whatever it was, was in the p. e. cell, I think, as that was all he worked on. The noise was a sort of crackling."

The p. e. cell positive terminal is connected to the amplifier by a small stranded wire, and by reason of the vibration set up by the projector mechanism it (the wire) sometimes breaks, or partly breaks. The crackling sound spoken of may be caused by all but one or two of these tiny wires being broken, so that those remaining are overloaded, and when the broken ends make contact some current jumps through, producing the crackling sound. You may have to examine the wire very closely to find the broken strands. The break will in all human probability be at the soldered connection.

It is also possible that the trouble is in the small fuse located in the p. e. cell

B-battery box, in which case a new fuse must be installed, the old one being defective. If such a trouble cannot be located elsewhere, remove the before named fuse and install a new one. If this stops the noise, why that's that, of course.

FILM DENSITY AND PROJECTION LIGHT

RECENTLY I spent some time talking over various matters with a man who has been director of projection of one of our largest, most important theatre chains for several years. In course of conversation a matter was touched upon which is deserving of very careful consideration by producers.

Said this director of projection, "Producers are today, almost without exception, making films suitable for use only in large theatres in which the most powerful projection light source possible is employed. In other words, they are making films for deluxe theatres and for deluxe theatres only."

"Just exactly what do you mean by that?" I asked.

"I mean that the films of today are so dense that only those theatres having available maximum projection light can properly project them in the best way."

"Your idea is," said I, "that the films now turned out by the developing laboratories are so dense that unless there be a very powerful light source available, all the photographic details contained therein cannot be carried to the screen, hence the screen image will not convey to the audience all that is contained in the film photograph?"

"That is exactly the situation, Mr. Richardson," was the reply.

I had until then given this matter no very serious consideration. Certainly the density of prints has been increased very materially of late. The man in question is most certainly in position to form an intelligent opinion. His company has theatres of all classes. It is a part of his duty as director of projection to observe all those things which operate to make projection less effective. It is his duty to analyze those various things which affect projection, particularly if they work injury.

If what he says is true, then the matter assumes very grave proportions, because of the fact that only in deluxe theatres, plus possibly a limited number of smaller theatres having an exceptionally powerful light source, can project prints to the screen at their full entertainment values.

I do not know what the proportion of deluxe theatres is to those of other different classes, but certainly it is quite small. At a guess I would say the proportion could hardly exceed one deluxe to nine of the lesser classes. Assuming, however, that half of our theatres have light sources of maximum power, and therefore can properly project the present films at their full value, we would still have inferior screen results in all the others—assuming, of course, that the charge made is true.

As against that it may be conceded, I think, that the more dense print will have a

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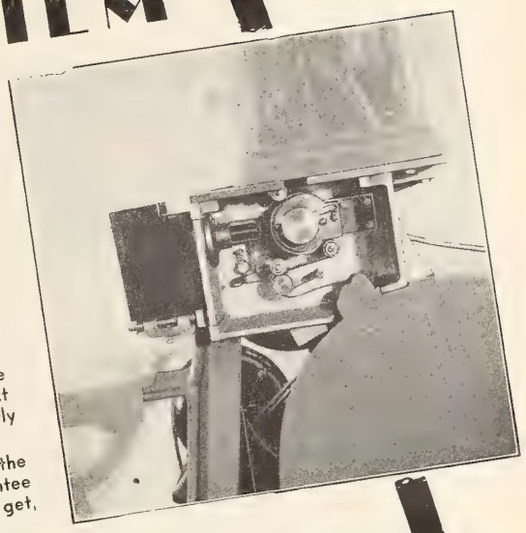

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better contrast value (or value in photographic contrasts, if that suits you better) than would prints less dense. Still it would hardly seem that this advantage is worth serious injury to results in those theatres unable to have, or at least not using such a powerful illuminant.

It may be argued that all theatres should use a maximum power light source, but that cannot possibly be. In thousands of small cities and towns there is not the necessary amount of current available. Also, in thousands of theatres the expense would be too great.

Gentlemen, this is a matter of very real importance, or so it seems to me. It certainly should be, at least, to small town and village theatres. I would be glad to hear from theatres in which the projection of dense films is difficult. If you have had trouble projecting films of today stand forth and be heard. If enough of you do so to make it worth while, the matter will be taken up with the producers.

ANGLES OF PROJECTION

OF LATE I have had several inquiries from exhibitors, and at least two from companies, asking as to the advisibility of decreasing projection angles at the cost of some seats. In nearly all cases the loss of seats would be rather small and in every case their inclusion would force the use of an angle considerably in excess of 15°. In three cases it would exceed 20°.

One exhibitor who owns three theatres said, "I well know your objection to heavy projection angles, Mr. Richardson. I have followed your department and your books for many years and have found your teachings to be almost invariably good. I am about to have plans drawn for a new house to seat about 900, and wish to have your advice. The plans I have in mind would call for a projection angle of about 20°. I have as yet only pencil-sketched them and cannot tell exactly what it would be, but the angle would approximate the figure named.

"I could, however, locate the projection room elsewhere, but only at the cost of seating capacity which would amount to about thirty seats. And now I get down to the point I want you to consider. I am sure you were quite right in condemning high projection angles in the old days, but not so certain you are right now. Excessive projection angles have been the rule for many years. Is it not a fact that theatre patrons have become so used to distortion that a picture of normal size would look a bit queer to them. People grow to like those things they are accustomed to."

There was considerable more, but I have quoted sufficient to convey the idea this exhibitor desired to set forth; namely, that because continued use of excessive angles have accustomed theatres patrons to heavy picture distortion, distortion is now less objectionable.

What this exhibitor says may to some extent be true. People do become accustomed to many things which are not in the least beautiful, and finally come rather to like them. (Take the absurd, ridiculous "bustle" women once wore, or the leg-o'-mutton sleeves!) Yes, what this exhibitor says is somewhat true, I think. People have become accustomed to picture distortion. Some of them have had it before their eyes for so long that they might actually find a normal picture to look a bit queer. But the fact remains that they would find the undistorted picture much the more beautiful of the two, particularly if the distortion be considerable.

And now here is the proposition as I have always seen it, and still see it: There are three distinct things upon which the motion picture depends for its attraction, insofar as has to do with the public. First, the production, whatever it may be, must have real dramatic, scenic or educational interest. Second, it must be so impressed upon the prints that it will be possible for the theatre projectionist to project a clear, sharp picture having good contrast values. Third, it must be placed before audiences by the projectionist as a clear, sharp, snappy picture, free from flicker, neither under- nor over-illuminated and projected exactly at the rate of 90 feet of film per minute.

Distortion, as usually understood in motion picture projection, is the "stretching" of the picture vertically in varying amount, the amount being dependent upon the height of the projection angle, but evenly throughout its width, and the stretching of its width unevenly from top to bottom.

Now, gentlemen, can it possibly be successfully argued that a motion picture thus abused will be as pleasing and beautiful as one that is of normal dimensions. In extreme projection angles we will have the spectacle of a man or woman increased by fully one-quarter in height, with feet entirely out of proportion to the head. That is exactly the situation, though the amount of "stretching" will, of course, depend entirely upon the amount of projection angle. At low angles—say, less than 15°—it will be too slight to be seriously objectionable.

And now here is my argument: A part of the attraction to any theatre is the beauty of its screen image. No theatre I ever heard of has all its seats filled at all of its shows. It just is not done. There are empty seats in practically all theatres every day. Is it not logical to presume that, allowing the locating of the projection room so that there will be little or no distortion will sacrifice some seats, *if by increasing the beauty of the screen image all other seats are made more valuable, may it not be worth while, and in fact good practice to sacrifice those seats?*

Admitting this to be a rather hard thing for the exhibitor to accept as fact, it nevertheless is fact, though whether or no the improvement in beauty of the screen image will be sufficient to fill enough of the aforesaid empty seats to compensate, or more than compensate for the seating loss, is open to argument. Personally, I am firmly of the opinion it will be more than sufficient if the projection angle would be excessive—say, more than 18°—were the seating not sacrificed to make room for the projection room lower down.

BE SURE TO CLEAN THE SOUND GATE!

MAY I AGAIN direct your attention to the imperative necessity for making sure the Western Electric sound gate is perfectly clean before you thread in each film?

Don't get the idea that because you cleaned it, or found it to be clean at the last threading, it will be clean at the next one. Perhaps it will; also, perhaps it won't, and the careful projectionist will be certain it is clean at every threading.

Failure to keep the sound gate clean may not only injure the show, but also work injury to all future shows given with those films by scratching the sound band. Failure to have the sound gate clean may ruin the sound band of an entire reel, and it would not be altogether unfair if the guilty man were made to pay for the damage. True, he doubtless would put up a terrific kick, but I'll bet dollars to hard-boiled, no-account eggs that he would thereafter be very sure that the sound gate was perfectly clean at every threading.

It would be unpleasant for the projectionist to have to pay for a ruined reel of film, but some one has to pay for it and the loss is no more pleasant to them than it is to the man through whose negligence the damage was done.

Never thread in a film until you are certain that the sound gate parts are perfectly clean.

Another thing which should have more attention than it usually receives is the idlers immediately above the sound aperture. These idlers must move freely or they may and probably will become cut, so that the film may move or sway sidewise, under which condition either the edges of the sprocket holes, or the dividing line between the film photograph and the sprocket holes, may project slightly over the sound gate, whereupon there will be a humming noise set up—which will be no improvement to the sound.

A WAIL ABOUT THE STANDARD PRINT

A PENNSYLVANIA projectionist writes:

"Dear Pop Richardson: Will you listen to a wail from one who began by turning the crank of a Powers 5 and an Edison exhibition model?

"To begin with, the standard release print is being abused to the point of disgrace. This is a second-run theatre using De Forest equipment. We use sound-on-film only. I have been using these films for some time and to date not a single S. R. P. has been perfect—not by a long shot. The cues are gone, the leaders have been badly cut, some of them as far back as within a couple of frame of "3." Fade-outs are missing, and so it goes. From the projectionist's standpoint, I am telling you, it is a terrible situation.

"The following is a result of studying the S. R. P. with its relation to the projectionist. It is not to be considered as Red

propaganda, but just the way it looks to me. I believe by using my glasses you will see it as I do.

"The prints coming in on 1,000-foot reels almost compel me to double up as before. If I don't double, the boss asks why I don't and I nearly go crazy trying to fit sound with the picture at the end of every reel. Recently my assistant was fired because of 'poor business.' I am now running the whole works and getting away with it, but it is a situation that is going to develop into something that will cause plenty of bitter feelings as other theatres take up the idea of one man doing all the work, and at a lower scale, too. There is no necessity for a personal reply to this letter, but may I see a few lines in our department concerning it?"

Insofar as has to do with the Standard Release Print, there is no question but what the condition you set forth is met with by a very large number of projectionists in second run houses. There is one trouble with matters of this kind. The Standard Release Print was evolved by laboratory men and projectionists concerned entirely with high class theatres. I doubt if there was any consultation at all with any representative of those thousands upon thousands of second and third-run theatre projectionists.

I hold that these latter have a right to be consulted in matters of this kind. The conditions under which they work are radically different from the conditions under which first run projectionists work—so very different that if you took a big city downtown man out into the country and put him into a theatre, using the stuff many of these men are given to produce shows from, he would hardly know what to do.

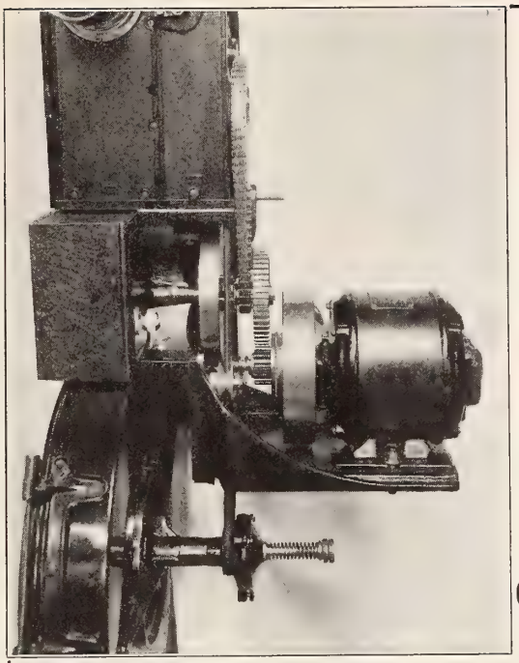
I believe the Standard Release Print is basically all right *so long as it is kept in good condition.* I believe that when it is permitted to run down into the condition set forth by Friend Reed, it might well be worse than nothing at all.

It seems to me that since the Academy of Motion Picture Arts & Sciences has produced this device and has caused its adoption, it is up to the Academy to find means for compelling exchanges to maintain the S. R. P. in at least a reasonably perfect condition for so long as they are used. I believe, too, that this might be accomplished, at least in very large measure. It is unfair and unjust to the thousands of smaller houses to permit the condition described to exist, and that it does exist is beyond question.

SOME CAUSES OF EYE STRAIN

IN AN ARTICLE in a recent issue of *The Bioscope,* London, England, a trade paper, I noticed the statement that flicker "is undoubtedly the one tangible basis for charges of eye strain."

Whoever wrote that article knew but little about eye strain as applies to motion pictures. Flicker has now dropped into third or fourth place in importance when we consider motion pictures and eye strain. There are two elements which set up eye



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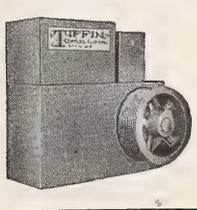

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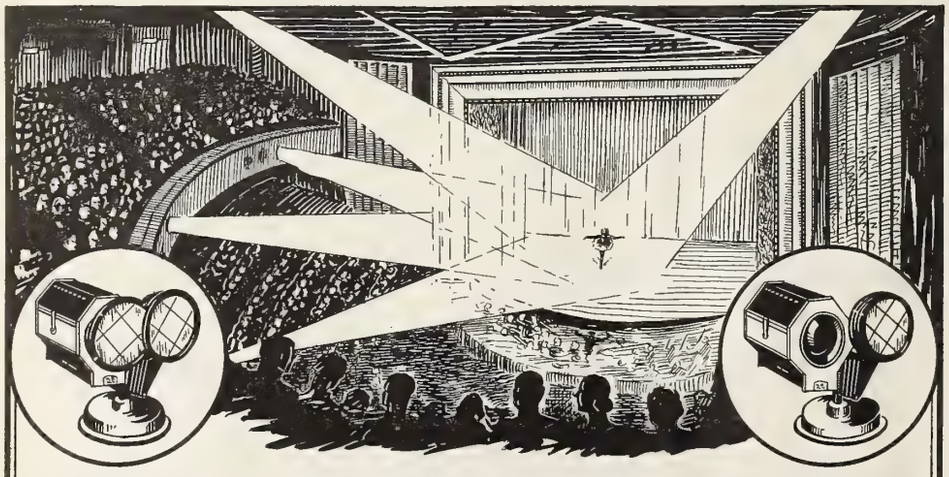

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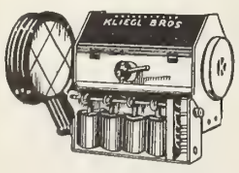

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strain fully equal to, if not superior to, flicker. They are lack of sharpness of focus, and glare spots, in which latter the screen of many theatres may itself be included.

It is almost an unheard of thing for flicker to be noticeable on the theatre screen, though it is of course nevertheless there, since about half the time the screen is not illuminated at all, while the rest of the time it is more or less brilliantly illuminated—usually more, rather than less.

I have said, and now again say, that very many theatres are using too much screen illumination, and in so doing set up very serious eye strain. Not only is this true because of the tremendous contrast between the lighted and unlighted periods, but also for the reason that the human eye is uncomfortable under the action of a too-brilliant illumination.

I would suggest to President Crabtree of the Society of Motion Picture Engineers that it would be helpful if he could have tests made in which at least 50 persons took part, by illuminating a theatre screen of average reflection power, in increasing carefully measured steps, making note prior to each such increase as to how many find the illumination uncomfortable. This should be carried forward until the limit of illumination is reached, or all have declared the last stage used to be uncomfortable.

True, such a test might not be an altogether fair one, since no film is to be used, but I nevertheless believe it would serve a very useful purpose. Having this data it seems to me that it would not be difficult to ascertain the drop caused by the insertion of clear film, and it is of course the "clear" spots (skies, etc.) that overstrain the eyes.

As to lack of fineness of definition setting up eye strain, there can be no reasonable doubt about that, nor can he who watches projection fail to understand that definition is seldom at its best on theatre screens. True, it usually is fairly good—in fact, good enough to set up no serious eye strain. But also not infrequently it is very far from good, because not only is the lens not set exactly right, but also all horizontal lines in the screen image are more or less blurred by the fact that there is some travel ghost.

It should require but a moment of consideration to convince any one at all familiar with projection that travel ghost does induce or set up eye strain. Certainly it must and does pull the whites up or down over the darker shades of photography, and in the very nature of things in so doing it blurs the horizontal lines and decreases contrast. It cannot possibly be otherwise, and blurred lines mean eye strain. If you don't believe it, try to read a blurred typewritten carbon copy for a while and see how your eyes feel.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

IN THE FALL of 1928, the town of Gore Bay built a small theatre seating 400 people. This theatre was built of stone with a metallic roof, steel lath and plaster. The size is 45 x 85 feet. It was built according to government specifications and passed by the motion picture department.

This year there has been a lot of changes in the law as regarding motion picture theatres, and our theatre has been condemned as not being fire-proof. The reason is that this theatre has a hard wood floor.

What would you suggest as to the making of the floor so that it would pass the new regulations. We must do something that will make this floor fire-proof, and we would appreciate it if you could help us out.—T. R. P.

The Answer:

I AM SORRY not to be familiar with building laws covering theatre buildings in your territory. I cannot understand if the motion picture department approved your plans only three years ago that they would condemn the theatre now, unless you are doing some remodeling at the present time.

You did not state whether there is a basement under the auditorium. If the floor lays on the ground, why not take it up and build a concrete floor in its place.

In some localities, the department will allow you to fire-proof under the joists by lathing same with heavy metal lath and plaster, with 2-inch plaster underneath. If you have the space under the joists to do so, this would be the least expensive.

▲

The Question:

I HAVE A theatre 22x110 feet, with a 15-foot ceiling, seating 322. In this same building is another room with about the same dimensions. In other words, the entire building covering the two store rooms is approximately 45x110 feet, brick with three floors. Separating the two first floors (theatre and vacant store room) is a false wall with steel columns and beams running lengthwise. We would like to know what you think of throwing the two rooms together and about what the seating capacity would be. It would all be on one floor.

We thought probably you could furnish us some sketches showing modern treatment of just such a condition as we have. If you have any plans or information on the treatment of conditions such as we have, we would like to look them over. We would like to know just the treatment as to height, location of booth, arrangement of lobby and entrance. If posts are used inside of theatre to take the place of supports between the two rooms, just how would they be placed in connection with the seating arrangement.

Do you think we would gain 600 seats with two small store rooms on each side of the entrance, or would you suggest using the entire front as a theatre lobby?

Do you know of a modern arrangement where the booth is placed on the main floor, center, with entrances on either side?

Do you know of a condition of this kind being changed into a ramp theatre, or is the ceiling too low for a ramp on either side?

The Answer:

I AM absolutely against advising you to remodel these two buildings into a theatre the way you suggest. Under no circumstances do not think of having a row of columns stand in the middle of the auditorium, as the majority of your patrons will not be able to see the screen on account of the vision lines being blocked by the columns. Since there are three floors above your theatre, you will have quite a serious problem supporting the upper structure. If the steel beams supporting the upper wall run lengthwise, it is not impossible to install cross-beams, taking the support where the columns are.

If you could lower your auditorium floor you might get by. It will be impossible to gain 600 seats. You will need about 40 feet for lobby, foyer, apron and space between front row and screen, leaving 70 feet for seats, which will give you 28 rows, figuring a center section of 13 seats with a 3-foot aisle on each side, giving you four seats in a row along walls, making 21 seats across the house with a total seating capacity of 588 seats. The booth could be placed behind the last row of seats in the middle section. Your ceiling is too low to consider a ramp, and there will be no space for stores, as you will need room for women's and men's rest rooms.

▲

The Question:

I AM CONTEMPLATING construction of a theatre on a lot 30x80 feet. There are buildings on both sides of the lot extending the entire depth and to a height of about 35 feet. The owners of these have given permission to use the existing walls. We do not wish any more stage than is necessary for horn installation, probably five or six feet. With about a 9-foot lobby, and a 6-foot foyer, how many seats could we get on main floor alone? How many additional seats could we get if we were to build in a balcony? What method of heating and ventilation would you suggest? Where would you suggest putting women's and men's rest rooms? What would be the approximate cost, exclusive of equipment?

The Answer:

I AM AFRAID that 30x80 feet is not very large for a theatre. From this depth you must deduct nine feet for lobby, six feet for foyer, three feet for wall thickness, at least 12 feet from first row of seats to stage, leaving space available for seats 50 feet or 20 rows.

The house being 30 feet wide would give you 13 seats in a row, with 3-foot aisles on each side, making your total seating capacity 260 seats. I do not think you have enough room for a balcony, as the building is between two existing ones, not leaving any space for fire exits from the balcony, and you need space on each side of lobby for women's and men's rest rooms. They should open from the foyer.

For such a small house, you could use a hot air system for heating and ventilating, as this will be the most economical. I think $12,000 to $15,000 would build this building, as you already have the sidewalls and, of course, equipment is not included.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

Paper: Theatre Design

REVERSING THE FORM AND INCLINATION OF THE MOTION PICTURE THEATRE FLOOR

[*The following is a paper presented before the Society of Motion Picture Engineers at its last convention, in Los Angeles in May,* 1931, *by Ben Schlanger, New York architect, presenting two new forms affecting the present floor: one reversing the slope of the orchestra floor so that it ascends, rather than descends, in its approach toward the screen; the other changing the horizontal angles of the seats in relation to the screen. Also, in this readjustment, the balcony pitch is reduced. This innovation was the subject of a discussion in* BETTER THEATRES *of July* 6. *The following is Mr. Schlanger's paper itself, as read by him before the S. M. P. E. convention, and as subsequently published in the S. M. P. E. Journal. Appended to the paper is the stenographic report supplied the author by the S. M. P. E., of the discussion which followed the reading of the paper at the convention.*]

IT IS quite striking that with all the interest displayed during the past fifty years in the theatre arts, we have concerned ourselves so little with the theatre itself. This statement is made advisedly, fully appreciating the difference in general appearance between what today's theatre presents and the theatre of fifty years ago, and also giving due cognizance to the plaster turrets and twinkling stars that have become a theatre art in themselves during the last decade. Our present theatre is the circular stadium of the Greeks plus the balconied enclosure of the Elizabethans, with the proscenium arch as it was added to this structural form. There have been no changes. We are still using this form, even for a theatre art so radically different from the stage as the motion picture.

There are, of course, many theatres in which motion picture and stage performances are combined. These combinations came into rather wide usage about fifteen years ago and are still retained, but to a smaller extent than in the period just prior to the introduction of the talking picture.

The theatre, as we accepted it with slight change from our predecessors, was little adapted to the exhibition of the silent motion picture. We have come to realize that it is even more poorly suited to the presentation of sound film entertainment. And now the enlarged screen threatens to render the standard theatre form obsolete in more points than ever.

Basically, the essential principles of a good theatre form are the same for both the stage and screen theatre. The difference lies in the degree to which, and the method by which, these principles must be enforced. All theatres should furnish a clear view of the performance, should permit the patron to easily hear and understand the sounds of the performance, and provide for him the proper comfort and safety. Strangely enough, these basic principles, more inexorable than ever in the motion picture theatre, have been obscured by those of mere decoration. With all other fields of architecture moving forward, the motion picture theatre, weirdly reacting to its modern mechanicalism, has somehow taken on surroundings savoring of oriental voluptuousness.

In the motion picture theatre, vision must be more delicately dealt with than ever, because the screen performance is a thing of sheer light. Audibility must be more meticulously cared for, because the sounds of the screen are greatly amplified sounds. Perhaps we need not insist on more comfort for the movie fan than for anyone else, but it may be pointed out that good acoustics and good vision contribute to the patron's comfort as much as do well upholstered seats and ample ventilation.

The theatre forms concerned in this paper embrace all three of the principles named. More directly, however, they affect vision. Good vision depends on the disposition of the sight lines, and the physical substance of the motion picture representation requires very special consideration of this disposition, while the problem is even further extended by the enlarged screen.

The sight lines, as now fixed in the present type of theatre, cause the spectator to sit with much bodily discomfort and frequently with a distorted view of the screen. On the orchestra floor level, the present arrangement requires (except at the extreme rear of a deep auditorium) that the spectator tilt his head backward to see the upper portions of the screen, the amount of tilt reaching a somewhat painful degree. This is due to the fact that the chairs are placed on a floor that is sloping downward toward the screen, the level of the floor being, in most parts, about even with the bottom of the screen. In the balcony, the steep angle makes it necessary for the patron to pitch his body forward in order to view a screen that is at a level which is in most cases below that of the greater part of the balcony. Study has shown that it is impossible to correct these faults without entirely disregarding the present theatre forms and creating new ones.

In endeavoring to correct the faults of the present type of orchestra seating, the author has developed a plan in which the slope of the orchestra floor is reversed, bringing the high point of the floor nearer the screen instead of the low point, as is now the case in the present type of theatre. The screen is raised above the level of the eye line of the first row of seats nearest the screen. This plan includes a systematic tilting of the backs of the chairs on the reversed orchestra floor slope (Fig. 1). By tilting the body backward and permitting the higher part of the floor in front of the seat to support the feet, a natural and comfortable position is assumed which allows the spectator to obtain a complete view of the screen without having to raise his head from its natural position. Seats on the orchestra level more remote from the screen require less tilt. Fig. 3 shows the system of lessening the tilts of the backs of the chairs. The angle of tilt in each case is perpendicular to a line of sight drawn from the eye level to a point on the screen about one-third the height of the screen, measured from the bottom. It is at this height of the screen where most of the action takes place and where the spectator's eye is chiefly focused. The angle formed between the back of the chair and the seat is 98 degrees and is kept constant for each and every chair. This angle has been found to be most conducive to correct and restful

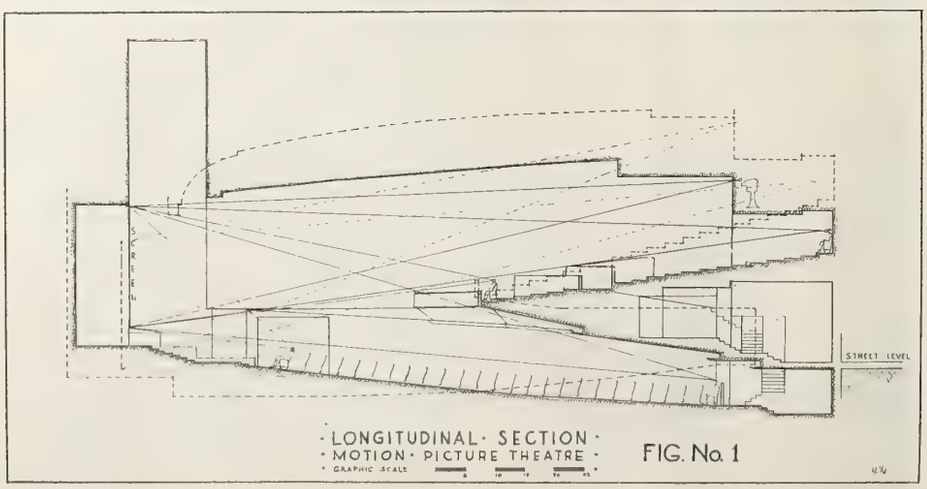


FIG. No. 1

posture. Heretofore, only the placing of the seat and the screen were taken into consideration in determining sight lines, the matter of posture being entirely disregarded. Realizing that variously inclined surfaces are used in theatre structures, it seems almost incredible that more consideration was not given to the inclination of the chairs. The reversed slope of the orchestra floor permits establishing a definite relation between the inclination of the floor and that of the seat. It would be impossible to apply this system of tilting to the present slope of the orchestra floor because the proper angle of the seat with respect to the back of the chair could not be maintained without leaving the feet unsupported. Sight lines from the orchestra level cannot, therefore, be improved for screen entertainment unless the slope of the orchestra floor is reversed.

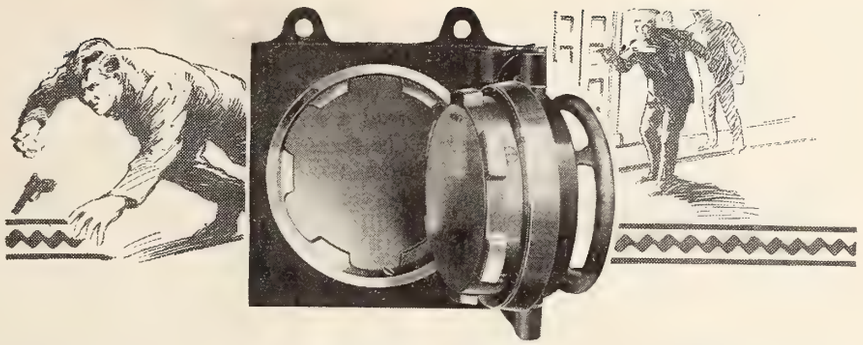
While this arrangement distinctly improves the orchestra seating, it also serves as a means by which the complete form of the theatre may be revised to suit the requirements of the screen performance. The faults of the present orchestra seating are greatly magnified when the enlarged screen is used, because the spectator then has to tilt his head backward even further than is now necessary with the small screen. And so the enlarged screen has also served as an important agent in determining a new form for the theatre structure.

Reversing the slope of the orchestra floor also brings many decided advantages to the balcony, which can now be kept low and of a slight pitch, made possible by the low point of the rear of the reversed orchestra floor. The balcony thus becomes more desirable for two reasons: (1) due to the fact that the level of the screen is very much the same as that of the balcony the sight lines are greatly improved and, (2) direct and easy access to the balcony from the street level is provided, the difference in levels being surprisingly small. This is made possible by reducing the pitch of the balcony and by placing the rear of the orchestra slightly below the street level (Fig. 1). This plan requires only a few steps and a small easy ramp from the lobby to the orchestra level.

Although the requirements of good acoustics and motion picture projection might have been secondary considerations in this instance, they were by no means disregarded. The shape of the auditorium, as developed from this new disposition of sight lines, lends itself to a better acoustic form and provides for a smaller angle of projection than the shape of the present type of theatre. The projector is lowered to a level almost even with the top of the screen.

Besides meeting the requirements of good motion picture exhibition, this form of theatre is also economical to build. Fig. 1 shows, by means of dotted lines, the form of the present type of theatre compared with the new form, the latter being indicated by the heavy solid outline. Note the reduction in the height of the entire structure, due to the low level of the balcony and the projection booth.

The theatre structure shown in Fig. 1



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and Fig. 2 has a seating capacity of 1700 seats, the outside dimensions of the structure being 90 feet in width and 140 feet in length. The average interior height is about 36 feet. The screen used for this theatre is 22 feet high and 36 feet wide. A theatre of these dimensions was selected in this instance for two reasons: firstly, because the dimensions are practically controlled by the requirements for good vision and hearing, and secondly, because its seating capacity would be that of the average motion picture theatre. To design a theatre for a greater seating capacity it would be advisable to use a somewhat larger screen, increase the distance between the first row of seats and the screen, increase the distance between the screen and the front facia of the balcony, and then to place the additional rows of seats at the rear of the orchestra and balcony, respectively. Of course, there is a limit as to how far back from the screen seats may be placed and yet maintain coordination of vision and hearing. It is also inadvisable to make the width of the theatre too great for the angle of vision necessary for the large screen. Fig. 2 shows the maximum angle of vision as 108 degrees in relation to the screen. Seats placed outside this angle would afford a distorted view of the screen. The smaller screen permits a more obtuse angle of vision, which accounts for the fan shape of many existing theatres. A smaller theatre than the one shown in Fig. 1 and Fig. 2, using a large screen, could also be designed according to this new plan by reversing the process described for increasing the size.

Fig. 2 shows the seating arrangement of the orchestra and balcony, considering the larger screen. There are here incorporated two definite changes from the present type of seating. One is the reversal of the front curve used as a guide outline for the seating block. This was necessary because the ends of the curve now in use would cause a certain number of seats to be too close to the screen and too much to one side. The other change consists of eliminating the present system of concentric arcs and introducing in its stead a system of angles in the side banks. The plans in Fig. 2 show sight lines drawn from the center of the screen to about the center of several rows of seats. The backs of the seats are made perpendicular to the sight lines. This allows the spectator to view the complete width of the screen without having to twist his body or lose the support of the back of the chair. In the present seating arrangement the backs of many chairs face in a direction which does not afford the spectator a direct view of the enlarged screen unless he twists his body away from the back of the chair. Even if the present arrangement of concentric arcs were used in a theatre employing a large screen, the spectators would unconsciously face in the direction suggested by the sight lines in Fig. 2.

It might seem from the nature of this paper, that the problems thus far presented are of a purely practical nature and that some disregard might have been shown for the esthetic and decorative considerations of the interior of the theatre. This is not the case—it is necessary to get in behind the turrets, classic columns, and archways to see what really exists. These architectural features have always so bedecked the theatre as to obscure that which was functional and expressive of its purpose. Of all the fields of architectural endeavor, what branch could so well express itself as the motion picture theatre—an architecture inspired by a mechanism which so delicately transmits various degrees of light and sound? Why not an architecture for the theatre interior that would be limited to the treatment of the intensity, placement, and projection of light in its various moods? The very

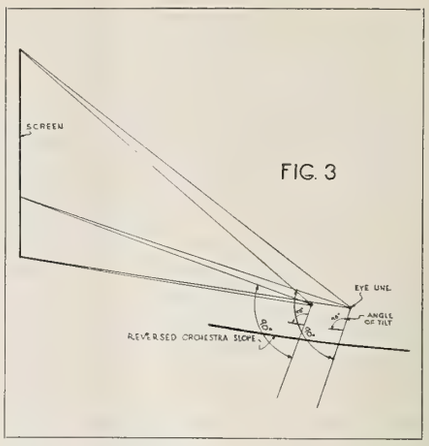

FIG. 3

art of the theatre should demand more intangible surroundings than those which are obtained by garden walls and other finite unchangeable forms. The larger screen will to a great extent determine the treatment of the interior, its very size making it an integral part of the auditorium.

Generally, the form and treatment of the motion picture theatre depends largely on the progress made by the technicians. Ten years ago the presence of a theatre architect at a meeting of motion picture engineers would have been unlikely. Today the architect must come to them to assimilate the many advances which have been made and to incorporate them into his creation of a modern motion picture theatre. Never before in the history of the motion picture industry has there been such a need for a common understanding between the technician and the architect. What of all this progress which has been made in the science of motion pictures? Where will the results be utilized? Will it all finally resolve into a little machine in the home in which will be heard and seen pygmy images of people in the midst of dwarfed backgrounds? Or will there be an auditorium that is so motivating and complementary to a large screen presenting a large panorama of figures against backgrounds whose scale in relation to the viewer will be so impressive as to make a home television set a toy?

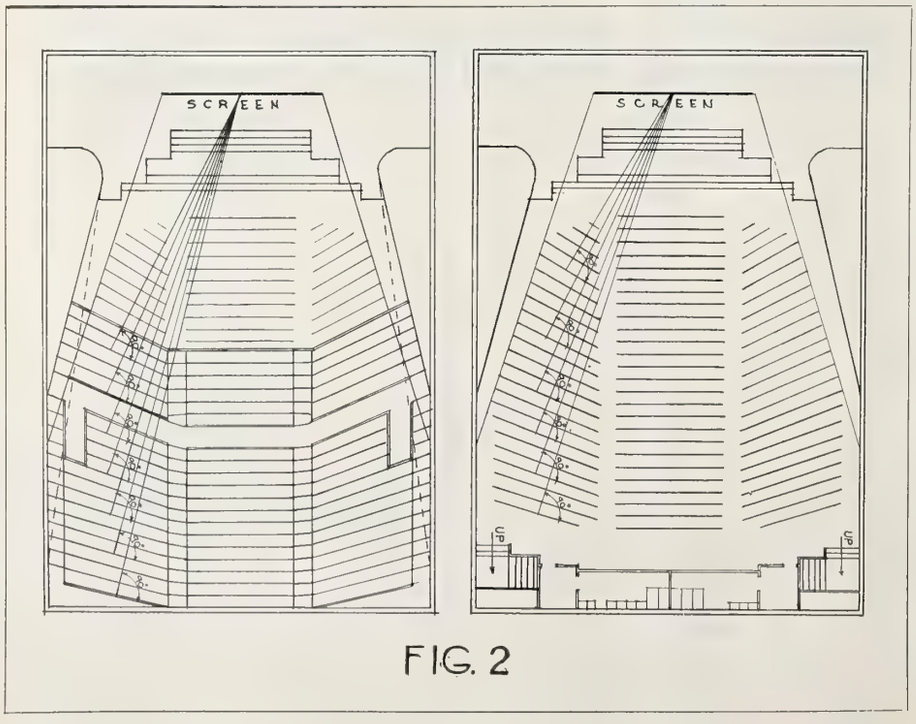

FIG. 2

[*The following is a stenographic report of the discussion which followed reading of the paper by Mr. Schlanger, the discussion taking place on the floor of the convention. The discussion appears below as given in the report, without editing.*]

THE DISCUSSION

Leavier: Mr. Schlanger's paper leads me to believe that at last the projectionist has found a friend. Many millions of dollars are being spent on the very fine theatres which are being built, but the importance of angle of projection appears to have been overlooked. Therefore, the suggestions made in Mr. Schlanger's paper are very timely and represent a real step in the right direction, whereby the projectionist will come into his own, and the theatre will be assured of having an angle of projection in which pictures of rooms

will not be distorted as they are in present day theatres, where every means must be employed on the design of the apparatus to remove or compensate for the distortion resulting from disregard for this important factor.

Palmer: One of the things that we say a great deal about in the motion picture is the "box-office," and I can see a rather ominous factor in this theatre design in that the fellow who attends such a theatre must necessarily go downstairs for the orchestra seat. I am afraid that if he has to do this he is going to gain the impression that he is sitting in the basement and will therefore be reluctant to pay as much for an orchestra seat as he is willing to pay at the present time. Such a feature would appear to me to present a rather serious obstacle.

Schlanger: I want to correct the impression that you appear to have in regard to the necessity of going down to a basement to get to the orchestra seat. This theatre is so designed that there would be no more than two or three steps, plus a ramp with a slope no steeper than the one in this auditorium, and thus one would scarcely be conscious of having to go down to an orchestra seat. It is even possible to place the rear of the orchestra floor at the street level. However, the slight depression of the orchestra is a decided improvement in making the balcony more accessible. Such an arrangement would provide a greater amount of good seats than is now available in the present type of theatre, and it would thus assure greater box office returns.

Fear: One of the first things Mr. Schlanger said was that this theoretical theatre had a seating capacity of about 1,700 seats. That, I think, is considered a moderately small house, and theatres of that size seldom have balconies. The modern trend of design is toward the stadium type of construction. Another point which I want to discuss in connection with Mr. Schlanger's paper is that I believe such a design would be very unsatisfactory acoustically. The auditorium in the Salt Lake City church is of a type which is probably one of the most nearly perfect acoustical auditoriums ever built, and acoustical engineers are striving to achieve the same results in the design of other buildings. The third point I wanted to bring out is in connection with Mr. Palmer's statement to the effect that at the present time the motion picture industry has a five hundred million dollar indebtedness primarily upon new theatres. There are very few new theatres being built at the present time, due not only to the huge bonded indebtedness, but due most probably to the fact that there is one seat for every ten people in the United States, and that the normal attendance of 150 million people daily does not fill the houses to their capacity. In the small theatres, say those with a seating capacity of under 2,500, the motion picture with sound is the primary attraction. In the majority of theatres which are larger than that, the exhibitor has found it necessary to add the stage show, and with the type of construction which Schlanger has been describing, it would be practically impossible to have a flesh show, and the latter has seemed to be necessary in deluxe houses. In fact, even second-rate houses at the present time have been putting on flesh shows in order to stimulate attendance. There is another point in respect to the small house with the large screen. I believe that a house of 1,700 seats would never require a large screen. We found that when Warner Brothers locally put on a large screen 22x40 wide screen picture, the people in the first few rows got up and moved back. If that is true in a deluxe theatre of the size of Warner's, I do not see how you can show much larger pictures in a small house.

Schlanger: For the purpose of justifying each and every portion of the statements made here, I would like to answer each one separately, because these constitute severe criticisms which are based on present-day conditions. I can start with the question of the large screen which you mention as having been employed with difficulty at the local Warner Brothers theatre. I do not remember if I mentioned it, but in the design which I suggested the screen was placed sufficiently far away from the first row of seats, so that nobody would need to get up and walk away from the screen in order to gain the needed distance. This brings in the question of the balcony.

Due to the large screen, considerable space must be provided for the distance required between the screen and the first row of seats in the theatre, and therefore the economy of ground area is a very important consideration. Obviously, in order to get 1,700 seats in a minimum of ground area, the logical solution would be the addition of the balcony. You cannot get such a number of seats in the small space unless you use the type of theatre suggested. A stadium would require a much larger lot.

Now as to the acoustical condition, I would like to get the expression of some of the engineers here as to why a form so extremely simple, shaped like a megaphone, should not be satisfactory acoustically. That requires some acoustical engineer's opinion. I do not know whether I read that part of the paper, but the disposition of the sight lines brings down the cost of the building, due to the flatter lines, lower balconies and lower projection booths—all of which tend to lessen the height of structure, which represents cubic area of saving. The statement in regard to stage shows is very interesting.

I think my paper included something on that subject. I mentioned that at the present time there are stage shows and that probably there will be a need of them in order to promote box office receipts. But I hope and think, and there are many others who hope, that the motion picture will be developed to such a point that there will be no need of flesh performance. Again in that respect there will be vaudeville theatres and very likely there will be so many more movie theatres than stage theatres. The practice of sending out road-shows for vaudeville is being elim-

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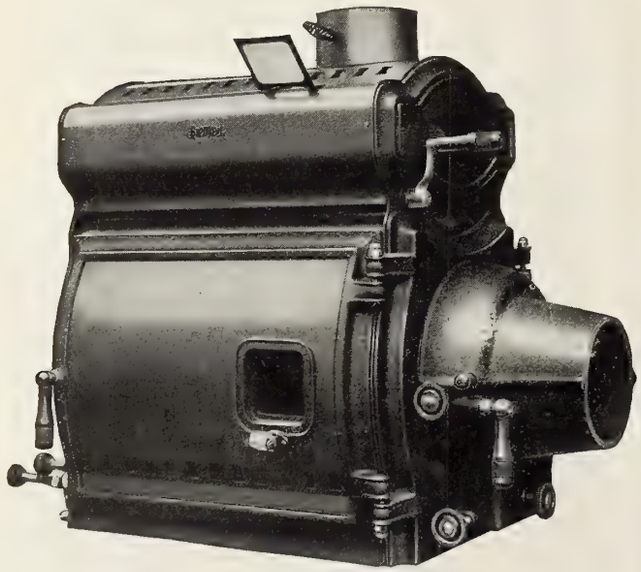

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inated. The elimination of the orchestra pit is no reason why one cannot be put there if required. It can be placed in front or at the side. A pit can easily be built in, as there is plenty of space between the front row of seats and the screen.

Shea: I recommend that the sound committee investigate the acoustical problems in this suggestion. One of the problems to consider is the elimination of the pocket under the balcony, which appears in so many of the present theatres.

Schlanger: The design of the balcony in this theatre has the ceiling underneath the balcony rising upward toward the screen, instead of as in present theatres, where the front of the balcony is the low point. In all cases an attempt is made to have surfaces that will not distort the sound. The simplicity of the design can be carried out to help the acoustics. I might state that this paper is intended to show a new way of disposing of the sight line. I could in the next five minutes make 20 more sketches using the same system of sight lines and achieve any form of theatre of a successful type, and therefore there is no limit to the diagram shown on the screen.

Shea: I think Mr. Schlanger's slide indicated some improvement over present conditions. Probably the conditions under the balcony are contributing to the distortion of sound passing over the audience in the restricted area under the balcony.

Falge: Regarding Mr. Palmer's discussion on the necessity of going downstairs, there is the other problem of going upstairs. Theatres cannot sell balconies today, as nobody wants to go up. But that would not prove serious. In regard to flesh shows, as Mr. Fear brought out, we may lose sight of the fact that the majority of theatres in the country do not have them because of the high overhead connected with them, especially in theatres having a seating capacity of 2,000 to 2,500 seats. Right now they do not know which way to turn on the flesh show problem. All large circuits have reduced flesh shows a great deal. I do not know whether Mr. Schlanger brought out the fact that there was saving of space resulting from the fact that when some of the lower basement space is used you do not have to go so high up. In regard to the screen size, Mr. Fear mentioned that the large circuits today are putting in screen sizes of 36 feet or larger in order to use what Paramount refers to as "Magnescope" for the purpose of effect, rather than large picture size. It is used just for particular shots, and it is quite effective and standard today and is important therefore from that standpoint.

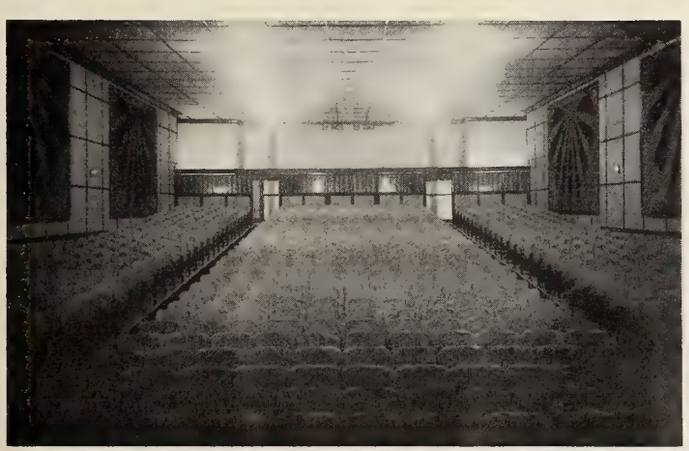
Chauncey Green: With respect to the question that has been raised regarding the tendency of the people to move back from the larger screen, I am wondering if perhaps the engineers have not developed something recently which could be of great use in conserving space, but a copy of the Nela Park work, and really some remarkable impressions of perspective and of distance were gained by the use of curved and combinations of curving and flat illuminated surfaces, and at the time I saw them, they struck me that a comparatively inexpensive change in the design of a proscenium vicinity might be done in the place of certain existing theatres which would result in a great increase in the pleasing perspective of a larger screen located close to the observer.

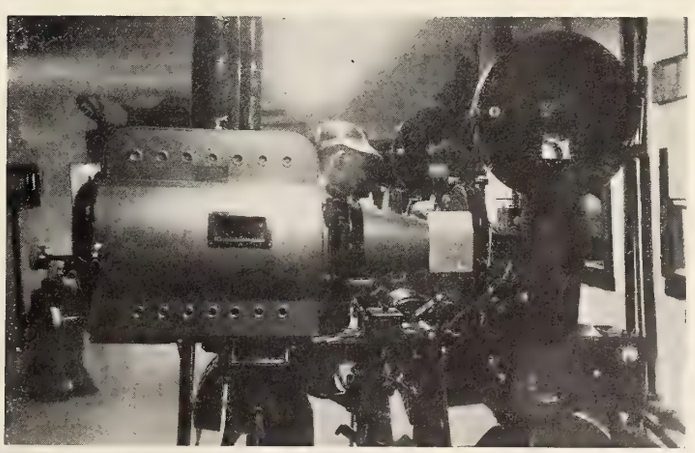
Schlanger: An interesting point brought out here was the proscenium, which was mentioned in relation to the large screen. I failed in this paper to bring out the feature of the elimination of a fixed proscenium between the audience and the screen. It would be a great thing if the forms immediately preceding the screen would be changeable. The setting would not have to be of a structural quality having ornamental plaster and supporting beams. The proscenium could be arranged in such a manner as to give an effect which would best suit the tempo of the picture being shown—that would be one way by which the individual owner or manager could heighten the effect of the show.

Fear: This question of the size of the screen goes back to fundamental motion pictures. That more or less determines the size of the picture we can show without grain. The distance of the screen from the observer determines the amount that the grain effects it. Primarily the introduction of large pictures was for the reason of vision in large houses. The larger the picture the larger the house, and the farther the spectator is away from the screen the harder it is to see the definition of detail on the smaller screen. In the smaller house, say in a 1,700-seat house, there is no difficulty encountered in distinguishing all details of a screen 16x24, in three to four proportion. As larger houses come into use it is necessary to increase the size of the screen, but not for smaller houses. The more grain in the picture, the greater the eye-strain or the greater the concentration necessary to follow the picture. In a small theatre it would only be a critical point, but it would be a point that would obtrude on the audience, because they would have a three-ring circus effect, of which they have already complained in the presence of large screens.

Schlanger: I am very glad that that point was brought out. This is an absolute misunderstanding as to the use of the large screen. The question just brought out deals purely with the technical development of large screen pictures, and I hope that this large screen will be so developed that it will do away with these imperfections. The reason the screen was enlarged was due not only to the fact that the larger the theatre became the larger the screen that was needed. I believe that the reason which the artist in the production field had in enlarging the screen was the relationship of objects to scale, and the relationship of the performer to his background. The possibilities of the large screen are so many that I should think that only the director could express them. But the reason the screen was enlarged was not only because the theatre was enlarged, as was brought out in the last discussion.

Jones: I haven't anything in particular to say except that I feel like congratulating the author of this paper. Of course it is a radical departure and when anything new is proposed there are always a million





Auditorium and projection room of the Sarphie theatre in Brookhaven, Miss., just completely outfitted by the National Theatre Supply Company. Equipment supplied included ventilating machinery, Walker-American sound screen, scenery and draperies, upholstered steel chairs, Nathco Auditec acoustical panels, carpeting, lobby frames and complete projection equipment

reasons given as to why it cannot be done. The paper I think is extremely stimulating. I would not like to commit myself regarding the actual feasibility of what has been proposed, as that is something which requires a great deal of thought, but I believe we have been very fortunate in having a paper of stimulating and imaginative as Mr. Schlanger's paper; and we only hope that the future will bring something better than we have had in the past, and whether or not the design suggested will be the ultimate practical form, does not detract from the value of the paper which brings to our attention many of the things which can be accomplished. I have expressed myself often to the effect that in the past the theatre has been built and the optics of the motion picture put into it. Here is a serious attempt to build a theatre around the optics of the motion picture, and personally I congratulate the author for the stimulating paper, as it is something we will have to think about and anaylze—consequently, for my own part, I am very delighted with the paper.

Dieterich: I want to express a great gratification in the applied optical principles which Mr. Schlanger has shown in his designs, from the point of view of easing up the spectator and the question of looking at the screen, and that includes the large screen, as the distance from the object depends upon the ease of looking at something. That we have to move back in certain theatres when a large picture is shown results from the fact that in looking at an object, strain is caused by the axis of the eye being made to view farther than 30 inches on each side. The first row should be placed in such a position and at such a distance from the screen as to permit a 60-inch angle of view. So if a maximum picture of 36 inches be shown, we should have a minimum distance in the first row from the screen of about 50 feet. The inclination of the whole head and body makes it easy to look up at this distance, because the head is inclined backward and the need of the head rest might be considered in such cases. We have about 30 feet allowable for viewing a picture up and down. So I believe that the structural principles as outlined will help you to make it easier to look at the screen, which feature will affect the box office returns to an advantageous extent.

Schlanger: I appreciate your suggestion as to the need of the head rest. I have looked into this matter and checked up on the subject and have found that the vertical axis of gravity in relation to the inclination of the body, as it is thrown back to view the picture in the structure I have suggested, would obviate the need for a head rest. Even the greatest tilt to be encountered in the seats nearest the screen in such a theatre would not necessitate a head rest. The inclination of the body in all seats would be perfectly comfortable in viewing the screen—even from the first row.

High Court Decrees Affecting Theatres

(*Continued from Page* 23)

or unreasonable on the grounds that the license fee is excessive in consideration of the small income derived from any particular business, providing other businesses of similar nature can well afford to pay the license fee.

For instance, in Irvine vs. Bergman (295 S. W. 1041), it was disclosed that a man named Bergman sued to prevent the city from collecting a license on the contention that his net profits from the business were too small to justify payment of the license. However, it is interesting to observe that the higher court held Bergman bound to pay the license fee, and said:

"The test is whether the tax bears so heavily on a class, not isolated and exceptional individuals, as to prohibit the occupation—as to be confiscatory . . . We have never hesitated to declare a license fee or tax discretion and imposed a license tax that was prohibitive, unreasonable, oppressive, or discriminatory, nor have we hesitated to uphold a tax that was not so . . . This ordinance has been attacked as unreasonable, excessive, oppressive, confiscatory, and discriminative. We do not so regard it."

Handbill Prohibition

IT HAS been held by various courts that ordinances are invalid which prohibit theatre owners, and other advertisers, from handling or passing advertising circulars to pedestrians on streets. However, an ordinance is valid which prohibits persons from placing advertising circulars in buildings, motor vehicles, mailboxes, etc., notwithstanding the fact that distributing of newspapers in this manner is permitted.

For example, in Sieroty vs. City of Huntington Park (295 Pac. 564), a city ordinance was held valid which made it unlawful for any one to distribute or cause to be distributed in the city any handbill or other printed or written advertising matter by placing it in any automobile, yard, porch, or mail-box. The law also provided that its provisions were inapplicable to any newspaper or other publication having advertising space therein.

It was contended that the law is void because it discriminates, since publishers of newspapers and similar advertising mediums are not included in its provisions. Nevertheless the higher court held the law valid, saying:

"In our opinion the ordinance in question is a valid exercise of the police power of the city. It is not prohibitive, but regulates matters over which the council had jurisdiction; and, as the manner and extent of such regulation is for legislative determination and appears not to have been exercised in an arbitrary or unreasonable manner, we cannot interfere."

Advertising as Legal Nuisance

IT IS WELL established law that any theatre owner who builds a structure that projects over a sidewalk may be held liable in damages for injuries caused pedestrians who walk in contact with the structure. So held a higher court in the late case of Montgomery vs. Nelson (295 Pac. 1034).

In this case it was shown that a property owner built an advertising case on the front portion of his building. The case was provided with a door to be opened for inserting new advertising matter. One day a pedestrian bumped into the rod used to support the door and was seriously injured. Although the lower court held the property owner not liable, the higher court reversed this decision.

Keeping Stairs Safe

THE COURTS have consistently upheld the law which requires theatre owners to exercise ordinary care to maintain the premises in a safe condition. Moreover, various courts have held that failure to properly guard the stairways may result in liability if a patron is injured.

For illustration, in Essenpreis vs. Elliott Company (37 S. W. [2d] 458), it was disclosed that a patron fell down a stairway which was unguarded and without light. It is interesting to observe that the lower court instructed the jury in the following language:

"The court instructs the jury that one who occupies a business house is bound to keep the premises in a reasonably safe condition, and if you find from the evidence that defendant (proprietor) negligently and carelessly maintained under its supervision and control an obscured stairway leading from the first floor of its premises, and if you find that defendant negligently and carelessly left said stairway unguarded and unprotected, and negligently and carelessly failed to have any sign or warning posted to warn or notify plaintiff (patron) of the existence of said stairway, and if you find that it was dangerous to leave said stairway unguarded and unprotected, and to have no sign or warning posted to warn or notify plaintiff of the existence of said stairway, and if you find that defendant knew, or by the exercise of ordinary care could have known, that said stairway was unguarded and unprotected and that no sign or warning was posted to warn or notify plaintiff of the existence of said stairway . . . and while exercising ordinary care for her own safety, she fell down said stairway and was injured, as a direct result of said negli-

gence and carelessness of the defendant, if you find there was such negligence and carelessness, then your verdict will be for the plaintiff (patron)."

The jury considered all testimony in the case and held the injured patron entitled to recover damages. The higher court sustained this verdict.

Testimony in Injury

A RECENT higher United States court (Grand-Morgan Theatre Co. vs. Kearney, 40 F. [2d] 235), upheld a law which requires theatre owners to maintain the premises in safe condition. This law reads as follows:

"The owner of a theatre, like the owner of every other sort of business, or most other sorts of business, is obligated to exercize ordinary care for the safety of people who visit the theatre, and a patron who goes to the theatre is under the same duty to exercise ordinary care for his own safety."

Another important point is that all questions involving negligence of the theatre owner must be decided by a jury.

The facts of this case are that a patron entered the balcony of a theatre at the time the picture was being shown. He testified that he stood a minute or two so as to accustom his eyes to the darkness, and, as no usher was there, decided to walk over and look for a seat. He was not able to see anything clearly, the steps and seats were more or less of an outline, but noticed there were quite a few empty seats. As he attempted to descend the steps he caught his right foot on the carpet and fell. After his fall he went back and examined the step, and discerned that the carpet was crumpled up to the edge; that there was a rise there of approximately an inch, and probably an inch and a half or two inches back from the front edge of the step; that it was either padding under the carpet that had become wadded up or the carpet had become loose.

He had been to the theatre before, and knew where to go, but on the previous occasions he had always been led down to his seat by an usher who carried a flashlight and walked ahead of him holding the light.

The chief engineer, employed by the theatre owner, testified that regular inspections were made of the carpet and the lights in the theatre and at the place where the patron fell, and that there was no roll in the carpet, but that it was smooth and in good condition. Also, the lights were in good condition and were bright enough to not only show the steps, but to enable one to see the figures in the carpet.

During the trial the judge of the court stated the grounds of negligence submitted to the jury as follows: (1) That the theatre owner negligently permitted the left side of the balcony of the theatre to remain without sufficient light to guide patrons down the aisle and to enable them to clearly see the steps thereof; and (2) that the theatre owner failed to have an usher on the aisle of the balcony to direct the patron to his seat, and that by reason thereof his foot was caused to be caught on the edge of the steps of the aisle and the patron was injured.

The jury considered the testimony and rendered a verdict in favor of the injured patron, allowing him a large sum as damages.

The counsel for the theatre owner appealed to the higher court on the grounds that the decision was erroneously rendered because the jury was not permitted to determine whether the carpet was defective. Therefore, the higher court reversed the verdict of the jury, saying:

"Nowhere in the instructions was the question of a defect in the carpet mentioned . . . The evidence discloses an issue on the fact question of whether the carpet was in good condition . . . The plaintiff entered the theatre as a patron and invitee, and it was the duty of the defendant (theatre owner) to construct and maintain the premises in a reasonably safe and suitable condition for the protection of patrons. In general, the duty to keep premises safe for invitees applies *only* to defects or conditions which are in the nature of hidden defects . . . It is also a general rule that, in order to impose liability for an injury to an invitee by reason of the dangerous condition of the premises, the condition *must have been known to the owner or occupant or have existed for such time that it was the duty of the owner to know of it.*"

Rental Under Illegal Contract

ASSUMING that a combination or contract is illegal, it does not follow that a theatre owner can refuse to pay for films rented by him. In other words, the illegality of a combination does prevent a theatre owner from showing the pictures, nor does it relieve him from obligations to pay the greed rental fees.

For instance, in Columbia Pictures Corporation vs. Vi-Metallic Investment Company (42 F. [2d] 873), it was disclosed that a theatre owner agreed in writing with a distributor to take 29 "first-run" photoplays or movie pictures under license of the distributor and exhibit and pay for the same at a fixed rate and within a certain time, all in accordance with the terms of the contract. Of the 29 pictures specifically enumerated, the theatre owner, according to the distributor, refused to accept, exhibit, or pay for 15, thus breaching the contract and damaging the distributor who sued to recover $12,550 damages from the theatre owner.

Bronze plaque which has been placed in the lobby of the Majestic theatre in Wellington, New Zealand. Using a Greek symbolism, it represents Apollo introducing the youthful goddess of the Cinema, to the goddesses of the other theatrical arts.

The counsel for the theatre owner contended that there was no liability because the distributor's contract is illegal. This contention was based on the allegation that the distributors which utilize this contract distribute approximately 98 per cent of the motion picture films in the United States and that a theatre owner, in order to secure sufficient pictures for his regular business, must, of necessity, deal with this group and subscribe to the monopolistic contract which also requires compulsory arbitration of all disputes between the parties arising out of the agreement. The distributors enforce this collectively by refusing to license films to exhibitors who violate any of its terms.

In holding that a theatre owner cannot avoid liability for breaching a contract of this nature, the court said:

"There is no illegality in such an agreement . . . While there may be something in the charge that the distributor was thereby enabled to control and arbitrarily fix prices for its pictures, counsel do not charge any actual duress, or anything that makes the payments provided for involuntary or compulsory. The mere fact that the defendant (theatre owner), as a practical matter, was compelled to make purchases from the illegal combination, because of its control of the supply of pictures, does not operate to make payments already made, or to be made, involuntary."

Marquee Permits

IN ALL instances in which the municipality, or any co-ordinate branch of government acting for it, is given discretionary power of control and supervision over public property, the exercise of this discretion in determining what is fit and what is unfit cannot be decided by private persons such as theatre owners who seek to place permanent structures in the public highways or streets for their private accommodations. For this reason any reasonable law is valid by which a board is granted authority to refuse construction of theatre improvements.

For example, in the late case of Walnut & Quince Streets Corporation vs. Mills (154 Atl. 29), a state law was adjudicated which provides for a board or commission to be known as the art jury, setting forth the qualifications which its several members must possess, together with the function and purpose of the jury in passing upon works of art and erections upon, or extending over, public places. The law further provides, in part, that "the approval of the jury shall also be required in respect to all structures or fixtures belonging to any person or corporation which shall be erected upon, or extend over, any highway, stream, lake, square, park, or other public place within

(*Continued on Page* 74)

EQUIPMENT AFFAIRS

General Equipment News and Comment

Conducted by G. J. Reid

ELECTRIC PIT LIFT

● The Otis Elevator Company of New York, has just brought on the market several types of electrically driven stage and pit elevators, arranged for individual and group operation in synchronism.

The equipment used in an installation at the Hershey Community Center, Hershey, Pa., includes, in addition to the three stage elevators, one orchestra elevator, one revolving console elevator, a loudspeaker elevator and a rear back stage elevator.

The individual, group or combination operation may be accomplished by running a series of stage platforms in synchronism with each other as a group and at the same time, the operation simultaneously of another group or individual platforms without interference with the first group.

Another possibility is the operation of all platforms as one, all level with one another. Push-button operation is the feature of this stage elevator movement. However, all can be accomplished by mechanical pre-setting and master control similar to that used for stage lighting. The mechanism can also be arranged for pre-setting for any automatic stopping position within the limits of travel.

SPECIAL CARPETING

● Stylists of the Bigelow-Sanford Carpet Company, New York, working in cooperation with the decorators of the new Earl Carroll theatre in New York, in the selection of the carpeting to cover the theatre's floors. Three grades were chosen, a semi-modernistic pattern, black figures on a green background, being selected. Hartford Saxony is underfoot in the aisles, while under the chairs Bigelow Alba is used. On the stairs, where most of the wear will be concentrated, the covering is Bigelow Paramount, a carpeting specially designed for the New York Paramount when it was built and which has proved of excellent quality for the purpose since.

NEW APPOINTMENTS

● E. W. Loomis, formerly manager of Westinghouse Electric's Northeastern industrial division, has been appointed Middle Atlantic district manager, with headquarters in Philadelphia, by C. E. Stephens, vice president. Loomis is a graduate of the University of Delaware. He joined Westinghouse in 1914, moving successively to the sales department, managership of the mill and mining section and last the position from which he was just promoted.

William F. James was promoted at the same time from the position now assumed by Loomis, to that of assistant to the commercial vice president of the Atlantic division. James entered the Westinghouse employ in 1909, as salesman in the Philadelphia office. In 1923 he was appointed sales manager of the industrial division.

Corner of the tea lounge in the Majestic theatre, Wellington, New Zealand—this section being called an Inglenook, and there is one other like it in the lounge.

MODERN DRYING

● The General Utilities Manufacturing Company, Detroit, makers of an "electric towel" which dries hands and face by means of a stream of warm air, writes this desk to say that a letter from the Roxy theatre in New York declares that 15 "electric towels" are now in use there and giving satisfaction. The National Theatre Supply Company markets the product.

MODERN INSTALLATIONS

Theatres which have been recently equipped with up-to-date furnishings or apparatus, listed according to information supplied by the manufacturer thereof.

Air Conditioning

Carrier Engineering Corporation
Newark, N. J.

Loew's, Johannesburg, South Africa. . . RKO theatre, Denver. . . Paramount, Boston, Mass.

National Theatre Supply Company
92 Gold Street, New York, N. Y.

Grand, Holdenville, Okla. . . Aladdin, Longview, Tex. . . Rialto, Searcy, Ark. . . Roxy, Cleveland, Tenn. . . Home, Blytheville, Ark. . . Mecca, Los Angeles, Cal.

Theatre Chairs

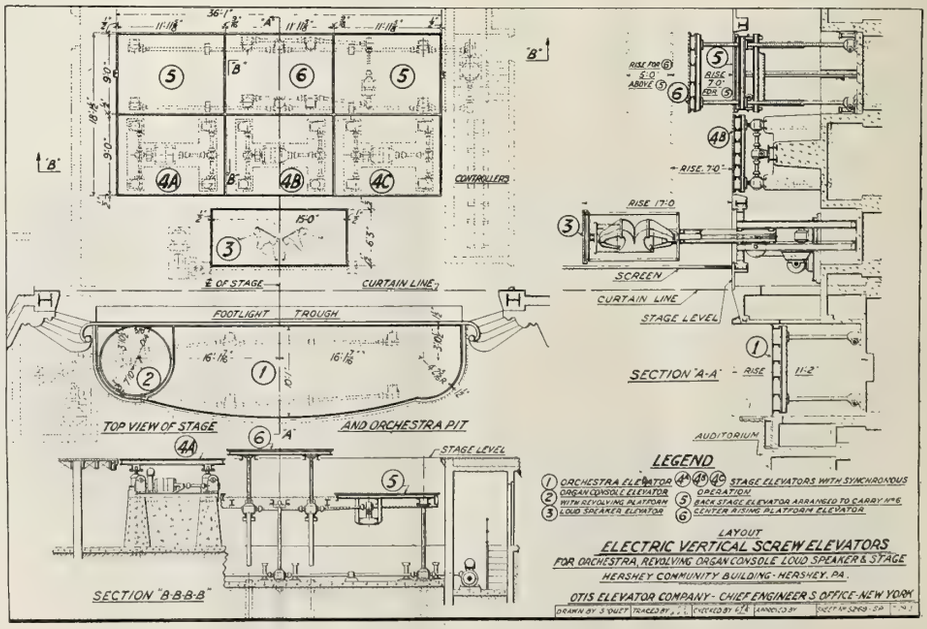
National Theatre Supply Company
92 Gold Street, New York, N. Y.

Opera House, Harrodsburg, Ky. . . Sarphie, Brookhaven, Miss. . . Rialto, Refugio, Tex. . . Ritz, Daytona Beach, Fla. . . Columbia, Anadora, Okla.

Fire Safety Devices

Film Fire Prevention Company
1201 Chestnut Street, Philadelphia, Pa.

Roxy, Philadelphia. . . Nixon Grand, Philadelphia. . . New Jumbo, Philadelphia. . . Oxford, Philadelphia. . . Gibson's Standard, Philadelphia. . . College, Bethlehem, Pa. . . Colonial, Bethlehem, Pa. . . Savoy, Bethlehem, Pa. . . Park, Wilmington, Del. . . Hollywood, St. Louis, Mo.


TOP VIEW OF STAGE AND ORCHESTRA PIT
SECTION "B-B-B-B"
SECTION "A-A"
FOOTLIGHT TROUGH
CURTAIN LINE
STAGE LEVEL
SCREEN
AUDITORIUM
CONTROLLERS
LEGEND
1 ORCHESTRA ELEVATOR
2 ORGAN CONSOLE ELEVATOR WITH REVOLVING PLATFORM
3 LOUD SPEAKER ELEVATOR
4A 4B 4C STAGE ELEVATORS WITH SYNCHRONOUS OPERATION
5 BACK STAGE ELEVATOR ARRANGED TO CARRY NOS. 6
6 CENTER RISING PLATFORM ELEVATOR
LAYOUT
ELECTRIC VERTICAL SCREW ELEVATORS
FOR ORCHESTRA, REVOLVING ORGAN CONSOLE LOUD SPEAKER & STAGE
HERSHEY COMMUNITY BUILDING - HERSHEY, PA.
OTIS ELEVATOR COMPANY - CHIEF ENGINEER'S OFFICE - NEW YORK

Schematic diagram of the new Otis electric stage and pit elevator

NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on August 25. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

California

*LOS ANGELES—S. C. Lee, architect, 2404 West Seventh street, is taking bids for brick and reinforced concrete theatre to be erected on Compton avenue for the Fox-West Coast Theatres, Inc., 1609 West Washington street. Estimated cost, $200,000.

*STOCKTON — National Theatres Syndicate, 25 Taylor street, San Francisco, Calif., has revised plans by Bliss & Fairweather, Balboa Building, San Francisco, Calif., for a two-story Class A theatre to be located on Main street, between Market and Stanislaus streets. Estimated cost, $400,000.

Georgia

STATESBORO—Ernest Collins, this city and Vidalia, Ga., has purchased two store properties and plans converting into a modern theatre. P. G. Walker in charge.

Iowa

SPENCER—Fred and Earl Moore have plans by Liebenberg & Kaplan, 710 McKnight Building, Minneapolis, Minn., for a two-story brick and stone-trim structure, 43 by 132 feet, to replace the Salon Theatre destroyed by fire. Estimated cost, $40,000.

Massachusetts

NEWTOWN—Garden City Auditorium, Inc., 75 Deerfield street, Boston, Mass., has plans by Henry & Richmond, 12 West street, Boston, Mass., for a two-story brick and stone theatre to be located at 1300 Washington street, West Newtown. Cost estimated to exceed $150,000.

Missouri

ST. LOUIS—Syndicate forming, care S. R. Wilson, has plans by G. R. Bartling, 802 Paul Brown Building, and will take bids in the early fall for a three-story brick and algonite stone theatre, store and office building, including ball room, sound picture equipment, cooling system, to be located at 911 North Vendeventer avenue. Estimated cost, $300,000.

New Jersey

ENGLEWOOD—Corporation, care C. M. Taylor, manager Englewood Theatre, 48 East Palisade avenue, will soon take bids on general contract for two-story brick and reinforced concrete theatre, with seating capacity of 2,000, to be located at 16 West Palisade avenue. Estimated cost, $150,000.

HACKENSACK — Warner Brothers Pictures, Inc., 321 West Forty-fourth street, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for a two-story brick theatre to be located at 220-222 Main street. Maturity after January 1.

LONG BRANCH—Paramount-Publix Theatres, Paramount Building, New York, plans erection of new theatre. Maturity in February. Estimated cost, $150,000.

PLAINFIELD — Paramount - Publix Theatres, Paramount Building, New York, plans to erect new theatre. Maturity in February. Estimated cost, $250,000.

RIDGEWOOD—Thomas W. Lamb, architect, 644 Eighth avenue, New York, has rejected bids on general contract for two-story brick theatre, 80 by 190 feet, to be located on Ridgewood avenue, for Warner Brothers, 321 West Forty-fourth street, New York. Estimated cost, $250,000.

New York

NEW YORK—F. H. D. Holding Corporation, H. Traub, president, 309 West Twenty-third street, has plans by Thomas W. Lamb, 644 Eighth avenue, for a theatre and store building to be located at 261 Eighth avenue. Estimated cost, $800,000.

NEW YORK—Melrose Bond & Mortgage Corporation, 560 Melrose avenue, P. Murphy, president, has plans by Eugene DeRosa, 18 East Forty-first street, for a two-story theatre to be located at Mt. Eden avenue and Grand Concourse. Estimated cost, $175,000.

Texas

*AMARILLO — Amarillo Theatres Company, J. N. Beasley, Fisk Medical & Professional Building, has received bids for a two-story and balcony brick and reinforced concrete theatre, 180 by 140 feet. W. Scott Dunn, architect, Melba Building, Dallas, Texas. Lessee Paramount-Publix Theatres, Paramount Building, New York.

Remodeling

California

SAN FRANCISCO — Golden State Theatre & Realty Company, 25 Taylor street, has awarded the contract to the Clinton Stephenson Construction Company, Monadnock Building, for alterations to the Excelsior Theatre at 4631 Mission street. Improvements include heating and ventilating, painting, plumbing work. Contract for electrical work awarded to Globe Electric Works, Fifteenth and Mission streets. Estimated cost, $60,000.

Florida

TAMPA — Casino Enterprises, Inc., Frank Rogers, president, Ybor City, Fla., has started work remodeling Casino Theatre at Howard avenue and Cherry street. Improvements include installing air-washed ventilating equipment, new seats, concrete floors, redecorating 150-foot marquee. Estimated cost, $25,000.

Iowa

SIOUX CITY—Princess Theatre, care L. H. Wasson, manager, 408 Jackson street, will soon start work on remodeling, including new seats, reinforced concrete floors, lobby, cooling system, etc.

Kansas

PITTSBURG — Frank Lenshi has awarded the general contract for remodeling theatre at 213 North Broadway to Schneider Brothers, which includes tearing out front, installing cooling system, etc. Estimated cost, $25,000.

New Jersey

PALMYRA—Contract has been awarded to Calvin E. Stow, Bellview and Land streets, Riverton, N. J., for alterations and an addition to theatre. Improvements include tile, terrazzo, structural steel, plumbing, steam heating, painting, glazing, plastering, carpentry, mill work, general interior alterations. Owner, Broadway Theatre, care Romm & Zisak.

New York

NEW YORK—Alurion Realty Corporation, W. T. Knight, president, 60 Wall street, has plans by Thomas W. Lamb, 644 Eighth avenue, for alterations to theatre at 254 West Forty-second street. Estimated cost, $500,000.

Contracts Awarded

California

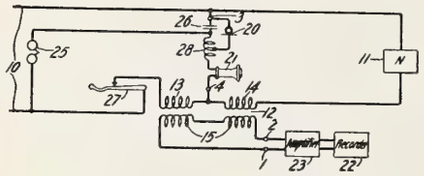
LONG BEACH—United Artists Theatres of California has awarded the contract to Henry I. Beller Construction Company, 6513 Hollywood Boulevard, Los Angeles, Calif., for the erection of a one-story reinforced concrete theatre, 100 by 144 feet, at 209-23 E-Ocean Boulevard. Estimated cost, $118,000.

LOS ANGELES—West Side Land Company, 4322 Crenshaw Boulevard, has awarded the contract to Lindgren & Swinnerton, 523 West Sixth street, for the erection of a two-story tower theatre and store building, 144 by 158 feet, at Wilshire Boulevard and Mansfield street. Estimated cost, $200,000.

PALO ALTO—United Artists Theatres of California, 1966 South Vermont street, Los Angeles, has awarded the contract to Barrett Holp, 918 Harrison street, San Francisco, Calif., for the erection of a two-story concrete theatre and store building of Gothic type, 62 by 150 feet, on University avenue, near Cowper street. Estimated cost, $65,000.

New Inventions . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

1,763,169. SOUND RECORDING. Robert C. Mathes, Wyoming, N. J., assignor to Bell Telephone Laboratories, Incorporated, New York, N. Y., a Corporation of New York. Filed Sept. 23, 1926. Serial No. 137,274. 8 Claims. (Cl. 179—6.)

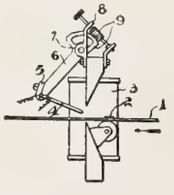


1. A system comprising a telephone set including a transmitter, a line, a recorder adapted for recording electrical variations within a limited amplitude range, so adjusted that said recorder is supplied with a portion of the electrical variations received over said line and from said transmitter and means comprising a single space discharge amplifying device connected between the recorder and said coupling means.

1,763,055. LOUD SPEAKER. Marcus C. Hopkins, Washington, D. C., assignor to Titanafram Corporation, Jersey City, N. J., a Corporation of Delaware. Filed Jan. 7, 1927. Serial No. 159,555. 7 Claims. (Cl. 181—31.)

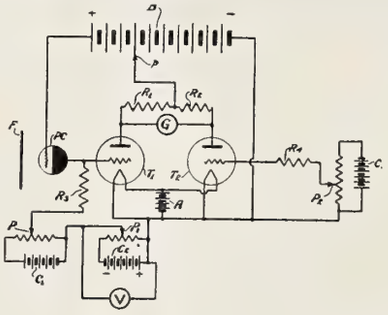
1. A loud speaker comprising a diaphragm, a plurality of parallel spaced resonators of corrugated board, means for transferring vibrations from the diaphragm to one of the resonators and means for transferring vibrations from one of the resonators to the other.

1,799,322. SOUND-REPRODUCING MECHANISM. Percy A. Robbins, Highland Park, Ill. Filed May 17, 1929. Serial No. 363,952. 4 Claims. (Cl. 179-100.2.)



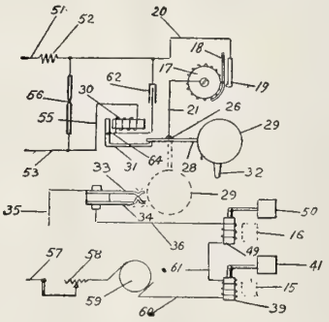
1. Sound reproducing apparatus comprising a magnet having its poles positioned close to one another; a strip adapted to move lengthwise through the magnetic field between the poles, said strip having a para-magnetic sound trace formed thereon adapted, as the strip moves to shift the magnetic flux back and forth lengthwise of the strip; and a coil having its turns at one side parallel to the surface of the strip and extending transversely of the strip through the magnetic field, so that a current will be induced therein by the movements of the magnetic flux relative thereto.

1,762,748. PHOTO-ELECTRIC PHOTOMETER. Hardick Allen Smith, New Rochelle, N. Y., assignor to Electrical Testing Laboratories, Inc., New York, N. Y., a Corporation of New York. Filed Apr. 26, 1927. Serial No. 186,773. 7 Claims. (Cl. 88—23.)



7. In a photometric apparatus, the combination of a Wheatstone bridge having a three electrode audion in one arm and a resistance in another, so arranged that they are normally balanced, means for impressing a desired potential upon the grid of the audion, a photoelectric cell connected to the grid of the audion, means for impressing a voltage upon the grid to counter balance that impressed upon the grid by the photoelectric cell and means for measuring the value of the counter balancing voltage, substantially as set forth.

1,799,154. MOTION PICTURE PROJECTION APPARATUS. Frederick Brook, Gilgandra, Australia. Filed Dec. 15, 1927. Serial No. 240,259, and in Australia, Sept. 21, 1927. 4 Claims. (Cl. 37-17.)

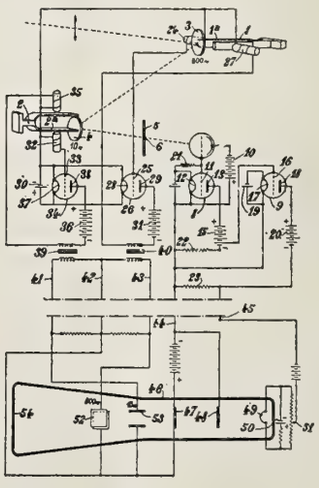


2. In motion picture projection apparatus including a five-shield movable into the path of the light beam from the projector and controlled by an electrically operated device in a circuit controlled by the film in the film guide, a shutter movable to cover an aperture in the wall of the operating room in which the apparatus is installed, a solenoid controlling said shutter and connected to an electric circuit including a pair of normally closed contacts, and an insulating block inserted between said contracts by the movement of said fire-shield.

1,808,078. NONINFLAMMABLE SOUND PICTURE SCREEN. William J. Schoonmaker, New York, N. Y. Filed Nov. 12, 1929. Serial No. 406,599. 6 Claims. (Cl. 88—24.)

1. A non-inflammable sound picture screen comprising a woven fabric formed with interstices in the weaving among the threads, the said fabric being submitted to a fireproof solution treatment and having afterwards applied to both sides a plastic non-inflammable and waterproof chemical compound, said plastic compound being of a density suitable for covering the threads of the said fabric, thus acting as a seal in preventing deterioration of the ingredients of the said fireproof solution from exposure to air or contact with water and at the same time making said screen non-inflammable, waterproof and washable, the said plastic compound being of a sufficient thinness in density as not to clog up or entirely close the said interstices, thus allowing the passage of sound through said screen by way of the interstices.

1,766,885. TELEVISION SYSTEM. Alexandre Dauvillier, Paris, France. Original application filed Aug. 22, 1924, Serial No. 733,651, now Patent No. 1,661,603, dated Mar. 6, 1928, and in France Nov. 29, 1923. Divided and this application filed Dec. 10, 1927. Serial No. 239,187. 4 Claims. (Cl. 178—6.)



1. In a television system, a light distributor arranged for continuously analyzing a rear image to be transmited by selecting therein at every instant, a beam of invariable section, vibrating means for imparting to said beam two simultaneous harmonic movements of constant amplitudes, the said movements occurring in planes at right angles to each other, means for producing, by means of this beam, photoelectric currents, means depending from the light distributor for simultaneously and directly producing and without loss of time synchronism currents, which vary according to the position of the said beam, and are consequently sinusoidal in form.

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LAMPS, HIGH INTENSITY
Brenkert Light Projection Company
Hall & Connolly, Inc.

LAMPS, REFLECTING ARC
Brenkert Light Projection Company
The J. E. McAuley Manufacturing Company
Strong Electric Corporation

LENS MOUNTS
GoldE Manufacturing Company

LENSES
Bausch & Lomb Optical Company
Ilex Optical Company
Projection Optics Corporation

MATS AND RUNNERS
Boston Rubber Mat Company
Rub-Tex Products Company

MAZDA REGULATORS
Garver Electric Company

NEEDLES, PHONOGRAPH
Sound Service Systems, Inc.
Wall-Kane Needle Manufacturing Co.

ORGANS
George Kilgen & Sons, Inc.
The Page Organ Company
Rudolph Wurlitzer Company

ORGAN HEATERS
Kausalite Manufacturing Company
Time-O-Stat Controls Corporation

PATENT ATTORNEYS
William N. Moore

PHOTO ELECTRIC CELLS
Duovac Radio Tube Company
G-M Laboratories, Inc.
Q.R.S.-Neon, Inc.

PROJECTORS
Coxsackie Holding Corporation
Enterprise Optical Mfg. Co.
Holmes Projector Company
International Projector Corporation

PUBLIC ADDRESS SYSTEMS
Miles Reproducer Company

RAILINGS, GRILLES
Zero Valve and Brass Corporation

RECTIFIERS
Forest Electric Company
Garver Electric Company

REELS
Hewes-Gotham Company
Universal Electric Welding Co.

REEL END SIGNALS
E. W. Hulett Manufacturing Company

REWINDERS
Dworsky Film Machine Corporation
GoldE Manufacturing Company

RHEOSTATS
Hoffmann & Soons

SAFES, THEATRE
York Safe & Lock Company

SAFETY LADDERS
Dayton Safety Ladder Company
Patent Scaffolding Company

SCHOOLS
Theatre Managers Institute

SCREENS
Da-Lite Screen Company
Keasbey & Mattison Company
Minusa Cine Screen Company
Raven Screen Company
Schoonmaker Equipment Company
Walker-American Corporation

SEATS
American Seating Company
General Seating Company
Heywood-Wakefield Company
Illinois Theatre Seat Exchange Company
Standard Manufacturing Company
Steel Furniture Company
Wisconsin Chair Company

SEAT INDICATORS
Bilmarjac Corporation

SIGNS—ELECTRIC
Flexlume Corporation
Metal Products, Inc.
Milne Electric Company

SLIDES
National Studios, Inc.
Quality Slide Company
RadiO-Mat Slide Company
Ransley Studios
Worstel Studios

SPEED INDICATORS
Essannay Electric Manufacturing Co.
Mellaphone Corporation

SOUND EQUIPMENT
Bell Equipment Corporation
Bestone, Incorporated
Elec-Tro-Fone Corporation
The Foto-Voice Company, Inc.
General Talking Pictures Corporation
Gates Radio & Supply Company
Mellaphone Corporation
National Motion-Ad Company
Ohio Music Company
Pacent Reproducer Corporation
The Phototone Equipment Corporation of America
Pictur-Fone Corporation
R C A Photophone, Inc.
Sound Service Company
Powers Cinephone Equipment Co.
True Talkie Tone Company
Universal Sound System, Inc.
Vitadisc Company
Weber Machine Corporation
Western Electric Company

STAGE AND ORCHESTRA LIFTS
Brenkert Light Projection Company
Bruckner-Mitchell, Inc.
Peter Clark, Inc.

STAGE LIGHTING EQUIPMENT
Frank Adam Electric Company
Belson Mfg. Company
Chicago Cinema Equipment Company
Hub Electric Company
Kliegl Brothers
Major Equipment Company
Reynolds Electric Company

STAGE RIGGING HARDWARE
Bruckner-Mitchell, Inc.
J. H. Channon Corporation
Peter Clark Inc.
Novelty Scenic Studios
Sosman and Landis

STAGE SCENERY
Armstrong Studios, Inc.
Novelty Scenic Studios
B. F. Shearer Company
Sosman and Landis
Tiffin Scenic Studios

THEATRE PRINTING, PROGRAMS
Exhibitors Printing Service
National Program & Printing Company
The Vitaprint Company

THEATRE SEAT REPLACEMENTS
Frost's Veneer Seating Company, Ltd.
Illinois Theatre Seat Exchange Company

TICKETS
Arcus Ticket Company

TICKET MACHINES
General Register Corporation

UNIFORMS
Chicago Uniform and Cap Company
Maier-Lavaty Company

UPHOLSTERY PRODUCTS
L. C. Chase & Company

VARIABLE SPEED PULLEYS
Horton Manufacturing Company

VENDING MACHINES AND SCALES
Watling Scale Manufacturing Co.

VENTILATING EQUIPMENT
Arctic Nu-Air Corporation
Blizzard Sales Company
Kooler-Aire Engineering Corporation
Lakeside Company
Supreme Heater & Ventilator Company
Tiltz Air Conditioning Corporation, Ltd.
Typhoon Fan Company
Wittenmeier Machinery Company

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems.
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Air dome tents.
11 Aisle lights.
12 Aisle rope.
13 Amplifiers.
14 Arc lamps, reflecting.
15 Architectural service.
16 Arc regulators.
17 Artificial plants, flowers.
18 Automatic curtain control.
19 Automatic projection cutouts.
20 Automatic sprinklers.

B

21 Balloons, advertising.
22 Banners.
23 Baskets, decorative.
24 Batteries.
25 Bell-buzzer signal systems.
26 Blocks, pulleys, stage-rigging.
27 Blowers, hand.
28 Booking agencies.
29 Boilers.
30 Bolts, chair anchor.
31 Booths, projection.
32 Booths, ticket.
33 Box office safes.
34 Brass grills.
35 Brass rails.
36 Brokers-Theatre promotion.
37 Bulletin boards, changeable.

C

38 Cable.
39 Cabinets.
40 Cameras.
41 Canopies for fronts.
42 Carbons.
43 Carbon sharpeners.
44 Carbon wrenches.
45 Carpets.
46 Carpet cushion.
47 Carpet cleaning compound.
48 Carpet covering.
49 Cases, film shipping.
50 Cement, film.
51 Cement for fastening chairs.
52 Chair covers.
53 Chairs, wicker.
54 Chairs, theatre.
55 Change makers.
56 Changeable letters.
57 Change overs.
58 Cleaning compounds.
59 Color hoods.
60 Color wheels.
61 Condensers.
62 Controls, volume.
63 Cutout machines, display.

D

64 Date strips.
65 Decorations.
66 Dimmers.
67 Disinfectants—perfumed.
68 Display cutout machines.
69 Doors, fireproof.
70 Draperies.
71 Drinking fountains.
72 Duplicating machines.
73 Dynamic speakers.

E

74 Earphones.
75 Effect machines.
76 Electric measuring instruments.
77 Electric fans.
78 Electrical flowers.
79 Electric pickups.
80 Electric power generating plants.
81 Electrical recording.
82 Electric signs.
83 Electric signal and control systems.
84 Emergency lighting plants.
85 Engineering service.
86 Exit light signs.

F

87 Film cleaning machines.
88 Film processing machines.
89 Film rewinders.
90 Film splicing machines.
91 Film tools.
92 Fire extinguishers.
93 Fireproof curtains.
94 Fireproof doors.
95 Fireproofing materials.
96 Fixtures, lighting.
97 Flashers, electric sign.
98 Flood lighting.
99 Floorlights.
100 Floor covering.
101 Floor runners.
102 Flowers, artificial.
103 Footlights.
104 Fountains, decorative.
105 Fountains, drinking.
106 Frames-poster, lobby display.
107 Furnaces.
108 Furniture, theatre.
109 Fuses.

G

110 Gelatine sheets.
111 Generators.
112 Golf courses, miniature.
113 Grilles, brass.
114 Gummed labels.
115 Gypsum products.

H

116 Hand driers.
117 Hardware, stage.
118 Hearing devices.
119 Heating systems.
120 Horns.
121 Horn lifts and towers.

I

122 Ink, pencils for slides.
123 Insurance.
124 Interior decorating service.
125 Interior illuminated signs.

J

126 Janitors' supplies.

L

127 Ladders, safety.
128 Lamps, decorative.
129 Lamp dip coloring.
130 Lamps, general lighting.
131 Lamps, incandescent projection.
132 Lamps, high intensity.
133 Lamps, reflecting arc.
134 Lavatory equipment, furnishings.
135 Ledgers, theatre.
136 Lenses.
137 Letters, changeable.
138 Lights, exit.
139 Lights, spot.
140 Lighting fixtures.
141 Lighting systems, complete.
142 Linoleum.
143 Liquid soap.
144 Liquid soap containers.
145 Lithographers.
146 Lobby display frames.
147 Lobby gazing balls.
148 Lobby furniture and decorations.
149 Lobby merchandising.
150 Lockers.
151 Lubricants.
152 Luminous numbers.
153 Luminous signs, interior, exterior.

M

154 Machines, display cutout.
155 Machines, ticket.
156 Machines, pop corn.
157 Machines, vending.
158 Marble.
159 Marquise.
160 Mats and runners.
161 Mazda projection adapters.
162 Mazda regulators.
163 Metal lath.
164 Metal polish.
165 Miniature golf courses.
166 Motors, electric.
167 Motor generators.
168 Motors, phonograph.
169 Motion picture cable.
170 Musical instruments.
171 Music publishers.
172 Music stands.

N

173 Needles, phonograph.
174 Novelties, advertising.
175 Nursery furnishings and equipment.

O

176 Oil burners.
177 Orchestra pit fittings, furnishings.
178 Organs.
179 Organ novelty slides.
180 Organ lifts.
181 Organ heaters.
182 Ornamental fountains.
183 Ornamental metal work.

P

184 Paint, screen.
185 Paper drinking cups.
186 Paper towels.
187 Perfumers.
188 Phonograph motors.
189 Phonograph needles.
190 Phonograph turntables.
191 Photo-electric cells.
192 Photo frames.
193 Pianos.
194 Plastic fixtures and decorations.
195 Plumbing fixtures.
196 Pop-corn machines.
197 Positive film.
198 Posters.
199 Poster frames.
200 Poster lights.
201 Poster paste.
202 Portable projectors.
203 Pottery decorative.
204 Portable sound equipment.
205 Power generating plants.
206 Printing, theatre.
207 Programs.
208 Program covers.
209 Projection lamps.
210 Projection machines.
211 Projection machine parts.
212 Projection room equipment.
213 Public address systems.

R

214 Radiator covers.
215 Rails, brass.
216 Rails, rope.
217 Rectifiers.
218 Reconstruction service.
219 Records.
220 Record cabinets.
221 Recording, electrical.
222 Redecorating service.
223 Reflectors.
224 Refurnishing service.
225 Regulators, Mazda.
226 Reels.
227 Reel end signals.
228 Reel packing, carrying cases.
229 Resonant orchestra platform.
230 Reseating service.
231 Rewinders, film.
232 Rheostats.
233 Rigging, stage.

S

234 Safes, box office.
235 Safes, film.
236 Safety ladders.
237 Seales.
238 Scenery, stage.
239 Scenic artists' service.
240 Schools.
241 Screen masks and modifiers.
242 Screen paint.
243 Seat covers.
244 Seat indicators, vacant.
245 Signs, directional.
246 Signs, marquise.
247 Screens.
248 Seats, theatre.
249 Signs, parking.
250 Signals, reel end.
251 Sign flashers.
252 Sign lettering service.
253 Slides.
254 Slide ink, pencils.
255 Slide lanterns.
256 Slide making outfits.
257 Slide mats.
258 Shutters, metal fire.
259 Soap containers, liquid.
260 Sound equipment.
261 Sound-proof installations.
262 Speakers, dynamic.
263 Speed indicators.
264 Spotlights.
265 Spring seats, interchangeable.
266 Stage doors-valances, etc.
267 Stage lighting equipment.
268 Stage lighting systems.
269 Stage rigging-blocks, pulleys.
270 Stage scenery.
271 Stair treads.
272 Statuary.
273 Stereopticons.
274 Sweeping compounds.
275 Switchboards.
276 Switches, automatic.

T

277 Tapestries.
278 Tax free music.
279 Telephones, inter-communicating
280 Temperature control apparatus.
281 Terra cotta.
282 Terminals.
283 Theatre accounting systems.
284 Theatre dimmers.
285 Theatre seats.
286 Tickets.
287 Ticket booths.
288 Ticket choppers.
289 Ticket holders.
290 Ticket selling machines.
291 Tile.
292 Tone arms.
293 Tool cases, operators'.
294 Towels, paper.
295 Trailers.
296 Transformers.
297 Transparencies.
298 Turnstiles.
299 Turntables, phonograph.

U

300 Uniforms.
301 Upholstery material.

V

302 Vacuum cleaning equipment.
303 Valances.
304 Vases, stone.
305 Ventilating fans.
306 Ventilating systems.
307 Vending machines.
308 Vitrolite.
309 Volume controls.

W

310 Wall coverings.
311 Watchman's clocks.
312 Water coolers.
313 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[8-29-31]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

....

Remarks: .....

.....

Name..... Theatre..... City.....

State ..... Seating Capacity .....

The Meaning of Modernism in Lighting

(*Continued from Page* 13)

a seat. This will relieve the ushers of much difficulty and lessen the number needed, and there will be no cause for the annoyance of patrons already seated, because the "directors" are silent. "Silence" signs should be placed where they will be most effective.

If the performance is under way, the auditorium will be in semi-darkness, but there should be sufficient light for one to locate seats easily on the main floor or in the balcony, without the need for ushers' flashlights, and without fear of stumbling. The light must be so arranged and distributed that it will not fall on the screen, nor should it be spotty or cause glare. Even shaded or indirect lighting must not have bright contrasty areas.

THE LIGHTING of the auditorium should not vie with the picture for attention. However, it should be a harmonious part of the architecture, with a unification of effort to heighten the value of the picture and to satisfy the needs of the occasion. For instance, it may combat the seasons by subtle pastel colorings. It should co-operate with the picture being exhibited. It should use all of the psychological appeal of the colors—reds and ambers would be suitable for the excitement of a war picture; greens for the freshness of a Gaynor picture; or blue for the loveliness of a "scenic."

By a heightening of the longitudinal lines an intimacy may be created, while with a vertical accent, grandeur may be enhanced. Furthermore, by a careful and subtle slow change and combination of these principles, and by changes in brightness, the action of the picture may be greatly accented. At all times, however, the lighting must not call attention to itself, but should, by careful directioning and use of brightness and color, serve to concentrate the attention on the screen.

The above is a far cry from the traditional blue that permeates our standardized theatre existence. The same is true of the "play of light" which could assist the grosses of every theatre. Each subject—features, news or short subjects—may well be the occasion for a lighting change. During the "spill," the occasion should be used to play our "color music" for a minute or so, to assist and speed the seating, and to give the patrons an additional treat. This would prove a satisfactory dessert and might well be the subject of much valuable word-of-mouth advertising.

Comfort should be the keynote of lounges. This includes eye appeal by virtue of soft colorful lighting, amply re-enforced at mirrors and other needy places. Though in general a more elaborate note than that usually found in the home is desirable, these rooms should have a homey atmosphere, rather than a "touch-me-not" forbidding appearance.

To dwell on the many ramifications of light, is indeed to build castles in the clouds, but castles which have keys to grant us access to a veritable fairyland. The key is light, and it opens to us the glories of a new and delightful music—more colorful, more exotic than anything one could have imagined.

We have sufficient technique already to adapt illumination more generally to the function of the theatre. What the future holds will be determined as much by such adoption now as by the knowledge we have yet to gain.

High Court Decrees Affecting Theatres

(*Continued from Page* 67)

the city, except as provided in this act."

Controversy arose because a theatre owner erected a marquee, a permanent structure, extending about half a city block along the front of the theatre and completely overhanging the sidewalk, without having complied with the legal requirement that plans for such a structure must be approved by the art jury before erection is permitted.

Plans for the erection of this canopy were approved by the city department of building inspection, a permit for its construction was duly issued by the department of public safety, and, in addition, a permit was issued by the department of highways, subject to the approval of the art jury.

After the theatre owner had partially completed the marquee, it submitted plans for its construction for the art jury's approval. Upon consideration, the art jury refused to approve these plans, and so notified the theatre owner. The city solicitor thereupon demanded discontinuance of further work on the extension to the building and removal of such parts as had already been erected, and the superintendent of police warned the theatre owner that an attempt made to illuminate the canopy would be followed by the arrest of those responsible.

The theatre owner appealed to the court on the contention that the art jury acted arbitrarily in refusing a permit. It is interesting to observe that this court held the theatre owner not entitled to complete the marquee, and said:

"It is a settled principle that the Legislature has the power of control over encroachments into or over public highways, from house line to house line, and this control may be delegated to municipalities in the state. . . The art jury has been designated by the Legislature to act, in the respects named, in guarding the streets, of which the municipality is trustee for the public, from unfitting and objectionable encroachments."

Anticipated Profits

VARIOUS courts have held that a property owner who breaches a contract made with a contractor for construction of a theatre building is liable in damages to an amount equal to the profits the contractor would have earned had the breach that prevented his profits not occurred.

For illustration, in the late case of Delarosa v. Misuruca (133 So. 441), it was disclosed that a theatre owner furnished a contractor with plans and specifications for a proposed theatre building. He and two other contractors submitted bids for the contract to erect it. At an agreed time and place the bidders and the owner of the property met, the bids were opened, in their presence, by the architect of the owner. The architect announced the result of the bidding and declared that the contractor who had submitted the lowest bid had secured the contract. The original or copies of the plans and specifications were handed to the contractor who was told, by the architect in charge of the project that he should "get busy at once."

The contractor immediately began the preliminaries necessary to the beginning of the work. A few days later he learned that the property owner had called for bids for a smaller and less expensive building and that other contractors had been awarded the contract for the erection of that building. The contractor was advised by the property owner that he had decided to construct a smaller building. The contractor sued the property owner to recover anticipated profits. In holding the contractor entitlde to a recovery in his suit, the higher court said:

"The trial judge found that the plaintiff's profit was figured in the bid at 10 per cent of the cost of the building, the sum of the profit being $2,881.36, for which amount, together with legal interest thereon from judicial demand, judgment was rendered in his favor. The testimony in the record sustains the correctness of the judgment, and the judgment is therefore affirmed."

REPAIR

with GENUINE *Simplex* PARTS

TRADE MARK REG'D.

NEGLECT IS FALSE ECONOMY

WEAR ON A SINGLE PART
SETS UP A CHAIN OF WEAR

REPLACE

with *Simplex* PROJECTORS

TRADE MARK REG'D.

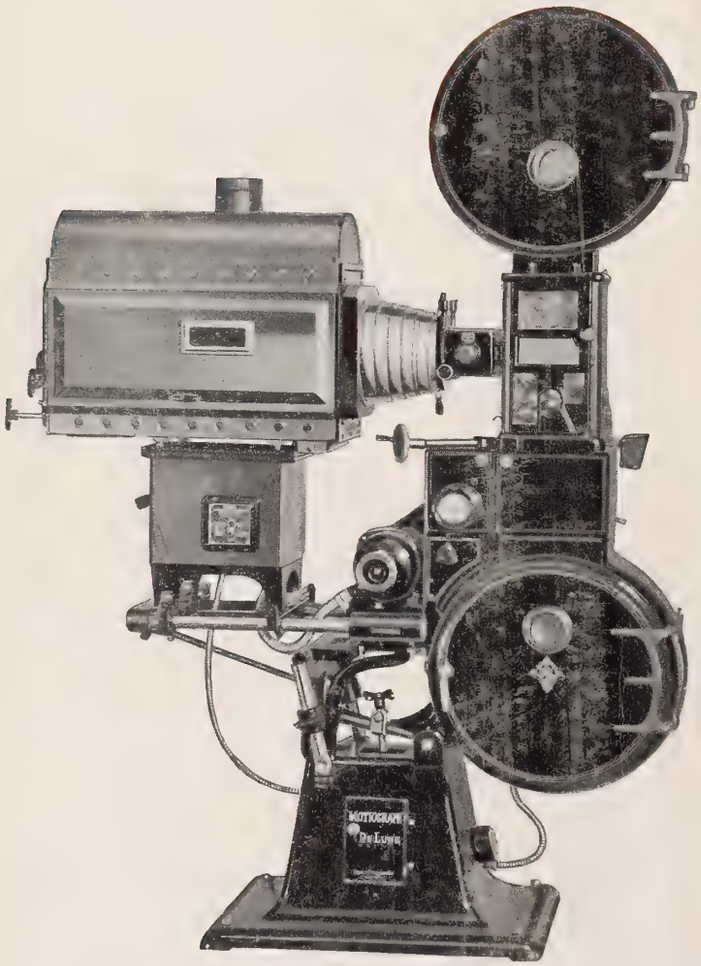
Good Sound and Visual Projection
Cannot Be Secured with Worn Out
and Obsolete Projection Equipment

Better Projection Pays

INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET — NEW YORK

GENUINE SIMPLEX PARTS GIVE MOST SATISFACTORY RESULTS

MOTIOGRAPH DE LUXE SOUND PROJECTOR EQUIPMENT IS ACKNOWLEDGED THE FINEST UNIT THAT MONEY CAN BUY



Mr. E. R. Sutliffe, Chief Projectionist of the Family Theatre, Wilkes-Barre, Penna., says: "For six months our total expenses on our Motiograph De Luxe Sound Equipment have been $38.40."

(Just compare)

You are invited to our studio to see and hear this exceptionally big buy,— Or, we will send you literature and testimonials on request.

THE ENTERPRISE OPTICAL MFG. COMPANY

564 W. RANDOLPH ST., CHICAGO, ILL.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

EXHIBITORS DEMANDING NEW UNIFORM CONTRACT

Metro Protest Meeting, Representing 7,000 Theatres, Adopts Resolutions—Continuing Committee Negotiates

INDUSTRY TO SUPPORT UNEMPLOYMENT RELIEF

Representatives of All Branches in Hays' Office Session Vote to Give Aid to President Hoover's Program

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GIVE 'EM WHAT THEY WANT!

FOOTBALL
By Its Master!

Immortal Knute Rockne, mentor of Notre Dame's great football teams and the master football-coach of all time, in a series of six unique football pictures!

RKO PATHE

FOOTBALL

BY KNUTE ROCKNE

Elissa Landi

The lovely Landi, greater with every picture, winning praise of critics and applause of public, in a tense emotional drama of a woman neither wicked nor weak—just human.

A good woman—yet they put her in prison. An adoring mother—yet they took her baby from her. It wrings the heart.

Another Fox hit—it's a habit.

WICKED

with

Victor McLaglen

UNA MERKEL • ALLAN DINEHART

Directed by . . . . . ALLAN DWAN

NEW SEASON
FOX
NEW HITS

EXHIBITORS CHEER AS PRODUCT BRINGS BACK

EVERYWHERE they're saying it's a PARAMOUNT year. Thousands of smart exhibitors are shouting "Happy New Year" in September. They've signed a PARAMOUNT 1931-2 contract, and they know that means a consistent run of week-after-week quality product. Box-office records of early fall releases prove it!

CHEVALIER-LUBITSCH "SMILING LIEUTENANT"

A country-wide clean-up. Wrecking records in every town. Claudette Colbert, Charlie Ruggles and Miriam Hopkins.

"AN AMERICAN TRAGEDY"

Paramount's mighty dramatic hit. Practically doubling business in every theatre. Based on Theodore Dreiser's novel. Directed by Josef von Sternberg. With Phillips Holmes, Sylvia Sidney and Frances Dee.

"SILENCE" . . . CLIVE BROOK

and great cast including Marjorie Rambeau, Peggy Shannon and Charles Starrett. Powerful dramatic smash that's doing big-money business. Directed by Louis Gasnier and Max Marcin.

"SECRETS OF A SECRETARY"

CLAUDETTE COLBERT, Herbert Marshall and Georges Metaxa. Directed by George Abbott. Swell money picture in the small towns as well as the cities.

"HUCKLEBERRY FINN"

Clean, wholesome picture for the whole family. With Jackie Coogan, Junior Durkin, Mitzi Green, Jackie Searl and Eugene Pallette. Directed by Norman Taurog.

PARAMOUNT'S 1931-2 BOOM-TIME GROSSES

4 MARX BROS. "MONKEY BUSINESS"

It's in the air! Here's the greatest comedy hit in five years. The money-making maniacs at their best. Rave reviews say "MONKEY BUSINESS" will do more to bring back happy-box-office days than any picture in years. The Laugh Panic of the age! Opening soon at long-run Rivoli, New York. Directed by Norman McLeod.

And here is just a sample of sure-fire box office hits to come! "THE ROAD TO RENO" — Lilyan Tashman, "Buddy" Rogers, Peggy Shannon, William Boyd, Irving Pichel. "MY SIN", showing the real TALLULAH BANKHEAD and handsome FREDRIC MARCH. "TWENTY FOUR HOURS"—world famous novel—with CLIVE BROOK, Kay Francis, Miriam Hopkins, Regis Toomey. RUTH CHATTERTON in "ONCE A LADY". GEORGE BANCROFT in "RICH MAN'S FOLLY". "TOUCHDOWN", football story with Richard Arlen, Peggy Shannon and big cast. Lubitsch production "MAN I KILLED" with Nancy Carroll, Phillips Holmes, Lionel Barrymore. Is it any wonder Paramount exhibitors are happy.

Big Money Pictures **PARAMOUNT**

THE PUBLIC IS THE FINAL JUDGE!

Get Ready To Give Them Hits Like These!

GARBO—They want more like "Inspiration." And wait till they see "Susan Lenox"—Garbo gets the gold!

SHEARER—After "Strangers May Kiss" and "Free Soul," naturally the public waits for Norma's new season hits!

CRAWFORD—"Dance Fools Dance," "Paid"—sure they loved 'em and they'll flock to Joan's forthcoming delights.

DAVIES—Her great dramatic work in "Five and Ten" is a forerunner of her big thrill-vehicles to come!

BEERY—When you can flash Wallace "Secret Six" Beery from your housefront you know it's a sure housefull!

MONTGOMERY—"Shipmates" and "Man in Possession" were only starters for handsome Bob. The public wants more!

GILBERT—His first new season and "new idea" film is "The Phantom of Paris" and it's jack for Jack!

LUNT-FONTANNE—We told you so! Class will tell! Their first "The Guardsman" is $2 worth at the Astor, N. Y.

HAINES—The Haines they liked in "Just a Gigolo" is the boy they want to see next season! They will!

NOVARRO—He clicked with his fans in "A Son of India," and he'll click again in his new romances!

LAUREL-HARDY—Every day come new glad reports from their first full-length feature comedy "Pardon Us."

TIBBETT—Those who have watched the progress of his coming film "The Cuban" predict a new high for Tibbett.

KEATON—Now's the time to begin telling the folks about "Sidewalks of New York." They'll laugh till it hurts!

DRESSLER—"Politics," "Min & Bill," "Reducing"—Marie Dressler's is the magic name that thrills the folks!

Certainly they want hits like "Trader Horn," new personalities like Clark Gable—**Are You All Set For Another**

METRO-GOLDWYN-MAYER YEAR?

SEP -5 1931 ©C1B 127434

MOTION PICTURE HERALD

Vol. 104, No. 10 — September 5, 1931

Thirty Million Strong

THE greatest annual movement, affecting nearly a fourth of the population of the United States, will be taking place in the next two weeks. School days are at hand again and the whole home life of the nation must assume a new routine.

Families are pouring back from camp and shore. The cities and towns will begin to stir again with growing traffic movements and throngs on the streets and in the shops. According to the figures of the National Educational Association in Washington, 24,000,000 will enroll in the grade schools, 5,000,000 in high schools, an another million in colleges and universities.

To the motion picture industry this means the real opening of a new season of patronage. As the flurry of school preparations passes and the waning of the outdoor season comes the great potential audience of millions will be back to normal routine again, ready to be beckoned by the marquee lights, ready to be sold entertainment once more.

But this year every maker and retailer of wares for the millions is standing alert for the return from summerland. Selling competition, price competition, quality competition, the struggle for the consumer's dollar, will be sharper than ever before in the memory of this generation. Ride where you will and consider the billboards, read what you will and consider the advertising, everywhere selling is being based on a concern about values, about dollar buying power, to a degree that has no precedent.

This great returning audience will be shopping for entertainment. It will have money aplenty, but no impulse to part with it save for bargains.

Now it chances that the motion picture rose to be a great industry in the service of the masses in the days when a seat in a theatre was the biggest ten cents' worth on earth. This is no advocacy of a ten cent admission, but it is a suggestion that now is the time to make the whole show worth the money, no matter what the price may be. Amusement is a state of mind and, concerning a show, it need not be entirely dependent on what comes in the film can. It may be pointed out that not a little in recent theatre circuit experience very sharply indicates that the whole show can not be shipped in the can. That intangible element of showmanship will not be concerned in picking up this September flow, back from Summerland, and guiding it neatly to the box office. Amusement habits and patterns of family activity will be taking form in the next thirty days. Good selling now can weave the motion picture habit into the pattern.

A useful instrument of service in this connection is offered by MOTION PICTURE HERALD'S "School and Screen" department, instituted so successfully by Mrs. Rita C. McGoldrick in the latter months of the last school year. Two weeks hence the first "School and Screen" department of the new season will be presented, with a wealth of new material.

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The Heir of Opera

FEODOR CHALIAPIN'S world fame pertains to the ancient, archaic, tradition bound art of the opera. And so, to an exponent of the motion picture as the supreme machine tool of the art of expression, there is a pleasant thrill and surprise in an article from the great Russian appearing in the Saturday Review of London in which he sees the talking film as the superseding medium.

"The means at the disposal of opera," he observes, "pale into insignificance beside the tremendous perspectives of the talking film. . . . The future belongs to the talking film, and I think it will be the inheritor of the opera. . . . It is the herald of dawn for a new form of musical dramatic art."

Certainly enough, no great art can self-consciously elevate itself, although the motion picture has tried enough of it. But a destiny greater than its personal instruments controls the future. Meanwhile there is a thought in Chaliapin's words for those who have striven mostly with bricks and steel to make themselves and the picture industry great.

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Naughty Fidoes

A NUMBER of minor leaflets, sometimes carelessly called trade journals, are indulging in a rash of peevish yappings at and about MOTION PICTURE HERALD and other Quigley publications. Apparently they hope to draw this journal into a controversy because any such controversy would in itself imply importance for them. Space in this journal is far too valuable to devote to the exposition and reproval of the bad manners of those ill bred and untrained amateurs of journalism.

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Mr. Ford's Real Field

A REPORT from Los Angeles says that some one has interested Mr. Henry Ford in the production of a series of religious shorts. Mr. Ford's only really vital contribution to contemporary civilization, despite his several experiments in several fields, has been a reasonably successful four cylinder motor car.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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WHAT THE PRESS SAYS

The POST of CINCINNATI has an editorial writer who feels very badly indeed about the art of the screen. It is just possible that what he is quarreling with is the human race. However, here is his plaint:

A father who says he represents a group of East End parents comes to this paper complaining.

He wants to find a movie house which will exhibit only pictures fit for children. That is, he longs for programs in which sex, crime and vulgarity are unknown.

This father goes only half way into the problem.

Flagrant lewdness is bad enough, as it pops up sporadically.

But the heaviest charge against movies is the fact that their taste universally is on a disturbingly low level.

Funny pictures that draw the biggest crowds are those which extract laughs from cheap situations.

A man placing his bare foot on a dinner table. A man turning the seat of his pants into the camera. A girl tossing her bustle region as a gesture of contempt. The Bronx laugh in mixed company. Reference to physiology. Jokes on some individual's physical infirmity, like stuttering or deafness.

Children see these displays of bad taste and hear their elders laugh loudly. Children naturally decide such lack of breeding is the smart and appropriate thing.

And children become boors, strictly from bad example. Twenty more years of this and we'll have a nation of louts.

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THE KNICKERBOCKER PRESS of ALBANY, N. Y., offers a markedly sane view of the relation of the motion picture to contemporary life and conditions in an editorial which remarks:

If the talkies are guilty of past sins in making the gangster a hero in the eyes of the weak-minded, they are atoning for that fault in such a picture as "The Star Witness." Here the gangster invades a peaceful home and threatens the lives of its members because they happened to be witnesses to a gang murder and are asked by the district attorney to testify against the gangster.

Intimidation may be carried to melodramatic extent in this picture, but basically its story can be matched in the fact that state troopers still guard Grover Parks, Catskill farmer, against the vengeance of the Diamond gang, and in the miscarriage of justice in a Troy court in the Diamond trial; a miscarriage in which fear and perjury are believed to have had their part.

Someone has said, "People don't get indignant any more." Knowing the facts in the Parks case and in the inferences in the Troy Diamond trial, it seems that the talkies are doing their bit to get people indignant against a dangerous public enemy.

THE JOURNAL of FLINT in MICHIGAN, which is a city of motors and industry, recognizes that an absolute perfection of performance by the motion picture business is not exactly to be expected. Also this paper amazingly enough does not seem to think that the screen has entirely gone to pot. It observes:

The fashion of the moment seems to be to scold the movies for putting on poor shows, for not making greater profits, for not having something novel to amuse the public and for sensationalizing this, that or the other thing.

As a matter of fact, the movies probably are no worse or no better than ever. On the whole, the talkies seem to be improving their standard of dramatic work and the actual speaking and photography has been excellent.

The movies, like every other business, have been hurt by depression. And all this scolding from critics and audiences is just a case of needing something to blame when nerves are frayed.

There have been spells of this kind in the movie world before. There probably will be again. After the first flush of the novelty of talkies had worn off, audiences suddenly became supercritical and began talking about "dramatic values," "plot," "dialog" and other things they know very little about. The movies, we must assume, are made by people who know something about their picture business.

Every show cannot be a smashing hit. And with the great number of films that are produced, each cannot possibly be original. However, the producers are not going to stop looking for the sort of thing which amuse their audiences. We can bank on that.

In the meantime, we have seen a number of pictures in the last six months which we would not hesitate to give a grade of "excellent," judging entirely on the standards by which movies have always been judged.

The box office is the test, perhaps, but we must not lose sight of the fact that it takes a great deal more to draw a big "house" in times like this than it does when money in "easy."

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PHOTOPLAY MAGAZINE, under the editorship of James R. Quirk, is collecting expression from the public about the values that motion pictures offer from the point of view of the ultimate consumer. Some of the letters quoted in the magazine follow:

"'Min and Bill' made me laugh until my sides ached and I forgot the depression. Next day I started to reorganize my business."—C. E. Dexter, Boulder, Colo.

"'Skippy' was the tonic I needed to cure my blues and depressed feeling."—Timothy McInerney, New York, N. Y.

"We (husband and I) forget about the note coming due and the dazzling new car that mocks us every time we pass the show window, and we walk home (from the movies) with renewed love and courage . . ."—Mrs. M. O. Wilburn, Montgomery, Alabama.

"I am by careful selection of pictures trying to develop in my son standards of conduct, judgment and appreciation. He admires the manliness in Gary Cooper; he apes the polished mannerisms of George Arliss; he is likely to burst into song after hearing Lawrence Tibbett . . ."—Mrs. C. R., Bedford, Pa.

"My parents were uneducated . . . with no money I tackled the job of obtaining an education. The movies helped. They gave me a basic knowledge of customs, manners, and styles. . . . They are helping me to develop into a well-rounded personality."—C. L. G., Birmingham, Ala.

"As a country girl. . . . How I wish I could find some means to express my appreciation to the designers of film clothes and house interiors for the help they have given me."—Alberta Rowell, Lexington, Ky.

"There are plenty of clean juvenile films for children . . . of course, the baby shouldn't smoke daddy's cigars or use mother's lipstick, and, of course, children shouldn't see films intended for adults. . . . I have five children of my own."—Blanche Bennett, Washington, D. C.

This Week

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Fox decentralization plan becomes effective at theatres in the East *Page 10*

Will H. Hays leads industry in movement to aid President Hoover's unemployment campaign *Page 11*

Color prepares for a comeback; five distributors plan 20 features for 1931-32 *Page 12*

Paramount starts player-director trek from Hollywood to London where English Paramount versions will be filmed *Page 13*

Box-office grosses continue upward trend *Page 14*

S.M.P.E. nominates new slate of officers *Page 24*

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HOLLYWOOD BLAMED FOR INDUSTRY EVILS AT M-G-M PROTEST MEET IN N.Y.

Exhibitors Ask Ban on Gang and Indecent Pictures, Immediate Application of the Standard Exhibition Contract and the Elimination of Score Charges

Approximately 70 exhibitors, for whom a representation of 7,000 theatres was claimed, left a meeting called for the purpose of protesting the new M-G-M contract at the Hotel Astor, New York, this week without making requests for any specific changes in the contract. A continuing committee appointed by the meeting convened with Felix Feist, Metro sales manager, the following day, and likewise presented no definite program of contract modification. Further meetings of the committee were adjourned at least until next week, due to the absence from the city of Walter Vincent, its chairman.

Partially explaining the inaction of the exhibitor protestants is Feist's explanation that Metro will entertain requests for contract modifications and adjustments wherever the situation demands.

"My instructions to the Metro sales force," said Feist, "were specifically to sell an exhibitor only where it was possible for him to make a profit and stay in business with Metro. Our home office and exchanges are always open to any one with a justifiable complaint, and no such complaint has ever been ignored by Metro. Our company," he said, "can only hope that its representatives did not adopt arbitrary or high-handed methods in presenting the new contract to exhibitors."

Feist indicated that, although the contract would have to stand in its essentials, a liberal and elastic application of it would be made, and no rigid enforcement of all of its provisions would be attempted without regard to individual situations. *An understanding of this nature, in essence, is what was sought by the protesting exhibitors, and a definite agreement to that effect may be reached at later meetings of the continuing committee with Feist.*

Serving on this committee, in addition to Walter Vincent of Wilmer & Vincent, eastern circuit operators, are: Nathan Yamins, Fall River; Jack Harwood, Cleveland; M. A. Lightman, Memphis; Lewen Pizor, Philadelphia; Charles L. O'Reilly, New York, and A. Levey, New Haven.

In addition to its consideration of the Metro contract, the meeting petitioned distributors to put the standard contract into immediate operation; it empowered the continuing committee to negotiate with all producers for the elimination of the score charge; it called on producers to abandon further production of gangster and "indecent" problem pictures; asked the elimination of "holdouts," or changes in release dates, and protested any "tying in" of short subjects with feature sales under any price or booking subterfuge.

With Walter Vincent chairman of the meeting, the exhibitors immediately inaugurated an attack on industry practices which, they charged, threaten to increase theatre admissions throughout the country.

The arraignment of the production and distribution ends of the industry was con-

(*Continued on page 21*)

Spies!

William Hollander, New York exhibitor, raised an objection to the admittance of unidentified individuals to the exhibitors' Metro protest meet in New York this week, intimating that "distributors' spies" might be in attendance at the meeting. He asked that all unable to furnish proper identification be asked to leave the meeting.

Chairman Walter Vincent stated that the meeting "had nothing to conceal" and invited public scrutiny.

"Even though we did desire privacy," Vincent said, "it would be impossible to attain it in this industry. I have been frequently advised by distributors that within five minutes after exhibitors' meetings, no less than six exhibitors were in their offices with complete accounts of what had transpired."

Artists Service Reports Returns Of $10,000,000

George Engles, director of NBC Artists Service, has reported that returns from engagements secured for its artists have totalled $10,000,000 during the past 12 months. This figure represents, according to Engles, a 54 per cent increase over two years ago.

In all, 300 performers of all sorts, both on the stage and radio and on the lecture platform, have benefited from these returns. Advance bookings for the coming season, said Engles, indicate no falling off of the demand for entertainers. Concert artists alone, of which the organization represents 120 already have 60 per cent more bookings awaiting them than they had last year.

The definite indications are, in the opinion of Engles, that the public is not economizing on entertainment, but it does, however, insist on only the very best available. It is spending more for amusement than ever before, says Engles.

Gance Distributing Russian Films In France; Will Direct

Abel Gance, French engineer in France, has secured French distribution rights to 12 Russian productions, while the Soviet Union in Berlin has bought several French films for Russia, by way of reciprocity.

Gance has also been engaged by the Russian authorities to direct several for them.

Double Bills to Prevent Rehiring Of B-K Organists

Balaban & Katz will not reemploy 26 organists laid off at the beginning of the summer in the circuit's Chicago theatres unless double featuring is abolished this fall, according to Louis Lipstone, production manager of the circuit.

"There will be no reemployment of organists in Balaban & Katz theatres after Labor Day," Lipstone said. "Double feature programs do not afford time enough for organ solos, and in consequence only five organists will be used in the same number of houses at which no double featuring is done."

The theatres at which organists are employed are the Chicago and Oriental in the Loop, and the Uptown, Paradise and Tivoli, outlying. The remainder of the Balaban & Katz 30-odd houses are on either a permanent or part-time double feature policy, with the exception of the Loop-run houses.

At the time the 26 organists were dispensed with, the circuit announced that the move would probably be temporary, with reemployment of organists effective at the end of the summer.

To Push Contract At Allied Session

The next step to be taken by Allied States Association in its effort to push adoption of the proposed new form of license agreement, adopted in principle by distributors, is expected to be determined in Minneapolis on September 9 and 10 at the session of the Northwest exhibitor unit.

Allied heads from numerous states will be on hand for the regional meeting, which is assuming the proportions of a national affair, with leaders attending to congratulate W. A. Steffes and Aaron Saperstein on the outcome of the Chicago difficulties.

150 DECENTRALIZED THIS WEEK BY FOX IN THE EAST

Unit Operators Assume Charge of Circuit

Move Accomplished by Retracing Steps Which Led to Formation Of Former Central Operation

Decentralization of all Fox theatres east of the Mississippi was accomplished this week with the dissolution of the main office departments of the Fox Theatres Corporation on Monday. The following day approximately 150 theatres inaugurated a new system of territorial or individual operation management.

No departments or department heads that have been eliminated from the main office by the decentralization were replaced in the new field organization. Instead, unit managers have assumed the full responsibilities of operation, including those of real estate, film buying, advertising, public relations, taxes, personnel, and all other phases of theatre operating. Each theatre manager in turn is given full responsibility for his own theatre operation under the general manager of his local unit, while managers of de luxe houses are again working exactly as they did before the organization of the main office.

The decentralization, in effect, was accomplished by retracing the steps which led to formation of the former centralized circuit operation, which is now extinct.

The division or unit managers on whom operation responsibilities now rest are: Manhattan, Bronx and Long Island, Harry Woodin; New Jersey and Brooklyn, Harry Goldberg; Albany and Buffalo, Marshall Taylor; New England, Herschel Stuart; Midwesco and Chicago, H. J. Fitzgerald.

The de luxe theatres continue under the management of the following: Roxy, New York, Charles E. Kurtzman; Fox, Brooklyn, Monty Salmon; Fox, Detroit, William H. Raynor; Fox, Washington, Harry Crull.

Steffes to Quit Northwest Group For Allied Affairs

W. A. Steffes, who has been president of the Northwest exhibitor association for over 10 years, will resign at the association's Minneapolis meeting September 9 and 10.

He will devote all his time to affairs of the national Allied States Association which he founded.

Tax Rebate of $402,134 Is Won by Paramount

The federal revenue department has ordered a refund of $402,134 in corporation taxes for 1918-1920, to th eFamous Players-Lasky Corporation, now Paramount Publix.

Loew Promotes Addison

H. M. Addison, former managing director of the Penn in Pittsburgh, has been promoted to supervisor of Loew's Cleveland division, comprising 11 houses.

"15-cent Circuit For Trans Lux is Incorrect": Smith

The expansion plans of Trans Lux are still in a formative stage, Courtland Smith, president, says in commenting on a report in Walter Winchell's column in the *New York Mirror* that Trans Lux planned to open a large number of theatres with a new low admission price of 15 cents.

"Naturally, Trans Lux plans expansion on a large scale," said Smith. "Certain plans for the development of operations have been in mind since the opening of the first Trans Lux theatre, but no definite stage has been attained as yet. The report that a new 15-cent admission scale is contemplated is definitely incorrect.

"We have fullest confidence in the future of Trans Lux," Smith continued. "It is new and different, and, like most departures from the ordinary, it is meeting with opposition in various quarters. I am certain of its eventual success in spite of this opposition from those who do not want to see the enterprise succeed."

Miller Music House Denies Rumor of Harms' Sponsorship

There are rumors in the music trade that the firm of Miller Music Inc., is being financed and sponsored by the firm of Harms Inc., which is a Warner subsidiary, but Charles Miller, formerly managing editor of Harms Inc., and the founder of the new publishing house, denies that he is associated with or sponsored in any way whatsoever by Harms Inc., or any other organization.

Because of Miller's success with the Ziegfeld Follies and other shows which he is now publishing, an effort is being made by competitors who are losing prestige with managers to create an impression that they are sponsoring him or financing him, claims Miller.

De Mille-Hakim Deal For 3 Films Understood Completed

A deal in London between Cecil B. DeMille and Eric Hakim for the production of three pictures, is understood to be definitely concluded. The first will be made in England and the other two anywhere in the world necessary.

Two American companies are understood negotiating for the release of the three. Hakim is head of Cinema House, Ltd., and an important financial figure in the industry in England.

Sennett to Resume

Mack Sennett studios, which closed August 24, will resume production activities about September 21.

Something New

While the process still is under test and, therefore, not yet perfected sufficiently for publication of details, it looks as though the near future will bring a new film coating (chemical) which hardens the photographic emulsion and renders it practically immune to scratches. We have examined film so coated and find it difficult to scratch the emulsion.

There are now 150,000 feet of film so treated in service for test purposes and engineers report 100% satisfaction with results so far.

If this develops, and it looks as though it will, it will be one of the really big improvements in the industry.

F. H. RICHARDSON

An Echo of the U.S. Journey of "Journey's End"

There is a sequel to the "dive" which the film version of "Journey's End" took in the American market. It takes the form of a candid confession on the part of the directors of Welsh-Pearson at London, jointly responsible with Gainsborough Pictures for production of the film, that "at the time the film was due for general release in U. S. A. the great financial crisis occurred, one of the effects of which was to produce a sensational falling off in picture theatre receipts throughout the whole of America."

This, the directors say, has greatly reduced the value of company assets estimated largely on anticipations of "Journey" rentals from Tiffany at $500,000.

They say that "Journey's End" failed to stand up against the "overwhelming theatre slump" and the effect was disastrous. They admit that the item shown in the accounts as worth $500,000 is in reality worth considerably less; a bold and frank attitude which renders all the more obscure, any reason these directors may have had for not ascertaining what within reason these assets really are worth.

It is felt in the London trade that it would be much better for all British production concerns having on hand assets which are of problematical value, to so write of their obvious losses as to bring their figures into something approaching correct relationship to actual present day values. Some concerns are still writing in their balance sheets huge sums representing the cost of producing silent films. These are clearly not worth a fractional part of their original value, and the bitter truth has to be faced sooner or later. Many of the major British companies have already written off their losses and are making a fresh start.

The profit and loss account of Welsh-Pearson actually shows a slight working profit: there is an amount of $45,000 transferred to the balance sheet, but its actuality is queried even by the W.P. directors.

INDUSTRY ORGANIZES TO JOIN DRIVE FOR UNEMPLOYMENT RELIEF

Local Newsreel

The Santa Barbara, Cal., DAILY NEWS, local paper, has started production and release of a weekly talking newsreel, devoted for the most part to interviews and general news events of the community. Warners plant is used for the development of the shots which are sent back to Santa Barbara, where Paul Whitney, dramatic critic of the NEWS, sees the reel at a private showing, writes the dialogue, and returns to Hollywood with the film, where the recording is done. Six issues of the reel have already been released, which have resulted, according to report, in increased attendance at the theatre showing the reel and in splendid advertising for the newspaper.

Movietone Men "Shoot" McKinley

Culminating three months of newsreel picture taking in Alaska, two Movietone cameramen flew over Mt. McKinley, North America's highest peak, in Alaskan Airway planes on Wednesday, according to a Universal Service dispatch from Fairbanks, Alaska.

"It was the second flight ever to be made over the towering peak, 20,300 feet high and the first time the mountain has been photographed by motion picture cameras.

The cameramen, Eric Mayell and Oscar Darling, announced upon their return to Fairbanks that they secured "excellent shots" of the mountain. The pilots were Joe Crosson and Ed. Young, Alaskan fliers.

Mayell and Darling make up the Fox Movietone News crew which is going through Alaska in search of sound news pictures and features.

Warner Studio Resumes With 114 People Added to Payroll

Warner-First National studio in Hollywood has resumed production activity with 114 people added to the payroll, in the stenographic, accounting, scenario and technical departments.

A report current at the plant was to the effect that the salary cut which they took will be lifted within 30 days, and though studio officials confirmed the fact that the cut was temporary, they refused to divulge exactly when the cuts would be returned.

Clarke In New York

Harley L. Clarke, Fox president, arrived in New York on Tuesday.

Representatives in Action Session at Hays Office

All Facilities of Motion Pictures Made Available to President Hoover's Aid Program

The motion picture industry has this week entered upon arrangements to mobilize on a nation-wide scale for cooperation in unemployment relief.

At a meeting held at the New York offices of the Motion Picture Producers & Distributors of America, Inc., participated in by all branches of the industry, including the heads of the independent theatre circuits, circuit theatre operators, distribution executives, representatives of the trade press, and news reel chiefs, plans were laid for coordinating the industry's resources with the nation's relief program initiated by President Hoover.

Will H. Hays was named chairman of a central committee which immediately commenced action along the line of welding into the relief work the motion picture industry's full cooperation.

The objective of the effort commenced today, as explained by Mr. Hays, is "to develop plans to the end that the industry may fully discharge its duty in connection with the whole subject of unemployment relief, and to coordinate everywhere with responsible community relief agencies, thereby assuring the most effective application of what we do to help. Exhaustive and united action through responsible delegated committees in our own ranks, extending everywhere, will make our facilities available to the local joint committees of the nation's general effort.

"We are doing in our industry," Mr. Hays continued, "what the Gifford Committee is doing in regard to the general relief activities. We will make certain that the organized industry is available at quick and effective contact points with the coordinated work of welfare agencies, city committees, and other industries which I am sure will prepare, as we are doing, to render unified and effective service."

Mr. Hays has named a Planning Committee of 16 which will advise with him in the selection of a general national committee, and a central committee which will work out details for mobilizing the industry. The personnel of the Planning Com mittee, all of whom have consented to serve, is:

Representing theatre owners: Abram F. Myers, president of Allied States Association of Motion Picture Exhibitors, Washington, D. C.; M. A. Lightman, president of the Motion Picture Theatre Owners of America, Memphis, Tenn.; Walter Vincent, Wilmer and Vincent Theatre Circuit, Richmond, Va.

Representing distributors: Sidney R. Kent, vice-president and general manager,

(*Continued on page* 14)

Cooling System—$10

F. J. Quartemont of the Fox Plaza in Milwaukee recently turned a neat trick when he transformed the theatre's small heating plant into a satisfactory cooling system at the unusually low cost of $10. The temperature chart, kept regularly, indicated a temperature at all times from 10 to 15 degrees cooler than outside. Warm air from outside is led over a series of heat radiation pipes over which cold city water is kept constantly flowing. A rack filled with ice beside the pipes cools the air. From there, the cooled air is drawn into the theatre by means of a blower fan. He even gets the ice without charge, through a tieup with a local ice dealer.

Northwest in Arms Over C.O.D.—ing

C. O. D. shipments of films, against which numerous complaints from Northwest exhibitors have been registered with the Allied organization, will be discussed at the annual convention of the Northwest Allied unit, to be held at the Radisson Hotel, Minneapolis, September 9 and 10. Indications are that the meeting may assume national significance. Independent exhibitors from widely scattered sections of the country, together with national Allied officials, will attend, according to Bennie Berger, president of Northwest Allied.

Abram F. Myers, president of Allied States, and Al Steffes, Allied official, will be in attendance. Steffes, who has been directing the fight of Chicago independent exhibitors against the operators' union in that city, will report on the Chicago labor situation at the convention.

"The association," said Berger, "has received many complaints from exhibitors stating that companies are C. O. D.-ing films for amounts greater than the cost of that particular film. Should such a shipment be made by parcel post, the exhibitor should file a complaint with the postmaster immediately as it is against the rules of the postal department to ship any film for a greater amount than the actual cost of the shipment, and should such a shipment be made by express I would advise that the shipment be refused and the theatre be closed for the day. The exhibitor should then have his attorney replevin the film and ask for damages from the film company for losses sustained while the theatre was closed," Berger advised.

REHABILITATION OF COLOR STARTS WITH 20 FEATURES SCHEDULED BY 5

Six Major Companies Still To Form Color Plans

Producers Will Not Force Bulk on Public As They Did in '29—Adopt Method of a Slow "Build-Up"

Color is about to claim a new lease on life. A minimum of 20 features are on the 1931-32 schedules of five distributors, with six companies still undetermined on a color policy.

Forced into a year's idleness through admitted imperfections and the death-blow it received as a partner to musicals, color will be developed, beginning immediately, along more natural and saner lines than the overdone, forced treatment it received at the hands of producers during its short-lived career of one year ago. It will be "built up" over a period.

Warners' new contract with Technicolor is for six features in color, work on the initial opus beginning October 5, to star Winnie Lightner. First National will have color features. Five are to be made this year by RKO, including "Fanny Foley" and "Runaround," already completed; "Bird of Paradise," "Marcheta," and "Babes in Toyland." Paramount has contracted for eight, with at least two for the current year. "March of Time" and "Merry Widow" will be M-G-M's candidates. Universal has no contract, but is stated to feel partial to color. Fox is "flirting" with color. The favorable attitude of RKO officials will probably react at the RKO Pathe subsidiary. United Artists is uncertain, likewise Columbia, Tiffany and Educational.

The new two-color process has been aided considerably by Eastman's new speed film, and will, in the opinion of Natalie Kalmus, Technicolor executive and color director, permit of a normal black-and-white studio schedule. The price of prints has been reduced from 8.85 cents per foot to seven; the necessity of additional lighting no longer exists, colors have been softened and the flicker and grain of former Technicolor pictures have been eliminated, Mrs. Kalmus said.

At the beginning of the recent color era, Warner Brothers tied up practically all Technicolor cameras along the West Coast. This seriously hampered other producers and it was not until the musical-color cycle was well under way that a readjustment ironed out the situation. The ensuing rush overloaded the color plant and further difficulties arose. Producers insisted that they handle many of the technical details of color, including selection of materials, costumes and sets, which should have been done by color experts and the result was color which impaired rather than helped most pictures.

In addition, Technicolor had not perfected its process, admittedly, and the public's

(*Continued on page* 28)

Film Stocks Gain $19,095,677 in August; 4th Among 20 Groups

A gain in market value of amusement shares for August of $19,095,677, which compares with a decline in July of $22,853,075, is indicated by a stock survey by the New York Times.

Five issues are listed in the amusement group in the survey, which embraces 20 different commodity classifications. Amusements are rated fourth in the index, with five issues showing an average net gain of 1.375 points.

Twenty-five railroad stocks showed a net gain of 4.190 points; oil stocks, a net gain of 1.590 points; third are nine chemicals with a gain of 1.514 and amusements fourth. The latter issues include Fox Film "A", Loew's, Paramount-Publix, RKO "A" and Warners.

Railroads, chemicals and oils were at the top of the recovery list for the month, but amusements ran ahead of building stocks, business equipment, chain stores, copper, department stores, foods, leathers, mail order houses, motors, motor equipments, public utilities, railroad equipment, rubbers, steels, sugars and tobaccos.

Four of the five amusement issues showed gains and one lost. Warners showed the greatest increase with $11,403,621 and RKO "A" smallest with $2,675,819. Fox "A" showed a market value decline of $3,638,490 from July. The comparison follows:

	Aug. 28th, Shares Listed	Closing July, 1931.	Closing Aug., 1931.	Net Change.	Increase.	Decrease.
Fox Film Corp., Cl. "A"	2,425,660	16	14½	— 1½	.....	$3,638,490
Loew's, Inc.	1,464,205	46⅞	49¾	+ 2⅞	$4,209,589	.....
Paramount-Publix	3,232,828	23⅜	24¾	+ 1⅜	4,445,138	.....
Radio-Keith-Orpheum, "A"	2,378,506	13⅞	15	+ 1⅛	2,675,819	.....
Warner Bros. Pictures	3,801,207	6¾	9¾	+ 3	11,403,621	.....
Total					$22,734,167	$3,638,490

Film Piracy Charged By Pathe Exchange

Seizure of more than 1,000 reels of film by Federal deputy marshalls at the storerooms of the Metropolitan Motion Picture Company, Newark, New Jersey, reveals film piracy operations of a large scope, according to Frederic Bellinger, of Coudert Bros., bankers for Pathe Exchange Inc., who instituted the raid.

Charges of violation of the copyright law were made against Claude L. Seiberg, president of Metropolitan, who will be arraigned next Tuesday in a Newark court. Seiberg stated that he had in his possession a bill of sale for the film, but Pathe denies that it has had any dealings whatever with Seiberg or his company.

Most of the films seized were Pathe comedies, although several features, including one as recent as "Holiday," are said to be included in the seizure.

Agfa and New York Labs On Creditors' List of U. S.

A meeting of creditors of the defunct U. S. Film Laboratory will be held early next week, at which time an investigation of alleged irregularities in management will be launched. Agfa-Craft, Malcolm and Filmlab are creditors.

M.P.T.O.A. to Make Bid for Independents

Revamping the organization scheme of the M. P. T. O. A. for the express purpose of gaining membership among independent exhibitors and dissipating the impression that distributor circuits are in control of the organization will be proposed at the association's annual convention to be held this winter, M. A. Lightman, president, announced.

The plan provides for the sponsoring of new organizations and the conducting of an extensive membership drive among unaffiliated exhibitor units, such as the Philadelphia zone, the Ohio, Cleveland, Connecticut associations, and the new Texas unit which was organized last year in protest against the censorship stand of Will Horwitz, president of Allied Theatres Association of Texas.

Revamping of the organization calls for election of a director to represent all affiliates, whether they be municipal, state or regional organizations. The distributor circuits, however, will be allotted only one representative each on the board.

President Lightman will head the membership drive if the plans for reorganization of the M. P. T. O. A. are approved by the national convention, at the forthcoming Winter session.

PARAMOUNT STARTS PLAYER TREK TO LONDON FOR BRITISH FILM MAKING

3,693 Wired in Britain

Film theatres in the British Isles showing talking pictures now total 3,693, according to reports from London. The number of silent theatres still operating is placed at 1,313. Of the total wired houses, 1,332 have Western Electric equipment, which added 31 to its installations in July.

Specific Selection Of Supplies Urged

Methods of equipment selection that emphasize actual demonstration under conditions of the theatre, are urged by C. H. Fulton, president of E. E. Fulton Co. Naming the selections that must be made in the planning of a theatre, as first, the selection of an architect; second, selection of a general contractor; and third, selection of the equipment and furnishings, he declares that it is the latter which most often does not receive the consideration due it, largely because the buyer does not realize the changes that today makes equipment more specifically related to a certain theatre.

Suggests Following Individuality

"Lighting fixtures," he states, offering an example, "are made in the majority of cases especially to order, and such made-to-order fixtures are not found in the ordinary electrical display rooms. Being made to order, the selection should be made from ideas of different types and designs of fixtures, of which drawings or pictures are submitted to meet the individual installation. The same is in general true of many other items—signs, chairs, carpets, draperies and so on.

When it comes to the ventilation of a theatre, selection of dimmer systems, stage lighting and rigging, there is no advantage to the buyer to have these items displayed in a store. In each case the specifications vary, and they must be particularly adapted to each individual case.

The Fulton Company is preparing a program of expansion involving a new plan of equipment distribution designed to reduce overhead and operating costs and thus to realize lower prices.

Rudy Vallee Will Make Two Short Films For Paramount

Rudy Vallee has been signed by Larry Kent, Paramount short production chief, to appear in two one-reelers, which will be made soon at the Eastern plant at Astoria, Long Island, for release this season.

Aubrey Scotto will direct. "Musical Justice," by Sammy Lerner and Sammy Timberg, will be the first.

'Serious' British Efforts to React at Hollywood

Warners, First National, MGM, Fox, Radio, Universal All Lining Up For Production in England

London Bureau, the HERALD

Film making at British studios by American companies is expected within one year to become a vital part of Hollywood, rather than a necessary evil forced by quota requirements, as heretofore.

Eventually, it is believed, the number of feature pictures made at Hollywood will be reduced, with London production efforts maintaining an even balance on release schedules of American companies.

Deportation of English players now at Hollywood to London has been accepted by Paramount and Radio as the solution to successful English pictures, productions which will have an unquestionable appeal in name value at American theatres and at the same time completely satisfy distribution needs of each company in British possessions. The quota requirement, of course, is an additional reason.

Robert T. Kane's announcement at London that Paramount will bring many of its key writers and directors from Hollywood and from their new Joinville outfit near Paris, to concentrate on production of "first-rate" British pictures, will doubtless precipitate a situation at London in which most of the major American producers having British affiliates, will, if only for purely competitive reasons, adopt a similar policy. What they have to gain is best known to themselves. Certainly the gradually mounting British quota is a factor which has exercised the minds of American executives. Then there is the further question of native "atmosphere," which undoubtedly has a value at the British box-office.

Except in unusual circumstances, Paramount will not, according to Kane, employ on their Elstree lot other than British players. And among the writers whose work will be translated into pictures between now and Spring are Rudyard Kipling's "Light That Failed," to be directed by Alexander Korda, and Arnold Bennett's novel "Barbary Sheep."

Among other fixtures in the Paramount British schedule are Ernest Vajda's "Fata Morgana," to be directed by H. D'Abbadie D'Arrast; "L'Assurance," by Saint Granier, in which the French actor, Fernand Gravey will star; a subject by Martin Brown, author of Valentino's "Cobra;" two stories by May Edginton, whose "Child In Their Midst" is now in production with Louis Mercanton directing.

It is significant that Paramount said nothing of these plans until after the initial British production had reached the screen. This was received with press acclamation al-

(*Continued on page 25*)

"E. W." Dolling Up

E. W. Hammons' Educational West Coast Studios are having a "facial": that is, the entire front facade is being done over and an elaborate array of nine illuminated 24-sheet boards are being specially painted, telling the world all about Ideal, Mermaid, Cameo, and other company product, including the James Cruze features.

Skouras Seeks 55 Fox Eastern Houses

A deal between Spyros Skouras of Skouras-Publix Theatres and Harry Arthur, Fox theatre executive, for 55 Fox houses is reported to be in a well-advanced stage of negotiation.

Fox Film franchises are said to figure in the negotiations for the theatres which will probably be acquired on a long-term leasing arrangement. Affected by the proposed transfer are 21 theatres in the New Jersey division, four of which are now dark; 18 houses in the New England division, and 16 in the New York division.

Skouras could not be reached for a statement, but Arthur admitted that negotiations were under way.

Following is a complete list of the theatres involved.

New Jersey Division

Bergenfield—Palace.
Bogota—Queen Anne.
Bound Brook—Brook.
Dumont—Dumont (dark).
Elizabeth—Liberty.
Englewood—Plaza.
Hackensack—Fox.
Jersey City—State, Fulton, Capitol, Tivoli, Strand, Apollo, Monticello, Cameo and Rialto. The Cameo is dark.
Leonia—Leonia (dark).
Newark—Terminal.
Nutley—Franklin.
Nyack, N. Y.—Rockland and Broadway (latter dark).
Westwood—Pascack.

New England Division

Connecticut

Bridgeport—Fox Poli, Fox Majestic, Fox Globe, Fox Lyric.
Hartford—Fox Capitol, Fox Palace.
Meriden—Fox Palace, Fox Poli.
New Haven—Fox Poli, Fox Bijou, Fox Poli College.

Massachusetts

Springfield—Fox Poli, Fox Nelson.
Waterbury—Fox Palace.
Worcester—Fox Palace, Fox, Poli Elm Street, Fox Plaza.

New York

Port Chester—Capitol.

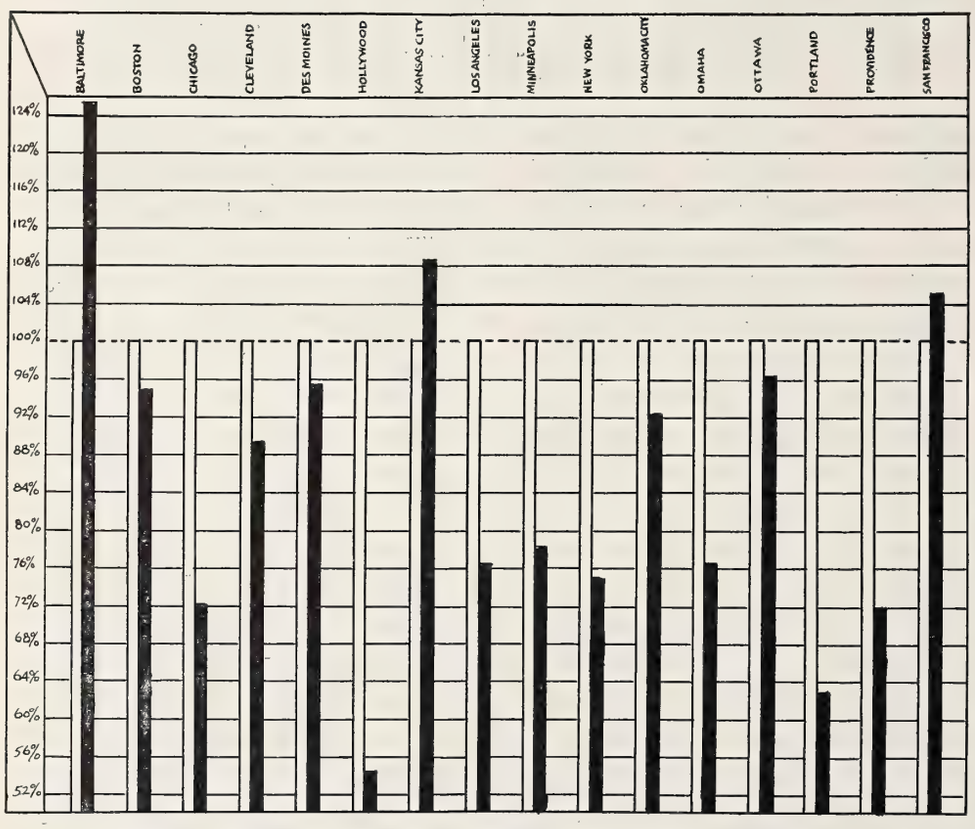
Long Island Division

Astoria—Astoria, Broadway and Crescent.
Corona—Corona, Granada.
Flushing—Roosevelt.
Glen Cove—Cove.
Great Neck—Playhouse.
Forest Hills—Forest Hills.
Hempstead—Hempstead, Rivoli.
Jackson Heights—Jackson.
Lynbrook—Lynbrook.
Valley Stream—Valley Stream.
Woodside—Sunnyside.

Roach Returns to Coast

Hal Roach returned to Culver City this week after a brief visit in New York.

B. O. Intake in 3 Keys Above 100%



Baltimore, Kansas City and San Francisco box office receipts are running ahead of last year. Figures for June, July and the initial two weeks of August show Baltimore running 24% above the same 1930 period, while Kansas City and San Francisco admissions are nearly 10% higher.

In the chart above, the white bar represents box office receipts for June, July and the first two August weeks in 1930. A comparison with the same period in 1931 is indicated by the black bar.

Victory Claimed By Chicago Theatres In One-Operator War

A "complete victory" in the fight of Chicago independent exhibitors against the operators' local of that city is claimed by Al Steffes, Allied States leader, who has been acting as strategical advisor to the Chicago exhibitors involved.

With city departments co-operating with the exhibitors in the licensing of unaffiliated projectionists so that approximately 100 "imported" operators have now been licensed to work in Chicago theatres, attorneys for the exhibitors have agreed to withdrawal next Tuesday of the temporary injunction restraining police from interfering with unlicensed projectionists. Daily examinations are being given the "imported" operators so that it is believed enough licensed men to operate the independents' projection machines will be available by the first part of the week.

During the week past, approximately 100 projectionists were taken to Chicago from southeastern cities. Atlanta furnished the bulk of these, most of whom were transported in private cars attached to fast trains.

The Chicago independent theatres are now entirely on a basis of one operator per shift per theatre, and are accepting the present situation as a permanent one. No further negotiations with the Chicago operators' local will be advanced by them, they say, and add that future overtures will have to come from Tom Maloy, business agent of the Chicago union.

Three Chicago theatres, one of them owned by Aaron Saperstein, president of the Allied Theatre Owners of Illinois, were bombed one week ago while Tom Maloy and other union officials were in New York conferring with William Canavan, president of the I. A. T. S. E. The state's attorney's office attributed the bombings to the union and charged Maloy with attempting to establish an alibi by journeying to New York. They announced that charges of contempt would be instituted against Maloy for leaving the state while under indictment.

The theatres bombed were Saperstein's Olympia, the Ridge and the Ray. The bombings resulted in injuries to two children who were thrown from their beds in nearby homes by the force of the blasts.

The Chicago theatres are still under a heavy armed guard by police who have instructions to "shoot to kill" in order to prevent further attacks and vandalism.

Industry Organizes To Aid Jobless

(*Continued from page* 11)

Paramount Publix Corp.; Claude C. Ezell, general sales manager, Warner Bros. Pictures; Charles Rosenzweig, general sales manager, RKO Distributing Corp.

Representing producers: Louis B. Mayer, Metro-Goldwyn-Mayer Pictures Corp., president Association of Motion Picture Producers of California.

Representing artists, writers and directors: William C. DeMille, president, Academy of Motion Picture Arts and Sciences, Los Angeles, Cal.

Representing news reels: Courtland Smith, general manager, Pathe News.

Representing motion picture advertisers: Edward Finney United Artists Corporation, president Associated Motion Picture Advertisers.

Representing and stock manufacturers and laboratories: Jules H. Brulatour, Eastman Kodak Company, H. J. Yates, Consolidated Film Laboratories.

Representing the trade press: Martin J. Quigley, MOTION PICTURE HERALD; Jack Alicoate, *The Film Daily;* Sime Silverman, *Variety;* Ben Shlyen, Associated Publications, Kansas City.

60 Bookings on German Pictures

David L. Apfelbaum of Foreign Talking Pictures, Chicago distributor of foreign films, reports 60 houses lined up for German features in Michigan, Wisconsin, Indiana and Illinois.

Apfelbaum sees the necessity of the distributor cooperating with the exhibitor in educating the latter in the best methods of advertising and gaining support for foreign pictures.

The company has begun an effort toward organizing other language bookings in the same territory.

Union Theatres Earn $114,825

Union Theatres (Victoria), Ltd., of Australia, showed a net profit of $114,825 for the year ended March 31, as against $134,720 for the period of operations from February 13, 1929, to March 31, 1930. At a meeting of shareholders, before whom the annual report was tabled, Edwin Geach, managing director, stated that payment on the preference dividend would be deferred.

Develops Process of Making Film, Using Sugar As a Base

Arthur S. Ford, English chemical engineer in New York, after more than 40 years of research and experiment, is reported to have been successful in transforming sugar into a plastic substance from which, it is claimed, non-inflammable film can be produced.

Ford claims he can produce celluloid for all purposes, at low cost. It is understood a large American chemical corporation is understood to have interested itself in the discovery, commercial production being expected shortly. The product is called "sakaloid."

THE CAMERA REPORTS

NEWCOMER. *Varying a bit the process by which Hollywood has been getting fresh talent, Phyllis Elgar came from Australia. She has appeared on the stage in America as well as in her homeland. She is now under contract to M-G-M.*

POSTHUMOUS PAYMENT. *Carl Laemmle, Jr., production chief of Universal, presenting Mrs. Knute Rockne, widow of the noted football coach of Notre Dame University, with a check for the fee due her husband for assisting in the production of Universal's forthcoming picture, "The Spirit of Notre Dame."*

VACATIONING IN GERMANY. *Marion Davies, for many years and still today one of the American screen's most popular stars, and William Randolph Hearst, head of the vast Hearst publishing interests, as they posed at Nauheim, one of Europe's most famous health resorts. (Acme photo).*

WRITING FOR AMERICAN SCREEN. *Vicki Baum, German novelist and playwright, whose fame in her own country became world-wide with "Grand Hotel," Broadway's most popular offering. Now in the United States, she is including in her writing activities originals for Paramount.*

WELL ARMED. *Hence these smiles amid the perils of the plains in RKO-Pathe's "Sundown Trail," this episode of which shows Pathe's new Western star, Tom Keene, with his feminine lead, Marion Shilling.*

CHOICE SEATS. *Given Ray Cooke and Dorothy Dix, stars of Educational's Torchy Comedies, in the parade which featured Los Angeles' welcome the other day to Wiley Post and Harold Gatty, world fliers.*

SPORTSMEN BOTH. (*Below*) *David Manners and Ruth Hall, Warner Brothers featured players, enacting the preliminaries to a duck dinner—their favorite sport when the shooting is over at the studio.*

SEVENTEEN. *At least that's what the records say about Pauline Moore, former stock actress whom Universal has just admitted to its younger set. Her first is "Twenty Grand."*

SPELLING CLASS. *And if you can see a double meaning in that, take the one you like best. They're Educational's collegians in an off-stage caper following completion of their first Vanity, "The Freshman's Finish."*

CONSTRUCTION AHEAD. *His map out, Richard Barthelmess, First National star, looks over the route that is to take him to new comforts at Malibou Beach, where he is now having built a new Pacific-side home.*

NEW LEAD. *A late portrait study of Dorothy Jordan, petite M-G-M featured player whose obvious beauty and proven dramatic talents have now won her the feminine lead in "Hell Divers."*

IN PORT AND OUT. (*Below*) *Constance Bennett arriving from Europe Tuesday, only to leave Wednesday for Hollywood. She is to start immediately on "Lady With a Past" for RKO-Pathe.*

UNANIMOUS

AS GREATEST OF YEAR

"YOU'LL ADORE IT"

Dunn has done it. He has completely won our hearts with a single role . . . Unquestionably, one excepted, the greatest find of the year . . . Sally Eilers does better than we ever imagined she could do, and the fact Dunn steals the picture isn't her fault. It's only because his is the sort of electric appeal that strikes the public once in a blue moon . . . Another achievement of that ace director, Frank Borzage of "7th Heaven" fame . . . Comedy that will kill you and pathos enough to bring the tears to your eyes. You'll adore it.

—Rob Reel, Chicago American

"RATES 4 DIAMONDS"

One of the most understanding, most human and most entertaining pictures of this year. Such skillful direction and such splendid acting that Dot and Eddie are as real to you as if you'd grown up with them. You'll laugh and sympathize in their fun and struggles, weep over their troubles and understand them. Sally Eilers and James Dunn LIVE it for you—and it's absorbing.

Doris Arden, Chicago Daily Times

"JAMES DUNN A SENSATION"

If you want to laugh or cry, see "Bad Girl." A record breaker. Very human. James Dunn is a sensation. He has a tremendous ability to jerk the heart muscles by his acting. Scene in doctor's office one of finest ever shown on screen. Sally Eilers a fine little actress. Borzage's work charming.

—Eleanor Barnes, Los Angeles Illustrated Daily News

"HUMOR, NATURALNESS, PATHOS"

James Dunn begins his screen career with a performance which is going to put him in the very front rank of screen favorites. The humor, naturalness, pathos in the situations and above all the charm of the leading players, combine to make "Bad Girl" one of those pictures a wide section of the public thoroughly enjoys.

—Genevieve Harris, Chicago Evening Post

"COMPLETELY CAPTIVATED ME"

I was so completely engrossed in this human, interesting tale that I was lifted out of myself. It's the first time in many a day a motion picture has so completely captivated me. Story told with a graphic beauty and an intensity that will make movie fans out of the most hard-boiled audience. One of the best directed pictures of the year. James Dunn excellent.

—Louella Parsons, Los Angeles Examiner

"MEMORABLE"

Borzage possesses the ability to stir the emotions. Fine direction. He has carried Sally Eilers and James Dunn toward something very closely resembling the high places of tragedy. Dunn enormously likable.

—Philip K. Scheuer, Los Angeles Times

"AMONG TEN BEST PICTURES"

When the time comes to pick the ten best pictures of the year, there is one which ought to appear on every list. It is "Bad Girl." Nothing half so tender or heart warming has come out of Hollywood in many months. There is no doubt that James Dunn is a real discovery. Sally Eilers is fine.

—Harrison Carroll, Los Angeles Evening Herald

3rd Week Roxy, New York • 2nd week McVickers, Chicag

PRESS HAILS "BAD GIRL" DUNN AS SENSATION!

"BEST SINCE '7th HEAVEN'"

"Bad Girl" is splendid. Extraordinarily clever performances of Sally Eilers and James Dunn. Searching, brilliant, gentle direction of Frank Borzage. The finest thing he has done since "7th Heaven." *—Winifred Aydelotte, Los Angeles Record*

"NOTHING SHORT OF A SENSATION"

Literary gem nothing short of a sensation as a movie. James Dunn walks away with the histrionic honors like a cinematic cyclone. Sally Eilers carries the title role in splendid fashion . . . It is real—something terribly genuine. Borzage's genius made the characters seem alive. The scene in the doctor's office is one of the finest ever witnessed upon the screen. It's marvelous! *—J. S., Los Angeles Evening Express*

SUPERLATIVE!

The most human picture of the year. *—L. G. D., Philadelphia Public Ledger*

"4 STARS"

A mighty good picture. Has everything from laughter to tears. A thing of beauty as well as 4 star entertainment for everybody. James Dunn will take your breath away.
—Helen Harris, Detroit Daily Mirror

"SURPRISE PICTURE OF YEAR"

An achievement which should make all concerned justly proud. Genuinely human. We guarantee that this will stir you as practically nothing else has. If there are tears in you you will make use of them during one of the most astounding scenes which has been played before the camera—when James Dunn implores the famous surgeon to come to his aid . . . This is the surprise picture of the year. *—E. de S. Melcher, Washington Star*

"A COMPLETE TRIUMPH"

Picturization of Vina Delmar's work emerges as a complete triumph for the motion picture industry . . . One of the outstanding talkies of all time. *—Harold Heffernan, Detroit News*

JAMES DUNN · SALLY EILERS

In Vina Delmar's

BAD GIRL

FRANK BORZAGE Production

NEW SEASON
FOX
NEW HITS

Criterion, Los Angeles and Grauman's Chinese, Hollywood

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

TURNING BACK a few pages of the current volume of ol' "Pop" Time's literary masterpiece, we find: . . .

The Heels of Howls hollering: "Disaster!" . . . because the double-feature "evil" had supposedly gotten out of control. . . That was only four short months ago . . . and yet, the "evil" has long since passed on as a wholesale, "threatening" practice . . . Leaving nothing behind but memories. . . .

"Grownups Like Kid Pictures!" a *Cincinnati Enquirer* headline stated back in January. . . Distributors thought so, too, and the fight to bring back juveniles was on. . . Until circuit houses of major producers discovered the difference in box office receipts when kid films filled seats at ten and fifteen cents . . . instead of the quarter-and-up admissions paid by adults. . . .

'Member that $150,000,000 miniature golf bubble? . . . And the bust? . . .

Tiffany's future teetered on a fence for more than two months. . . . William Fox, H. J. Yates, Richard A. Rowland and Emil Jensen were mentioned as operators. . . . Back in February, Tiffany-owner L. A. Young wished he knew what to do. . . . And then came along E. W. Hammons. . . .

Last winter's invasion of the hotel field by Erpi and RCA worried theatre owners. . . . Loud squawks at its unfairness were voiced far and wide. . . . Both electrics are now more active than ever in hotel sales. . . . And still exhibitors have not met that competition which they felt was certain to develop. . . . Which proves . . . ?

The $100,000 "war chest" voted by Allied in convention at Chicago in February. . . . To be used in a "battle to death" against "unfair and discriminatory" tactics of distributors . . .

Clara Bow's star. . . .

What has happened to that Western Electric plan to rehabilitate those 5,000 down-at-the heel theatres? . . .

Charlie Pettijohn's last battle with anti-industry legislators. . . . A tough one. . . . Charlie and most of the industry's important leaders never will forget those 200 bills.

J. P. Kennedy's headaches with minority holders who opposed Pathe's sale to RKO. . . . The many threatening legal suits . . . which never materialized. . . .

Lowell Thomas and the *Literary Digest* reel. . . . An official announcement was ready for February 16. . . . When the bottom fell out. . . .

'Twas on April 1 that Hughes and Franklin made their debut as H-F circuit operators. . Only six months ago. . . . Beginners then. But now—! . . . Well, ask Fox West Coast. . .

Louis Wolheim, Warran Nolan, Lewis Warner, Harry Reichenbach, F. W. Murnau. . . . Gone . . . but not forgotten.

New York's Mayor, "Jimmy" Walker. . . . quitting his post . . . to join Fox. . . . The press would not believe the denials. . . . Now it knows. . . .

Harley L. Clarke's financial piece de resistance . . . promoting a $73,000,000 refinancing program for Fox. . . .

That near-merger, talked of in March, between Allied and the MPTOA. . . .

Theodore Dreiser's April "nightmare" when he read Paramount's "American Tragedy" script . . . and his decision to force cessation of production or halt its release by court order . . . The picture opened this month. . . .

Memories of . . . sponsored advertising reels . . . Paramount vs. Warners. . . Sales conventions.

Reports. . . . Sidney Kent leaving Paramount. . . . Harley Clarke leaving Fox. . . . Nicholas Schenck leaving MGM. . . . Just reports. . . .

Headlines . . . and memories.

▼ ▼ ▼

Despite denials to the contrary, reports persist that Ernest ("Freddie") Fredman has disposed of his Daily Film Renter in London to Gaumont. . . .

▼ ▼ ▼

Alfred L. Bernheim, authority on things legit, estimates that there are about 400 publicity men working for the first-class legitimate theatres. . . . With salaries in New York ranging from $50 to $70, and sometimes $100 per week, for the run-'o-the-mill representatives. . . . No more than six top notchers get between $200 and $350 with the first-rate agent taking from $100 to $200 weekly. . . Pay checks for keys other than New York read considerably lower. . . .

▼ ▼ ▼

At a managers' convention held at New Orleans the other day for operators of Saenger theatres of the Publix circuit, the company screened eight new pictures. . . And only two were Paramounts! . . .Others having been bought from Fox, Warners, Columbia, MGM and Pathe. . . . Significant? . . .

▼ ▼ ▼

Two years ago, Harry Woodin, managing the Dome theatre at Ocean Park, Cal., got the happy thought of a "Mickey Mouse Club" for youngsters to boost juvenile attendance at his theatre. . . .

Walt Disney, "Mickey's" producer, borrowed the idea and developed it to the point where today there are 750,000 children enrolled in "Mickey Mouse Clubs" throughout the nation. . . . About 750 clubs, widely scattered, with an average membership of 1,000. . . .

▼ ▼ ▼

Carl Laemmle and Dave Bader, his aide-de-camp, have reached Karlsbad . . . where both are enjoying Herings-Salat, Seezungenrollchen, Hochrippe, Gebratener Puter, Tee-und Wein-Geback and Pralines. . . They will return to the States in 10 days. . .

Misunderstood Labor

Amicability between labor and exhibitors in Fond du Lac, Wisconsin, was threatened recently by a gesture of good will on the part of the operators' local directed at one exhibitor and misinterpreted by others.

The operators' gesture consisted of the insertion of a paid advertisement in a paper there congratulating W. L. Ainsworth on the reopening of his Garrick theatre and commending Ainsworth for his past friendliness toward organized labor.

The advertisement, in the opinion of chain exhibitors at Fond du Lac, was capable of being interpreted as a slight against circuit houses, inasmuch as it bore no mention of chain employment of organized labor. The impression was corrected by the union in a second paid advertisement explaining the first and restoring community good-will on all sides.

"AMPAS-WAMPAS . . . 'Baby Stars' . . . pshaw . . . as long as you've got your health," was the way Michael L. Simmons, President Extraordinary of the A.M.P.A. castigated the current controversy when smoked out of his lair by a MOTION PICTURE HERALD correspondent. . . . One doesn't send a reporter to "Six-Syllable" Simmons. It would be *infra dig.* One sends a correspondent and catches all the fine nuances of his Wagnerian resonance, his Olympian virtuosity and philosophical calm. The HERALD'S minister-plenipotentiary was well equipped to carry the day. His collar was freshly starched, his monocle correctly adjusted and his gaiters *le dernier cri.* . . .

"Reports from the coast," continued our Prexy, "lead me to believe that an organization there called the Rompers the Wimpers . . . oh, I forget the exact name, are having baby trouble. The wires beat a tempestuous tattoo of calumnies, protestations, retractions, accusations and reprisals. . . . It all can be settled so easily. . . . Let them eat cake." . . .

So saying, the venerable administrator of the destiny of several hundred motion picture publicists, sat back and chuckled with the serenity of a cigar-smoking Buddha. . . .

"Of course," wheezed 'Old Six' when prodded further by the insistent interviewer, "I see poetic evocations of a sort in this clash at arms. It brings my mind back to the day when man was in the grip of barbaric forces and had to shift for himself. As a result I feel my scent becoming keener, my sight more acute, and my very nerves are on the qui vive for the slightest rustle in the underbrush. . . . Ah, it's good to be alive." . . .

"But what's all this got to do with the Ampas-Wampas question on 'Baby Stars'?" begged the interlocutor. . . .

Prexy Simmons picked his teeth thoughtfully with a paper knife, carefully masticated, digested and savored the question succulently before answering: . . . "Well, everything . . . and yet, mayhap . . . nothing . . . but this much I will admit: tell that gang to bring down the price on Rompers . . . and the baby stars will take care of themselves." . . .

▼ ▼ ▼

Government secret service men are keeping an eagle eye on stage or other "gag" forms of money which is distributed to exploit pictures. . . The fuss which follows discovery is usually plenty. . .

▼ ▼ ▼

Trumpets blaring. . . . The public staring . . . at plans of the $250,000,000 Radio City. A new set of plans two months later. . . . Another set two months later. . . . And only this week there came a fourth . . . which look no more like the first than. . . . Oh, well! . . .

▼ ▼ ▼

A simple typographical error completely changed Al Christie's outlook on life. . . . For instance: "Al Christie who was once one of the most noted LEG fanciers in the country, specializing in wire-haired terriers, has given up this hobby." . . . Hobby? ? ?

▼ ▼ ▼

A Publix executive believes that "position in life is everything," particularly in its application to the proper location of candy machines for theatre lobbies. . . Two machines at the New York Paramount were taken from their obscure locations and prominently posted as a test . . . with a $200 sale in two days the result. . . .

HOLLYWOOD BLAMED FOR INDUSTRY EVILS AT M-G-M PROTEST MEET AT N.Y.

(*Continued from page* 9)

tained in a message from the exhibitors of eastern Pennsylvania, southern New Jersey and Delaware, the organization which sponsored the meeting.

Specifying the Metro sales policy as the primary reason for the meeting, the exhibitors' message stated that it was but one of a number of industry problems which threatened the thousands of theatre owners of the country, the tens of thousands of employes, the vast army of stockholders in its enterprises and, in a more general way, the millions of theatre-goers."

Hollywood came in for the brunt of criticism and attack for "mounting production costs, poor pictures, crazy competition for stars, a riot of extravagance and waste—all of which are passed on to theatre-owners and theatre-goers."

"There has been an increase of 200 *per cent to* 400 *per cent in production costs in the past five years, but a corresponding decrease in the quality of pictures," the message said. "Thirty thousand dollars a week for stars but no dividends for stockholders; a general increase in film prices and percentages for the tenth consecutive year despite the fact that in the past two years all other commodities have decreased* 25 *per cent, and the maintenance of the score charge—the most outrageous financial policy ever imposed on a helpless industry," were among the alleged industry evils cited in the message.*

The message called upon industry leaders to "deflate Hollywood by a widespread reduction of the absurd salaries paid to stars, directors, executives and other favored ones, and save the industry." It contained a demand that "film selling be based on the theatre's capacity to pay, and not on the distributors' ability to collect." It asked that producers devote themselves to the making of better pictures rather than to the operation of neighborhood theatres which "you have demonstrated by ample proof is legitimately the field of the independent exhibitor. Turn these costly playthings back to the independents who know how to operate them profitably," the message admonished.

"The best pictures were made several years ago when the producer had to turn out quality or stay out of theatres, and not as at present where there is an assured outlet for pictures in producer-owned circuits," it continued. "Such an outlet," it concluded, "guarantees a showing, but does not guarantee a profit. One outstanding success followed by six 'flops' is a poor average to boast of in picture making."

Following these general arraignments of the industry, George Aarons, secretary of the organization sponsoring the meeting, guided the discussion to a specific attack on the Metro sales policy, which he termed "a menace."

He said that the meeting was designed for constructive settlement of this and other industry problems, and was not "a destructive attempt to tear down Metro."

Amity Marks Protest Meet

Amity between exhibitor bodies at the national Metro protest meeting in New York was apparent to everyone. Absence of discord, flashes of humor and ready relinquishing of personal viewpoints in favor of majority opinion, were particularly noticeable.

Exhibitors recalled that this was the first time in years so many different groups had gathered together with one objective in mind. When, on the few occasions that a brief, militant note was assumed, exhibitors were reminded by Chairman Walter Vincent that the attitude of the meeting was one of passive resistance and that "futile fighting" was to be avoided.

Northwest Allied To Thrash Metro Protection Tilt

Failure of Metro to institute a 45-day protection schedule over Publix in the Northwest will be protested at the annual convention of Allied Theatres of Minnesota, North and South Dakota, at Minneapolis, on September 9 and 10.

In a communication to members, Bennie Berger, president of the organization, states: "The 45-day protection over Publix theatres which Metro was to institute a short time ago was no myth, only they apparently backed down after the organization had taken the matter up with New York and the proper authorities. This will be verified by a number of exhibitors to whom the proposition was clearly explained by Mr. Workman, manager of Metro, and will be taken up on the convention floor."

The Metro contract was described by Herman Blum, president of the M. P. T. O. of Maryland as "a one-sided partnership with Metro participating in the profits and the exhibitors standing the losses." He concluded that "exhibitors cannot afford to buy Metro product on this year's basis—it would break them."

M. A. Lightman, president of the M. P. T. O. A., stated that "Metro's policy was its own responsibility. Personally," he continued, "I think it is a mistake. It is certainly reckless action to increase the exhibitor's burden at this time. However," he said, "Metro at least did not make any half-way move in this. It went all the way, and in doing so aroused this united opposition against its policy. We really owe them our thanks for doing that."

Lightman urged the meeting to consider the practices of other companies which, he said, were as onerous as Metro's.

"The United Artists' contract," he said, "is as bad or worse than Metro's. Although theirs is a flat rental basis, the charge is exorbitant, and the only alternative is a 50-50 split on the company's first three pictures. Fox, in some sections, asks high percentages and guarantees," he charged. Columbia's contract also came in for minor criticism.

Paramount, Lightman said, has no set policy on percentage and appears willing to conduct negotiations with individual exhibitors.

"The box office is the only thing left to exhibitors," Lightman concluded. "We have to guard it against the raids of distributors."

Suggested action against Metro was collective or individual boycotting of Metro product, overtures for legal or legislative action, or resolutions. No action was taken by the meeting on any of these suggestions.

A recommendation made by Chairman Vincent that Nicholas Schenck be invited to address the meeting on the subject of the Metro contract, and Harry Warner on score charges, was accepted, but it was learned that Schenck was obliged to leave New York and Felix Feist then consented to appear. Harry Warner advised the meeting that, since the recent death of his son, he had avoided public appearances. Sam Morris, suggested as an alternative, sent a message to the meeting in which he indicated there was reason for exhibitor optimism in the matter of Warners' attitude toward score charge relief, although no definite statement to this effect was contained in the message.

Feist, in his address to the meeting, intimated that Metro would apply the contract with reason and fairness to individual situations.

"There may be instances where protest is justifiable," he said. "Metro has never ignored a justifiable complaint. However," he said, "I think this protest is premature. If it is proved during the year that our sales policy is really unfair, the protest should be made at the end of the year, and if redress is not had the crucifixion of Metro should take place during the year following.

"However," Feist continued, "it is inconceivable that the same minds that conceived this year's sales policy will say that it must be renewed next year, if losses from it actually result. Such action is just not in the cards. Exhibitors have nothing to fear from a Metro sales policy or contracts," Feist declared. "The company has returned better pictures on the whole than other company's. Metro's past record earns it the right to attempt this policy, and if it results in hardships to the exhibitor, let him bring his complaints to the company

(*Continued on page* 30)

NOT SINCE "ALL

NOT since he touched the heart of the world with his thrilling performance in "All Quiet" has Lew Ayres reached the heights he attains here . . . in this soul-searing story of a love that flowered in the lowlands of the Mississippi and flamed to fury against crushing environment...against the flooding anger of the Father of Waters himself...Here is the picture headed for the biggest grosses you ever experienced!

LEW AYRES IN

HEAVEN

UNIVERSAL'S AMAZING PACE

QUIET"--

With Anita Louise, Slim Summerville, Harry Beresford and others. Produced by Carl Laemmle, Jr., from the novel, "Mississippi," by Ben Lucien Burman.

Presented by Carl Laemmle.

Directed by Russell Mack

UNIVERSAL

Gives You Bigger Ones Than Ever, Such as - - -

WATERLOO BRIDGE...EAST OF BORNEO . . . FRANKENSTEIN . . . and the timeliest picture on the market . . . HOMICIDE SQUAD . . . dedicated to the POLICE FORCES of the country!

ON EARTH

IS DAZZLING THE INDUSTRY!

SMPE TO DECIDE POLICY ISSUES AND NEW SLATE

Goldsmith and Sease Are Nominated for Chair

Hollywood Situation Involving M. P. Academy Technician Membership Scheduled for the Floor

The members of the Society of Motion Picture Engineers are balloting by mail in the annual election of officers. Results are to be announced at the fall meeting at Swampscott, Mass., in session October 5-8.

The principal contest is for the office of president. The nominees for this office are Dr. Alfred N. Goldsmith, vice-president and chief engineer of the Radio Corporation of America, and Dr. V. B. Sease, director of research for the DuPont Film Manufacturing Company.

J. I. Crabtree, of the Eastman research staff at Rochester, has held the office for two terms and declines to again be a candidate.

The Society is faced with a considerable array of policy problems, the most important of which is presented by the Hollywood situation, where a large majority of the engineers and other eligibles have joined the Technicians Branch of the Academy of Motion Picture Arts and Sciences, a definitely west coast rather than national organization. The Hollywood membership in the Society of Motion Picture Engineers is relatively but a handful. The unofficially expressed attitude of the Academy branch is to hold aloof from the Engineers. It is held, among some of the leaders of the Society, however, that the Academy attitude is geographical rather than political and it is likely that discussions of a possibly more workable relation will be among the early considerations of the incoming administration. It is held to be obvious, at least in some quarters, that the great producing machine of Hollywood might well have a more intimate organization relation to the workers of the great technological plants and laboratories of the East.

Plans for the Society's Swampscott session are yet in the making. It is a possibility that a number of the early workers and pioneers of picture technique will figure in the social functions of the meeting.

The remainder of the formal ticket of the election includes:

E. I. Sponable, director of Research and Development, Fox Film Corp., and M. W. Palmer, electrical engineer of Paramount Publix Corp., for vice-president.

J. H. Kurlander, commercial engineer of Westinghouse Lamp Company, and R. E. Farnham, commercial engineer of General Electric Co., for secretary.

H. T. Cowling, moving picture engineer, Eastman Kodak Company, and W. B. Little,

(*Continued on page* 28)

Anti-Trust Danger In Standard Contract Is Overcome by MPTO

Objections to application of the new standard contract based on anti-trust regulations have been overcome by M. A. Lightman, president of the M. P. T. O. A., who proposes submitting to exhibitors each company's individual contract together with the standard contract, thus permitting the exhibitor to elect whichever contract form he desires.

A paragraph superimposed on the standard form of contract stating that the exhibitor has his choice of either that or the company's individual contract, is proposed by Lightman. This, it is believed, eliminates all possibility of objections to the standard contract which are based on alleged collusion.

Fear English Negative Duty May Be Raised to 60 Cents

An increase of the import duties on negatives to 60 cents per foot is being predicted in England coincident with the financial crisis.

Present duty is 10 cents per foot. The government has made no decision on the possible increase. It is doubtful that there will be any increase in the quota.

Damita Returns

Lily Damita, United Artists star, has returned from her two-months vacation in Europe. She is expected to leave almost immediately for Hollywood to begin her first starring picture for United Artists. She is to make another picture for RKO-Radio before beginning the United Artists production.

Warners Sign "Chic" Sale

Warners have signed Charles "Chic" Sale to a two year starring contract, calling for six features, the first to be started on December 1. "Old Man Minnick" will be first.

Marcus Leaves For Coast

Lee Marcus, RKO Pathe president, leaves Friday for the Coast on his regular bimonthly trip to the studio for conference with Charles R. Rogers, production head.

NBC Offered 149 Specials

The National Broadcasting Company offered 149 special event broadcasts, including 22 international programs, during the first six months of 1931, a survey indicates.

Increased Quota Backed by Trade Union at London

By W. H. MOORING, London

The Film Group of the Federation of British Industries—embracing all the principal British film producing units—has not yet given up hopes of an increased British quota.

Political "strings" are being pulled with the General Council of the Trades Union Congress, which is an organization of no little political significance.

Recently, members of the T.U.C. were escorted through the studios of British International, accompanied by officials and members of the F.B.I. That they were impressed by the growing importance of the British industry as a channel through which to arrange absorption of some of the non-employed labor which at present is giving all the Trade Unions a terrific bank run, is not to be doubted.

Immediately afterwards, a joint sub-committee, composed of members of the F.B.I. and the General Council of the T.U.C., was formed to report on conditions affecting the British picture field. This report will, it is expected, be put before Governmental authorities after passing the T.U.C.

And it is almost certain that the T.U.C. will be prepared—subject to certain conditions—to lend its official support to the principle of amending the Films Act of 1927 so as to increase the British quota from 35 per cent to 50 per cent.

It appears foolish for the film group of the F.B.I. to nurse the illusion that this newly found interest on the part of the T.U.C. in the cause of British films, is confined merely to increasing the quota and so creating slight reactions in favor of British unemployed. It in fact represents part of the declared policy of the Trade Unions to secure better conditions for workers in the film and cinema industries generally.

Within recent months, the Minister of Labor, has been pressed by the unions to do something to clean up the scandals said to exist in regard to conditions and salaries obtainable in this business—notably in British cinemas. Trade Union officials were often found quoting instances of what they termed unfair wages. The activities of some of these people was aimed in particular at circuit theatres, some of which, following recent rationalization and consolidation schemes, had used every known method of cutting staff wages.

In the main, conditions have remained stationary and in view of current industrial affairs, and their natural repercussions on the box-office, improvements in wage standards and general conditions are extremely unlikely.

It is with due realization of this fact that the T.U.C. has entered into this new relationship with the members of the producing industry. Acting on the axiom that one good turn deserves another, the T.U.C., after giving its wholehearted support to the F.B.I. plea for a larger quota, will turn to the employers in the business—in several notable instances the self same people who are in film production—with a serious demand for reconsideration of existing wage scales.

Paramount Starts Player Trek Abroad

(*Continued from page* 13)

though it obviously—as J. C. Graham openly admitted—was merely an experimental beginning. Mercanton's new film stars Jack Buchanan, which fact should appeal to British audiences, and the whole scheme seems to make a deal set at this market and those of British Dominions.

Jack Warner, who a few weeks ago announced that his company had decided definitely to commence the serious production of British pictures here, has since been negotiating with Henry Edwards, British star, whose company owns the newly converted studios at Teddington, near London.

Sam Eckman, of Metro-Goldwyn-Mayer, though unwilling to commit himself to an official pronouncement as to when his company will start making films here, admits that the matter is well under consideration. At the moment, an MGM executive is on his way to London to look over the situation with a view to reaching a decision without delay. One difficulty which impresses itself upon Eckman, and doubtless upon other American executives facing this particular step, is that of finding suitable studio facilities all ready for them to take over.

Fox executives on this side have not in the past viewed the prospects of an excursion into British production with enthusiasm, but it is unlikely that this important unit would remain unrepresented—for long at any rate—in a British studio field which boasted of Paramount, Warner, Metro and Universal (Carl Laemmle is said to be on the verge of arranging the same British unit system for his company). Hitherto the policy of Universal in this respect has been to buy pictures solely to satisfy quota footage.

Radio, of course, is already making London films.

Story Department Continues

The Warner Brothers-First National story department, under the editorship of Jacob Wilk, is reported to be considering a number of current plays and novels as picture material. The department, it is stated, will not be transferred to the West Coast, as had been reported.

Loew Takes Over Keith's

Beginning September 11, Keith's in Philadelphia will come under the management of Loew's, as the first run house for MGM and United Artists pictures. Loew's Lincoln Square in New York will reopen September 5, following extensive redecorating after the recent fire.

Ben Wood In New York

Benjamin Wood, who handles European distribution of equipment under the firm name, Societe Benwood, in France, is in New York.

Louis Weiss on Sales Trip

Louis Weiss, of Weiss Brothers Artclass, is on a week's sales trip through key cities of the Middle West. "Night Life in Reno" and "Pleasure" have been completed.

Nance of Texas Finds "Round Table" Source of Profit

A ringing note of optimism and a highly constructive attitude toward the functions and responsibilities of the motion picture theatre as an integral part of its community is expressed in a general bulletin issued to house managers by Mr. F. D. Nance of the Hall Industries Theatres, from his office in Beeville, Texas. Mr. Nance has written his bulletin around the activities of our Managers Round Table department so vigorously conducted by Mr. Charles E. Lewis. This recognition of this element of* Motion Picture Herald's *service is the sort of commendation which compensates for unending attention and effort. It is too a tribute to that large array of showmen whose contributions make the Round Table that alert, living, responsive mechanism that it is. Mr. Nance's bulletin appears below.---TERRY RAMSAYE.

TO ALL MANAGERS:

Please refer to Page 64, of the issue of August 15th, MOTION PICTURE HERALD, article headed "LANDERS USING MANY WORTHWHILE STUNTS TO SELL AZTEC." In it you will find a wealth of information, practical to your own particular community. There also appears in this same issue several other articles of particular interest to this section. I believe that each of you can line up some of these attractions and put them over to a good advantage, especially at this time of the year.

We have several new managers on the circuit who are not members of the MANAGERS ROUND TABLE CLUB, and to these men, an urgent appeal is extended to join now. It costs nothing to become a member. Just clip and sign the coupon appearing in each issue of the HERALD and mail it to club headquarters. DO THIS NOW. . . . Don't put it off another minute.

And boys, after you have become members of this club, don't think your duty is finished. Remember the slogan "ALL FOR ONE AND ONE FOR ALL." Remember, you are gathering valuable information from its pages. When you pull a stunt, do your part by contributing this to its pages, so that others may be benefitted by your success.

Keep up the interest in this club. I am going to watch future issues for contributions from the Hall circuit, and each of you are pulling stunts each week that merit attention on its pages. Keep the ball rolling and help out all the other boys whose daily problem it is to sell entertainment to a most critical public.

Be optimistic. . . . Don't preach gloom. . . . Remember you are selling entertainment to the masses, not the classes. Reflect in your sales messages the general spirit of optimism. . . . Create a greater desire to see your shows, and do all you can to restore the general prosperity to this section.

Don't hesitate to call on this office for any aid that you desire. And, above everything else, read those HERALDS each week and cash in on the many exploitation stunts listed.

Sincerely,

F. D. Nance.

the DREYF

DOES RECORD

— HELD

AT WARNER THEATRE, N. Y.

Newspapers proclaim

IT MUST BE GOOD TO

DAILY NEWS

★ ★ ★

" 'Dreyfus Case,' a moving film, rates 3 stars. The acting is impressive . . . . is a moving spectacle. The Warner Theatre was crowded for the initial showing of the film, and I have no doubts that it will continue to draw crowds."

Kate Cameron

HERALD TRIBUNE

". . . an earnest, straightforward and intensely interesting dramatic screen drama . . . so inherently powerful is its drama and so honestly and unaffectedly is its narrative handled that the photoplay never ceases being enormously effective. In addition, it is admirably cast."

Richard Watts, Jr.

FILM DAILY

"Well acted and forcefully presented adaptation of famous French treason case. Cedric Hardwicke handles the title role admirably, giving an intelligent reading at all times."

DAILY MIRROR

"An impressive picture. Dignified and stirring film. The cast is uniformly excellent. The performance of Cedric Hardwicke, who plays Dreyfus, is a gem." *Bland Johaneson*

M. P. DAILY

"Presenting something different, the 'Dreyfus Case' is a suspenseful drama of France's scandal of 1894. The trial scene in the Zola case is the picture's highlight . . . the cast is uniformly good."

AMERICAN

" 'Dreyfus Case' historically thrilling in its movie form. The film at the Warner must be regarded as a true historical document—a drama of real life—in which the participants are resurrected to enact their celebrated roles again. Speaks well for the executives who selected it."

Regina Crewe

COLUMBIA PICTURES

Another SMASH HIT *from*

US CASE

BUSINESS!!!

OVER—

OR AN INDEFINITE RUN!

it a Smashing Hit!

ESERVE SUCH PRAISE

TIMES

"An intensely interesting picture. The dialogue in this production is adroitly penned. The performers all do efficient work . . ."

Mordaunt Hall

VARIETY

" 'Dreyfus Case' surprises. First time in months house in five figures. Ought to get good money . . . opened to capacity. 'Dreyfus' is a certain grosser and bound to do business . . . but its best indication of strength lies in the line waiting in front of Warner's tonight (opening night), to see the picture. First time the house has done that kind of business in over a year."

WORLD-TELEGRAM

"So compelling, so intensely dramatic is the subject matter of 'The Dreyfus Case' at the Warner that it results in an intensely gripping film. 'The Dreyfus Case' never for a moment goes off on a false scent. The acting of the entire cast is superb."

William Boehnel

EVE. POST

"The 'Dreyfus Case' . . . . has been dramatized with triumphant skill and understanding . . . it is a picture which everyone ought to rush immediately to see—it is a poignant and deeply human document, magnificently acted and magnificent, too, in its pictorial and atmospheric fidelity."

Thornton Delehanty

SUN

"Eloquent, Stirring, 'The Dreyfus Case' Grips You.

. . . the acting is brilliant. It is a tribute to the authors and actors that 'The Dreyfus Case' can be so moving. Cedric Hardwicke, real, dignified, heart breaking as Dreyfus, never once plays for sympathy—a score or more give detailed, clever and interesting performances."

John S. Cohen, Jr.

EVENING JOURNAL

"The picture is intensely interesting and holds one's attention throughout. Cedric Hardwicke enacts the role of Dreyfus with convincing dignity—is impressive."

Rose Pelswick

DEPENDABLE COLUMBIA!

Long Delay For Writer Agreement

Indications at the moment in Hollywood point to a collapse of the plan for an agreement between writers and producers on studio writing practices. The agreement may be delayed for a year or more, and it is felt certain that none will be reached within six months.

The chief reason assigned for the breakdown of successful negotiations is the weakness of box offices at the present time. The producers are not inclined to continue conferences inaugurated by the Academy, writers seeing in the attitude a reluctance to enter into any agreements which will disturb studio working conditions.

The royalty idea is attracting much attention, the studios giving much attention to the proposals for paying writers percentages instead of carrying them on an annual payroll. The best writers are for a salary and percentage basis, and several studio executives have expressed themselves for the royalty system.

Oscar Hanson Amalgamates Canadian Theatre Groups

Oscar Hanson, in Toronto, who recently organized Community Theatres of Canada, Ltd., has amalgamated that group with Exhibitors' Co-operative of Canada and the Motion Picture Theatre Owners of Canada, with himself as general manager.

Nathan Taylor, formerly with Exhibitors Co-operative, is assistant general manager and Earl Lawson, M. P., and Co-operative president, has been retained as legal advisor. The organization has 60 theatres as members, 10 directors, five from Exhibitors Co-operative and five from Community Theatres. MPTO of Canada is being dissolved.

Machine Roll Ticket Industry Asks Ticket Standardization

Trade practice rules adopted by the roll and machine ticket industry and approved by the Federal Trade Commission, state that standardization and simplification of various forms of tickets are needed and should be undertaken by the industry.

Approximately 80 per cent of the industry was present at the Trade Practice Conference which drafted the regulations. The rules approved as pertaining to violations of the law are designated as Group I, while those as expressions of the trade are in Group II.

Colorado Board Gives House Right to Use One Operator

The State Industrial Commission at Denver, Colorado, has granted the Tompkins theatre, Colorado Springs, the right to ignore its operators' union contract providing for two men in the booth, and use only one.

Under the decision, which is expected to exert a wide influence, a relief man must be hired two days per month. This is the first case of its kind ever handled by the commission.

LEO MEEHAN, who has been appointed editor of The Hollywood Herald, *and manager of the Hollywood office of Quigley Publications. Mr. Meehan joined the staff of Quigley Publications in March and has been general manager of the Hollywood daily since its establishment. He brings to his post a wide experience in newspaper work followed by experience equally wide in motion picture production in both Hollywood and in New York. At the RCA Photophone Studios in New York he was active in the early labors of the evolution of sound picture technique.*

SMPE Readies for New Policies, Slate

(*Continued from page* 24)

engineer in charge of photometry, Electrical Testing Laboratories, for treasurer.

Following have been nominated for members of the Board of Governors:

L. C. Porter, illuminating engineer General Electric Company; W. H. Carson, vice-president of the Agfa Ansco Corp.; W. B. Rayton, director Scientific Bureau Bausch and Lomb Optical Company; O. M. Glunt, assistant director of Apparatus Development Bell Telephone Laboratories. Two are to be elected.

Dr. Goldsmith, nominee for the presidency, while more widely known for his work on radio and television, has been intimately connected with sound picture production technique for some years, more especially in relation to the evolution and operation of the RCA Photophone system. Also because of his close personal and official relation to David Sarnoff, he is in a degree concerned with some aspects of all the Radio Corporation's motion picture enterprises. His election would bring a production official to the presidency of the society for the first time in its history.

Zeppo Marx In New York

Zeppo Marx has arrived in New York, being the last of the Marx Brothers to leave Hollywood following completion of Paramount's "Monkey Business."

Rehabilitation of Color is Started

(*Continued from page* 12)

stern refusal to continue to feed the musical cycle with its box-office dollars brought the short-lived color era to a sudden end.

The past year has been needed to further develop the technical phases and it has given the public an opportunity to forget the mistreatment. Now, says Mrs. Kalmus, the stage is set for a slow, but certain adoption of color by the motion picture industry. That which was done in three or four months, in 1929, will be spread out over a two-year period.

Fifty Technicolor cameras are available in Hollywood. No longer is it necessary for Technicolor men to crank the company machines. Cinematographers of producers are being taught color photography, so that cameras may be rented, or leased, on a flat basis of $90 per week. The cameras cost $10,000 to build; formerly they represented a $15,000 investment.

Camera rentals, however, do not provide a source of profit. That comes from the laboratories at Boston, handling most of the print work; and at Hollywood, where negatives and first prints are developed. They have a combined yearly capacity of 90,000,000 feet.

The new Eastman supersensitive speed stock does not require special sensitizing by Technicolor. Formerly, this had to be done. The Eastman stock, with developments in the new color process, has results in lighting being cut down to less than ordinary black-and-white requirements.

Rush prints now are turned out in 12 hours and finished material in black-and-white time. Shooting schedules for black-and-white pictures can be applied on color films.

Technicolor, according to Mrs. Kalmus, views the industrial and non-theatrical field somewhat as the electrics, Erpi and RCA, who see both fields eventually becoming larger than theatricals. And although Howard Hughes has sewed up a number of commercial laboratories for his Multicolor, Technicolor plans a drive aimed directly at industrial concerns which use short reels in promotional work.

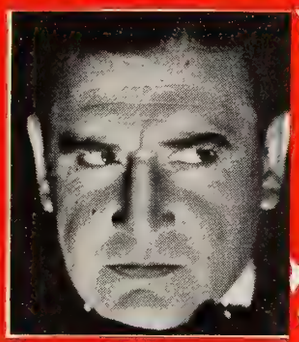
What is expected to prove an important factor in color is the re-coloring of the poor quality color pictures released in the cycle of 1939. Technicolor claims it can make new prints of these pictures with the new process, giving them all benefits of the new system.

Howard Hughes offers financing to Multicolor users, but Technicolor will not enter that phase of production.

A. W. Erickson, chairman of the Technicolor board, denied that the company is readying for legal patent action against other processes. The company was recently granted 230 patents at Washington and, according to Erickson, "these make infringers of every color process existing." He did admit that if and when other companies develop, action may be taken.

The three-color process now being developed by Technicolor will not be ready for market until late in 1932. It has yet several technical stages to reach before perfection.

TRADE PRESS STATISTICS . . . hot from the nation's keys . . . tell a dramatic story of RKO-RADIO PERFORMANCE! RICHARD DIX carries on the glories of "CIMARRON" and rings the b. o. bell with "THE PUBLIC DEFENDER". Now come SIX new TITAN shows . . . primed to catch the autumn trade as it swings into high.



RICHARD DIX

in WILLIAM GILLETTE'S GREAT PLAY

"SECRET SERVICE"

EDNA MAY OLIVER

in "FANNY FOLEY HERSELF"

All NEW Technicolor · Helen Chandler · Rochelle Hudson

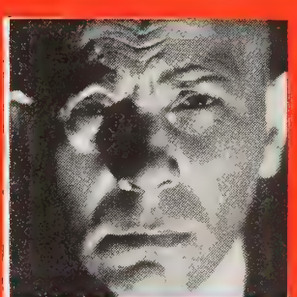
BERT. WHEELER ROBT. WOOLSEY

in "CAUGHT PLASTERED"

aided and abetted by that cheerful little earful, DOROTHY LEE. "Their best since CUCKOOS" Elsie Finn, Phil. Record...Top money Mastbaum, Philly...and setting lively pace East and West

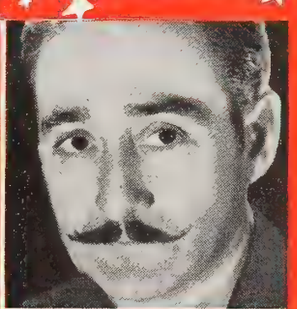
FRIENDS AND LOVERS

Dramatic smash with ADOLPHE MENJOU, LILY DAMITA, ERICH VON STROHEIM . . . From Maurice De Kobra's novel "The Sphinx Has Spoken" . . . Directed by Victor Schertzinger



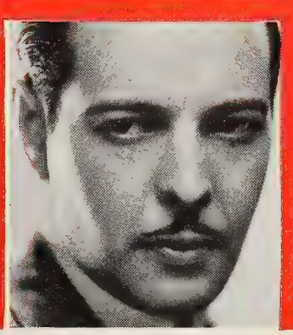
CONSOLATION MARRIAGE

Presenting IRENE DUNNE as a star for the first time since her triumphs as the immortal Sabra in "CIMARRON" . . . Pat O'Brien, John Halliday . . . Directed by Paul Sloane



IVAN LEBEDEFF

RKO-RADIO'S new surprise star in whirlwind drama "GAY DIPLOMAT". . . Genevieve Tobin, Betty Compson, Ilka Chase . . . Directed by Richard Boleslavsky



RKO Radio PICTURES

Reg. U. S. Pat. Off.

TUNE IN! *"RKO Theatre of the Air" N.B.C. Coast to Coast Network Every Friday Night, 10:30 P.M. New York Time*

Exhibitors at M-G-M Conference

Continuing committee appointed this week to seek changes in M-G-M's sales policy, by discussing changes with Felix Feist, M-G-M chief. Left to right: Al Levy, New Haven; M. A. Lightman, Memphis; Walter Vincent, New York, chairman; Charles L. O'Reilly, New York; Lew Pizor, Philadelphia; Jack Harwood, Cleveland, and Nathan Yamins, Fall River.

Hollywood Is Blamed for Evils

(*Continued from page* 21)

and if they are found to be justifiable he may expect adjustments."

The producer's responsibility to the exhibitor, Feist said, makes it necessary to speculate and hazard with productions in attempts to find the new and different picture with box office value. He said that this is frequently an expensive procedure, borne almost entirely by the producer. He said that losses from Grace Moore and Lawrence Tibbett productions were not all borne by the exhibitor and intimated that "The Trail of '98" would result in a loss to Metro of more than $1,000,000.

"I could name 20 other pictures," he said, "on which Metro will incur losses because they were made for purposes of experimentation."

He said that changes of release dates were made because of the necessity for retakes, which, in turn, were merely efforts to improve productions to their fullest possibilities before releasing.

On the conclusion of his address, Chairman Vincent, who through a pooling of interests with Loew's and his own Wilmer and Vincent circuit in Norfolk, is, in a sense, a partner of Metro's, remarked that, "Mr. Feist could do no more and give no less. In his position you would do the same."

Some exhibitors saw in Metro's policy a defense move designed to protect the company's new product sales on a final basis comparable to that of last year. These exhibitors charged that the Metro product of last year "wasn't so good, and the company knew it." As a result, they said, Metro thought ahead and made its exorbitant demands with a view to ultimately compromising on a sales basis as good as it obtained last year.

M. A. Lightman stated that it was not the purpose of the meeting to tell Metro how to sell or to eliminate percentage playing entirely. "Percentage is not always unfavorable, but frequently desirable," he said. "However, there is need to obtain an adjustment of Metro's percentage demands and other phases of the contract. It would be desirable to get back to the basis of the company's last year's contract, against which there were few complaints."

Checking Bureau Flayed

Lightman described Metro's demands for seven pictures to be played at 35 per cent of the gross receipts, seven pictures at 30 per cent, and none at less than 20 per cent, as "unfair." He also asserted that Metro asked too many Saturday and Sunday playdates for its pictures.

Federal Checking Bureau and its operating system came in for criticism from the exhibitors, who stated that they seriously objected to "detectives" at their gates.

Chairman Vincent countered that it was the dishonest exhibitor who made the institution necessary.

The meeting adopted a resolution presented by Lightman placing the exhibitors in attendance on record as being opposed to further production of gangster "and other demoralizing pictures," and asking the producers to confine themselves "to clean and wholesome pictures, which the majority of the American public want."

Copies of the resolution were forwarded to all producers and to newspapers and trade publications.

A resolution was also adopted approving the 5-5-5 contract and asking that it be put into effect immediately by the producers.

The Continuing Committee was instructed to further negotiations with distributors and producers for the elimination of the score charge and the changing of release dates. The sentiment of the meeting, although not embodied in resolutions, condemned the practice of tying in short subjects with feature sales and intimated that in the event this practice was not entirely eliminated Federal authorities should be advised that distributors are departing from that particular of the trade practice agreement in several situations.

The objectives of the meeting were endorsed by Allied States in a communication from Abram F. Myers, president, who was unable to attend. Herman Blum was delegated by Myers to represent Allied.

The following theatre organizations were represented at the Metro protest meeting. Representation was either in person or by proxy, with an estimated 7,000 theatres involved.

Herman Blum, representing all of the units of Allied States Association of Motion Picture Exhibitors.

M. A. Lightman, president, Motion Picture Theatre Owners of America.

Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, Inc.

Theatre Owners Chamber of Commerce of New York.

Allied Theatre Owners of Michigan.

Motion Picture Theatre Owners of Arkansas, Tennessee and Mississippi.

Rocky Mountain Theatre Owners' Association of Colorado.

Motion Picture Theatre Owners of Connecticut.

Motion Picture Theatre Owners of District of Columbia.

Independent Exhibitors, Inc., Mass.

Motion Picture Theatre Owners of Ohio.

Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois.

Motion Picture Theatre Owners of Maryland.

Cleveland Motion Picture Exhibitors' Association.

Associated Theatre Owners of Indiana, Inc.

Motion Picture Theatre Owners State of New York, Western Zone.

Allied Theatres of Northwest.

Motion Picture Theatre Owners of Western Pennsylvania, Inc.

Exhibitors' Association of Chicago.

Allied Theatre Owners of Illinois.

Motion Picture Theatre Owners of Virginia.

Montana Exhibitors' Association.

Motion Picture Theatre Owners of Nebraska and Western Iowa.

Motion Picture Theatre Owners of Wisconsin.

ALONG THE RIALTO

"INGENUITY EXPERIENCE CONCENTRATION!" . . . FILM DAILY

their specialized job is a big assignment . . . calling . . . command . . . doing . . . and . . . ness . . . at their . . . the ingenuity, experience and concentration they . . . and that, folks, is the Educational system . . . demonstrated to us graphically and conclusively . . . latest preview showing of five Pip Shorts . . . .

* * *

● ● ● F'R INSTANCE, take "The Tamale Vendor" . . . with Tom Patricola puttin' over the Mexican atmosphere with a New Slant . . . a beaucoup combination of slapstick and the finished art of a trained trouper . . . who strums a guitar and shakes his hoofs as only Tommy can do those two things . . . and all an Intrinsic Part of the story . . . not just thrown in for a buildup of a piece of boloney that couldn't hang together without it . . . which seems to be the general formula with some short comedy producers . . . and that mugg Charlie Judels . . . supporting Tom with his eccentric Mexican characterization . . . deserves a series all to himself . . . he's that Good . . . .

* * *

● ● ● AND FOR the first time we saw a detective story from Real Life properly presented with studio technique at its best . . . in "The Trap" . . . a fast moving, suspenseful William J. Burns Detective Mystery . . . then by way of utter contrast . . . "Dreamworld" . . . a California idyll of desert, mountain and ocean . . . a Brown-Nagel saga of beauty, with Claude Flemming's voice making it very human and real . . . then off on another slant with "The Trail of the Swordfish" . . . with Mack Sennett rockin' you in your seat . . . as he fought titanic combats with a giant tuna and swordfish . . . so realistic you could almost smell the salt tang, and feel the lash of the wind across your cheek . . . and for a finale . . . an ingenious comedy . . . a cunning mixture of goofiness, hilarity, trick shots, and more production stuff than we have seen in a comedy short this season . . . called "The Cannonball" . . . an Andy Clyde sidesplitter . . . from the Sennett salon . . . .

* * *

● ● ● TUSH, TUSH . . . how we do rave . . . but, whoin'ell wouldn't . . . after seein' five Pips in a row . . . all from one company . . . Educational . . . Specialists in Diversity, Innovation, Class . . . .

« « « » » »

PHIL M. DALY sums up the reasons for *Educational's* prestige and leadership in the production of Short Subjects—the kind that Fill 'Em Daily with laughter, thrills, drama!

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, president*

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

Trailers Sell

READ THIS LETTER!

East Orange's Exclusive Photoplay House

PHONE ORANGE 460 461 462

THE NEW STRAND

AT GROVE AND MAIN STREETS, EAST ORANGE, N. J.

July 15,1931

Mr. Herman Robbins, President,
National Screen Service,
126 West 46th Street,
New York, N. Y.

Dear Mr. Robbins:

I am sure you will be interested in the results of a test made recently in my theatre, The Strand, in East Orange, New Jersey.

Like all exhibitors, particularly in these times when every dollar must count, I was anxious to know what form of advertising was bringing me the most business.

For two days during the showing of "Skippy" and two days during the showing of "Strangers May Kiss" patrons were asked to indicate on the enclosed ballot their reason for attending the show. They had been previously advised of the test by a screen announcement.

In the four days there were 8134 admissions. I received 1265 answers, 80% of them, by mail. The results are enclosed.

Inasmuch as this is a second-run house and both "Skippy" and "Strangers May Kiss" had tremendous "word of mouth" advertising, I was not surprised at the showing this question made. I use thirteen newspapers, in surrounding towns - going as far even as Newark - and the high percentage for newspapers certainly was a complete vindication for this form of advertising.

But what surprised and pleased me most was the high effectiveness of the trailers. There were 218 patrons - 17⅓% - who came in solely because of the trailers. Considering that thirty-five admissions - about nine a day - paid their cost, they certainly are profitable.

I know that you and exhibitors in general will be interested in these figures and you have my permission to use them.

Sincerely yours,

Adolph J. Rettig

Directing Manager.

AJRettig
D

Adolph Rettig, Mgr. The New Strand

The New Strand, East Orange, N. J., seating 1200

Advertising that brought me to this thearre to see "Skippy" or "Strangers May Kiss" or both was

(*Mark with an X in square or squares*)

- ☐ NEWSPAPER ADVERTISING
- ☒ TRAILER ON THE SCREEN
- ☐ POSTERS
- ☐ LOBBY DISPLAY
- ☐ IN THE THEATRE PROGRAM
- ☐ WAS TOLD BY OTHERS TO SEE THEM
- ☐ I CAME THRU HABIT

Name Wilkerson
PLEASE SIGN YOUR NAME

Address 74 Mitchell Place

City East Orange

The ballot on which patrons voted

Seats! And How!

RESULTS OF TEST		
Newspapers	244	19 1/4%
Trailer	218	17 1/4%
Poster	162	12 4/5%
Lobby	54	4 1/5%
Program	145	11 1/2%
Others Told Me	333	26 1/3%
Habit	109	8 1/2%
	1265	99 5/6%

Here's how one exhibitor found out—

SO CAN YOU!

"What brought you to this theatre?" Adolph Rettig, Manager of The New Strand, East Orange, N. J., asked 8134 patrons. 1265 told him. 333 said "others told me." 244 said Newspaper Advertising. 218 said "THE TRAILER ON THE SCREEN." And only 9 admissions a day paid the cost of the trailers. *The rest was profit!*

Trailers sell seats—*profitably, economically.* Because they sell pictures WITH PICTURES . . . to amusement-minded audiences. No waste circulation. Your screen is the focal point for all eyes—*your patrons can't help seeing your trailers.*

More than 8000 theatres served!

NATIONAL SCREEN SERVICE

NEW YORK • DALLAS • CHICAGO • LOS ANGELES

"A SERVICE TO FIT EVERY THEATRE'S POCKETBOOK"

CANADA OPPORTUNITY SEEN FOR BRITISH FILMS

Patriotism, Probe and Publicity Vital Factors In Rare Chance For English Made Product

The British-made picture, which for the past 10 years is said to have enjoyed but indifferent success in Canada, has at the moment a rare opportunity to prove itself, in the opinion of exhibitors and exchanges throughout the Dominion.

The one possible drawback to a definite success of home product, as far as the Dominion is concerned, is the Canadian public's attitude toward English pictures. By reason of a more or less consistent succession of weak film efforts from English studios in recent years, Canadian picture-goers are said to be unsold on the idea of patronizing home product.

Many major factors lead to the belief that an exceptional opportunity faces British films at the moment. These include:

(a) The film probe report which aroused considerable discussion in favor of British films on patriotic grounds;

(b) Vocal boosts for British pictures by vote-catching politicians, both federal and provincial, also on patriotic grounds;

(c) Talk of film quota legislation in Ontario and British Columbia and also at Ottawa;

(d) Newspaper editorials favoring British films and condemning U. S. pictures, particularly the gangster films;

(e) The adoption of resolutions favoring British pictures at conventions of women's and educational organizations;

(f) Real activity on the part of British film representatives in Canada;

(g) Publication of British film departments in important newspapers of key cities and publication of news features regarding advancement of British production methods, with illustrations;

(h) Establishment of distributing arrangements for British pictures by important Canadian companies, such as Regal Films Limited, Canadian Universal Films and others;

(i) Lenient attitude toward British productions by censor boards in several provinces of Canada;

(j) Sympathetic treatment of British pictures by outstanding newspaper reviewers, such as S. Morgan-Powell of the Montreal *Daily Star* and Augustus Bridle of the Toronto *Daily Star;*

(k) Actual improvement in British talking pictures and the general knowledge that British players have made good in Hollywood on their own.

Taken in the aggregate, these are reasons enough. In their combined effect, they must get some results, it is admitted.

Canada never has had sufficient British films to make a quota law of any practical use but the time has arrived, it is felt, when there are enough British pictures of current release to enable Canadian film exchange executives to pick and choose what they wanted. Recent conferences have been held at Toronto to select British films for the coming season. Such men as Clair Hague, veteran manager of Canadian Universal; Oscar Hanson, recently of New York, and Arthur Lee, representing Gaumont British in Canada, have been holding a series of meetings to pick 15 pictures for the Canadian market.

Among others, there is Regal Films Limited, the president of which is N. L. Nathanson, former managing director of Famous Players Canadian Corp., and the man who is credited with building up the Famous Players' circuit of 200 houses in Canada. Nathanson established a British Films division within the Regal organization and appointed Dewey Bloom as manager. Regal has announced 25 British features, a large proportion of which are British International pictures, for Canada. Some have already had their first runs in Toronto, Montreal, Ottawa and elsewhere and encouraging results have been reported. They included "Speckled Band," "Uneasy Virtue," "Skin Game," "Plunder" and "Tell England." Objection was raised to the latter in some instances on the ground that it was too realistic and too brutal. These pictures, known as the "Victory Group," have "Dreyfus," "Carmen" and "The Ringer" coming, and these are confidently expected to be successful. Frederick S. Revell, the Canadian representative of British International Pictures, has been having interviews published in the daily newspapers that have added coals to the British fire. Incidentally, Regal Films Limited is the Canadian distributor for M-G-M and RKO-Pathe releases.

New Movietone House at Berlin

Berlin film circles this week celebrated the first anniversary of the starting of Fox Tonende Wochenschau, German Movietone News, and the opening in the German capital of another continental newsreel theatre. Fox is the backer of both enterprises.

The new newsreel house is a 500-seater, formerly known as the Oswald and is located on the Kurferstendam.

One year ago, Truman H. Talley, general manager of Movietonews, supervised the organization of the German newsreel, launching the project when he invited the German press to an hour's trade show of newsreel subjects.

Ben Miggins is European director for Movietonews, with Russell Muth, supervising in Berlin.

In addition to producing and releasing Fox Tonende Wochenschau, the Berlin staff makes up eight other reels for that many different countries. It also makes up a special reel for the North German Lloyd Steamship Co. Countries supplied with newsreel by the Berlin office are: Holland, Dutch East Indies, Poland, Czecho-Slovakia, Yugo-Slovakia, Norway, Sweden, and Denmark.

In addition the German reel protects the other four Movietonews centers, London, Paris, Sydney and New York, in the matter of news interesting to the reels assembled in those cities.

$1,500,000 Suit Expected Against Consolidated Lab.

H. J. Yates, president of Consolidated Film, this week confirmed reports that a suit is about to be filed against Consolidated in Los Angeles by Insurance Co. of North America, Royal Insurance, and other insurance companies, for approximately $1,500,000 on account of losses paid by the insurance companies to various producers whose negatives were destroyed in the fire, which occurred at the Melrose Street laboratory of Consolidated in Los Angeles, in October 1929, based on the claim that the negatives were destroyed on account of the negligence of the laboratory.

Yates said that Consolidated had been advised by the attorneys for the insurance companies that they intended to institute suit shortly against the company and its stockholders, under the California laws providing for stockholders' liability for corporate obligations incurred in the state.

"Our attorneys in New York and Los Angeles who have for several months past investigated the claims of the insurance companies, have advised us that these claims are without foundation," Yates said. "We are fully prepared to defend this suit whenever the insurance companies bring it, and we have no concern as to the ultimate outcome," he concluded.

Universal Will Produce In France; To Start With Three

At a Paris luncheon in honor of George Melles, French producer, Carl Laemmle announced that Universal is ready for French production. Negotiations have already been completed for the production of films with native companies, for distribution in Germany, England and France.

N. L. Manheim, general manager of Universal's foreign department, in New York, said the company will make three pictures in France, and indicated that Universal is making no extensive commitments in foreign countries, as yet. "We are going to feel our way and if they go over we will make more," he stated.

First Allied Reel Out

The first issue of the Kinograms-Allied newsreel was shipped by Educational exchanges on August 29, according to Captain G. L. McL. Bayne, producer. First subject is an advertising film showing the method of assembling Ford cars.

Stanwyck, Fay Out of Films

Barbara Stanwyck and her husband, Frank Fay, have announced at Hollywood that they are definitely through with pictures, following Miss Stanwyck's contract controversy with Columbia.

Paine Returns From Coast

Charles B. Paine, treasurer of Universal, returned to New York Wednesday from his annual trip to the Coast.

THEATRE RECEIPTS

Business in theatres in 29 cities during the current week indicated a continuation of the increased grosses which featured returns in recent weeks, following a drop last week from the previous seven days. Grosses this week in 29 cities showed an increase of $6,000 over last, the figure being $2,260,729, as compared with $2,200,697 last week. Two new highs and only one new low for the current week, compared with no new highs and six new lows last week, is a further indication of the upward trend of box-office business.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to August, 1931)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleecker..	2,300	35c-50c	"Politics" (MGM) (6 days)	13,300	"Transatlantic" (Fox) (6 days)	9,000	High 1-24-30 "Reducing"	$ 18,500
							Low 4-4-31 "Passion Flower"	6,100
Leland	1,350	20c-25c	"A Holy Terror" (Fox) (6 days)	5,060	"June Moon" (Para.) (6 days)	5,100	High 5-2-31 "Strangers May Kiss"	8,100
							Low 7-11-31 "Daddy Long Legs"	2,900
Proctor's RKO .	1,500	25c-60c	"Too Many Cooks" (Radio) (3 days)	2,150	"The Secret Call" (Para.) (3 days)	2,800	High 3-14-31 "Millie"	8,600
			"A Woman of Experience" (Pathe) (3 days)	1,960			Low 7-11-21 "Sweepstakes"	2,400
Ritz	1,146	25c-35c	"The Reckless Hour" (F. N.) (6 days—2nd week)	4,000	"Reckless Hour" (F. N.) (3 days—1st week)	2,000	High 12-13-30 "The Cat Creeps"	4,750
					"Women Men Marry" (Headline). (3 days)	1,960	Low 6-6-31 "Party Husbands"	3,190
Strand	1,900	35c-50c	"The Star Witness" (W. B.) (6 days—2nd week)	9,250	"Bought" (W. B.) 6 days)	8,400	High 4-25-31 "The Finger Points"	9,300
							Low 7-11-31 "Broadminded"	5,500
Baltimore								
Auditorium	1,600	25c-50c	"Tabu" (Para.) (6 days)	4,745	"Mystery of Life" (U.) (6 days)	2,925		
Keith's	2,500	25c-50c	"Bought" (W. B.) (5½ days—2nd week)	4,034	"Bought" (W. B.) (6 days and Sun. midnite show) (1st week)	8,000	High 5-9-31 "Bachelor Apartment"	16,080
							Low 5-17-30 "King of Jazz"	3,000
Loew's Century.	3,076	25c-60c	"Guilty Hands" (MGM) (6 days)	25,000	"Pardon Us" (MGM) (6 days)	28,000	High 4-11-31 "A Tailor Made Man"	30,000
							Low 11-1-30 "Her Wedding Night"	14,000
Loew's Parkway	987	15c-35c	"The Smiling Lieutenant" (Para.) (6 days)	4,200	"Politics" (MGM) (6 days)	5,200	High 1-3-31 "Follow the Leader"	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
Loew's Valencia	1,487	25c-35c	"The Smiling Lieutenant" (Para.) (6 days)	3,000	"Politics" (MGM) (6 days)	4,200	High 7-26-30 "Sins of the Children"	7,300
							Low 11-29-30 "Only Saps Work"	1,800
New	1,600	25c-50c	"Merely Mary Ann" (Fox) (6 days and Sun. midnite show)	16,000	"Young As You Feel" (Fox) (6 days)	9,000	High 8-30-30 "Common Clay"	18,500
							Low 12-17-30 "Princess and Plumber"	2,800
W. B. Metropol.	1,300	15c-50c	"Bought" (W. B.) (6 days)	4,500	"Night Nurse" (W. B.) (6 days—2nd week)	4,800	High 3-16-30 "Green Goddess"	9,000
							Low 7-26-30 "Sweet Kitty Bellairs"	2,100
Boston								
Keith's	2,800	25c-65c	"Rebound" (Pathe)	18,500	"Dirigible" (Col.) (2nd week)	20,000	High 10-11-30 "Half Shot at Sunrise"	34,500
							Low 12-6-30 "Sin Takes a Holiday"	16,500
Keith-Boston ..	2,500	25c-60c	"The Runaround" (Radio)	17,500	"High Stakes" (Radio)	19,000	High 1-10-31 "Danger Lights"	22,000
							Low 7-18-31 "Up For Murder"	17,000
Loew's Orpheum	3,100	25c-50c	"Sporting Blood" (MGM)	19,000	"Politics" (MGM)	20,500	High 1-17-31 "Hell's Angels"	31,500
							Low 6-28-30 "Lady of Scandal"	17,500
Loew's State ..	3,700	25c-50c	"Guilty Hands" (MGM)	21,000	"Pardon Us" (MGM)	21,500	High 10-18-30 "Three French Girls"	30,000
							Low 6-28-30 "Bad One"	18,000
Metropolitan ..	4,350	35c-75c	"Bought" (W. B.)	32,000	"Huckleberry Finn" (Para.)	33,500	High 10-11-30 "Sea God"	49,000
							Low 6-7-30 "True to the Navy"	26,000
Olympia	2,500	25c-50c	"Young As You Feel" (Fox)	14,500	"Transatlantic" (Fox)	15,000	High 7-5-31 "With Byrd at South Pole"	28,000
							Low 2-21-31 "Sit Tight'	12,000
Scollay Square.	1,800	25c-50c	"The Common Law" (Pathe)	14,500	"The Smiling Lieutenant" (Para.)	14,000	High 10-11-30 "Numbered Men"	20,000
							Low 7-5-30 "Shadows of the Law"	11,000
Uptown	2,000	25c-60c	"Young As You Feel" (Fox)	11,500	"Transatlantic" (Fox)	12,500		
Buffalo								
Buffalo	3,500	30c-65c	"Secrets Of A Secretary" (Para.)	24,500	"Silence" (Para.)	23,000	High 3-28-31 "My Past"	39,500
							Low 7-4-31 "I Take This Woman"	19,000
Century	3,000	25c-35c	"Transgression" (Radio)	8,700	"The Star Witness" (W. B.)	15,000	High 2-14-31 "Cimmaron"	25,600
							Low 7-4-31 "Always Goodbye"	4,100
Great Lakes ..	3,000	25c-60c	"Transatlantic" (Fox)	18,900	"Young As You Feel" (Fox)	22,800	High 8-8-31 "Politics"	35,100
							Low 12-27-30 "Remote Control"	13,400
Hippodrome	2,100	25c-50c	"Broadminded" (F. N.)	21,000	"White Shoulders" (Radio)	17,600	High 2-14-31 "Free Love"	26,300
							Low 7-4-31 "Six Cylinder Love"	14,800
Lafayette	3,300	25c-35c	"Arizona" (Col.)	9,100	"Enemies of the Law" (Regal)	6,800	High 4-11-31 "Ten Cents a Dance"	24,100
							Low 8-15-31 "The Viking"	6,700
Charlotte								
Broadway	1,167	25c-50c	"Star Witness" (W. B.) (6 days)	5,000	"Dirigible" (Col.) (6 days)	7,000		
Carolina	1,441	40c-50c	"Young As You Feel" (Fox) (3 days)	6,000	"Guilty Hands" (MGM) (3 days)	4,000		
			"Silence" (Para.) (3 days)	5,500	"The Squaw Man" (MGM) (2 days)	4,500		

(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to August, 1931)
Chicago							
Chicago	4,000	35c-85c	"Guilty Hands" (MGM) (50c-85c)	42,500	"Secrets Of A Secretary" (Para.)	38,400	High 9-6-30 "Anybody's Woman" 64,800 Low 7-18-31 "Women Love Once" 26,250
McVickers	2,284	35c-85c	"Merely Mary Ann" (Fox) (50c-85c—3rd week)	25,400	"Merely Mary Ann" (Fox) (2nd week)	32,675	High 7-12-30 "Big House" 50,800 Low 4-13-30 "Son of the Gods" 17,500
Oriental	3,940	35c-85c	"The Phantom of Paris" (MGM) (50c-85c)	35,000	"The Reckless Hour" (F. N.)	34,000	High 7-19-30 "Our Blushing Brides" 60,600 Low 6-27-31 "Party Husband" 19,450
Palace	2,509	35c-85c	"Too Many Cooks" (Radio)	23,500	"Their Mad Moment" (Fox)	23,475	High 6-7-30 "On the Level" 31,200 Low 7-19-30 "Shooting Straight" 16,200
Roosevelt	1,591	35c-85c	"Murder By The Clock" (Para.) (50c-85c)	18,000	"Huckleberry Finn" (Para.) (2nd week)	17,500	High 7-5-30 "With Byrd at South Pole" 32,800 Low 6-6-31 "Tabu" 10,100
State Lake	2,776	35c-85c	"Traveling Husbands" (Radio)	21,500	"Dirigible" (Col.)	17,500	High 10-18-30 "Half Shot at Sunrise" 45,300 Low 6-27-31 "Transgression" 13,200
United Artists	1,700	35c-85c	"An American Tragedy" (Para.) (50c-85c—3rd week)	25,400	"An American Tragedy" (Para.) (2nd week)	33,500	High 3-21-31 "City Lights" 46,562 Low 9-6-30 "Eyes of the World" 13,200
Cincinnati							
Keith's	1,600	30c-50c	"Ex-Bad Boy" (U.)	4,800	"A Holy Terror" (Fox)	2,900	High 11-20-30 "Africa Speaks" 13,000 Low 8-22-31 "A Holy Terror" 2,900
RKO Albee	3,300	35c-75c	"The Public Defender" (Radio)	24,075	"The Secret Call" (Para.)	20,750	High 1-3-31 "Remote Control" 33,321 Low 12-20-30 "Silver Horde" 20,150
RKO Capitol	2,000	30c-50c	"Night Nurse" (W. B.)	13,156	"Murder By The Clock" (Para.)	10,013	High 9-20-30 "Common Clay" 22,000 Low 8-8-31 "Hush Money" 8,551
RKO Family	1,140	20c-35c	"High Stakes" (Radio) (4 days) "Murder By The Clock" (Para.) (3 days)	2,593 1,397	"The Lawless Woman" (Ches.) (4 days) "The Man in Possession" (MGM) (3 days)	1,235 665	High 11-1-30 "Men Without Law" and "Undertow" 5,600 Low 8-22-31 "Lawless Woman" and "The Man In Possession" 1,900
RKO Lyric	1,400	30c-50c	"The Smiling Lieutenant" (Para.) (7 days and Sat. midnite show)	18,969	"The Common Law" (Pathe) (7 days and Sat. midnite show) (2nd week) "Dirigible" (Col.) (7 days and Sat. mdinite show)	8,675 17,800	High 10-25-30 "The Big House" 23,900 Low 2-7-31 "Little Caesar" 8,655
RKO Palace	2,700	30c-50c	"Young As You Feel" (Fox)	15,280			High 8-15-31 "Politics" 29,500 Low 7-11-31 "Chances" 11,517
RKO Strand	1,350	25c-35c	"Politics" (MGM) (7 days and Sat. midnite show)	5,500	"Honeymoon Lane" (Para.)	2,500	High 10-11-30 "Common Clay" 6,940 Low 8-22-31 "Honeymoon Lane" 2,500
Cleveland							
Alhambra	1,400	50c	"Gretel and Liesel" (German)	2,500	"The Private Secretary" (German)	3,500	.....
Allen	3,300	30c-60c	"Transtalantic" (Fox) (6 days)	15,000	"Young As You Feel" (Fox)	19,000	High 7-19-30 "Let Us Be Gay" 31,000 Low 5-9-31 "Ladies Man" 12,000
Cameo	1,200	25c-50c	"Forbidden Adventure" (Para.)	3,000	.....		.....
RKO Hippodrome	3,800	25c-75c	"Rebound" (Pathe) (25c-60c)	15,000	"Common Law" (Pathe) (2nd week)	10,000	High 4-27-30 "High Society Blues" 46,000 Low 4-25-31 "Cracked Nuts" 10,000
RKO Palace	3,100	25c-75c	"High Stakes" (Radio)	22,000	"The Runaround" (Radio)	23,000	High 3-23-30 "Harmony at Home" 47,000 Low 7-18-31 "Arizona" 18,000
State	3,400	30c-60c	"Son of India" (MGM)	20,000	"Sporting Blood" (MGM)	21,000	High 1-3-31 "Princess and the Plumber" 25,000 Low 6-20-31 "The Vice Squad" 14,000
Warner's Lake	800	40c-60c	"The Star Witness" (W. B.) (9 days)	9,000	"Ten Nights In A Barroom" (Goetz)	3,000	.....
Denver							
Denver	2,300	25c-65c	"Sporting Blood" (MGM)	20,000	"Silence" (Para.)	17,750	High 8-8-31 "Politics" 25,000 Low 7-4-31 "I Take This Woman" 13,000
Huff'n's Aladdin	1,500	35c-75c	"The Common Law" (Pathe)	8,000	"Rebound" (Pathe)	6,500	High 4-11-31 "Conecticut Yankee" 12,000 Low 5-9-31 "God's Gift to Women" 4,500
Huffman Tabor	1,900	25c-50c	"Night Nurse" (W. B.)	11,000	"Mother's Millions" (U.)	8,000	High 3-21-31 "City Lights" 14,000 Low 7-4-31 "Annabelle's Affairs" 7,000
Paramount	2,000	25c-50c	"Pardon Us" (MGM)	13,000	"An American Tragedy" (Para.)	17,500	High 1-10-31 "Hell's Angels" 22,000 Low 6-27-31 "Just a Gigolo" 7,500
Rialto	1,040	25c-50c	"An American Tragedy" (Para.)	4,200	"Caught" (Para.)	3,500	High 3-28-31 "Trader Horn" 8,000 Low 7-4-31 "Big Business Girl" 2,250
Des Moines							
Des Moines	1,600	25c-60c	"Huckleberry Finn" (Para.)	10,000	"Young As You Feel" (Fox)	10,000	High 2-14-31 "Cimarron" 18,000 Low 4-27-30 "Rogue Song" 5,000
Paramount	1,700	25c-60c	"Sporting Blood" (MGM) (4 days) "Murder By The Clock" (Para.) (3 days)	8,000 7,000	"Public Defender" (Radio) (4 days) "Party Girl" (W. B.) (3 days)	9,000 6,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers" 22,000 Low 12-6-30 "Three French Girls" and "Derelict" 8,000
Strand	1,100	20c-35c	"Arizona" (Col.) (4 days) "Tabu" (Para.) (3 days)	2,500 1,100	"A Woman of Experience" (Pathe) (20c-30c-4 days) "Three Who Loved" (Radio) (20c-30c-3 days)	2,100 1,100	High 3-23-30 "Evidence" and "Roadhouse Nights" 9,007 Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat" 1,540
Hollywood							
Chinese	2,030	25c-65c	"Transatlantic" (Fox) (2nd week)	7,700	"Transatlantic" (Fox) (1st week)	11,200	High 6-7-30 "Hell's Angels" 40,500 Low 6-20-31 "Trader Horn" 4,900
Pan. Hollywood	3,000	35c-65c	"The Magnificent Lie" (Para.)	13,100	"Night Angel" (Para.)	9,300	High 6-14-30 "The Floradora Girl" 30,000 Low 7-19-30 "True to the Navy" 8,800
W. B. Hollywood	3,000	35c-50c	"Bought" (W. B.) (2nd week)	9,500	"Bought" (W. B.) (1st week)	17,000	High 2-7-31 "Little Caesar" 30,000 Low 7-11-31 "Big Business Girl" 9,500

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new season star hits sets the pace from coast to coast . . . .

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to August, 1931)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"The Star Witness" (W. B.) (25c-40c)	5,500	"Transatlantic" (Fox)	3,300	High 11-29-30 "Hell's Angels"	16,000
							Low 8-15-31 "Old English"	3,200
Loew's State	2,700	25c-50c	"Ben Hur" (MGM)	7,000	"Politics" (MGM)	12,000	High 5-2-31 "Trader Horn"	19,800
							Low 6-27-31 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Bought" (W. B.) (25c-40c)	7,000	"Young As You Feel" (Fox)	12,000	High 1-24-30 "Love Parade"	18,000
							Low 7-25-31 "The Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Traveling Husbands" (Radio)	6,500	"Dirigible" (Col.)	7,000	High 10-24-30 "Check and Double Check"	20,000
							Low 8-29-31 "Traveling Husbands"	6,500
Indianapolis								
Apollo	1,100	25c-50c	"Bought" (W. B.) (2nd week)	4,000	"Bought" (W. B.)	7,250	High 6-13-31 "Daddy Long Legs"	10,000
							Low 7-4-31 "Annabelle's Affairs"	3,500
Circle	2,600	25c-50c	"Silence" (Para.)	7,250	"Traveling Husbands" (Radio)	4,000	High 11-1-30 "Check Double Check"	22,000
							Low 5-23-31 "Reno"	2,500
Indiana	3,300	25c-50c	"Huckleberry Finn" (Para.)	15,000	"Smiling Lieutenant" (Para.) (8 days)	17,000	High 6-6-31 "Kick In"	21,000
							Low 8-8-31 "Confessions of A Co-Ed"	11,500
Lyric	2,000	25c-50c	"Star Witness" (W. B.)	7,500	"Transatlantic" (Fox)	6,000	High 8-1-31 "Gold Dust Gertie"	12,000
							Low 8-22-31 "Transatlantic"	6,000
Palace	2,800	25c-50c	"Pardon Us" (MGM)	9,500	"Sporting Blood" (MGM)	9,150	High 5-2-31 "Trader Horn"	22,000
							Low 8-1-31 "The Great Lover"	7,500
Kansas City								
Liberty	1,200	25c-50c	"Transatlantic" (Fox)	5,500	"The Star Witness" (W. B.) (35c-50c)	6,000		
Mainstreet	3,067	35c-60c	"The Public Defender" (Radio)	17,000	"Lover Come Back" (Col.)	19,000	High 2-14-31 "Cimmaron"	24,750
							Low 4-13-30 "Framed"	11,000
Midland	4,000	25c-50c	"Hush Money" (Fox)	13,000	"Sporting Blood" (MGM)	17,000	High 11-29-30 "Hell"s Angels"	29,000
							Low 5-9-31 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Bought" (W. B.)	12,500	"American Tragedy" (Para.)	14,000	High 9-13-30 "Animal Crackers"	23,500
							Low 4-13-30 "Light of Western Stars"	7,000
Uptown	2,200	25c-50c	"Women Love Once" (Para.)	5,500	"The Girl Habit" (Para.)	6,000	High 9-27-30 "King of Jazz"	10,200
							Low 11-1-30 "Last of Lone Wolf"	4,000
Los Angeles								
Fox Criterion	1,652	35c-65c	"Transatlantic" (Fox) (2nd week)	6,400	"Transatlantic" (Fox) (1st week)	11,400	High 5-24-30 "The Divorcee"	29,700
							Low 1-31-31 "Royal Family of B'way"	7,000
International	2,000	25c-50c	"El Pasado Acusa" (Ind.)	4,400	"La Cautivadora" (Ind.)	4,600		
Loew's State	2,418	35c-65c	"Sporting Blood" (MGM)	25,000	"Daddy Long Legs" (Fox)	28,500	High 5-10-30 "Caught Short"	48,000
							Low 8-8-31 "Hush Money"	15,000
Los Angeles	2,100	25c-65c	"Women Go On Forever" (Tiff.)	12,600	"The Great Lover" (MGM) (2nd week)	10,000		
Orpheum	2,750	35c-65c	"Dirigible" (Col.) (2nd week)	12,200	"Dirigible" (Col.) (1st week)	6,500	High 2-14-31 "Cimarron" (5 days)	32,000
							Low 12-27-30 "Ex-Flame"	6,000
Paramount	3,596	35c-65c	"Secrets Of A Secretary" (Para.)	16,400	"Silence" (Para.)	17,600	High 9-6-30 "Animal Crackers"	40,000
							Low 7-11-31 "The Girl Habit"	10,000
RKO	2,700	35c-65c	"The Public Defender" (Radio)	14,600	"Sweepstakes" (Pathe)	12,700	High 7-25-31 "Lawless Woman"	17,500
							Low 9-27-30 "For the Love of Lil"	10,500
United Artists	2,100	35c-65c	"An American Tragedy" (Para.) (2nd week)	20,000	"An American Tragedy" (Para.) (Premiere $3.00 top—1st week)	26,000	High 9-20-30 "What a Widow"	30,000
							Low 8-1-31 "Honeymoon Lane"	4,500
W. B. Downtown	2,400	35c-50c	"Bought" (W. B.) (2nd week)	9,000	"Bought" (W. B.) (1st week)	18,000	High 9-27-30 "Office Wife"	30,000
							Low 3-14-31 "Captain Applejack"	8,000
Milwaukee								
Alhambra	2,660	25c-60c	"The Mystery of Life" (U.)	11,000	"Just a Gigolo" (MGM)	8,500		
Garden	1,150	25c-60c	"Fifty Million Frenchmen" (W. B.)	9,800	"The Viking" (J. D. Williams)	10,000		
Riverside	2,180	25c-60c	"Traveling Husbands" (Radio)	13,800	"A Woman of Experience" (Pathe)	14,200		
Strand	1,406	25c-60c	"The Magnificent Lie" (Para.) (8 days)	8,200	"The Secret Call" (Para.) (5 days)	4,200		
Warner	2,500	25c-60c	"Bought" (W. B.)	14,800	"The Star Wtiness" (W. B.)	12,000		
Wisconsin	3,275	25c-65c	"Murder By The Clock" (Para.)	14,000	"Hush Money" (Fox) (25c-60c)	13,500		
Minneapolis								
Aster	812	20c-25c	"Forbidden Adventure" (Para.) (4 days)	600	"Up Pops The Devil" (Para.)	1,500	High 3-30-30 "The Aviator"	8,500
			"Girl Habit" (Para.) (3 days)	800			Low 4-18-31 "Men Call It Love"	900
Lyric	1,238	20c-40c	"Honeymoon Lane" (Para.)	2,500	"A Holy Terror" (Fox)	2,500	High 3-23-30 "They Learned About Women"	5,000
							Low 1-24-31 "Men On Call"	1,200
Minnesota	4,000	30c-75c	"An American Tragedy" (Para.)	22,000	"Young As You Feel" (Fox)	25,000	High 7-5-30 "So This Is London"	45,000
							Low 2-28-31 "Dance, Fools, Dance"	18,000
RKO Orpheum	2,900	25c-50c	"The Public Defender" (Radio)	17,000	"The Common Law" (Pathe)	14,000	High 2-14-31 "Cimarron"	30,000
							Low 5-2-31 "Bachelor Apartment"	12,000
State	2,300	25c-50c	"Sporting Blood" (MGM)	10,000	"Murder By The Clock" (Para.)	6,500	High 4-20-30 "Benson Murder Case"	26,600
							Low 12-20-30 "River's End"	5,000
Montreal								
Capitol	2,547	25c-60c	"The Magnificent Lie" (Para.) and "Honeymoon Lane" (Para.)	11,300	"Son of India" (MGM) and "Children of Dreams" (W. B.)	10,000	High 5-2-31 "A Connecticut Yankee" and "Don't Bet On Women"	15,750
							Low 5-9-31 "Man of the World" and "June Moon"	9,000
Imperial	1,914	15c-40c	"The Chinese Bungalow" (British) and "The Sky Raiders" (Col.)	3,200	"Lady of the Lake" (Fitzpatrick) and "Subway Express" (Col.)	3,800	High 1-17-31 "The Office Wife" and "Oh, Sailor, Behave"	7,000
							Low 6-20-31 "Single Sin" and "Dawn Trail"	3,000
Loew's	3,115	25c-75c	"Five And Ten" (MGM)	11,800	"The Good Bad Girl" (Col.)	10,800	High 1-31-31 "Derelict"	16,000
							Low 7-18-31 "Stepping Out"	9,000
Palace	2,600	25c-99c	"Bought" (W. B.)	13,500	"Young As You Feel" (Fox)	12,400	High 2-21-31 "Man Who Came Back"	19,000
							Low 8-1-31 "Young Donovan's Kid"	10,500

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Hail!

UNITED ARTISTS

The Leader!

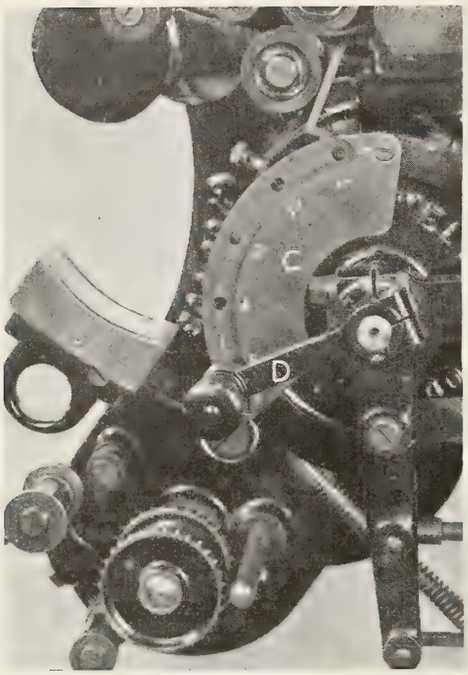
THEATRE RECEIPTS--CONT'D

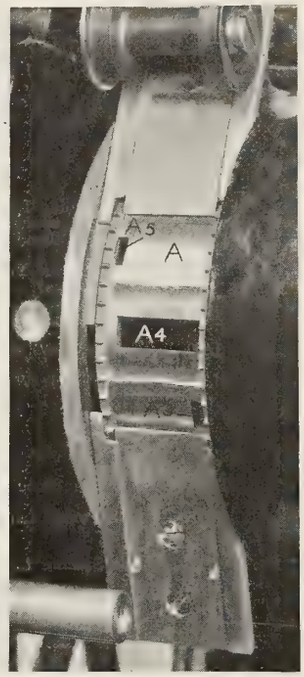
Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to August, 1931)
Montreal (Cont'd)							
Princess	2,272	25c-65c	"Uneasy Virtue" (British)	10,400	"Mother's Millions" (U.)	9,500	High 4-11-31 "City Lights" 22,500 Low 7-18-31 "Colonel's Lady" 7,200
Strand	750	15c-50c	"The Lawyer's Secret" (Para.) and "The Colonel's Lady" (Col.)	3,700	"Tarnished Lady" (Para.) and "Lightning Express" (Col.)	3,700	High 1-31-31 "Captain Thunder" 5,300 Low 6-27-31 "East Lynne" and "Can Love Decide?" 3,000
New York							
Astor	1,120	50c-$2.00	"A Free Soul" (MGM) (13th week)	13,571	"A Free Soul" (MGM) (12th week)	13,960	High 7-5-30 "Big House" 24,860 Low 6-13-31 "Free Soul" 20,181
Capitol	4,700	35c-$1.50	"Pardon Us" (MGM)	62,284	"Sporting Blood" (MGM)	62,460	High 8-30-30 "Romance" 98,322 Low 3-21-31 "Great Meadow" 49,789
Criterion	850	50c-$2.00	"An American Tragedy" (Para.) (4th week)	14,300	"An American Tragedy" (Para.) (3rd week)	14,500	High 1-3-31 "Reaching for the Moon" 22,675 Low 5-24-30 "Silent Enemy" 10,800
Embassy	598	25c	All Newsreel	8,610	All Newsreel	9,614	High 11-29-30 Newsreels 9,995 Low 8-16-30 Newsreels 6,625
Hollywood	1,549	65c-85c	"Bought" (W. B.) (2nd week)	34,821	"Bought" (W. B.) (1st week)	41,263	.....
Mayfair	2,300	40c-$1.00	"Dirigible" (Col.)	19,780	"The Miracle Woman" (Col.)	15,650	High 11-8-30 "Check and Double Check" 51,000 Low 7-4-31 "Sweepstakes" 12,500
Paramount	3,700	40c-$1.00	"Daughter of the Dragon" (Para.)	63,100	"Silence" (Para.)	56,100	High 8-23-30 "Anybody's Woman" 91,300 Low 7-18-31 "The Secret Call" 41,000
Rialto	1.904	25c-50c	"Holiday" (Pathe) and "Her Man" (Pathe)	6,500	"The Canary Murder Case" (Para.) "Ladies Love Brutes" (Para.) and "Front Page" (U. A.)	7,500	High 9-6-30 "Animal Crackers" 62,500 Low 6-27-31 "Hell's Angels" and "Dracula" 4,500
Rivoli	2,103	40c-$1.00	"The Smiling Lieutenant" (Para.) (6th week)	14,100	"The Smiling Lieutenant" (Para.) (5th week)	17,200	High 12-27-30 "Royal Family" 57,000 Low 3-14-31 "River's End" 9,519
Roxy	6,200	50c-$1.50	"Bad Girl" (Fox) (2nd week)	100,500	"Bad Girl" (Fox) (1st week)	103,750	High 1-10-31 "Man Who Came Back" 130,430 Low 8-1-31 "Sunnyside Up" (Return Engagement) 39,800
Strand	3,000	35c-$1.00	"Last Flight" (F. N.)	36,231	"Men Are Like That" (Col.) (6 days)	9,274	High 11-8-30 "Doorway to Hell" 46,445 Low 8-22-31 "Men Are Like That" 9,274
Warners	1,490	35c-75c	"Should A Doctor Tell" (First Division)	3,130	"Disraeli," General Crack," "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway" (W. B.)	1,646	High 8-30-30 "Old English" 22,203 Low 8-29-31 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway" 1,646
Winter Garden.	1,493	35c-$1.00	"The Star Witness" (W. B.) (4th week)	25,133	"The Star Witness" (W. B.) (3rd week)	34,420	High 7-19-30 "Dawn Patrol" 51,128 Low 11-8-30 "Life of the Party" 10,750
Oklahoma City							
Capitol	1,200	10c-50c	"Huckleberry Finn" (Para.)	5,800	"Sporting Blood" (MGM)	5,400	High 11-8-30 "Check and Double Check" 17,000 Low 4-6-30 "Party Girl" 3,800
Criterion	1,800	10c-50c	"Pardon Us" (MGM)	6,700	"An American Tragedy" (Para.)	7,500	High 2-21-31 "Cimarron" 15,500 Low 4-6-30 "Locked Door" 4,400
Liberty	1,500	10c-50c	"Mother's Millions" (U.)	5,500	"The Command Performance" (Tiff.)	5,300	High 11-29-30 "Truth About Youth" 8,500 Low 6-20-31 "Big Fight" and "Drums of Jeopardy" 900
Mid-West	1,500	10c-50c	"Bought" (W. B.)	6,800	"Dirigible" (Col.)	6,000	High 8-9-30 "Dawn Patrol" 15,000 Low 11-8-30 "Last of the Duanes" 3,800
Omaha							
Orpheum	3,000	25c-60c	"The Public Defender" (Radio)	18,500	"Dirigible" (Col.) (25c-50c)	15,500	High 11-1-30 "Check and Double Check" 26,400 Low 6-20-31 "White Shoulders" 11,500
Paramount	2,900	25c-60c	"Young As You Feel" (Fox)	9,500	"Huckleberry Finn" (Para.)	8,500	High 12-13-30 "Hell's Angels" 12,750 Low 9-27-30 "Song of My Heart" 5,950
State	1,200	25c	"Hush Money" (Fox) (4 days)	1,200	"Kiki" (U. A.) (4 days)	1,200	High 3-14-31 "Trader Horn" (at 50c-$1.50) 10,000
			"Goldie" (Fox) (3 days)	900	"The Great Lover" (MGM) (3 days)	1,100	Low 6-20-31 "Big Fight" and "Drums of Jeopardy" 900
World	2,500	25c-40c	"Gold Dust Gertie" (W. B.) (4 days)	2,750	"The Maltese Falcon" (W. B.) (4 days)	3,000	High 4-11-31 "Men Call It Love" 16,000 Low 8-1-31 "Women Love Once" and "The Secret Call" 5,000
			"Son Of India" (MGM) (3 days)	3,000	"The Vice Squad" (Para.) (3 days)	3,750	
Ottawa							
Avalon	990	15c-35c	"Seed" (U.) (3 days)	1,200	"Kiki" (U. A.) (3 days)	850	High 3-23-30 "Disraeli" and "Cockeyed World" 3,555 Low 5-3-30 "Oh Yeah" and "Navy Blues" 1,810
			"Laughing Sinners" (MGM) (3 days)	1,200	"Shipmates" (MGM) (3 days)	1,250	.....
Capitol	2,592	15c-60c	"The Magnificent Lie" (Para.) (6 days)	8,900	"Politics" (MGM) 6 days)	9,800	
Centre	1,242	15c-60c	"Mother's Millions" (U.) (6 days)	5,200	"Chances" (F. N.) (6 days)	5,100	High 1-24-31 "Madam Satan" and "Du Barry, Woman of Passion" 8,800 Low 12-13-30 "Remote Control" 2,400
Imperial	1,091	10c-40c	"Ten Nights In A Bar Room" (Goetz) ((6 days)	2,400	"A Holy Terror" (Fox) (6 days)	2,600	High 5-9-31 "Trader Horn" 7,000 Low 12-20-30 "East Is West" 2,050
Regent	1,225	15c-60c	"I Take This Woman" (Para.) (3 days)	2,500	"Public Defender" (Radio) (3 days)	2,800	High 5-24-30 "High Society Blues" 6,600 Low 12-20-30 "Scotland Yard" 3,200
			"Rebound" (Pathe) (3 days)	2,300	"Confessions of a Co-Ed" (Para.) (3 days)	2,500	
Philadelphia							
Arcadia	600	50c	"Night Angel" (Para.) (6 days)	2,800	"Women Love Once" (Para.) (6 days)	2,700	High 11-22-30 "Anybody's Woman" 5,500 Low 8-1-31 "Forbidden Adventure" 2,200
Earle	2,000	25c-65c	"The Runaround" (Radio) (6 days)	21,500	"Caught" (Para.) (6 days)	21,000	High 9-6-30 "Sap from Syracuse" 25,000 Low 2-14-31 "Ex-Flame" 15,500
Fox	3,000	35c-75c	"Young As You Feel" (Fox) (6 days)	25,000	"Transatlantic" (Fox) (6 days)	24,500	High 2-7-31 "Man Who Came Back" 40,000 Low 5-30-31 "Young Sinners" 20,000
Karlton	1,000	40c-50c	"The Smiling Lieutenant" (Para.) (50c-6 days)	6,000	"The Miracle Woman" (Col.) (6 days)	6,000	High 10-25-30 "Whoopee" 10,000 Low 3-21-31 "Resurrection" 3,000
Keith's	1,800	35c-75c	"Too Many Cooks" (Radio) (6 days)	8,500	"Honeymoon Lane" (Para.) (6 days)	11,000	High 1-3-31 "Tom Sawyer" 24,000 Low 8-8-31 "The Woman Between" 7,500

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to August, 1931)
Philadelphia (Cont'd)							
Mastbaum	4,800	35c-75c	"Caught Plastered" (Radio) (6 days)	62,000	"Huckleberry Finn" (Para.) (6 days)	41,000	High 8-29-31 "Caught Plastered" 62,000 Low 7-11-31 "The Maltese Falcon" 35,000
Stanley	3,700	35c-75c	"The Star Witness" (W. B.) (6 days)	18,000	"The Smiling Lieutenant" (Para.) (6 days-3rd week)	8,000	High 2-14-31 "Cimarron" 26,000 Low 7-25-31 "Rebound" 8,000
Stanton	1,700	25c-65c	"Traveling Husbands" (Radio) (6 days)	7,500	"Dirigible" (Col.) (6 days-3rd week)	6,000	High 3-21-31 "The Last Parade" 16,500 Low 7-11-31 "Arizona" 7,000
Portland, Ore.							
Fox Broadway	1,912	25c-50c	"Young As You Feel" (Fox)	7,800	"The Smiling Lieutenant" (Para.) (2nd week)	7,600	High 1-10-31 "Min and Bill" 21,000 Low 4-4-31 "The Prodigal" 3,000
Fox Paramount	3,068	25c-60c	"Huckleberry Finn" (Para.)	13,800	"Sporting Blood" (MGM)	17,900	High 1-3-31 "Paid" 26,000 Low 4-20-30 "Ladies Love Brutes" 9,456
Fox Rialto	1,498	25c-35c	"The Girl Habit" (Para.) (4 days) "A Holy Terror" (Fox) (3 days)	1,450 1,650	"Truth About Youth" (F.N.) (4 days) "Honeymoon Lane" (Para.) (3 days)	1,500 1,500	High 10-18-30 "Road to Paradise" 12,800 Low 8-1-31 "The Great Lover" and "Misbehaving Ladies" 2,700
Hamrick's Music Box	1,800	35c	"The Star Witness" (W. B.)	5,800	"Bought" (W. B.)	6,000	
RKO Orpheum	1,700	25c-50c	"Dirigible" (Col.)	14,500	"The Miracle Woman" (Col.)	11,100	High 2-14-31 "Cimarron" 20,000 Low 5-23-31 "Iron Man" 8,500
Providence							
Loew's State	3,800	20c-75c	"Pardon Us" (MGM)	15,500	"Sporting Blood" (MGM)	16,000	High 12-13-30 "Hell's Angels" 28,000 Low 6-27-31 "Five and Ten" 9,500
Majestic	2,300	20c-50c	"Transatlantic" (Fox)	10,000	"Honeymoon Lane" (Para.)	10,000	High 3-7-31 "Little Caesar" 18,000 Low 4-4-31 "Love of Aloha and "Costello Case" 8,000
Paramount	2,300	20c-75c	"Huckleberry Finn" (Para.)	8,000	"The Smiling Lieutenant" (Para.)	7,500	High 7-19-30 "Son of the Gods" 18,000 Low 8-8-31 "Secret Call" 4,500
RKO Albee	2,500	20c-50c	"Caught Plastered" (Radio)	8,500	"Traveling Husbands" (Radio)	7,000	High 8-2-30 "All Quiet on Western Front" 20,000 Low 7-4-31 "Sweepstakes" 3,200
RKO Victory	1,600	20c-50c	"The Runaround" (Radio)	3,200	"High Stakes" (Radio)	2,800	High 4-6-30 "Golden Calf" 13,500 Low 8-15-31 "Mother's Millions" 2,000
St. Paul							
Paramount	2,300	25c-50c	"Young As You Feel" (Fox)	10,000	"The Smiling Lieutenant" (Para.)	12,000	
Riviera	1,600	25c-50c	"Sporting Blood" (MGM)	8,500	"Murder By The Clock" (Para.)	6,500	
RKO Orpheum	2,600	25c-50c	"The Public Defender" (Radio)	14,000	"The Common Law" (Pathe)	12,000	
Tower	1,000	15c-25c	"Honeymoon Lane" (Para.)	2,000	"A Holy Terror" (Fox)	2,000	
San Francisco							
El Capitan	3,100	25c-60c	"Five and Ten" (MGM)	13,000	"Laughing Sinners" (MGM)	13,000	High 12-6-30 "Up the River" 17,000 Low 3-14-31 "Part Time Wife" 12,000
Fox	4,600	35c-60c	"Guilty Hands" (MGM)	33,000	"Transatlantic" (Fox)	35,000	High 1-3-31 "Lightnin'" 70,000 Low 5-3-30 "Children of Pleasure" 18,000
Golden Gate	2,800	35c-65c	"The Public Defender" (Radio)	15,000	"Three Girls Lost" (Fox)	14,850	High 5-30-31 "Subway Express" 19,000 Low 7-4-31 "Lover Come Back" 9,500
Orpheum	3,000	25c-50c	"Dirigible" (Col.) (2nd week)	20,000	"Dirigible" (Col.) (1st week)	14,150	High 2-14-31 "Cimarron" 30,000 Low 9-6-30 "Outside the Law" 7,000
Paramount	2,700	25c-50c	"Daughter Of The Dragon" (Para.)	16,000	"Huckleberry Finn" (Para.)	15,000	High 2-7-31 "Morocco" 35,000
United Artists	1,200	25c-60c	"Front Page" (U. A.) (2nd week)	10,000	"Front Page" (U. A.) (1st week)	15,000	
Warfield	2,700	25c-50c	"Silence" (Para.)	18,000	"Murder by the Clock" (Para.)	21,000	High 5-24-30 "All Quiet on the Western Front" 41,000 Low 4-5-30 "Bishop Murder Case" 9,500
Warners	1,385	35c-50c	"Bought" (W. B.)	15,000	"The Viking" (J. D. Williams)	4,850	High 8-29-31 "Bought" 15,000
Seattle							
Fifth Avenue	2,750	25c-75c	"Young As You Feel" (Fox) (3 days-2nd week) "An American Tragedy" (Para.) (4 days)	5,000 8,000	"Young As You Feel" (Fox) (1st week)	15,000	High 4-18-31 "Trader Horn" 17,000 Low 3-14-31 "Inspiration" (10 days) 10,000
Fox Coliseum	2,000	25c-50c	"Just A Gigolo" (MGM) (4 days) "Chances" (F. N.) (3 days)	3,500 2,500	"Honeymoon Lane" (Para.) (4 days) "Women Love Once" (Para.) (3 days)	3,000 2,500	
Liberty	2,000	15c-30c	"Two-Gun Man" (Tiff.)	6,500	"Arizona" (Col.)	6,000	High 1-10-31 "The Lash" 11,500 Low 6-13-31 "Sweet Kitty Bellairs" and "Oklahoma Cyclone" 5,500
Music Box	950	25c-75c	"Bought" (W. B.) (2nd week)	6,000	"Bought" (W. B.) (1st week)	7,500	High 2-28-31 "City Lights" 14,000 Low 4-4-31 "Drums of Jeopardy" 5,500
Paramount	3,150	25c-75c	"Sporting Blood" (MGM)	12,000	"Huckleberry Finn" (Para.)	13,600	High 9-13-30 "Animal Crackers" 21,900 Low 10-11-30 "The Bad Man" 10,000
RKO Orpheum	2,650	25c-75c	"Traveling Husbands" (Radio)	12,000	"The Miracle Woman" (Col.)	13,500	
Toronto							
Imperial	3,444	15c-75c	"The Miracle Woman" (Col.) (6 days)	14,600	"Bought" (W. B.) (6 days)	15,200	High 9-27-30 "The Spoilers" 22,000 Low 6-20-31 "Always Goodbye" 13,000
Loew's	2,088	25c-75c	"Sporting Blood" (MGM) (6 days)	11,300	"Politics" (MGM) (6 days)	14,700	High 4-18-31 "City Lights" 22,000 Low 8-15-31 "Son of India" 10,500
Shea's	2,600	30c-75c	"Reckless Hour" (F. N.) (6 days)	11,800	"Meet The Wife" (Col.) (6 days)	12,300	High 3-7-31 "Those Three French Girls" 16,500 Low 6-27-31 "The Painted Desert" 10,000
Tivoli	1,600	15c-75c	"Silence" (Para.) (6 days)	11,300	"These Charming People" (British) (6 days)	11,000	High 2-28-31 "Cimarron" 19,500 Low 12-20-30 "Alf's Button" 9,000
Uptown	3,000	15c-60c	"The Public Defender" (Radio) (6 days)	9,000	"Rebound" (Pathe) (6 days)	9,800	High 8-16-30 "For the Defense" 17,500 Low 8-1-31 "Father's Son" 8,300

New Sound Printing Device From Bell and Howell





Bell & Howell will market a new five-way 35 mm. sound printing attachment, consisting of five apertures cut in a 220° drum and indexed to facilitate operation by registering correct aperture for sound or picture printing as may be required. (A) The drum, in which are cut five openings—one full aperture, one each for sound and picture printing for operating the negative forward or reverse; (A3) Sound aperture—reverse run; (A4) Picture aperture—forward run; (A5) Sound aperture—forward run; (C-1-2-3-4-5) Index dial; (D) Lever and pin which move drum to opening indicated on Index dial.

Yorke In Charge of All Fox Theatre Advertising Work

Gabe Yorke of Fox is now assistant to Glenn Griswold, head of advertising and publicity, and takes charge of all advertising and publicity for Fox West Coast theatres and Fox Eastern houses, as the result of a shift in the advertising and publicity setup. His headquarters will be in New York.

Glendon Allvine continues as head of Fox Film advertising and publicity, with Lee Balsley in charge of accessories. Eastern and Western editions of the house organ *The Last Word,* are being combined under the editorship of Joel Swenson, assistant to Yorke.

Independent Branch Closes

Independent Pictures, Inc., had closed its Cleveland office, and all booking of Independent pictures is now being done through Selected. The Cincinnati branch office of Independent is still in operation under management of Chester Loewe.

MGM Buys Two Stories

M-G-M has purchased the screen rights to "Hot News," newspaper story by Emil Gaureau and Mokey Delano stories of Jennie Harris Oliver, a group centering about a juvenile character.

A Possible Shift of United Artists Foreign Setup Seen

There is a possibility in the near future of changes in the foreign distribution system of United Artists, and a general cutting of the number of exchanges abroad.

Decision will be definitely reached after a joint survey of the situation by Joseph M. Schenck and Arthur W. Kelly, vice-president of foreign distribution, abroad. Schenck will join him after three weeks in Hollywood for production conferences.

Louis Meyer to Coast On Oct. 1

Louis Meyer, of Meyer-Reiger Laboratories, has postponed his departure to Hollywood from New York until October 1, in order to complete details of a fall sales campaign.

Michael Hoffman resigned from the Warner music department to join Meyer-Reiger as director of musical and synchronization work.

Radio Set For Five

Five major productions are scheduled to get under way at the Radio Coast plant, between September 15 and October 1, including "Marcheta," "The Dove," "Penthouse," "Peach O'Reno," and an original by Louis Weitzenkorn.

Big 4's Schedule Adds 18 to New Feature Movement

Big Four is in the new independent movement to fill the feature gap expected from a shortage of product from major producers-distributors.

In addition to the group of independents listed in last week's survey of that field, all of which are rushing plans to get to market before Labor Day, John Freuler's Big 4 company is readying the first of 18 features for that date.

There are to be released, at the rate of one a month, 12 out-door films, divided into two series: six starring Bob Custer and six starring Buzz Barton. The first, "Headin' for Trouble," is now completed. J. P. McGowan directed.

The initial Buzz Barton Western, "Cyclone Kid," will go into production next week. Other Westerns include: "Lure of the Range," "Desert Spawn," "Rip Roaring Broncs," "Mark of the Spur," "Blazed Trails," "Highway Riders," "Hard Pan Gulch," "Rio Grande Raiders," "Guns and Saddles" and "Quick Trigger Lee."

Script is under way on "Dance Hall Kisses," first melodrama on the schedule. Casting will begin shortly, to be followed by "Big City Shadows," "Devil's Decoy," "Railroad Mail Limited," "Diamond Mystery" and "Midnight Prowlers."

Ohio Censor Seen Going As Exhibitors Ignore Edicts

Ohio state censorship is regarded by many as so full of loopholes and by others is so disregarded, that numerous exhibitors believe the beginning of the end of censorship in the state is not far off.

The censor, Dr. Beverly O. Skinner, or his two women assistants, are empowered to make whatever deletions they see fit, but they have no assurance that the deletions will be in the least regarded by exhibitors throughout the state, and often enough they are not, it is generally conceded.

Maryland Removes 21,250 Signs After Restriction

Approximately 21,250 signs, billboards and posters have been removed from Maryland roads in two campaigns following a legislative act licensing and restricting them under the Roads Commission.

Revenue from licenses has already amounted to $10,845. The Rivoli has just engaged 16 24-sheet stands for the reopening of the house in Baltimore. They are taken for two weeks at strategic points around Baltimore.

Vitalgo Opens Midwest Studio

A studio for production of theatrical and industrial subjects has been opened at Chicago by the Vitalgo Corp., manufacturers of sound-on-film equipment.

"Nevada Buckaroo" Finished

"Nevada Buckaroo," second in Tiffany's new series of 10 Bob Steele westerns, has been completed by Trem Carr. J. P. McCarthy directed.

IN the MOTION PICTURE ALMANAC just published by Quigley Publications of America, Martin Quigley presents for the first time in the Annals of the Trade an exhaustive analysis of the corporate structure of the industry, including details of the complete personnel of each company, the State in which it is incorporated, details of its organization, the authorized number of shares and their market value, banking affiliations, etc. In addition there is a complete "Who's Who" of production and studio executives and players, all classified and sub-classified, motion picture directors, cameramen, art directors and other technicians, besides a whole fund of information concerning various film stars, casting agencies, film publishing companies, laboratories and important recent film releases.

Of particular interest to British producers with an eye on the American market is the reproduction of the code regulating the production of motion pictures in America as recently framed by the Hays organization. It is, in fact, not so much a matter of what appears in this remarkable publication; it is difficult to discover anything of interest which concerns the many ramifications of the American industry which does not appear in MOTION PICTURE ALMANAC. It is correctly described as a reference book of the industry, and a most authoritative and reliable one at that. It will be in demand not only throughout the whole of the American film industry, but will be found invaluable to everyone connected with Motion Pictures in any country throughout the world.

THE BIOSCOPE

London

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter

Palmy Days

(United Artists)

Musical Comedy

Better than "Whoopee" was the verdict of a preview audience on Eddie Cantor's new picture, "Palmy Days." Samuel Goldwyn, producer, and Eddie Sutherland, director, have turned out a show which has just about the right proportions of story, comedy and music.

The splendid supporting cast, headed by limber-legged Charlotte Greenwood, aids Cantor to put over a world of typical Cantoresque antics, most of which take place in a bakery operated by a chorus of girls who out-Ziegfeld the best set of Follies girls for pulchritude and dancing talent.

Cantor, Morris Ryskind and David Freedman did the book with Harry Askt and Con Conrad on the music. Busby Berkley and the girls do the best dance ensembles ever seen on the screen. It looks like this ought to help President Hoover relieve any one of their feeling of depression.

Produced and distributed by United Artists. Story and dialogue by Eddie Cantor, Morris Ryskind and David Freedman. Continuity by Keene Thompson. Directed by Edward Sutherland. Cameraman, Gregg Toland. Film editor, Stuart Heisler. Release date, September 26, 1931.

CAST

Eddie Simpson.....Eddie Cantor
Miss Martin.....Charlotte Greenwood
A. B. Clark.....Spencer Charters
Joan Clark .....Barbara Weeks
Joe-the-Frog..... George Raft
Yolanda .....Charles B. Middleton
Steve..... Paul Page
Plug Moynihan..... Harry Woods

Leo Meehan

Partners of the Trail

(Monogram)

Western

The audience was not noticeably enthusiastic at this latest effort of Tom Tyler, where he turns bad man for once.

Tyler plays Larry Condon, who murders the wife of another man in Boston and leaves for the West, there to steal whatever he is able to get away with, in a career of robbery. Durant, played by Reginald Sheffield, as the murder victim's husband, has meanwhile been arrested, accused of the crime and lodged in the Boston jail.

He makes good his escape and starts after the real perpetrator of the murder. They meet in the West, unknown to each other, and both fall in love with the same girl, a burlesque dancer, working as a waitress in order to accumulate enough money to return to her home in the East. Tyler finally reveals his identity.

Durant does not kill him, as he had planned to do, but lets him go after Tyler has confessed to the sheriff. Durant is absolved of the crime for which he had been imprisoned and gets his reward in the form of the girl, played by Betty Mack.

Produced and distributed by Monogram Pictures. Story by G. A. Durlam. Directed by Wally Fox. Recorded by Balsley and Phillips. Release date, July 11, 1931. Running time, 64 minutes.

CAST

Larry Condon .....Tom Tyler
Ruby Gerard .....Betty Mack
John Durant .....Reginald Sheffield
Sheriff McWade .....Lafe McKee
Mary Lopez .....Marguerite McWade
Skeets Briggs .....Horace Carpenter
Burke .....Pat Rooney

Consolation Marriage

(Radio)

Drama

A rather frail story expertly told by Director Paul Sloane with an excellent cast including Irene Dunne, John Halliday, Pat O'Brien, Matt Moore, Myrna Loy and Lester Vail. Miss Dunne registers high in a characterization quite different from her previous ones. Halliday also looks very promising.

The story is about two young people (Dunne and O'Brien), who are fed up momentarily on their respective sweethearts (Vail and Loy), and in their moment of depression decide to marry for mutual consolation. Later both find renewed interest in their former lovers and their marriage almost goes on the rocks. Then a baby comes and all is well. The picture has wholesome, and at times whimsical flavor.

Produced and distributed by Radio Pictures. Directed by Paul Sloane. Story by William Cunningham. Cameraman, J. Roy Hunt. Assistant producer, Myles Connolly. Art Director, Max Ree. Assistant director, Charles Kerr. Sound engineer, John Tribby. Adaptation and dialogue by Humphrey Pearson. Release date, November 21, 1931.

CAST

Mary .....Irene Dunne
Steve .....Pat O'Brien
Jeff .....John Halliday
Colonel .....Matt Moore
Aubrey .....Lester Vail
Elaine .....Myrna Loy

Leo Meehan

A Dangerous Affair

(Columbia)

Comedy-Drama

An audience at the Fairfax on the Coast, where this latest Columbia Jack Holt-Ralph Graves effort was screened, was actually convulsed with laughter at some points and chilled by thrills at others, indicating real entertainment in the film, a combination of comedy, drama and mystery.

Murder, laughs, thrills, ghosts and all the rest have their share of time on the screen. The audience apparently enjoyed hugely the comedy lines throughout the film, and was equally taken by the mysterious moments.

Holt and Graves are friends, the former a police lieutenant, the latter a reporter. The neighborhood in which they live becomes so dull that Graves decides to stage a little excitement all his own, and steals a necklace, the property of Sally Blane. He plans to return it the next day, but some one again steals it and the two have to solve the mystery.

In the course of their investigation, they spend much of their time in a haunted house, where spooks and the usual strange doings are found in abundance. The family lawyer and a jeweler are killed before the crime is solved.

Holt and Graves were extremely well received by the audience. Miss Blane was considered attractive and appealing and others accorded praise for their work were Eddie Brophy, Susan Fleming, Blanche Frederici, William V. Mong.

Produced and distributed by Columbia. Original story, adaptation and dialogue by Howard Green. Directed by Edward Sedgwick. Cameraman, T. Tetzlaff.

CAST

McHenry ..... Jack Holt
Wally Cook ..... Ralph Graves
Marjory Rambolth ..... Sally Blane
Florence ..... Susan Fleming
Letty ..... Blanche Frederici
Nelson ..... Edward Brophy
City Editor ..... De Witt Jennings
Harvey ..... Tyler Brooke

The White Devil

(Talking Picture Epics)

Drama

The Russian-Caucasian troubles of 1853 form the central theme of this Ufa film, which is being handled in this country by Talking Picture Epics. It is a film adaptation of Leo Tolstoi's "Hadschi Murat," originally made in German and dubbed in English. Ivan Mosjoukine plays the lead. Lil Dagover plays the feminine role opposite as the dancer in whom the Czar takes a sudden and violent interest, but he loses in the end, as expected, to the star.

Infinite attention, comment indicated, was paid by the director to detail in unfolding his plot. At the opening sequence the Caucasian villagers are shown engaged in their joyous dancing and singing, when the town is bombarded and laid waste without warning. The dancer is taken prisoner. Hadschi Murat with a band of men, pursues and overtakes the army, and captures a number of them, though disobeying the orders of his superior, in so doing.

Ostracized by his fellows for his act, he joins the Russian army as a guest of the Czar, planning revenge on his hosts. He succeeds in wreaking his vengeance on the insurgents and at the same time escapes with the dancer. Though it nearly ends in his death, the hero comes through safely and is reinstated by the Caucasian general, father of the dancer.

Audience reaction was favorable.

Produced by Ufa. Distributed by Talking Picture Epics. Adapted from Leo Tolstoi's "Hadschi Murat." Directed by Alexander Wolkoff. Release date, August 27, 1931. Running time, 77 minutes.

CAST

Hadschi Murat ..... Ivan Mosjoukine
Nelidowa ..... Lil Dagover

The Road to Reno

(Paramount)

Drama

A preview audience in Hollywood received favorably this Paramount effort, which has for theme the divorce mill at Reno, and for central character, an habituee, played by Lilyan Tashman as the much divorced woman.

It is a highly sophisticated bit of film fare, and comment at the theatre was in praise of the deft manner in which director Richard Wallace handled his theme and players.

Lilyan Tashman goes to Reno to divorce husband Irving Pichel, and is accompanied by her daughter, Peggy Shannon. Peggy meets and falls in love with Buddy Rogers on the train. In Reno, Lilyan becomes involved with William Boyd, there to marry for money. When Rogers returns from the Coast to marry Peggy, he discovers her seeing Boyd frequently and warns her against him. She refuses.

Pichel is notified that Boyd is playing both Lilyan and her daughter, but he refuses to interfere. Tom, Peggy's brother, goes to Reno, and at the wedding ceremony of Lilyan and Boyd, comes the punch scene of the picture, when Tom, a neurotic, kills Boyd and commits suicide. Lilyan returns to Pichel and Buddy and Peggy are married, in a usual conclusion.

Produced and distributed by Paramount. Directed by Richard Wallace. Adaptation by Josephine Lovett. Based on story by Virginia Kellogg. Additional dialogue, Brian Marlow. Cameraman, Karl Struss. Release date, September 26, 1931. Running time, 73 minutes.

CAST

Jackie Millet .....Lilyan Tashman
Tom Wood .....Charles "Buddy" Rogers
Lee Millet .....Peggy Shannon
Jerry Kenton .....William Boyd
Robert Millet ..... Irving Pichel

Good Mourning
(Vitaphone)
Comedy-Sketch

Eddie Foy, Jr., stars in this Vitaphone sketch, assisted by Al Klein. Eddie and Al fake a duty to attend a wake for their "dear pal, Bill Thomas," in order to play hookey from their wives. While the husbands are drinking with two girl friends, the late lamented Bill Thomas phones for Eddie and the wives decide to wait up for an explanation. The husbands return tipsy and when they're checked up on the wake yarn they explain that they have been to a show. Eddie stands behind the wives and imitates various vaudeville acts to Al, who is describing the bill. Then the wives read a news dispatch that that theatre had burned to the ground, and the jig is up.—Running time, 10 minutes.

Tennis Technique
(M-G-M)
Splendid

This is number 1 of the tennis series featuring "Big Bill" Tilden and there is plenty in it. The tennis champion uses two, a boy and a girl, who know little about the game, as pupils. Tilden explains and demonstrates many of the game's fundamentals. Slow motion and stop shots with the camera vividly portray the points Tilden brings out. Tennis players will get much in the way of instruction and enjoyment from the film, and non-players will find it very interesting.—Running time, 8 minutes.

The Navajo Witch
(Talking Picture Epics)
Interesting

This is a silent number with accompanying dialogue, picturing customs and habits of the Navajo Indian tribe. One interesting sequence shows an Indian boy capturing an owl as a playmate. An attempt was made to build a story around these pictures of the general life of the tribe, without always sufficient justification. However, an interesting effort.—Running time, 14 minutes.

Spring Training
(Educational)
Great

Here is the first of the Football for the Fan series, and it is great stuff. Featured in the short are Howard H. Jones, University of Southern California coach and several assistants. Pictured is something of the routine and detail work involved in spring training. Various other well known coaches have their places in the film. Football fans should get a real kick out of this.—Running time, 9 minutes.

A Mellon-Drama
(RKO Pathe)
Good Fun

A preview audience at the Coast Fairfax enjoyed this Clark and McCollough comedy number more than a little. The comic pair are here cast as a couple of private detectives supposed to be protecting Jimmy Finlayson from a bomb plot. The comedy moves along swiftly as a result of the comedians' particular brand of nonsense.

100 Per Cent Service
(Paramount)
Amusing

Burns and Allen in a fast moving, clever and funny short number. Of course it is nonsense, but that doesn't matter, since this vaudeville team puts its lines over in a really amusing style all its own.—Running time, 10 minutes.

SHORTS

Calling On Cairo
(Talking Picture Epics)
Good Travelogue

Distance shots and silhouettes were outstanding in the photographic work of this production, a travelogue as the title suggests. It was produced by Central Film Company. There is musical accompaniment and a dialogue discription of the scenes. Voice reproduction was cloudy at the presentation attended at the Cameo in New York. The modern and the ancient were contrasted in the scenes of Cairo's up-to-the-minute buildings as against the old sailing vessels of the Nile, the bazaar with its camels and water buffalo for sale, and the Great Pyramid and the Sphinx.—Running time, 10 minutes.

Old Songs for New
(Welshay)
Splendid

Here is a new and wholly entertaining slant on the musical picture situation. Handsomely mounted and beautifully photographed in Technicolor, it is one reel of fast comedy, reminiscent of the "gay nineties" and old favorite tunes that thrilled our grandmothers, our mothers and—in some cases—us.

Bob Welsh and Frank Shea engaged Georgie Stoll's band, which is a pip, and built around it a clever little story of the Sousa march days, the Anna Held days, the Barber Shop Quartet days. It is a swell little revue, all packed into nine minutes. Full of laughs, tuneful numbers and fine color, it is excellent novelty.

The Voice of Hollywood
(Tiffany)
Interesting

Guest announcer in this number of the series is Lew Ayres. Among those introduced in the S-T-A-R group are Charles Chaplin, Dolores Del Rio, June Collyer, Carl Laemmle, Constance Bennett, Mitzi Green, Chester Conklin. Picture goers should find this number of interest.—Running time, 10 minutes.

Fur Fur Away
(Paramount)
Fine Comedy

Smith and Dale do a neat turn in this tale of the two comedians traveling to Alaska to get furs to bring home, and it may be rated as one of their best comedies. The theme in itself is amusing and the smart dialogue does the rest. A New York Paramount crowd seemed to get a real kick out of it.—Running time, 18 minutes.

Wild and Wooly
(M-G-M)
Fast Action

There is real and very fast action in this number, which pictures a Western rodeo with plenty of punch. Pete Smith supplies a running fire of humorous comment during the progress of the short. There is a kick in the film for anyone.—Running time, 9 minutes.

Success
(Vitaphone)
Amusing

Jack Haley gathered a host of laughs at a Broadway playhouse as the near sighted lad who is forced to become a baseball star in order to win the girl's hand, since the father is a rabid fan. Haley puts over his comedy in his own peculiar way, and it is a laugh-getting way.—Running time, 17 minutes.

Beau Hunks
(MGM)
Funny

Laurel and Hardy in a comedy which will probably be released in about four reels, longer than their usual laugh-gathering efforts. This one is a parody on the Foreign Legion, with Oliver, in the first reel, the lover who loses and goes to the Legion to drown his sorrow, taking Laurel with him.

In the second reel the two as rookies are sent to fight the Riffs. Lost in a sandstorm, they arrive at the fort in time to save the day by spreading tacks in the path of the enemy, which is barefooted. Jean Harlow's picture is exhibited by Hardy as that of the love he has left, but every one else in the Legion has a similar picture. Jimmy Horne, director, takes the part of a Riff chieftain, and does it well.

The Naggers' Housewarming
(Vitaphone)
Funny

An audience at the New York Strand extracted a number of hearty laughs out of this number, featuring Mr. and Mrs. Jack Norworth, the Naggers of this comedy series. Inheriting a house in the country, the bickering pair attempt a rapid preparation for a housewarming with expected results. Their antics and the attendant excitement provide some little amusement.—Running time, 8 minutes.

Tilden Tennis Subject No. 2.
(M-G-M)
Sports

The forehand stroke and the three approved methods of serving are discussed and demonstrated by William T. Tilden II in No. 2 of the M-G-M series of tennis shorts. The correct and incorrect service methods are demonstrated both by slow motion photography, and then shown in practical application in a fast-moving set. Running time, 9 minutes.

Volley and Smash
(M-G-M)
Fine

"Big Bill" Tilden continues his instruction in this, the third of the series, part of the "Sport Champions" group. Here again, various types of shots are explained and demonstrated by the champions. Interesting and valuable to tennis players, enjoyable to others.—Running time, 8 minutes.

Audio Review No. 2
(RKO Pathe)
Interesting

This number of the review holds general interest well with its highlight in the form of old pictures of Teddy Roosevelt at a St. Louis aviation meet 21 years ago. He had just returned from Africa and was soon to be president. Shots of the old planes are interesting. Walter Damrosch gives the recipe for making children enjoy music and demonstrates with his grandchildren. Italian fishermen handle fish, several hundred pounds each, with ease. On a par with the regular audio issues.—Running time, 8 minutes.

Julius Sizzer
(RKO Pathe)
Funny

Benny Rubin takes the lead in the dual role of "Little Sizzer" and his brother from Russia. Scissors are used instead of guns in the gangster warfare, which in itself is a novel and humorous notion. Benny succeeds in extracting the most from the theme and his part, which is enough to make it a good laugh number.—Running time, 20 minutes.

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

Answer to Question No. 92

Answer to question No. 92.—The question was: (A) Describe the sound gate. (B) Name the various types of trouble which may occur with relation to sound gates. (C) Tell us just what attention the sound gate should have each time before threading in the film. (D) Supposing there is a deposit on the sound gate film track, how should it be removed? Just what should be examined with relation to the film track through the sound gate?

THE following made satisfactory replies: Herman Billings, Henry Edwards, Evers Stanton, Alex Lodi, L. D. Daniels, George F. Hess, Jack Billings, Tom Dunwoody, Richard Singleton, Peter Cermak, Alexander Tilson, T. Van Vaunkenburg, Tom Avery, Sam Peters, George Richards, G. E. Doe, Neut C. Tomlinson, Another Doe, Dan Graves, Phillip Matteson, Nic Granby, Henry Skolman, James Ledbetter, Wm. D. Hotaling, Will Peck, Bob Danning, R. S. Singleton, Thos. McGurder, James Devoy, F. T. Leroy, Dan Myers, George Bailey, Wm. Bogert, Robert Banning, W. D. Samuels, Frank D. Bates, Robert Cressman, Thomas Dunraven, Bill Doe, L. I. Iler, J. Williams, Frank C. Trueman, Toot Lavenburg, B. G. Anden, H. R. Roist, David Moses, Lem Cody, Larry Tipton and John Tipton, Wm. Baker, Robert Lester, Peter L. Love, G. R. Christenson, Frank H. Dick, H. L. Manning, Geo. Sanders, L. Samuels, Wm. Jameson, H. D. Saxon, Tom Harris and Richard Leroy.

Quite a respectable showing, out of which the answers of Herman Billings, George Bailey, G. E. Doe, Bill Doe, Henry Edwards and Jack Billings appear best. I have selected the answer made by G. E. Doe as best suited to the needs of publication.

He says: "We are in a terrible mess here, Brother Richardson, won't you try to help us in any way you can?

So, here goes:

(A) The sound gate consists essentially of the same elements as are found at the regular projector aperture, namely a gate, gate latch, aperture plate, aperture, film tracks, tension shoes and springs. The purpose of the sound gate is to hold the sound track perfectly flat as it passes over the sound aperture, and at exactly a certain pre-determined distance from the slit.

(B) Troubles at the sound gate principally will be (a) Dirt in the sound aperture. (b) adherence to film tracks or tension shoes. (c) Adherence to face of sound sprocket. (d) Variations in sound sprocket speed and (e) failure to properly close and latch the sound gate after threading.

(C) Each time before threading a film into the sound gate, the projectionist must make certain that (a) the sound aperture is free from dust or dirt. (b) that the sound sprocket is perfectly clean—no adherence to the face of its rim. (c) That there is no adherence to either the tension shoes, the aperture film tracks at the aperture itself. (d) That the gate is properly closed and latched when the job of threading is completed.

(C) This is answered in (B).

(D) Deposits such as gather on the sound gate tracks or tension shoes, or on the rim of the sound sprocket may best be removed with a wet cloth. Such adherences may usually be removed easily, merely by rubbing with a wet finger. Some men use a typewriter or tooth brush wet in water, followed by a dry cloth, but I regard that as unnecessary labor; also there is danger of lint from the cloth lodging in the sound aperture, or a stray thread catching, unnoticed, on the sound sprocket teeth. I had that happen once and it cured me using cloths around the sound gate.

Important Notice For Projectionists

The Fall meeting of the Society of Motion Picture Engineers will be held at the New Ocean House, Swampscot, Mass., October 5 to 8 inclusive. There will be an exhibit of new apparatus pertaining to motion picture work. If you have anything new which you would care to exhibit, get in touch either with Herbert Griffin, 92 Gold Street, New York, or M. Harris, editor-manager of the S.M.P.E. JOURNAL, 33 West 42nd Street, New York.

Don't wait too long, however, or you may find yourself shut out, as there will not be unlimited space available.

F. H.

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PROJECTIONISTS, TAKE NOTICE

As most of you are aware, the Standard Release Print is very badly damaged in the process of doubling-up reels, which is done in thousands of theatres. I have discussed the matter of releasing films on 2,000-foot reels with the Academy of M. P. Arts and Sciences. In a recent letter from Lester Cowan, executive secretary, one paragraph reads: "From your long work in projection matters you will realize that the problem of reel lengths is far from being a simple one. It is, in fact, complicated by economic, labor, safety, legal, disc reels and many other factors.

"For a number of months we have been conscious of the damage done, as you have pointed out, by the doubling-up of sound prints. However, there are arguments on both sides as to whether release on 2,000-foot reels is the solution.

"I could, for example, name one local union which is 100% for 2,000-foot reels. I could name another of equal size, in the same state, which would fine a member for even suggesting such a thing."

Further along in this letter, Secretary Cowan says: "I agree heartily with you in one of your recent comments, that placing the blame on any one group—projectionists, exchanges or producers—does little good, as the blame could be passed back and forth indefinitely. In this matter there are sincere differences of opinion and judgments. The opinion, particularly of projectionists, must be further crystallized before further action can be taken. Any thing you may be able to do in attaining this end will be a most constructive service to the industry."

If every reader would do his duty, the matter of determining the opinion of Projectionists would be quickly solved. This is a matter which is going to be soon settled, one way or the other. The final determination of the matter will probably depend largely upon what position the Academy of Motion Picture Arts and Sciences may take.

Just now the most important thing to know is whether the projectionists of this country and Canadian America want prints released on 1,000 or 2,000-foot reels. If any considerable majority of them prefer the 2,000-foot reels, certainly that fact will have considerable weight in determining the final action taken. I would therefore earnestly suggest that, reluctant as the average projectionist is to writing, you make an exception in this case and write IMMEDIATELY to Lester Cowan, Executive Secretary, Academy of Motion Picture Arts and

—F. H. RICHARDSON—

Sciences, Suite 210, 7046 Hollywood Boulevard, Hollywood, Cal., advising him as to your individual preference as to 1,000 or 2,000-foot reels. If several projectionists are employed in one theatre, then one letter might be written, something as follows:

"The men in the Orpheum theatre, Noname City, Ohio, prefer to receive film on reels of the length indicated by the figures following their signatures. Each man then signs, in ink, writing 1,000 or 2,000 after his name, according to his preference."

In fact, any enterprising projectionist in a small city in which there is no local, or even if there be one, might draft such a letter and ask all the men in that city or town to sign it.

If there be a local union I would further suggest that the matter be taken up at its next meeting, that a vote be taken and the same forwarded to Secretary Cowan as the action of the local. The matter is of very real importance, hence it fully justifies action by local unions, but let individuals also express their preferences. Most locals meet only once a month, and it is desired that some expression of opinion be had as soon as possible. Now men, at least this once get busy. If you don't, then no one is going to be especially interested in your squawk if the matter is decided the way you do not want it decided, and once decided it won't be changed again soon. You may depend upon that.

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Lester Borst, Projectionist, Rivoli Theatre, Two Rivers, Wis., accompanies his answer to the Bluebook with the following: "I just finished projecting the first feature photographed on the new super-sensative film developed by the Eastman, Du Pont laboratories. What a revelation! The feature was M. G. M.'s, "Just a Gigolo." I cannot justly describe the beauty and depth of this new film. It should certainly relieve the minds of all those many Projectionists who have been complaining about poor photography. It should be a joy to all of us. As a Projectionist, may I offer my compliments to M. G. M. and to Oliver Marsh, the Cinamatographer of this production."

It will perhaps be a revelation to the Powers That Be to know that Projectionists make note of and take real pride and pleasure in improvements which enable them to put better results on the screen. This letter comes, not from a Projectionist in a large theatre, but from one located in a small Wisconsin town something like 50 miles north of Milwaukee.

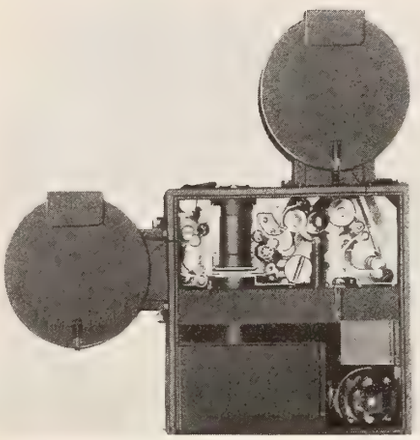
And that reminds me: I have several times of late been asked concerning the progress made in steroscopic motion picture production. So far as I know, viewed from the commercial angle, there has been no progress made. However, certain improvements in various things have tended to somewhat increase the depth of the picture. Mr. Spoor, head of the old Essanay Company, worked very hard and expanded large sums of money in an attempt to give us true steroscopic pictures.

While I have never personally viewed the results of his efforts, that he did not as yet succeed seems to be proven by the fact that up to this time nothing has come of it. All other efforts in this direction seem to have failed also. However, I still have faith to believe that some day, some how, some one will solve the problem, and we will have true steroscopic pictures.

Walter Meyers On Coast

Walter Meyers, heading Warner's Eastern casting bureau, is in Hollywood securing new talent for presentations and vaudeville, and establishing closer contact between the Coast and New York bureaus.

New RCA Portable Projector



RCA Will Market Portable Device Using 35mm Film

RCA-Photophone will market a new portable sound reproducing unit, designed primarily to meet demands in the fields of education and industry, although the new apparatus has been constructed to serve in any capacity where portable sound reproducing equipment can be employed.

The unit comprises a projector, amplifier, loudspeaker and a film carry-case, all having an aggregate weight of 200 pounds. The projection machine is 19 inches high, 19 inches wide and its breadth is 10 inches. The amplifier, which is built in a carry-case having a removable cover, is 26 inches long, 8¾ inches high and 11 inches in breadth. The loudspeaker, which is of the flat baffle type, is contained in a carry-case, the dimensions of which are 8½ x 19 x 14½ inches.

Standard 35 mm film is used and it is said adequate reproduction is obtainable in a room or hall having a content of 75,000 cubic feet when using the 8 inch directional baffle. A 6 inch dynamic cone speaker is supplied when the cubic content does not exceed 12,000 feet. A picture about 8 x 10 feet in dimensions is obtained upon the screen from a throw of 75 feet. The equipment is AC operated from an outlet of 105 to 125 volts, either 50 or 60 cycle, single phase power source. The total power required is approximately 12 amperes at 100 volts.

Connections between the various units are made by means of cables fitted with plugs and receptacles. For a complete set-up using one projector only four cables are required. One is for the power supply to the projection machine; one for the power supply to the amplifier which may be plugged into a receptacle in the projector; one to connect the signal circuit of the projector to the amplifier and one from the amplifier to the loudspeaker.

The projector is designed to accommodate a 1,000-foot standard reel, a standard series "I" theatre projection lens with limits of focal lengths of 3¾ inches to 8 inches, a one-thousand watt, 110 volt, pre-focused base projection lamp, a 10 volt, 7½ ampere exciter lamp and a UX868 photo-electric cell.

Photophone engineers collaborated with the engineering department of RCA-Victor to produce the unit.

It is understood that RCA-Photophone will employ dealer distribution along with its own selling organization in introducing the new portable apparatus.

CASH CONTROL GRC SYSTEMS TRADE MARK

PROTECT
YOUR CASH RECEIPTS
with these Latest Model 1931
General Register Salesmen

AUTOMATIC
GOLD SEAL
REGISTERS

SIMPLEX
TICKET
REGISTERS

Speed—
Accuracy—
AND
Efficiency
IN DISPENSING TICKETS

Liberal Allowance on
Your Old Register

LOS ANGELES OFFICE
420 So. San Pedro Street
Our only Chicago Office is our affiliated Company, the
Automatic Simplex Register Corporation
1018 So. Wabash Avenue

GENERAL REGISTER CORPORATION
Paramount Bldg., Times Sq.
NEW YORK
J. C. Enslen, Gen. Sales Mgr.
"Service After Sales"

J. C. Jenkins—His Colyum

Neligh, Neb.

DEAR HERALD:

WE note by a recent issue of this magazine that the editor and Mr. Walter Winchell, the editor of *"The Daily Mirror,"* New York, have locked horns over the wording of a picture advertisement appearing in a former issue of this publication. It is to be hoped that the boys won't come to blows over a little matter of "syntax" or "split infinitives" or "genitive gerund" which might necessitate the janitor mopping the blood-stains off the office furniture with a sponge.

We agree with Mr. Winchell that ad writers for pictures are too prone to resort to sledge-hammer methods in the makeup of their ad copy, and, as grammarians, some of 'em, like ourself, would make good sheepherders, but why get all "het up" over so trivial a matter.

In writing ad copy, the use of too many adjectives, or the omission or addition of a word or two often changes the meaning, to illustrate:

Not long ago a dog fancier placed an advertisement in a county fair catalogue advertising his highly-bred airdale pups, and to make the ad impressive he wound it up in this manner. "Don't fail to come to the fair, and remember folks, I will have pups every day in front of the grandstand."

Now, if Mr. Winchell had written that ad he no doubt would have added the words "on exhibition" after the word "pups" which would have made a more correct sentence but which would have been less impressive on the reader's mind.

This is an age of progression, and in picture advertising they must hit 'em right on the nose with heavy stuff regardless of syntax, infinitives or genitive gerund or things like that, and picture advertising should be like home brew, the more sugar you put in it the sooner it will knock your hat off and the quicker the undertaker will have a job.

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"LET'S DO THINGS" is a bang-up good comedy with Zasu Pitts and Thelma Todd doing the most of the funny stuff, and when Zasu isn't funny, she's asleep. We missed seeing Zasu when we were in Hollywood a couple of years ago, but we met Thelma out on the Pathe lot when she was playing a bride part in a hill-billy story and she was decked out in a pink mosquito-bar netting which made her look like a million dollars to the hill-billy boys. We may be in Hollywood this coming winter, and if so, Zasu and Thelma can draw on us for a root beer anytime, but there will have to be two straws to each glass. Watcha say girls?

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W. C. Weygint, projectionist at the State at Denver, was visiting relatives and friends in Neligh recently, and while here he paid us a visit and left his check for a year's subscription to the only magazine that carries ALL the news. "Billy," as he is familiarly known around these parts, operated shows at different points in Nebraska previous to going to Denver. He is a projectionist of

recognized ability and the hum of a projection machine is sweeter music to him than the jazz orchestra in the pit. It ought to be or he might go crazy.

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Our little grandson Bennie, went out to visit his Uncle Will on the farm and when it came time to do the milking his Uncle Will told the hired man not to milk the the spotted cow, that he wanted to dry her up, and Bennie said, "Well Uncle Will, if you dry her up how are you going to bring her back?"

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Maybe it's that two weeks of intense heat we experienced up in North and South Dakota that affects our gourd that way. You will agree that something has, but anyhow, we can't get over the notion, Girtie, that this is the greatest nation on earth. We've got everything here but what we ought to have. We've got Republicans and Democrats and gangsters, and drys and wets, and pros and cons and several species not catalogued.

After Columbus discovered this country he left without apologizing for it. We have more laws and more law violators than any nation on earth. If a man steals a chicken the courts send him to jail. If he steals a million we send him to congress. The dry Republicans are scared to death for fear the dry Democrats will hijack their cellars.

The federal government will prosecute a man for non-payment of income tax on $200 or $300 he has made in an outlawed business and forget about the outlawed business so long as he puts up the jack. The Democrats claim that the Republicans are robbing the people and the Republicans claim that the Democrats haven't sense enough to run the government, and both are twitting on facts.

We send men to congress to make laws and we have more special committees appointed than is necessary to absorb the surplus. We fed the Belgians but we let our own people go hungry. The gangsters won't let a common bootlegger join 'em because they say he's too crooked. We will spend $10,000 for music and flowers for a charity ball to raise $2.50 for charity. We have a law against the manufacture and sale of spirituous liquors, and yet we will loan the grape producers in California millions to make grape concentrates

No sir Gertie, you can't beat this country. We do things on a big scale here. We are getting more ego and less sense every day.

Maybe you want to know about the two new pictures we have seen.

One of these pictures was "BIG MONEY," a Pathe picture with Eddie Quillan, Robert Armstrong, Margaret Livingston, Myron Seegar, Robert Edison and James Gleason. This picture is semi- gangster, with a little love stuff and some comedy. The story isn't so very heavy but it is plausible and the picture, as a whole, gets by as very good entertainment. Eddie Quillan and Robert Armstrong are the ones responsible for most of the entertainment value, in fact we think Eddie does the best work in this one he has yet done, and our guess is that it won't be long until this youngster will be headlined provided he is given something to work with.

The other picture was First National's "MISBEHAVING LADIES," with Louise Fazenda, Lucien Littlefield, Emily Fitzroy, Lila Lee, Ben Lyon and Martha Maddox. This one is a comedy-drama built for entertainment purposes and isn't disappointing, in fact, it couldn't be with Louise Fazenda and Lucien Littlefield in it.

We doubt very much if either of these pictures will rate very high with city audiences because of the lack of suggestive and risque situations, they are not "spicy" enough to class as city entertainment, but rural communities will receive each of them favorably, especially "MISBEHAVING LADIES." If our opinion is worth anything to you exhibitors it migh be well to try these two with a little extra exploitation and perhaps you can persuade the public to forget some of the stuff you have been forced to run. But speaking of lumbago and hay fever—

We've got hay fever in our head
And lumbago in our side and back,
Our nose and eyes are both fire red
And we're about to jump the track,
And it's going to be most mighty tough
If we don't get rid of this damstuff.

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When the waitress in a cafe up in North Dakota handed us a check for 95 cents for a half of a cantaloupe, two eggs over, a pork chop and a cup of coffee, we said to her: "Say Henrietta, wouldn't you feel proud if you were a hen and could lay eggs that would bring 15 cents apiece in this cafe while the eggs layed by the common barnyard biddy was selling for only 15 cents a dozen? Don't you suppose that that old sow would have felt mighty proud had she of known that she would be carved up and sold in here at the rate of one dollar a pound when common hogmeat was selling for twelve and a half cents? Where were you when the boys came back from France?"

She acted as dumb as she looked and she said, "Why, I don't know what you mean," and we replied, "Oh well, there's no use in rapping, there's nobody home." Then we paid the check and went out. Jesse James got his with a six-shooter, but some cafe proprietors get theirs through their dumb waiters.

J. C. JENKINS

The HERALD man

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Lend Me Your Ears!

WHENEVER some people have nothing else to do they decry the lack of new ideas in the exploitation of pictures . . . then along comes a picture or two to prove they are all wet . . . such was the case recently . . . everybody you met claimed the reason for bad business was no new exploitation . . . then came, not the dawn, but "Politics" and within ten days of it's release in various parts of the country we were being swamped with new slants in exploitation . . . not the usual stuff . . . no sir . . . but honest-to-goodness original gags . . . and they were clicking a hundred per cent everywhere.

* * *

Apparently competition is going to be keen in that race for prize money on the best exploitation for "Politics . . . We're featuring some half dozen of the campaigns already submitted in this week's issue . . . and several have appeared during the past week or two . . . Inasmuch as this picture is now being played all over the country, every showman ought to submit his exploitation campaign to M-G-M as an entry in this contest . . . We've been told that the closing date has been extended until Sept. 15th to permit later play dates to come in. . . .

* * *

If you're so old-fashioned that you "hide your light under a bushel" you are going to regret it some day. . . . Theatre operation in these days of circuits makes it absolutely essential for every showman to come out in the open and let the whole wide world know what he is doing. . . . The men who are getting anywhere nowadays, are the gents whose names are to be found in the trade press, not boasting of their accomplishments, but telling how they were able to do things, for the benefit of their brother showmen and the industry at large. . . . They're smart for taking that attitude. . . . If they kept themselves and their work under cover they would never have been heard of at all . . . and probably left by the wayside long ago. . . .

No medium exists in the industry today where a showman can express his views better than the pages of the Managers' Round Table Club in MOTION PICTURE HERALD. . . . To contribute to these pages is to let the show-world know that you are on the job and doing things. . . .

Thirty-four hundred exhibitors, circuit managers and theatre-owners *can't* be wrong; . . . they represent the active membership of the Round Table Club and every one of them is proud to belong. . . . Their interesting activities are a source of valuable information on our pages week in and week out . . . get the Round Table habit . . . come out in the open and tell us what you are doing and how . . . . !

After making the rounds of some theatres during the recent hot "dog" days, Wally Allen went home and wrote a song which he dedicated to theatre managers . . . the title is . . . "I'm So Alone" . . . Mark Silver collaborated . . . Wally would also like to know what patrons thought when they saw this double feature up in marquee lights . . . "Caught Short" . . . "Under the Texas Moon" . . . and so would we. . . .?

* * *

What this business needs is more men like F. D. Nance, g.m. of the Hall Industries Theatres in Texas . . . There's a showman who inspires his house managers to do things with an eye towards prosperity . . . not gloom . . . and the answer is . . . they ARE doing business . . . (Home office chiefs, please note). . . .

* * *

The head of a national circuit told us, not so long ago, that his idea of a good manager was a man who had plenty of enthusiasm and imagination . . . did not cry over poor business . . . but tried harder for a better week . . . so keep that in mind when you find the bad weather or other causes holding down your receipts . . . forget the alibis . . . come through with enthusiastic new pep to make up for the bad break. . . .

* * *

If some of you muggs who like to kidd us about our so-called game of goluff will step in with your clubs, we'll take you out to the course and prove that we can run up the highest score. . . . We have a decided advantage . . . we don't tire as easily because we walk so short a distance between shots. . . . Anyone who would like to compete for the honors will find a customer right here. . . . Breakers of a hundred . . . or better . . . stay out of this argument. . . .

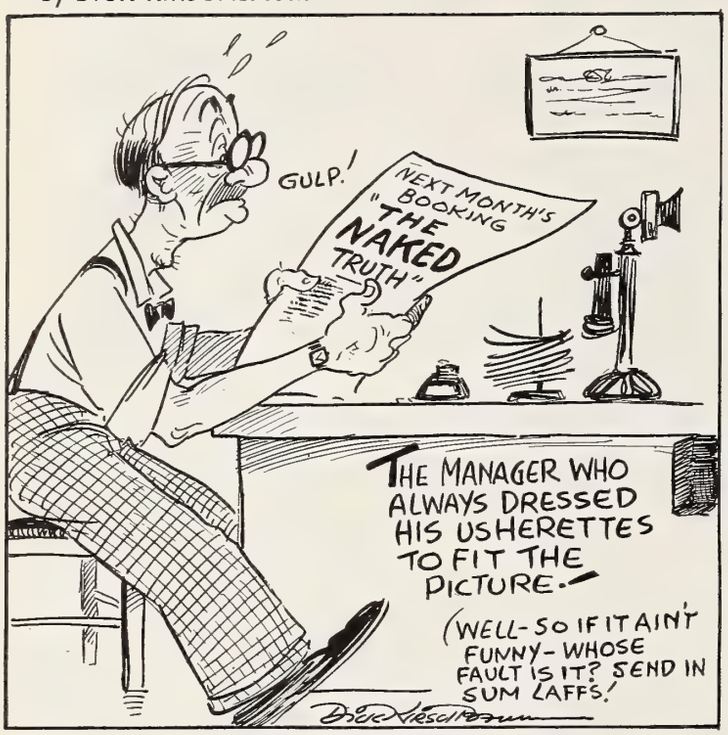
* * *

More things worth forgetting about: managers who stand around the theatre with several day's growth on their face . . . or snap their fingers at ushers and call them names . . . using the typewriter to write out the text for an ad . . . putting off 'til tomorrow what you ought to be doing today . . . visiting speakeasies with the riff-raff of the town . . . wearing a suit spotted with yesterday's gravy . . . or shoes that can't recall when they were last polished . . . giving the safe combination to the head usher so he can get change for the cashier while you are playing hooky from the house . . . or maybe I shouldn't have mentioned it at all. . . .

"Chick."

"LOBBY LAFFS"

By DICK KIRSCHBAUM


GULP!
NEXT MONTH'S BOOKING "THE NAKED TRUTH"
THE MANAGER WHO ALWAYS DRESSED HIS USHERETTES TO FIT THE PICTURE.
(WELL-SO IF IT AIN'T FUNNY-WHOSE FAULT IS IT? SEND IN SUM LAFFS!
DICK KIRSCHBAUM

WANTED—MORE IDEAS FOR LAFFS!

A B C's Of Selling Got The Dough For Clark On 'Politics'

"The A B C's of exploitation got the Do Re Mi on 'Politics'" is the expression used by W. A. Clark, publicity manager of Loew's Penn Theatre, Pittsburgh, to sum up his recent campaign on this picture. He is another entrant in the prize contest being run by M-G-M and now we'll tell you all about what he did to bring on a condition which warranted the holding of extra shows in order to accommodate the crowds.

A big torchlight parade, sponsored by the theatre and a leading newspaper, was undoubtedly a highlight of his campaign. Bands and gayly decorated autos, 40 of the latter, circulated through the downtown districts carrying Chester Hale Girls and Pittsburgh beauties. 750 banners lettered with the title of picture were carried by as many members of a press club and red fire enlivened the spectacle all along its way. Thousands witnessed the parade from the time it formed on the North side until it wound up in the downtown section, with bands playing and sirens screeching.

The reception accorded aviators Post and Gatty by the city, when 50,000 people attended the flying field, was also used to advantage by Clark. A huge banner advertised the picture and announcement was also made through the loud speaker system at the field. As the Post-Gatty parade neared the business section of the town, where thousands lined the sidewalks, it was preceded by a loud speaker truck announcing the flyer's arrival, concluding with a reminder not to miss seeing the picture.

Advance advertising included a special screening for a hundred local politicians who had just started their campaigns, including the Mayor, members of the City Council, etc. Newspaper men, reviewers and others also attended the showing. This produced an advance review in one of the papers, breaking on opening day and giving the picture a fine boost. Another paper ran a special "interview" story on Marie Dressler one day in advance. Radio broadcasts were made five days per week two weeks in advance and telephone girls reminded all 'phone callers over a period of two weeks that the picture was coming.

Special trailers also helped spread the news for two weeks in advance and all spots in the theatre were covered for the same period. Cards reading "Vote for Hattie for Mayor" were placed in prominent windows and voting machines, used in Pittsburgh for the first time, were displayed in the lobby. A chain of sandwich shops were tied-in with a guest ticket gag and cards were placed at each seat explaining how a customer could win a ticket. Another tie-up was made on the occasion of a city outing, winners of certain contests being awarded free tickets to the picture. 30,000 people attended the outing.

Additional effort consisted of big cutout displays, marquee flashes, house banners and a special 3x12 foot sign in lobby. An organlogue prepared by Loew's home office also proved effective aid for a week prior to showing. Special stories were run in thirty-three country papers, which with local coverage virtually blanketed every corner of the County.

All of which brought home the bacon to Clark and his theatre. The big parade must have been a corker and we're sorry not to be able to present a photo of it. A portion of one of the ballys, however, is shown on this page. There are a lot of managers putting forth some excellent efforts on this picture and Clark's work is right up among the front ranks. Good luck to you, W. A., and don't forget the Club on your next whirlwind campaign.

Smart Used Legal Questions To Sell "A Lawyer's Secret"

Interest in the legal questions involved in "Lawyer's Secret" was capitalized upon by Hugh J. Smart, manager of the Montgomery Theatre, Spartansburg, S. C.

He tied-up with the classified ad department of his paper for the insertion of a number of questions in special ads, answers appearing in the want-ad section, and all of them based upon legal terms. Three 2x9 ads appeared in the paper in advance of picture, showing photos of the principal members of the cast, title, theatre and playdates.

Prizes in the form of guest tickets were awarded to the ten people who turned in the neatest, most accurate and most original sets of questions and answers.

The general public usually responds to a contest like this because of its interest in questions of this nature and this fact is borne out by results attending Smart's effort. He secured a lot of valuable free space in the paper and also earned thanks from the classified ad manager on account of aiding his department to get in the spotlight.

——Let's All Pull for Prosperity!——

David Walsh Tied With Telegraph Co. For Lobby Display

A tie-up with a telegraph company made it possible for an attractive display of telegrams in the lobby of his theatre when David J. Walsh, manager of the Strand Theatre, Pittsfield, Mass., played "Women of All Nations." These messages were purported to have been received from all parts of the world.

One of the telegrams read: "Dear Vic and Eddie: Best of luck in 'Women of All Nations.' I still like you both, but am happily married with nine children.—Charmine." And another to Sergt. Flagg from Sergt. Quirk: "If you don't stay away from Dot, I'll kick you all over Sand Street."

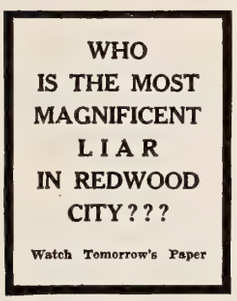
Considerable word-o'-mouth advertising resulted from use of the above stunt and the telegrams were widely read by onlookers, helping in a big way to put over this picture. The telegraph companies generally always supply the blanks free of charge and also contribute printing for the advertising received. It is also possible to effect house-to-house distribution of this kind of message at a cost below that of postage. Contact your local telegraph company manager and he will undoubtedly explain just how far he can go in matters of this kind. In the meantime, we'll hope to hear further about Dave Walsh's work over in Pittsfield.

——Business Is Going To Be Great!——

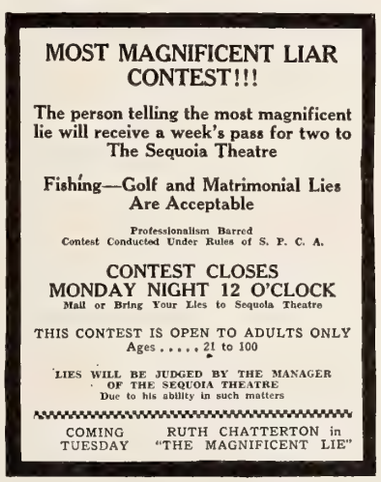
Most Magnificent Liars In Town Are Found By Tom Kane

It happened that a famous will case was on trial at the local court house about the time "Magnificent Liar" was due and due to the fact that much publicity was given to the alleged telling of untruths, Tom Kane, manager of the Sequoia Theatre, Redwood City, Calif., concluded it was an opportune time to pull a liar's contest.

The accompanying illustration will give a good idea of how the contest was announced. Teaser ads were run in the papers and the idea was nicely tied in with the picture. Many people responded to the invitation to send in their most famous lie and the week's pass finally went to a soda-jerker of a local fountain. The papers gave first-class aid by playing up the unique affair and when all was said and done the results were way ahead of anticipations.



But that's not all Tom has been doing since you last saw his name mentioned in these columns. He put over a big campaign on "Daddy Long Legs," tying in for six fine window displays with leading merchants, and when we tell you that Artist Ken Miller and Assistant Manager Clint Eberly handled this end of the work you'll know that some unique displays were accomplished. The merchants also kicked in with give-aways and in return were granted individual displays in the theatre lobby, full page of ads, a good portion devoted to advertising theatre, picture and dates, was promoted with the tie-up.


MOST MAGNIFICENT LIAR CONTEST!!!
The person telling the most magnificent lie will receive a week's pass for two to The Sequoia Theatre
Fishing—Golf and Matrimonial Lies Are Acceptable
Professionalism Barred
Contest Conducted Under Rules of S. P. C. A.
CONTEST CLOSES MONDAY NIGHT 12 O'CLOCK
Mail or Bring Your Lies to Sequoia Theatre
THIS CONTEST IS OPEN TO ADULTS ONLY
Ages ..... 21 to 100
LIES WILL BE JUDGED BY THE MANAGER OF THE SEQUOIA THEATRE
Due to his ability in such matters
COMING TUESDAY RUTH CHATTERTON in "THE MAGNIFICENT LIE"

Kane's work generally carries a good sized kick to it and we feel that his "Liar" contest is one that other members may be able to capitalize upon when they play the above mentioned picture. Keep up the excellent work, Tommy, and let's know how that "Politics" campaign turned out. M-G-M's offering a Prize, you know, for best work. You might find the prize money useful.

——No Empty Seats This Season!——

Hemphill Ties-Up With Students And Autos To Sell Film

What could be more appropriate to advertise "Confessions of a Co-Ed" than to have a flock of Co-Eds around about the time you show the picture. That's just what W. H. Hemphill, manager of the Ellanay Theatre, El Paso, Texas, did and they helped a whole lot to gain valuable publicity.

Hemphill effected an arrangement with the agencies of the Plymouth, Dodge and DeSota cars whereby they furnished new models for a parade on Saturday afternoon, day before opening of picture. In each car was a co-ed from a local school.

Each car was bannered; something like this: "Miss Mary Smith, popular co-ed, confesses that the new Plymouth," etc. Also appeared theatre copy playing up the title of picture, name of theatre and playdates.

We take it for granted that Hemphill's Co-Eds were drafted from some local college, but even if they were not real, bona fide students, we don't think it would make a whole lot of difference. Main thing to do is get some attractive looking girls and make the tie-up. It was a good stunt and we thank him for passing it along.

——Get Your Share Of Big Business!——

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.
—THANK YOU.

"The Showman's Calendar"

SEPTEMBER

12th	Pershing begins successful drive on St. Mihiel salient (1918)
	Rosh Hashonah (Jewish New Year's)
13th	U. S. Troops take St. Mihiel
13th	"Star Spangled Banner" written in 1814
15th	Wm. Howard Taft Born (1857)
21st	Yom Kippur (Jewish Day of Atonement)
22nd	Nathan Hale Executed (1776)
22nd	Samuel Adams — Revolutionary Patriot Born (1722)
23rd	First Day of Autumn
26th	Pacific Ocean Discovered by Balboa (1513)

OCTOBER

1st	Missouri Day
5th	Chester A. Arthur, 21st President, born (1830)
5th	Wright Bros. take first long distance flight in aeroplane, 25-1/5 miles (1905)
7th	First Colonial Congress met in N. Y. (1765)
8th	Chicago's Great Fire (1871)
9th	Fraternal Day (Alabama)

——Make This Our Prosperity Season!——

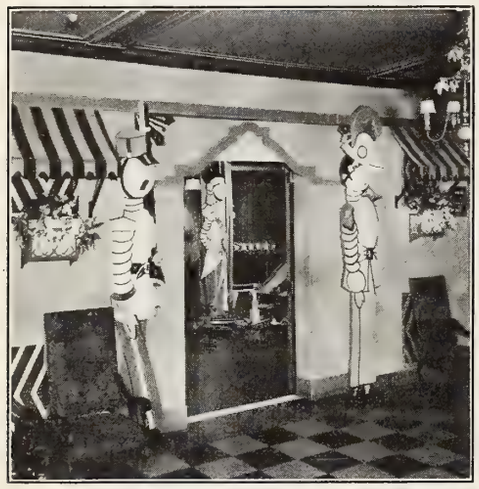
ICE COLD LEMONADE—CENT A GLASS!

And $2.20 worth of the beverage means that 220 glasses were sold by the youngster you see standing in the lobby of the Fox-Starland Theatre, Los Angeles, Calif., when Manager Gene Bellin used this stunt as a means of attracting attention to "Skippy." That's a lot of lemon juice—and business was great! Novel lobby displays and a teaser campaign made this "natural" a super-natural. Flash copy, in preference to a dignified brand, was used throughout.

KIDDIES' PLAYROOM—A GOOD BET!

Passing through Boston on the return end of our recent vacation, we, naturally, stopped in at the Metropolitan (Publix deluxer in the Beantown) and as usual found many surprises. Here's one house where you can always expect to find something new or unique, and running true to form we had not strolled about very long before we came across their latest showmanship twist, a "Children's Playroom."

And when we tell you that no innovation of the year has proven more popular than the inauguration of this feature, we are merely stating facts, because, by actual count, more than 400 kiddies made use of the playroom in one single day.



The Entrance to the Playroom

This playroom is equipped with slides, swings, jungle bars, teeter tooters (if you know what we're talking about), parallel bars, miniature golf course, quoits, toy trains, fire engines and trucks, building blocks, and many other items all aimed to attract and amuse the youngsters of most any age, and probably a lot of the "youngsters" over twenty-one. We played with some of the stuff ourselves and enjoyed it too. (Who made that crack about second childhood?)

A great tie up between the theatre and one of Boston's leading department stores, as well as a large toy house, brought about the necessary equipment and Manager Harry Taylor, of the Met. is so delighted with the popularity of the playroom that he has secured the permission of home office officials to redecorate and enlarge the room.

The pictures show the entrance to the playroom and a "shot" of the interior. These will give you more than a passing idea of what we are telling about and possibly give you a bright thought to duplicate, on a smaller scale, this same goodwill booster for your house. It's not impossible. If you have the space, the battle is half won. A toy or department store tie-up will bring forth the necessary equipment (if you're a good promoter) and then the rest is up to you in the line of selling the idea as practical to your patrons. Don't forget the proper attendant to be placed in charge.

A Corner of the Playroom at the Metropolitan Theatre in Boston

Oh, yes. We almost forgot to tell you that we suspect Floyd Bell, publicity director of the Met., is responsible for this great gag. He wouldn't commit himself, being a modest sort of a gent, but we can suspect all we want to and no one is going to stop us unless it's someone who has had a share in this idea. Nice work, Floyd, keep it up but don't make us go running to Boston to find it out. Send it on yourself.

——Make This Our Prosperity Season!——

Joy Jubilee Was A Good Tonic Out In Dick Moss' Town

After putting over a very successful "Month of Super Attractions" at the Orange Theatre, Orange, Calif., Manager Dick Moss decided that a June Joy Jubilee would be a great tonic for every one in view of the widespread business depression. Orange was a community fortunate enough to be in a favorable condition financially despite suffering in other localities and it was his plan to encourage the spirit of optimism among citizens and merchants.

He put the idea up to the Merchants' Service Bureau at a regular meeting and it was decided to use "June Joy Jubilee" as their slogan, notice to this effect being sent to every concern in the city. The event was plugged by both theatre and merchants, the latter playing up the slogan in all ads and the former making announcements on the screen and in program. Radio announcement was broadcast and the press also gave generous mention to the affair. It was advertised that the opening night would be a gala event and stress was made that the line-up of pictures would be particularly strong—just as good as the "Super Attraction Month." We have before us a newspaper story of the opening of the Jubilee and it bears testimony to a most successful start. A small herald was gotten out for this occasion, thanking patrons for attending the first attraction.

Other recent activities of Dick's include the holding of a special P. T. A. matinee during which over 1,000 children saw "Skippy" and an especially arranged program, and a contest to decide whether a better title than "Daybreak" could have been given that picture. Free tickets for other showings were offered to those submitting a letter on this subject after seeing the picture.

We have not been advised by Dick whether he had some other stunt on for July or not, but we can generally count upon him doing something like this all of the time. He got a lot of valuable publicity from the Joy Month idea and sent it along for some other member to try, should conditions warrant such a move. Any stunt which will serve to stimulate business these days is surely worth consideration.

——Get Your Share Of Big Business!——

ROUND TABLE BIOGRAPHIES

A smart showman would pick out a city that boasted one of the largest gold mines in the world, so after trying it out along the Pacific Coast in various capacities, we find E. B. Clayton, managing director of Coliseum Theatres, Juneau, Alaska.

E. B. Clayton

He started in show business at the age of 16, after completing a high school course, so that makes him 25 years old at this writing. He went into the game because he liked contacting the public and it constantly offered something interestingly new.

Prior to locating in Juneau, which, by the way, is a city of 5,000 people and the largest city in Alaska, Clayton spent four and one-half years in Seattle, during which time he managed the Liberty Theatre and was connected in managerial capacities with the Sterling chain of theatres. Later on he went to San Francisco where he managed the Coliseum and after that spent two years in Oregon, Washington and Montana in the interests of sound installation.

At present he's using everything in the way of advertising, from handbills to loudspeaker bally. The latter is in front of the house and is played a half hour each night before start of the show. A tie-up with a local phonograph company supplies a constant change of records. He thinks this stunt is a good one for the smaller cities, so we're mentioning it to his brother showmen and will look forward to hearing from him again.

Solomon Stresses Certain Angles And Gets Good Results

Comedy angle, political background and drawing power of Dressler were stressed in the campaign made on "Politics" by S. S. Solomon, manager of the Paramount Theatre, Youngstown, Ohio, and with foremost opposition consisting of sex and action pictures his good judgment was reflected at the box office in second best business for the year. Intensive circulation and distinctive coverage also featured his work.

Newspapers, screen and lobby were all used to secure advance publicity, all lending effective support. The three papers came through with daily write-ups, special stories, six-column illustrated strips of Dressler making 'phone call, caricatures of principals and played up a popular driver contest which was tied-in with a local auto dealer

Ten days in advance the trailer was spotted as a separate unit behind the newsreel and the picture was also given a featured spot in a specially edited trailer one week prior to opening. The screen also announced the popularity contest tie-up made with auto dealer. The theatre front, marquee and lobby were, of course, appropriately dressed with banners, posters and easels holding stills from picture. The accompanying photo will convey an idea of how a portion of this was carried out.

As to billing, 100 imprinted litho cards were planted in downtown store windows; six-sheets were placed on buildings; all available art work placed in five and tens; 1,000 Dressler buttons distributed in restaurants, gas stations and to newsboys; theatre attaches wore political sashes and badges prior and during run, and 10 newsboys' aprons were handed out.

Boy Scout troops also played an important part, the city and suburban territory being divided into 44 zones with a Scout assigned to each zone. Each boy was given 250 calling cards which served as an introduction to a sales talk at 250 homes in each zone. Thus 11,000 cards were distributed, reaching approximately 55,000 people. Each boy was given a pass for a special preview, plus 50 cents for this assistance, and a capital prize was awarded the boy credited with the most cards returned to box offices. Seven thousand handbills on preview were distributed same day and 3,000 handbills were placed under windshield wipers of parked cars.

During the run, theatre attaches began 'phone call queries with a hearty laugh and balance of exploitation included a daily street bally of 200 newsboys on parade, with banners, baby carriages, trucks, noise makers and drum corps. This was preceded by an auto police escort. A Dressler double marched ahead of the parade.

Another stunt that came in for its share of attention was the parading of three boys dressed in night gowns, rolled trousers and boudoir caps. Signs on their backs proclaimed that they were paying an election bet. The accompanying illustration will show how they looked. Is this a good gag? You tell 'em!

The tie-up with the auto dealer was in the nature of a voting contest to pick the most popular female driver, the winner being crowned "Miss Plymouth" on final night of picture. This day was also billed as "Plymouth" Day and the dealer placed 50 cars at the disposal of theatre patrons. Voting blanks, prizes and incidental expenses were all paid by the dealer, in addition to buying newspaper space.

Radio announcements were made three times daily the last three days of feature and an announcer gave a six-minute talk gratis every day.

Thus Solomon becomes one of the leading contestants for the prize offered by M-G-M for best campaigns on this picture. That was good work, Sid, and the box office returns certainly justified all this work. All kinds of luck and keep up the excellent work.

GOOD BUSINESS—BUT NO PROFIT!

The manager of a small neighborhood theatre started out to put over a good picture and become so enthusiastic that, despite two big days, the picture actually made no profit for the house.

His fondness for making a splurge is the reason. He overdid the entire campaign. Where three thousand heralds would have been sufficient for his community, he used five; where a small ad in the best daily would have been enough, he used three times the space; where his regular lobby display would have answered the purpose, he spent 18 dollars for a special.

In theatres where receipts must be counted in small figures, expenditures must absolutely be figured the same way. Many a small house today takes in less than a hundred dollars on the day. Deducting the usual overhead for rent, lights and help, leaves mighty little leeway to spend money. If the entire cost of a campaign for the usual two-day picture starts to run up high, the possibility of a profitable return on any particular picture is reduced to a minimum.

It's great to be full of pep and enthusiasm, but don't let either run away with your common sense or sense of values. The smart showman is the man who can sell his attraction for the smallest amount of money; if he fails in this he is of little use to his house. Making money and then throwing it away will never get you or your theatre anywhere.

—Let's All Pull For Prosperity! —

Full Column Used By Miller To Sell "Ten Reasons Why—"

A full column in his local newspaper was used by A. G. Miller, manager of the Lyric Theatre, Atkinson, Neb., to advertise current attractions, new summer price schedule and to set forth 10 reasons why the public should think first of the Lyric when thinking of motion pictures. A heavy black border was run all around the column, presenting an appearance which could not help but be noticed. The arguments in favor of the Lyric are as follows:

1. Western Electric Equipment.—Manufactured by the people who make your telephone. You get it all just like the picture was made—in a clear, NATURAL TONE.

2. Why is it better over Western Electric? Because all the large film companies use Western Electric apparatus to make their pictures and they want the best.

3. Our pictures are plainer, clearer and do not hurt your eyes. Our light equipment is the best money can buy.

4. Our projecting machines are the best on the market and project a steady, flickerless picture, life size.

5. Our programs are arranged to please the most fastidious customer—always playing the best on the market and giving our patrons variety.

6. Large, comfortable, upholstered seats for everybody to rest and relax in while enjoying the show.

7. It is always cool in our theatre. A large, air-washed fan makes it the summer resort of this city.

8. Our attendants are always courteous and it pleases them to give you service.

9. Our prices are within the reach of all.

10. Our aim is to give you entertainment, service and comfort because it is your theatre and we want you to always feel welcome and at home in North Nebraska's finest theatre.

We reprinted the above because some other Club member may wish to use the same idea to help sell his theatre to the public. It was of assistance to Miller, hence he passed it along for some one else to try out. To our way of thinking, the stunt was a good combination of picture and institutional advertising.

CHEATING!

The end of each subject generally has some sort of a musical finish. Of late we have noticed that many managers permit their projectionists to cut this musical ending short and switch to the next subject.

In our opinion, this practice spoils an otherwise perfect presentation and should be done away with. Let the ending finish up the way it was arranged and don't jump to the next picture so sudden-like. These few seconds of music give the audience an opportunity of relaxing and puts them in a more receptive frame of mind for the succeeding subject.

If your projectionist is doing this to save time, we doubt whether the saving warrants the spoiling of your show. What do *you* think about it?

—Get Your Share Of Big Business! —

Kislingbury Made Costless Tie With Local Auto Dealer

A twenty-four inch ad was obtained gratis by F. F. Kislingbury, manager of the Paramount Theatre, Plainfield, N. J., through a tie-up made with a local auto dealer, on "City Streets."

In return for displaying one of the late models of a popular priced car in his lobby he convinced the dealer that the bulk of the ad calling attention to the display should be devoted to sell the theatre and attraction. His good salesmanship took effect to the extent that the dealer agreed to use only an inch of space at the bottom for his own purposes. In fact, the whole ad had every appearance of a regular theatre announcement.

Another worthwhile tie-up was effected with a department store when playing "Front Page." Three nights during the showing of this picture a "Bathing Suit Revue" was held at the theatre, sponsored by the store. Models appeared on the stage wearing well advertised brands of suits. The store featured this fact by a large box at the top of a full page ad and also ran smaller ads and stories during the week. The stage attraction undoubtedly helped the week's gross on this picture.

Kislingbury is another one of "Bunny" Bryan's boys down in South Jersey who is going along at a rapid clip. He's getting away with a lot of excellent advertising at no cost to the theatre and doesn't that sort of business please the Boss these days!

A Mammoth Parade Featured Gary And Lockard's Campaign

A mammoth parade that wound in and out of the business section and extended the length of six city blocks featured a campaign made on "Politics" by R. C. Gary and C. E. Lockard, manager and assistant manager of the Paramount Theatre, Omaha, Neb. And it made the whole town stop, look and listen.

And what a parade! A squad of motorcycle police formed the vanguard of the procession and next in line came a float with a boys' band of 26 pieces. The float was elaborately decorated with red, white and blue bunting and had an elevated platform for the musicians. Following the float, 100 men and women garbed in old fashioned linen dusters carried banners with copy reading, "Vote for Marie Dressler for Mayor—Polls Open at the Paramount Theatre for One Week Starting"——.

Twenty-six autos, promoted from local auto dealers made up the next division, all bearing banners bearing political copy, name of theatre and playdates. Following this were 100 local news-carriers, carrying banners lettered, "Hell Bent for Election—Polly Moran and Marie Dressler in Politics." Twelve more new autos, bannered on both sides, next came in view and these were followed by 100 additional newsboys, bearing appropriately lettered banners.

Advance exploitation consisted of the spotting of seven frames on screen one week in advance; one large circle placed in outer lobby two weeks ahead, bearing title of picture and names of stars; 20 banners hung in inner lobby, one week in advance (used later in parade); special set piece in inner lobby with cut-out heads of stars; 2 shadow boxes in lobby, with cutuout heads and playdates; advance stories carried in Paramount Weekly Theatre Magazine, 10,000 passed out and 500 mailed to patrons; distribution of 10,000 political cards to crowds attending Sells-Floto circus and 55-foot scenery truck with 20-foot banner on circus grounds with copy reading "Vote A Straight Laugh Ticket Thursday at the Paramount Theatre" (title and playdate); six special advance stories in main newspaper; additional stories in 29 country newspapers, and 14 announcements over radio station. 150 inches of advertising space were used.

For a special outside display over front of theatre three 4x5 banners were hung under the canopy and one 8x10 display, with airbrush head of Dressler, was placed in the centre, surrounded by 8x10 stills.

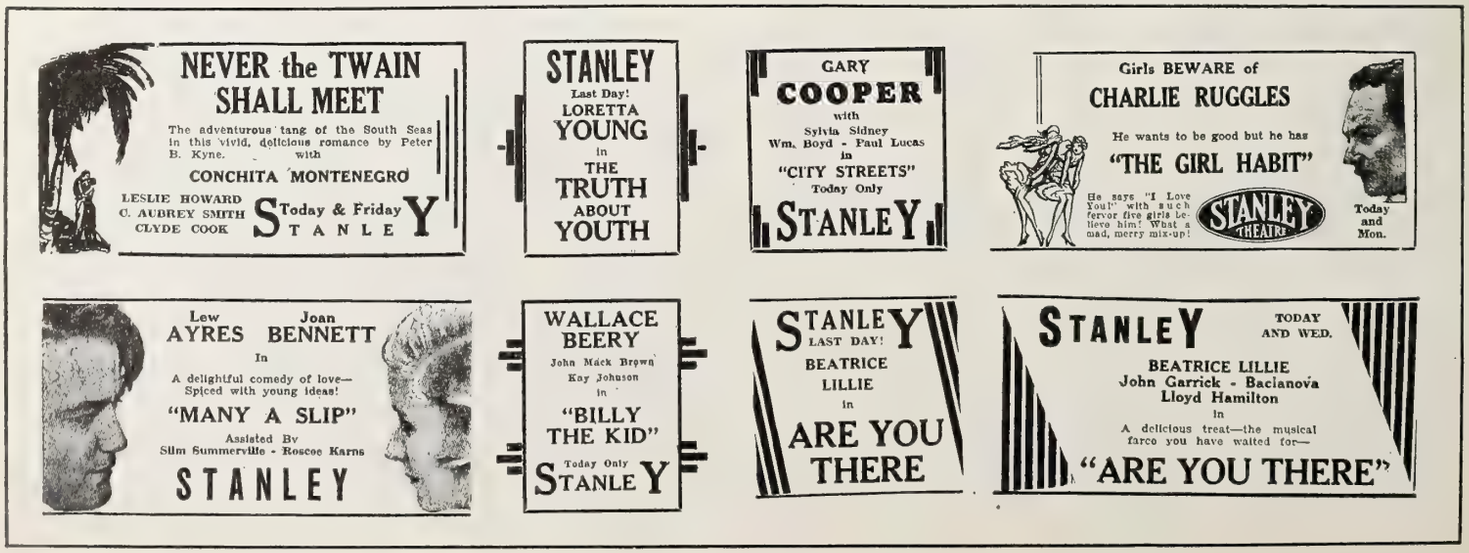
Well, Bob, that was considerable of a campaign you and Lockard put over and like all other entrants in the M-G-M contest for honors on this picture, we wish you a lot of luck

USING SMALL SPACE EFFECTIVELY!

YOU will find a layout of small ads on this page which, to our way of thinking, shows what can be accomplished in the way of striking display by the judicious use of certain type and borders. These were gotten out by G. B. Jeffrey, manager of the Stanley Theatre, West Palm Beach, Fla.

Note that the ads do not exceed four inches to the single column and that even the small two-inch ads get the message across. The copy is brief and to the point, and the pleasing effect of white space is also accomplished. The rules and borders are nicely arranged, likewise the occasional use of an exchange mat and a strong feature lies in the fact that practically any size newspaper has the equipment necessary to produce a layout of this kind.

The above will be particularly interesting to Club members who are having difficulties obtaining satisfactory service from the small sized newspaper plant. We believe that if Jeff's patterns are adapted to local needs the result will be an ad that will be read. And that's all that can be expected.



WEEKLY SERVICE STAFF MEETINGS

Fine Suggestions Can Result from Friendly Sessions!

By EARLE M. HOLDEN
City Manager
OCALA, FLA.

This article was originally published over a year ago in the Club section, but repeated requests for something along the lines of staff-organization prompted us to reprint it now.

Earle Holden knows how to run a theatre; and a most important phase of his methods includes a service staff that will pull for, not against, the house.

How he achieves his aim is carefully set worth in this timely and interesting story. We do not hesitate to recommend something of this sort for every theatre in the country, regardless of size or location, because we honestly feel that it will help build up the morale of the theatre and lay the foundation for future showmen.

Will Help Develop Future Man Power For Your Theatre!

Do you have a weekly meeting of your service staff? This question has been asked me more than once. I do. As a matter of fact our meetings prove to be the big event of the week at this theatre. They are interesting, instructive and, above all things, we try to make them entertaining, entertaining in the sense of the word that they do not become monotonous for the young men of the ushers' staff who attend.

If a theatre is of the size that it requires an ushers' staff, and we use 10 at our house not including a doorman, ticket taker, chief and assistant chief usher, a weekly get-together meeting of the manager and his assistant with these men is most essential. It is for the betterment of the theatre and at the same time it proves to these young men that there is something in his work, that there is a future for him, provided, of course, that he wants to stay in the theatre business, and the type of young man picked for duty as an usher should be one who intends to make the theatre business his future work.

Our weekly meetings are held promptly at 10:30 p. m. every Tuesday evening. By this time the box office has been checked, the men have had a chance to change from their uniforms into civilian clothes.

The first thing on the program is a roll call. This is done by one of the service staff who acts as secretary and who takes notes on the meeting and the following day writes a full report to be handed in at the manager's office. After the roll call the regular meeting is called to order by the chief usher and then turned over to the manager.

All Must Attend

If an usher is late, or if he is an extra man and fails to show up for the meeting he is usually given from one to two extra hours' work per week. But all members of the staff are usually on hand.

We do not then attempt to tell them the wonderful advantages of the organization. This they have already been told at the time they enter the employment of the theatre.

The first thing is a discussion of the program now playing. Each man present is asked his opinion of the feature and short subjects. He is given full reign in his discussion and the set-up of the program is also discussed at this time.

Next the comments of the patrons are then discussed. Each usher is required to listen carefully during the week for patrons' comments and make a full report at the regular weekly meeting.

Then the following week's program is discussed and also the proposed set of this attraction. Its selling points are pointed out, the featured players are mentioned, so that when each man leaves the meeting he is able to converse intelligently with future patrons about the next week's attraction.

Selling the Shows

Then follows a discussion of forthcoming bookings. And tentative plans for the selling of these pictures are discussed. Every usher has a part in each week's selling campaign, and every usher is able to carry out the part of the exploitation campaign assigned him. He gets his first working start from these meetings. If he has to make cut-outs he makes these from the plans as outlined at the regular weekly meetings. If he is assigned window trims he also makes plans for these at the meeting. And window trimming means that he also goes out and sells the merchant on the idea of placing in the trim.

Next follows a discussion of the physical appearance of the theatre. If there is anything wrong with the theatre from a physical standpoint it is brought out at these meetings, as each usher is responsible for a certain section of the house and he reports anything wrong at these meetings unless the wrong is an emergency one, at which time it is reported immediately.

Educational, Too

And now the meeting is half over. Much more has been discussed than could be placed in type. We have had our discussion of the program, the audience reaction, the ushers are familiar with the names of the stars in the next program, they know every unit coming from the news up to the feature. They know three weeks ahead coming attractions, they know how we are going to sell each individual picture.

Then comes a half hour of school. This has proved to be the most important part of the meeting. It is held the same as an old-fashioned spelling bee, but instead of asking them to spell words, questions of the theatre from every angle are asked. When a man misses he goes to the head of the class. And these questions are not at all easy. When one man misses, the question goes the rounds until it is finally answered, and if there be no answer it is explained and answered by the manager or the assistant. And almost without realizing the men are learning many details of the theatre business that they would not know.

Here are a few of the questions that were asked at the last meeting:

1. What is meant by a projection machine?
2. What kind is used at this theatre?
3. Why is it necessary to have more than one projection machine?
4. What is meant when the picture is out of the frame.
5. What is a travel ghost and what would you do to remedy the cause?
6. Who is the division manager of this company?
7. What is the function of the exciting lamp?
8. What is the photo-electric cell?
9. What is the difference between high and low intensity lamps?
10. What time does the new reel start?
11. What is meant by a unit of a program?
12. How long is the program for next week?
13. Why is the comedy placed for showing after the feature.
14. Had the feature not been one of a heavy dramatic type, where would the comedy be placed.
15. What is the width of our stage?
16. What is meant by the "grand drape"?
17. What is meant by the "scrim"?
18. What is the magnascope?
19. Explain its operation.
20. How many seats in the balcony?

Open Forum

Usually there are 50 questions asked each night and by the time the last one is over it is time for the meeting to adjourn. Questions are always new, with new things being discussed each night. However, in the event that some prove very hard and require a long definition, it is usually asked several weeks later. These questions, while they may seem hard to the average person who thinks ushers should not have any idea as to their answers, however, are very instructive, and there is very little about our theatre operation that the usher does not know.

For instance, how many managers really know the working and function of the photo-electric cell? They should know, and why should any usher have to wait until he becomes a manager to find out. If he did not know what a "travel ghost" was, how could he check the picture on the screen properly, and wouldn't it be annoying for the manager to always have to have an usher report some defect in projection without the usher knowing what to do to remedy the cause?

Any usher knows when there is a "travel ghost" and instead of notifying the manager he calls the booth telling which way the lines are running.

However, each theatre uses its own method of conducting meetings. Ours has proved very successful and the men look forward to their regular Tuesday night meetings. And it is a real pleasure for a manager to have some definite set plan of conducting these meetings without them becoming boring either to himself or to the ushers and others who might attend.

Holden says,—".....the type of young man picked for duty as an usher should be one who intends to make the theatre business his future work."

This same thought ought to be kept in mind when a manager engages a young man for some position in his theatre. In this way we will be helping some worthwhile prospect up the ladder.

The amount of time devoted to meetings of this kind is up to the manager. Number of employees, size of theatre and other surrounding factors should be your guide. Even the small house with half a dozen on the staff could accomplish much for the theatre by weekly get-togethers of this sort. And it will cement a friendly feeling between all.

PROGRAM READERS!

(Editor's Note: *Here is another of the program readers used by Dick Moss of the Orange Theatre in Orange, Cal. Other theatres may find this type of reader useful in their own house organs. Similar material is solicited for this department.*)

WE'RE TELLING THE WORLD!

Here is a statement that I can positively make: There has never been a theatre—I don't care when, where or how—that has ever presented a line-up of attractions such as we are featuring during this Joy Jubilee.

During the past week, we showed several knock-outs . . . but that was just a warm-up for what was coming. In this program is a group of pictures that has broken records everywhere. Just look for yourself . . . Norma Shearer in "Strangers May Kiss" . . . Wallace Beery in "The Secret Six" . . . "The Public Enemy" . . . Robert Montgomery in "Shipmates" . . . "Young Donovan's Kid" with Richard Dix and Jackie Cooper . . . "Charlie Chan Carries On" . . . John Barrymore in "Svengali." Have you ever seen a greater line-up of pictures? . . . Do you know why we can show these great pictures at our low prices? . . . Because . . . we are a part of a great organization . . . with a tremendous picture buying power . . . with executives that know their business . . . with this policy "The finest for our public." That is the reason that you are seeing these great pictures. And, we will never be satisfied . . . you will always receive the benefits of our efforts . . you will always see the finest in the entertainment field.

——Let's All Pull for Prosperity!——

Press Cashes In On Made-To-Order Local Situation

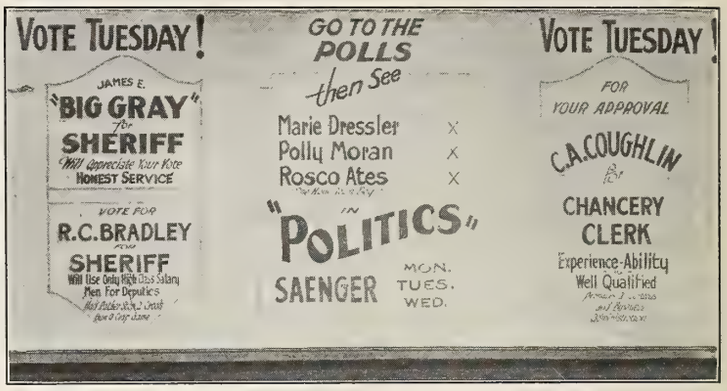
Everyone in town was election minded about the time Matt Press, manager of the Saenger Theatre, played "Politics" and maybe he didn't take advantage of the situation! A gubernatorial campaign was just about to end with the usual ballyhoo and a more fitting time to show this picture couldn't have been specified. More power to Matt's showmanship.

For advance publicity the trailer was shown five days ahead of playdate, followed by special slides, and the marquee was dressed with a sign six feet high by sixty feet long, illuminated with copy reading, "Vote The Laugh Ticket—Dressler & Moran—Politics—Roscoe Ates—Politics—Elected By A Million Laughs." This sign faced the City Hall, which was the principal voting booth in the city during the election. Cut-out heads of Dressler and Moran were placed in the foyer and lobby four days in advance of showing.

He also tied up with local politicians, as per photo, for 24-sheet board one week in advance and three vacant store room windows were secured in prominent locations and were lettered in white paint with copy, "Go To The Polls Tuesday—Then See Politics—Marie Dressler and Polly Moran—They'll Win Your Vote On The Laugh Ticket."

The candidate for governor was a local resident and during the wind-up of his campaign upon the Court House lawn where approximately 4,000 people had gathered, cards reading—"We're Playing Politics at the Saenger—You'll Vote It The Biggest Laugh of the Year"—were thrown from the top of the building. The following day girls covered every voting precinct in the city with the cards. Sidewalks were also stenciled with title, star and playdate and busses carried banners lettered, "Play Your Politics—Then See The Politics We're Playing at the Saenger To-day."

When the election returns were flashed on the screen from the newspaper office, these were augmented with slides pertaining to current attraction, approximately 3,000 people being in attendance. And as a final splash in the local newspaper, he secured a full page merchant co-op, the theatre receiving a fine break on space. Fifty guest tickets were offered to writers of letters on "Why Every Citizen Should Vote." With further cooperation from the newspaper, Press was able to flash election returns a full night ahead of public expectations.



The local election certainly was a great break for Press but good break or otherwise he was on the job when it came to taking advantage of this situation and we're sure his fellow Club members will appreciate the above suggestions. Matt is another entrant in M-G-M's contest for best work on this picture and we and all other Round Tablers join in wishing him luck. We haven't heard from him in quite some time and hope he'll be a more active contributor in the future. Any manager who can put over a campaign like the one outlined above, surely will have other examples of constructive showmanship to pass along to his fellow members.

——Business Is Going To Be Great!——

J. Hesse Made Good Use Of A Newspaper Contest On Picture

One of the stunts carried out by J. Hesse, manager of the York Theatre, Athol, Mass., in exploiting "Lawyer's Secret" was a newspaper contest.

The newspaper showed the form of a clock on which appeared the heads of the various stars in the picture. Prizes in the form of guest tickets each went to the first 10 persons correctly guessing the party or parties guilty in committing the crime in picture.

The contest proved unusually popular as was evidenced by the number of answers turned in—over 200 in all.

Two stores were contacted for co-operative window displays in which appeared stills from the picture as well as cards announcing title of picture, name of theatre and playdates.

Aside from an award of guest tickets, all of the above was executed at no cost to the theatre and we are taking this occasion to compliment Hesse for his efficient handling of this campaign. It's been some little time since we've heard from this Club member, but we know he's always on the job. By this time he probably has another show tip up his sleeve for his fellow Club members and we will expect to hear from him regarding it.

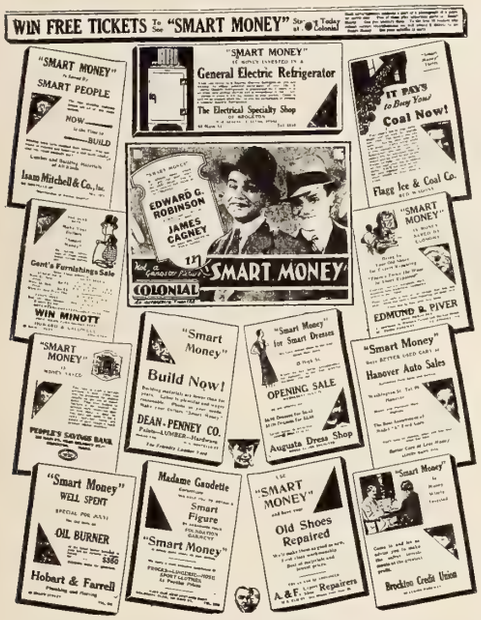
SOME MIGHTY GOOD ADVICE!

After an intelligent policy is arrived at, I think the manager of a small house should make himself an expert in seeing that small details are nicely carried out. Three things patrons of a community house dislike: neglect, overfamiliarity, and machine-like punctilio. Many theatres that I have visited are as inhuman as an art institute. Others are frumpish or slovenly, still others make a show of exaggerated discipline. The manager of a community house should avoid all of these mistakes. But he can not do it from the office. He must be on the job, know his people,—many by name, know their likes and dislikes, greet them, thank them, and be willing to listen to them. He will set the pace for his staff by showing kindly, human interest in all patrons. He will train his staff so that the show will proceed in a quiet, well-ordered manner; lights dimmed and raised correctly as the curtain is operated, musical phrases finished between short subjects, sound properly modulated on each subject. It would be foolish to enumerate all the details that should be looked after. But the one responsible can set an ideal for himself: He has the theatre, the equipment, the staff, and the program,—often a good organ. With that combination he should be able to present something more than a "moom-pitcher" show. If he can't, he's no manager.

C. J. CATLOW,
Catlow Theatre,
Barrington, Illinois.

Bill Adams Puts Over Two Examples Of Costless Co-ops

We interestingly note two fine examples of what has come to be popularly known as "costless" publicity in connection with recent activities of William Adams, manager of the Colonial Theatre, Brockton, Mass.

One was the promotion of a page of ads on "Smart Money," a cut of which we are showing along with this story. We think you'll agree that this is one of the most attractive layouts of this type ad that has appeared on these pages in some time. Note the effective use of the black borders, setting off all the ads and giving each one an equal chance of being read. There are approximately a dozen, all told, and this is ample evidence that when Adams goes out to promote a co-op his merchant friends give whole-hearted support to the scheme. The gag of using a half portion of stars' faces was tied up with the ads.

The other example we have reference to is a piece of publicity on the above picture that appeared on the editorial page of a Brockton paper. It runs under a boxed head entitled, "Little Walks and Little Talks About Brockton" and consists of two full columns of comment on theme, cast and incidents of the film.

All of which goes to show that Bill is very much on the job when it comes to landing free space in the way of publicizing his theatre and current attractions. The page of ads is a corker and if that story on the editorial page isn't getting away with something, then we don't know what. More power to you and keep up the excellent work; it helps your brother managers too.

—— No Empty Seats This Season! ——

ROUND TABLE BIOGRAPHIES

Fifteen years in show business classifies Don Nichols as one of the veterans in our organization and, although he's a new contributor to this department, his trade paper correspondence dates back many years when he used to send accounts of his campaigns to the old *M. P. News* and *World*.

Don Nichols

He began his career in show business in stock and went through all ends of the game—vaudeville, legit and pictures. Most of his activities have centered in southern cities and date back to a time when he was city manager for the Pryor & Leitch Enterprises in Durham, N. C., a firm subsequently taken over by Publix-Saenger.

Following his resignation from this company he opened his own house in Durham, which was a theatre built by the city and operated as opposition to his old company. One year after opening he and the city sold it to the opposition. He then engaged in a similar enterprise in High Point, N. C., which again resulted in profitable management and sale to the same opposition after a year's operation. Later on he was given the management of Warner's Theatre in Charlotte, N. C., where we find him at the present time.

Don is keenly interested in this Club and from what he tells us in a recent communication his brother members may count upon the receipt of many valuable show tips. He also states, we'll be able to find him at the above address for a long time. Why? Because he likes his job.

GIVE EICHENLAUB A GREAT, BIG HAND! HE CAN FIGHT TOUGH COMPETITION!

The editor of the local paper in Canon City, Colo., paid Arnie Eichenlaub a marvelous compliment when he had the following to say about this aggressive showman:

"Arnie Eichenlaub, manager of the Fox Jones Theatre, is giving a fine example to those business men who find themselves beset with stiff competition.

"This week Eichenlaub finds himself confronted with one of the poorest periods of the year for the show business. Only the holiday week exceeds it.

"In addition he faces a rodeo and air circus and the Brunk road show.

"Instead of laying down on the job Eichenlaub has contracted for some of the best pictures ever shown in the local theatre. He has started an active campaign of advertising and is making inducements which will prove tempting to amusement seekers, particularly stressing the coolness and pleasant surroundings of his theatre.

"The rodeo and the air circus have arranged some first-class programs for their two days' attractions on Eight Mile Park. They are making a strong bid for a crowd which they deserve.

"So in face of all of these counter attractions, the merit of which Eichenlaub recognizes, he is going to bat with the biggest all-star programs he has ever had. His theory is that the way to get business is to go after it, no matter what the odds. People want to be amused and entertained during a holiday period and Eichenlaub believes he can get his full share if he gives a super program in the right way.

"Such enterprise is commendable and should be a hint to others whose business is suffering from summer complaint and a few other complications.

"It takes pep and vinegar to stay in the game these strenuous days.

"Eichenlaub seems to be well supplied with these condiments."

This ought to give a lot of managers something to think about, especially those "babies" who can always raise their voices to shout the alibi blues. Take a lesson from a showman who doesn't know the meaning of "taking a back seat," a man who battles his way through all kinds of opposition—and comes out on top smiling.

——Make This Our Prosperity Season!——

Amos Busy At The Paramount; Pulls Classified Ad Gag

There's the usual hum of activity around the Paramount Theatre, Nashville, Tenn., where Charley Amos holds forth as manager, his recent show-selling stunts including ad tie-ups with his newspaper and several contests.

All it cost him to effect a classified ad page tie was a few guest tickets and in return he secured a two-column by six and one-half inch cut of Janet Gaynor on the page, with copy relative to the picture. Readers were invited to answer five questions which could be solved by looking through the want ads. By cutting out questions and answers and writing a short letter on which ad carried the most appeal, the contestant became entitled to a pair of guest tickets. Further exploitation of "Daddy Long Legs" consisted of a tie with a leading book store for a window displaying a large set piece for background, along with other material on picture and books. The store also bought tickets to give away with each purchase of the book.

He secured further effective cooperation from the newspaper when exploiting "Women Love Once," the paper contributing a 30-inch display ad every day for four days in advance of picture. In addition the paper gave an organ solo built around a slide reading, "Harmonize With Banner Want Ads." Several other stunts were used to help popularize this attraction, among them being the mailing of 1,000 personal letters to a selected list of married women; 200 small cards reading, "Women Love Once," placed in windows two weeks in advance, and a still display used in jewelry and ladies' ready-to-wear windows.

And before we close it must be mentioned that Amos did not neglect to circularize lawyers and judges in advance of showing "Lawyer's Secret." This letters pertained to the legal aspect of the picture and many belonging to this profession personally thanked him for calling attention to the facts as presented in the picture.

From the foregoing you will all know that Charley Amos is still on the job down in Nashville and it's a cinch to observe that he's keeping up that good stand-in he has with the local papers. Keep up the good work and remember that your fellow members will be on the lookout for further accounts of your work.

"ROXY" MANAGER JOINS THE CLUB

Charles W. Griswold, manager of the 6,200-seat Roxy Theatre in New York City, long an interested reader of the Club pages, has decided that he has been on the outside long enough and filed his application for membership.

This adds one more representative showman to the Club and we feel certain that our other members and readers will benefit by Mr. Griswold's coming in by reason of the fact that he is in charge of the world's largest theatre.

Interesting material pertaining to the operation of a de luxe house like the Roxy is what we are going to look for from Mr. Griswold. We know we will not be disappointed.

Smith Circularized Single Men When He Sold Bachelor Film

A novel idea was used to publicize "Bachelor Apartment" by R. N. Smith, manager of the Amherst Theatre, Amherst, Mass.

A small quantity of postal cards were mailed to bachelors, the cards containing the following copy, "As a member of the male nobility—bachelorhood—enjoying to the full the pleasures of single blessedness, we are sure you will be interested in witnessing what one bachelor found to be true about life and how he found out about it. We suggest that you see 'Bachelor Apartment' and what goes on behind its doors. You will find 'Bachelor Apartment' at the Amherst Theatre, Thursday, July 2nd."

As far as it was possible the above cards were circulated among offices where bachelors were extensively employed and this was a means of stirring up quite a bit of conversational fun. Thanks, R. E., for sending this along. Keep the Club posted.

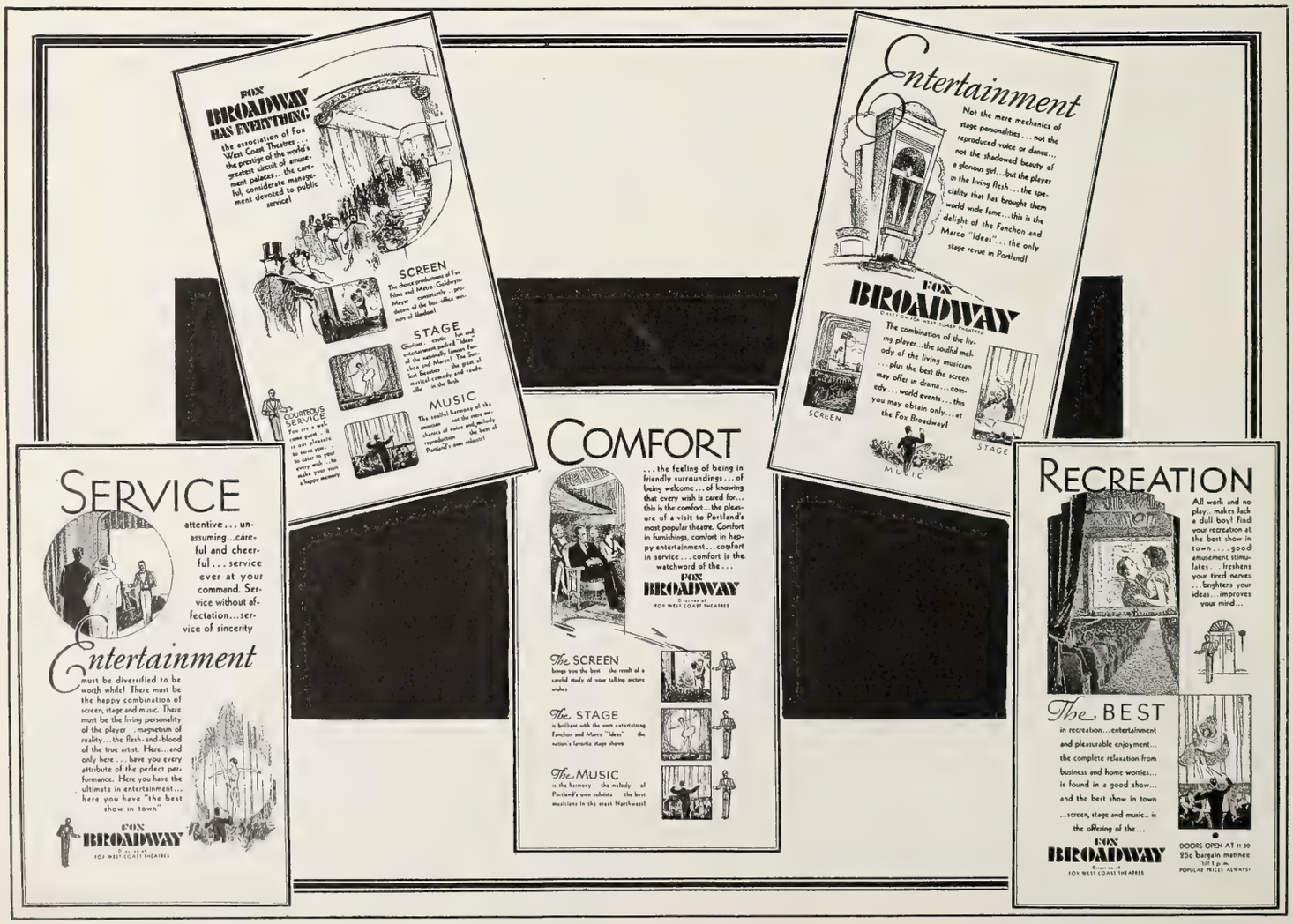
P. J. Poag Still Turning Out Fine Fronts In Del Rio

The cost of making the photo accompanying this article exceeded that of the two fronts constructed for "Trader" and "Ten Cents a Dance" by Manager P. J. Poag and his able assistant, J. W. Kessler, both of the Princess Theatre, Del Rio, Texas.

The letters are always carried in stock and palm leaves down in this part of Texas are plentiful. So Poag just had a truck load of the latter gathered up and carted to the theatre where they materially helped carry out the jungle atmosphere for "Trader." Stock letters were also used for the other picture, along with standard cutouts of dancing couples.

This pair of showmen have an enviable reputation for constructing attractive fronts at exceptionally small expense and it is always a pleasure to present examples of their work. Not long ago we published a piece of work they did on "Front Page," using a replica of a newspaper's first page across the entire front, with the added novelty of gaining the good will from their local paper by crediting it on the big masthead. This made a decided hit with many of our readers and we are going to look forward to further samples of their work in all branches of show-selling work.

INSTITUTIONAL ADVERTISING SUGGESTIONS!


FOX BROADWAY HAS EVERYTHING
SCREEN
STAGE
MUSIC
Entertainment
FOX BROADWAY
SERVICE
attentive... unassuming...careful and cheerful... service ever at your command. Service without affectation...service of sincerity
Entertainment
must be diversified to be worth while! There must be the happy combination of screen, stage and music. There must be the living personality of the player...magnetism of reality...the flesh-and-blood of the true artist. Here...and only here... have you every attribute of the perfect performance. Here you have the ultimate in entertainment... here you have "the best show in town"
FOX BROADWAY
COMFORT
... the feeling of being in friendly surroundings... of being welcome... of knowing that every wish is cared for... this is the comfort...the pleasure of a visit to Portland's most popular theatre. Comfort in furnishings, comfort in happy entertainment... comfort in service... comfort is the watchword of the...
FOX BROADWAY
The SCREEN
brings you the best the result of a careful study of your talking picture wishes
The STAGE
a brilliant with the ever entertaining Fanchon and Marco "Ideas" the nation's favorite stage shows
The MUSIC
is the harmony the melody of Portland's own soloists the best musicians in the west Northwest
RECREATION
All work and no play... makes Jack a dull boy! Find your recreation at the best show in town..... good amusement stimulates... freshens your tired nerves ... brightens your ideas...improves your mind...
The BEST
in recreation...entertainment and pleasurable enjoyment... the complete relaxation from business and home worries... is found in a good show... and the best show in town ...screen, stage and music... is the offering of the...
FOX BROADWAY
DOORS OPEN AT 11:30
25c bargain matinee
POPULAR PRICES ALWAYS

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

EARL CRABB, Northwest division manager for the Hughes-Franklin circuit, has moved his headquarters to Walla Walla, Wash.

* * *

JERRY PARKER is now at the helm of the two older Warner theatres in Torrington, Conn., since the opening of the third house. He was formerly at the Commodore Hull, Derby, Conn. A. G. Grassgrin replaces him at the latter.

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WALTER WOODMAN, formerly manager of the Strand Theatre, Amesbury, Mass., will be assigned to another house in the near future.

* * *

OWEN McKIVETT has announced the closing of the Venetian Theatre, Racine, Wis., for renovation.

* * *

W. L. CRULL, who has been in charge of the Strand Theatre, New Orleans, will be transferred to a Loew house in Evansville, Ill.

* * *

NAT BLANK, manager of the Fox-Fond du Lac Theatre, Fond du Lac, Wis., has a new assistant manager, "Bud" Shonborn. The latter succeeds Laverne Touchette, who has gone to the Strand Theatre in Oshkosh.

* * *

JOHN KANE has reopened the Nemo Theatre, Pitcairn, Pa.

* * *

LEE CONRAD will manage the Grand Theatre, Johnstown, Pa., when this house is reopened during September.

* * *

ED LEWIS has resigned his job as manager of the Park Theatre, Reading, Pa. His successor is not named at this writing.

* * *

A. MOULDER has announced the reopening of the Criterion Theatre, Sepulpa, Okla., during September. Moulder is an independent theatre man.

* * *

EDWARD PIERCE has been named manager of the RKO Theatre, Des Moines, Iowa.

* * *

ANDREW TALBOT has replaced Ed Bremer at the helm of the RKO Majestic Theatre, Houston, Texas.

* * *

JOHN SCANLON is the new manager of the Warner Theatre, Torrington, Conn. This is a new link in the Warner circuit.

* * *

LOUIS SCHAEFFER is in charge of the Strand Theatre, Stamford, Conn., with Frank Potenz acting as assistant.

* * *

J. COHEN is reported having negotiations under way to take over the Iowa Theatre, Burlington, Iowa. The house has been under control of Central State Theatres and has been closed for some time.

* * *

WALTER MORRIS, well known manager of the Metropolitan Theatre, Baltimore, Md., has been promoted to the post of district supervisor for Warners, with headquarters at Hagerstown. Morris' successor will be Charles Clark.

* * *

JAMES RUNTE has been made assistant manager at the Fox-Fifth Avenue Theatre, Seattle.

* * *

JOHN HARVEY succeeds Al Weiss as manager of the Warner Theatre, Bristol, Conn. Weiss has taken over the management of the Embassy Theatre in New Britain.

PHILLIP MARCH, manager of the March Theatre, Vermilion, S. D., has announced installation of new sound and cooling systems.

* * *

JAMES M. CAREY, manager of the Warner theatres in Aberdeen, Wash., recently conferred with Northwest division manager Marty Schwartz.

* * *

J. A. COONS, manager of the Lyric Theatre, Seymour, Iowa, is giving his house a thorough overhauling.

* * *

BARNEY DUBINSKY will be resident manager of the Missouri, Electric and Colonial Theatres, recently taken over from Publix, instead of William Dubinsky, as previously announced. The other two brothers, Ed and Irwin, will also be associate operators of these houses.

* * *

CHARLEY MORAN, formerly head of service at the Orpheum Theatre, Oakland, Calif., has been promoted to the post of assistant manager at the Orpheum in Los Angeles.

* * *

GEORGE JONES is temporarily filling the managerial post at the State Theatre, Providence, R. I., recently made vacant by the death of John McCarthy. It is expected that Jones will be retained permanently.

* * *

WILLIAM "BILL" BOOKER is the new manager of the RKO Greenwich Theatre, Greenwich, Conn., succeeding Joe Lorenzo. The latter was recently appointed district manager of RKO houses in Westchester, N. Y.

* * *

PIERCE O'BRIEN will be retained as manager of the Capitol Theatre, recently taken over from the Yamins circuit by Rene Robillard. O'Brien has been with this theatre for the past five years.

* * *

A. R. SWANKE is the new manager of the Majestic Theatre, Milwaukee, Wis., succeeding H. E. Gramp.

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WILLIAM BROWN, former manager of the Lefferts Theatre, is now in charge of the Ambassador Theatre, Brooklyn, N. Y.

* * *

J. J. BRESLIN has been appointed manager of the Utica Theatre, Utica, N. Y. He was formerly manager of the Jefferson Theatre, Auburn, N. Y. C. J. Rose, former manager of the Colonia Theatre, Norwich, N. Y., has taken over Breslin's old job.

* * *

J. L. ROSE is now in charge of the Colonial Theatre, Norwich, N. Y. He was formerly at the Little Falls Rialto and this post has been taken over by T. E. Hall.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

J. D. JACOBS recently arrived in Marion, Iowa, where he will have charge of the New Garden Theatre. This house has been closed since last April and has since been equipped with new seats and sound system. Jacobs was formerly connected with Fox Theatres in Chicago.

* * *

LUDY BOSTEN has taken over the Armory, Muscatine, Iowa, and will remodel same into a motion picture theatre. It will open some time this Fall.

* * *

GEORGE LUCE has leased the Riviera Theatre, Gering, Neb., and will install new sound equipment.

* * *

J. C. ANDERSON has announced that he will remodel and redecorate the Cover Theatre, Fort Morgan, Colo.

* * *

HOWARD DOBSON, formerly manager of the RKO Palace in Cleveland, has been transferred to the RKO Mayfair, New York City. His successor for the Columbus house has not been named at this writing.

* * *

R. WERNICK has been made manager of the Granada Theatre, Brooklyn, N. Y.

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S. LARSCHEN, manager of the Meserole Theatre, Brooklyn, N. Y., will assume the treasurer's duties as well.

* * *

M. WEISER is now manager and treasurer of the Stadium Theatre, New York City.

* * *

LOUIS GOLDFARB is at he helm of the Corona Theatre, Corona, L. I., N. Y.

* * *

S. FRIED has been placed in charge of the Astoria Grand Theatre, Astoria, L. I., N. Y. and I. J. Stein will hold down the job of treasurer.

* * *

GEORGE KING has been promoted to the post of manager at the Fox Lynbrook Theatre, Lynbrook, L. I., N. Y. George was formerly assistant manager and J. Goldstein succeeds to his old job.

* * *

M. SMITH is the new manager of the Valley Stream Theatre, Valley Stream, L. I.

* * *

JIM WEED, formerly of Keith's Theatre, Dayton, Ohio, is now in charge of the Strand Theatre, an independent house in this city.

* * *

H. C. BROWN, recently with Frank Boucher in Hagerstown, Md., is managing the Rivoli Theatre in Greenville, S. C.

* * *

LOUIS R. McKEE has been made artist at the Paramount Theatre, Montgomery, Ala., succeeding V. A. Clark, resigned. McKee was formerly with the Rialto, Birmingham.

* * *

O. W. McCUTCHEON, manager of the Ritz Theatre, Blytheville, Ark., is busily engaged with repairs caused by a recent fire.

* * *

E. C. "ED" AHERN succeeds Eddie Clifford as organist at the Fox-Mount Baker Theatre, Bellingham, Wash.

* * *

FRANK WHITTAN, former theatre manager and recently with the Warner sales force, is now in charge of the Dickinson Theatre, Osage City, Kan. William Jenkins, who had been manager the past few months, will be transferred to another location on the Dickinson circuit.

A SHOWMAN'S DREAM!

By Teddy McDonald

One night a showman dreamed a dream
And, dreaming, dreamed he died;
And straightway to the Gates of Heaven
His sin-stained spirit hied.

And there before the saints he stood,
With downcast head and low;
"My record's very bad," he said;
"I guess I'm bound below."

The good St. Peter looked at him
With kindly smiling eyes;
He shook his head, "Don't ask," he said,
"For a mansion in the skies."

"But let me see, I think you said
You are a theatre man?"
The sinner bowed, then in this strain
The aged Saint began:

"You've had to dodge the hot days,
The circus and the fairs;
You mostly went to bed each night
Too tired to say your prayers;

"You've had your letters sent astray;
Your stunts wandered, too;
With porters, ushers, and office boys
You've been in constant stew;

You've had to see all kinds of folks,
And please them every one;
And when you've screened your pictures
They've said your life's all fun;

"Occasionally you saw your wife;
Now tell me, is that so?"
"It is," replied the showman
As he took his hat to go.

"Ah, well," said good St. Peter,
Opening the portals wide;
"We're very glad to meet you;
Just kindly step inside.

"We'll try to make you happy;
We'll do the best we can;
You've had your punishment on earth;
You've been a theatre man."

Herman Used New Slant On Old Gag And Got Results

A local jeweler paid for five gross of the article you see reproduced here as the result of copy writing done by Harry Herman, manager of the Paramount Theatre, Waterloo, Iowa, when this showman played "I Take This Woman."

True, the wedding ring novelty is an old gag, but where the new twist comes in is the "costless" angle. Harry used to buy the rings and pay for the cost of cards and printing, but these days make managers scratch around for ideas that help build up the black figures. So he framed his copy to tie-up with a jewelry store, as you will note in the accompanying illustration. The rings were attached to the upper left-hand corner of the card.

Old or new, the gag was a natural for the above picture and a donation of five gross of cards and rings, with printing thrown in, is an item not to be laughed off these days. It worked very nicely for Herman in the way of publicizing his show and the jeweler was more than satisfied with the advertising he received. And so we're passing it along for the benefit of other Round Tablers to use with this picture, or any other to which it can be adapted, and will hope to hear more about what Harry is doing.

Parades and Other Stunts Featured In G. Sharp's Campaign

Parades, a corking window gag and several other good stunts featured the campaign made on "Politics" by George Sharp, manager of the Fox-Wilson Theatre, Fresno, Calif. George is another contestant for an award to be made by M-G-M for best work done in connection with this picture and his efforts, as outlined below, brought splendid returns to the box office.

For advance advertising and publicity, block 28-sheets, printed locally, were posted one week ahead of playdate with copy reading, "Marie Dressler—Polly Moran, Hell Bent for Election in M-G-M's 'Politics.' Posting of this paper was also made on two 28-sheet boards erected in V-formation for marquee display. Five days in advance he had two women carry banners through the business section of the city, copy reading, "Elect Women to Public Office—Let's Elect Marie." Timed with this bally, voting booths were obtained from County offices for display on lawn of Post Office and girl attendants distributed voting blank novelties which featured, "Marie Dressler, for Governor of Gladness; Polly Moran, for Mayor of Mirth." The booths were also appropriately bannered.

A window stunt that was pulled in cooperation with a local drug store proved a most effective means of attracting attention to theatre and picture. Four days prior to opening a masked girl, clad in a bathing suit, appeared as shown in the accompanying photo. Explanatory tie-up cards advised that "Between the hours of 12.30-1.30 P.M. Miss Politics would take snapshots of people gathered in front of the window and that a select 10 who made 'funny faces' would be awarded tickets to see Politics." A pastel head of Marie Dressler and a kodak display completed the tie-up.

Two parades were arranged through permits from the Mayor, one on Saturday noon preceding opening of picture and the other at night to publicize the Saturday midnight matinee. The noon parade was escorted by police on motorcycles and featured a band wagon of 10 musicians garbed in silk frock coats and hats. An auto company was tied-up for transportation, one car carrying 10 Fanchon and Marco dancers dressed same as the musicians. Serpentine was thrown at pedestrians along the line of march. During the night demonstration 12 girls with red fuses lent to the occasion by marching ahead of the parade. This came to an end in front of the theatre where a political and musical rally was staged. The Mayor appeared as guest of honor for the midnight show.

Additional effort consisted of sending a truck bally into adjacent communities for distribution of voting blanks; use of voting blanks in parked cars at air circus; distribution of herald paid for by ad tie-up with United Grocers; circulation of local newspaper bearing red imprint as tie-up; 22x28 posters on dash boards of all street cars; daily radio announcements, and the heading of a department store ad with copy relative to picture and playdates.

Like all campaigns we've read about on this picture the above is another example of well rounded-out work and it produced excellent results for Sharp. We particularly like the window stunt in that this can be used with any number of pictures. In addition to having a display of "funny face" photos in store window, another set of prints could be displayed at the theatre as a means of attracting further attention.

——Business Is Going To Be Great!——

SUNNY THOUGHTS

I believe that today is better than yesterday and that tomorrow will be better than today.
Be brief; for it is with words as with sunbeams, the more they are condensed, the deeper they burn.

—Southey.

A Post Mortem On Rosenthal's Political Stunt

Just recently we published an account of a campaign made on "Politics" by Morris Rosenthal, manager of the Capitol Theatre, Wilkes-Barre, Pa., in which this erudite showman injected a number of humorous stunts that made half the city's population laugh and the other half take seeriously. Wilkes-Barre, as you will recall, is an inland city and Morris advertised himself as a candidate for Supt. of Docks. After presenting himself at the newspaper office, armed with a petition signed by the Mayor, Chief of Police and other important officials, the following "Evening News" story broke, head and all:

M. ROSENTHAL CANDIDATE FOR ODD POST

MANAGER OF CAPITOL THEATRE WOULD BE SUPT. OF DOCKS AND PIERS

PLANS MASS MEETING

Morris Rosenthal, manager of the Capitol Theatre, walked into the editorial room of The Evening News today and handed the city editor a petition.

It conveyed the information that he was a candidate for the office of superintendent of docks and piers in Luzerne County.

The city editor arched his eyebrows and began to scan the names on the petition. Heading the list was Mayor Daniel L. Hart, Oscar Tischler, John Ruddy, William B. Loftus, sports editor of The Evening News, and others, who are men about town, were included.

"What's this all about?" the puzzled city editor inquired. "There is no such office. We have no docks here."

"I know that," explained the crafty Rosie. "But if I'm elected I'll have some built."

"Let us in on the joke," the city editor urged.

"It's no joke," Rosie assured him. "It's politics. I want you to announce my candidacy."

He was adamant about the whole matter.

He added:

"You might also include in the notice that I'm having a public mass meeting in Public Square at 8 o'clock Saturday night. There, I will reveal my platform.

"The rally will be old fashioned with a German band, automobile parade and flares."

The city editor suggested that Rosie was merely angling for some publicity—that his candidacy was to advertise next week's picture, Politics, at the Capital.

Rosie denied this indignantly and threatened to walk out until he was assured that he would be considered seriously.

That's all we know about it.

He not only planned the Mass Meeting but executed it. After an officer crashed through the crowd and ordered "campaign manager" Bannon from his truck in the city square, it developed that he would be charged with "disorderly conduct, resisting an officer, congesting traffic and false pretense"—all on account of a tiff with the Chief of Police in regard to obtaining a permit to make speech. This, he disregarded (it was all framed up) with the result that Fred Hermann, district manager for Publix, had to post bond the following morning to secure Bannon's release. A two column story appeared in next day's paper.

We're reprinting this story for the reason that it did not appear in the original yarn and because it impresses us as to originality, etc. We think other Club members will get the same kick from reading it that we did—and it may also furnish some other manager with a like inspiration. And it all goes to show what a fellow can get away with by KNOWING City Officials.

HOUSE INSPECTIONS NOW IN ORDER!

In preparation for the coming winter season we cannot urge too strongly the necessity for a careful house inspection from top to bottom. Among the items to be looked after are:

Heating plants.
Roofs to be free of leaks.
Seats to be tightened and repaired.
Carpets to be gone over and put in good condition.
Lobbies to be brightened up and displays to be checked.
Booth and sound equipment to be in tip-top condition.
Signs to be relamped (if necessary) and cleaned up.
Curtains and drapes to be thoroughly cleaned.
Uniforms to be cleaned and prepared for present staff.
Retiring rooms to be free of odors and kept spotless.
Plumbing to be gone over carefully.
Ticket machine and chopper to be looked after.

In addition to the above few items, make up an inventory of your supplies and spare parts to be sure that you have everything on hand for emergency purposes. This includes janitor and toilet supplies, tickets, lamps, etc.

——Make This Our Prosperity Season!——

Thos. Berta Gives Views On What Is Best Advertising

In line with the recently published expressions of what constitutes the best form of theatre advertising, we hear from Thomas Berta, manager of the Rialto Theatre, Rock Springs, Wyo., who sets forth his views as follows:

"I am especially interested in the several articles that you ran on 'Best Forms of Theatre Advertising.' While I quite agree with Frank Whitbeck, and Gabe S. Yorke, that newspaper advertising is the best medium, I believe it depends a good deal on what picture you are trying to sell—and where.

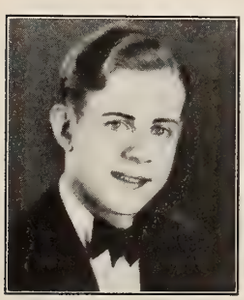
"Unfortunately, we have nothing more than two weekly newspapers in Rock Springs, and while these papers carry local news, they are not looked upon as the NEWSPAPER; Salt Lake and Denver papers have a larger circulation than our own local weeklies. We use the local weeklies, billboard, trailer, and ballyhoo in our town. Having no radio, we use the telephone and find it a big help in putting over some outstanding show that we can give a personal guarantee on.

"I have a thought I would like to pass on to those who are handling publicity for theatres, in larger towns and cities that have daily newspapers, radio broadcast and every other medium at their command if they care to use them. When you try to sell a picture by newspaper advertising, that has received a terrible panning by *Liberty* and other magazines, has it ever occurred to you that you are bringing your message to the same people (those who read magazines are also the newspaper's readers), and thereby cause a 'clash'—will they believe the review in the magazine, or will they believe your flowery advertisement? Possibly they will even stamp your advertising as untruthful and false! The magazines seem to go ahead of us—once a picture is classed as only fair or even poor—it is not going to be easy to sell it to your people with newspaper advertising. I believe all managers or publicity managers would do well to watch the reviews in the magazines, when planning their publicity campaign, and if the picture has not had a fair rating, use some other medium of advertising and try to catch the crowd of people who do not read, and merely carry an announcement of the picture and cast in the papers. You can't sell an argument on a billboard—neither should you try to argue that a picture is GOOD when it has been declared as being poor.

"A ballyhoo, or some freak stunt that will arouse curiosity, will sell tickets, yet those who allow themselves to be sold in this manner are not too critical, and will no doubt be satisfied with the show."

ROUND TABLE BIOGRAPHIES

When a young fellow leaves high school at the age of 14 to follow a carnival show it's a safe bet there's a strong yen for show business in his system. And Harry M. Sweet, manager of the Rialto Theatre, Rochester, N. Y., admits such was the identical case when he concluded that life held little else for him except a career in the amusement world.



Harry M. Sweet

After following the circuses for several years, during which time he ballyhooed side-shows and acted as an equestrian rider with three shows, he secured a job as usher in a Fox theatre in New York City. Following this he was promoted to Chief of Service at the Capitol Theatre, Rochester, N. Y. He then went another step up the ladder when he took over the assistant managership of the Riviera Theatre, Rochester, finally making the grade to his present managerial post at the Rialto.

Sweet is only 24 years of age at this writing and apparently he's in the game for keeps. Looking back, he's sure he made the right move when he entered it. Looking ahead, he can't find a reason why he should ever leave it. You'll hear more about this member in future issues of this department.

18 MORE BUSINESS BUILDERS!

RAM KRISHNA SHARMA is the General Assistant at the Universal Picture House in Srinagar (Kashmir), India, the country so efficiently publicized by that great showman, the Mahatma. Like Britain's claim that "the sun never sets on the British Empire," let us paraphrase this saying with the statement that this Club can boast the same distinction. Round Tablers are all over this world, and we predict that other members will soon be informed on how shows are sold in India.

———*Wear Your Club Pin! ! !*———

JOE W. SEABOLD states that he's way out in the "sticks" but that's no reason why he shouldn't become a member of this organization. Joe manages the Centennial Theatre in Warsaw, Indiana, and admits that he has been following the activities of Round Table members for some time. Now it's his intention to contribute some information about his own work. And as you say, Joe, you'll be black-balled, or possibly black-"bawled," if you don't.

———*Wear Your Club Pin! ! !*———

W. A. HESTON is the manager of the Oakley Theatre, Lake Worth, Fla., and he, too, sends along an application for Club membership. There's a host of Round Tablers in your state, W. A., and we're mighty glad to include your name among them. Just keep up the standard they've set in the way of shooting along some helpful show tips and everybody will be happy. How's the past season been down your way?

———*Wear Your Club Pin! ! !*———

A. A. HUTCHISON is in charge of the Strand Theatre, a Publix house in Spartanburg, a busy little city right up among the cool South Carolina hills. We're mighty glad to have "Hutch" with us and trust that he'll soon be sending along some interesting information to pass on to his brother showmen. Show your hand, A. A., and Club headquarters will do the rest.

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

DORSEY McAVOY sent the Club his application from the Star Theatre in North Birmingham, Ala., where he holds the post of manager. Glad to have you with us, Dorsey, and if you will shoot along some stuff on what you've been doing to put shows over at your house, we'll see that other members are tipped off. What was that last good stunt that brought S. R. O. business?

———*Wear Your Club Pin! ! !*———

A. CHAMOW is in charge of the Rialto Theatre, Glendale Square, Everett, Mass., and is another New England showman who promises to get in step with other Round Tablers. That means, Chamow, that we will expect you to tell the Club how you are handling competition with other New England showmen. Can we depend upon hearing from you regularly?

———*Wear Your Club Pin! ! !*———

JACK BLITT hails from the famous city of Chicago, where he manages the Century Theatre. Jack, there are enough Club members in your city to fill a big banquet room and your application makes one more in your much publicized city. As you are in one of the liveliest show cities in the country, we know that we can depend upon you for some interesting material. Now, don't forget to send it along.

———*Wear Your Club Pin! ! !*———

LEONARD GROSSMAN is the manager of the Atlantic Theatre, Chicago, Ill. While we received his application for membership some little time ago, only recently were we able to clear our records confusing him with another manager who bears the identical name. It's all straightened out now, however, and Leonard is listed as an active Round Tabler. Prior to locating in Chicago, he was in charge of the RKO Majestic in Springfield, Ill., where he put over some live-wire stunts. We will hope to hear about what he has accomplished since taking over his present job.

———*Wear Your Club Pin! ! !*———

CARLTON L. BEALS is the manager of the Bijou Theatre, Pittsfield, Ill., and he not only forwarded his membership application but sent along some information concerning his activities in the show-selling line. This will be published in a forthcoming issue and in the meantime, we hope this new member will continue to keep this department posted about his work. We can use one of your photos, Carlton, if you have one to spare.

———*Wear Your Club Pin! ! !*———

H. O. MARTIN is in charge of the Rialto Theatre in Stinton, Texas. His house is one of a large group operated by Hall Industries Theatres, an aggressive Texas organization which is running along with flying colors these days. A number of this organization's managers are members of this Club and we are more than glad to include Martin's name among them. Don't forget, H. O., that you can keep in touch with all that your associates are doing in show selling through the medium of this department.

———*Wear Your Club Pin! ! !*———

JOHN F. PIVAL manages the Senate Theatre in the city of Detroit, Mich., and the Club welcome is cordially extended to this new member. Now that you're one of us, John, come through with some good, live show tips in order that we may pass them along for the benefit of other members in this Club. We'll be expecting to hear from you soon.

FRED V. GREENE is another Publix manager to become a member of this Club and his job is managing the Penn Theatre in Wilkes-Barre, Pa. Your application, Fred, must make it practically 100 per cent for this organization in your town and we're mighty glad to introduce you to the rest of the "gang." Your only dues will be a show tip now and then to pass along to the other members. We hope that you will become an active Round Tabler.

———*Wear Your Club Pin! ! !*———

W. L. STRATTON'S application for membership in the Round Table Club swells the list of owner-managers in this organization. He recently bought out his partner's interest in the Challis Theatre, Challis, Idaho, and now has the entire responsibility. He's running an up-to-date house and it's a great pleasure to have him with us. Keep us all informed, Stratton, about what you are doing in the way of selling your shows.

———*Wear Your Club Pin! ! !*———

DeFOREST SWANSON manages the Isis Theatre in Lamar, Idaho, and with the receipt of his application to become a Round Tabler we are introducing him to his many brother showmen who make up this Club. He's an old subscriber to the Herald and has been following this department for some time. Now, he's going to help his fellow members along by letting them know what he's doing.

———*Wear Your Club Pin! ! !*———

BILL BOSTON is the manager of the Egyptian Theatre in Scottsbluff, Neb., and unless we're greatly mistaken the Club's in for some interesting accounts of what this manager and his two able assistants are doing to promote the art of showmanship. At least, so judge we from a collection of snaps showing attractive fronts, posters and other advertising. We will tell you more about Bill in future issues and will now pass on a little information about his two assistants.

———*Wear Your Club Pin! ! !*———

"BRICK" BOSTON not only assists his brother Bill in the management of the Egyptian Theatre, Scottsbluff, Neb., but also has the responsibility of keeping the sound and lighting systems up to the mark, which is plenty of work for any one man. Between times, he's active in many other capacities around the house. We're glad to have you among us, "Brick," and be sure to keep us posted.

———*Wear Your Club Pin! ! !*———

W. L. McREYNOLDS holds the title of exploitation-organist at the Egyptian Theatre, Scottsbluff, Neb., and this means that when Mack is not tickling the stops and keys on the big Marr & Colton, he's helping Bill Boston sell shows. We'll also tell you more about what he's doing in the poster and exploitation line. His poster work smacks of originality and in order to have samples of his work show up well in future issues we're going to ask Mack to shoot along some good sharp photos, larger than snaps.

———*Wear Your Club Pin! ! !*———

M. H. LEAHY manages the Paramount Theatre, Colorado Springs, Colo., and by the name of his house you'll guess right away that Leahy is one of the Publix boys. Many of your large organizations are members of this Club, M. H., and we are more than glad to receive your application for membership. You can now swap show selling yarns with your brother managers through this medium.

MUSIC AND TALENT

Stage Shows

Milwaukee Wisconsin

Week ending September 2

Glen Welty and the Wisconsin orchestra offer "Radio Hits" as a prelude to Fanchon & Marco's "Vacation Days" Idea, which opens with a lake shore setting. The chorus is attired in red jackets and berets with yellow skirts and go through the paces in fine fashion.

Lee and Ralph combine nonsense with dance-sense and patter through their part of the program with several laughs. Kathleen Kay, who doubled for Mary Pickford in "Kiki" inserts her personality with some fancy tricks.

Next, the chorus is attired in checked blouses, straw hats, overalls and armed with fish poles. Miss Kay does a tap dance and is followed by "Three Jacks and a Queen," adagio foursome, who work against a dark background. As a result the fourth member of the troupe is invisible to the audience, the female member apparently being tossed into space, suspended in mid-air, and other such tricks.

Kirk and Lawrence come back again with their two "hosses," stage a rodeo and Buffalo Bill scene to fair applause. The chorus for its next number represents a galaxy of reindeers.

Zelda Santley gets the biggest hand. She sings first, and then impersonates Eddie Cantor, Fanny Brice, George Arliss and gives her impression of "Ten Cents a Dance." The girl is clever.

The finale represents a flower garden with a desert in the background. All members do their bit, while the chorus is attired in costumes to represent a diversity of flowers of various hues.

San Francisco Fox

Week ending August 26

Walt Roesner and his Fox Orchestra offer something different. Instead of the usual arrangement of classics there is an arrangement of post-war music under the title, "Remember When." We have no difficulty in recognizing "Dardanella," "Tea for Two," "Margie," "Remembering" and "Moonlight and Roses." The latter is sung most effectively by Joaquin Garay, who also sings a new song, "Sweet and Lovely." The potpourri is enjoyed and the individual numbers come in for unstinted applause.

The Fanchon and Marco "Black and White Idea" opens with an original song by Rose Glesby, dramatic soprano, dressed in black, who sings while eight girls in white present a dance in which use is made of large scarfs.

Clifton and Brent, best described as "rubber necks" and "rubber legs," put on a laughable turn, doing a little singing, a little dancing and some acrobatics. This gets a little tiresome, but ends with a flash of speed that helps put the act over.

The girls, in costumes of black and white, parade in a garden to match, and get a lot of laughs with the manner in which they manipulate their large bustles. These bustles prove to harbor other dancers who do a dance of their own. Rose Glesby sings "Dancing with the Daffodils at the Garden Wall," with Dolly Kramer, a tiny comedienne. This proves one of the real hits of the show.

George Dewey Washington, former San Franciscan, and favorite here, sings "Dream Your Troubles Away," a negro spiritual, and "On the Road to Mandalay." His voice is at its best.

Philadelphia Mastbaum

Week ended August 21

"Eddie's Bag O' Tricks," featuring Harry Rose, Broadway Jester, is a rollicking stage show in which Ed Lowry shares honors as master of ceremonies with Rose.

David Ross and the Mastbaum orchestra present a splendid selection of Victor Herbert Melodies.

The Mastbaum ballet and the Canadian Rockets provide some novel costumes and interesting dance routines.

Harry Rose with his quips and sophisticated banter, draws the spontaneous applause of the audience from the moment he is introduced by Lowry until he gracefully accepts a beautifully boxed bunch of carrots presented to him with compliments of the stage band boys. He and Lowry throw verbal bouquets at each other each trying to outdo in flowery language.

The Five Hot Shots, negro dancers and among the best of their kind, offer a novel brand of tap dancing that brings them back again and again.

Richard Montgomery in an unannounced return engagement was given an enthusiastic reception and his splendid voice brings several encores.

Martie May entertained with her clever patter, assisted by Jean Carroll, an unusually agile tap dancer.

Lina Martini's singing received a good share of applause.

Philadelphia Fox

Week ended August 21st

Fanchon & Marco's "Pep Idea" lives up to the expectations of those who know the Hollywood Collegians, who are almost the whole show. These boys are versatile and besides playing all the instruments of the orchestra, they dance, sing solos, duets, trios and quartettes and for good measure give several little sketches or playlets which are very amusing.

The lighting effects are unique—sometimes the whole stage is flooded with blue light, sometimes the light flickers unevenly and sometimes the instruments are electrically illuminated and the stage in darkness. At one point the boys gather about a campfire and sing. While they are singing in the semi-darkness, Dorothy Crooker appears in a spot light in the background. She comes gracefully to the front of the stage and does some very difficult dance balancing. She moves very slowly, holding each pose, a far more difficult feat than passing swiftly from one balancing pose to another. She is an expert in her line and draws the spontaneous applause of the audience.

The Collegians then take a trip around the world, giving a short sketch typical of each country. Two of the boys burlesque an Apache dance in Paris that is truly laughable. The acting is all amateurish and collegiate, which perhaps adds to its charm.

As an added attraction to the regular unit, a fashion show is introduced and in spite of the midsummer weather the living models display fur coats and other creations that appeal to the feminine portion of the audience.

Organists Out In New Orleans

Sixteen New Orleans organists are out of work, since contracts between the local musicians' union and United Theatres, operators of a circuit of subsequent runs, were not renewed.

The owners served notice on the union that no renewals would be made when the contracts expired August 31. No action has been taken by the union. The Strand, Publix first run, has not renewed contracts of two organists.

NBC Buys a Partnership In Chicago Station, WMAQ

The Chicago *Daily News* has formed a partnership with National Broadcasting in the ownership of the newspaper's radio station, WMAQ.

The management of the station will be under supervision of NBC, which took a portion of stock in the station, a subsidiary of the newspaper firm. No change of policy is contemplated.

Radio Corp. Has New Quarters

The E. F. Albee building at Montreal, former home of all exchanges in Montreal, has been reopened after remodeling as the Radio Corporation building. Film firms now have their own groups of buildings in the West End.

Playing Vaude With Films

Publix-Dubinsky houses in Springfield and Joplin, Mo., de luxe houses, have shifted to two vaudeville acts and films and a six-piece orchestra, with business said to be increasing.

Cantor On Stage, Radio

Eddie Cantor, due in New York Thursday, will make several stage appearances, then be featured in a radio program for seven weeks, after which he expects to make a European tour.

Oakland House Adds Band

The recently reopened Roxie in Oakland, Cal., has added a band to its bill, headed by Hal Girvin. Midnight shows will be a house feature under the new policy.

Orchestra Reported Cut

Loew's Ohio in Hamilton is reported to have been instructed to discontinue the relief organist and dispense with a banjoist, violinist and saxaphone player as a means of reduction in overhead.

Mastbaum to Have Own Shows

The Mastbaum in Philadelphia inaugurates a new stage show policy September 4, having engaged a staff, headed by Le Roy Printz, stage director, to produce its own shows.

ORGAN SOLOS

ARLO HULTS (New York City 86th Street) presented a novel and entertaining presentation called, "The Columnist," in which he incorporated and used the names of well known columnists and their line of work. Hults opened the solo by playing and singing a special travesty on columnists to the tune, "Moonlight Saving Time," words of which lead up to the audience singing of "Love Is Like That," "Now You're in My Arms," a special incorporating the titles of several popular tunes, "Crazy Song," three choruses of "Up and Down the Hill," and a final chorus of "Moonlight Saving Time."

The "Columnist" proved to be a cleverly worked out solo which the audience apparently enjoyed.

G. HOWARD SCOTT (Asbury Park Convention Hall) presents a varied program of classics and popular music twice daily at this civic auditorium. All of his programs are made up from requests received from the patrons and are usually of an hour's duration. Incidently, each performance is broadcast from the city's own radio station.

The auditorium is situated directly over the ocean and Scott has appropriately adopted as his theme song, "To the Sea," and opens and closes each of his programs with this number.

This is a report of one of his recent programs, both for the afternoon and evening performances. "Largo From Xerxes," "Prelude in C Sharpe Minor," "The Old Refrain," "Little Gypsy Sweetheart," "In a Monastery Garden," "Spring Maid," "Orpheus in the Underworld," "Kamenci Ostrow," "Gavotte, Louis XIII," "World Is Waiting For the Sunrise," "Polonaise Militaire," "Sweethearts," "Ave Maria," "Valse Intermezzo," "Deep River," "Nobody Knows the Trouble I've Seen," songs from "Rhapsody in Black," "Whistler and His Dog" and a group of popular numbers.

Mr. Scott's programs are always enthusiastically received and his admirers and patrons, who come from all over the world, are in the thousands.

KEN WRIGHT (Rhinelander State) who has just opened this latest house on the Lloyd Circuit presented for his first midnight performance a cleverly written song-fest novelty entitled, "When Shall I Marry?" Opening with a medley of popular tunes, which he played on his piano-accordion, Wright then showed the patrons what he could do in the way of entertaining them with an organ novelty. This opens with gags in rhyme, explaining his lonsesomeness and the ever-attending problem of restaurant food versus home cooking. To get him married the audience are invited to sing. For the present year, Chinese characters were flashed on the screen. Needless to say, he escaped matrimony on that one. Then he played the "Toreador Son" in the original. No one had the nerve to sing that one so he again escaped. Then a comedy chorus to that song, followed by "Tie a String Around Your Finger," made them sing, so he loses his freedom. A comedy chorus to the above, entitled, "Tie a Rope Around Your Neck Dear," was sung by the dissatisfied married folks to each other. The novelty closed with a chorus of "By My Side." The entire novelty was based on tunes having love and marriage as their themes. The entire performance clicked very well.

TED MEYN (Jersey City Jersey) presented a song-fest of singable songs which were built up with smart chatter and the title of "Confidence." A special introductory chorus of "Don't Talk About Me," which was worded to create confidence in the organist was followed by a regular chorus of the same tune and "Have You Forgotten." Two specially written choruses, plugging next week's picture was used to the tune, "Wee Marie," and "Tears in My Eyes." Six or eight choruses of the popular novelty song, "Up and Down the Hill" and a closing chorus of "Nevertheless," was sung and enjoyed by the audience. Meyn's smart chatter between songs and his hard work building up his presentations together with his fine playing have the audience always looking forward to his bit on the program.

PAUL H. FORSTER (Syracuse Eckel) had the audiences singing old and new "moon songs" this week, with his song-fest that was entitled "A Trip to the Moon." Forster starts the fun with a slide explaining that songwriters seem to use but two themes for their songs, namely, "love" and the "moon." Inasmuch as he had a solo recently about love he chose the moon for his theme this week. The program consisted of the singing by the audience of the following songs: "Get Under the Moon," "Lazy Lou'siana Moon," "Moon Is Low," "Moonlight on the Colorado," "Wabash Moon," "Moon Comes Over the Mountain," and for the grand finale, he swings into the old favorite, "Carolina Moon." His receptions prove his popularity.

MARLIN (Brooklyn Metropolitan) introduced an interesting and entertaining novelty entitled, "Minstrel Follies," for a recent presentation. The audience at the show caught were made up, mainly, of older folk who, from the way they joined in the merriment, enjoyed themselves more than the younger folk, who joined in the singing but apparently were not old enough to enjoy some of the characters Marlin introduced. The solo was really a revival of old time minstrels and the songs made famous by them in their time. The songs played by Marlin and sung by the audience were: "Alexander's Ragtime Band," "Darktown Strutter's Ball," "Ida," "When My Baby Smiles At Me," "Ain't Got Nobody," "Dinah," and a final chorus of "Baby Just Cares." The entire solo was very well received.

ARLO HULTS

ORGANIST
RKO 86th Street Theatre
NEW YORK CITY

UP AND DOWN THE ALLEY

HELLO EVERYBODY

The popular demand of all my (two) readers forces me to write a column even though I am on my vacation..... Well here goes.....

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"Good Time Charlie" Davis and his versatile novelty band, who are the "fair-haired boys" of the **Brooklyn Paramount** apparently are gluttons for work. . . . They have been putting in an average of seventy hours work a week at the theatre and now they have gone and got themselves choosen to play the dance music in the ballroom of Brooklyn's finest hotel every night from 11 'til 2. . . . Needless to say they are at the **St. George**. . . . Their dance music will be broadcast over two radio stations, on Wednesdays over the local **Brooklyn** one and on Fridays, over **WABC** and the **Columbia** network of 39 stations. . . . These boys are plenty popular in this town and now they are going to prove to the rest of the country why they warrant this popularity. . . .

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Recently a **Japanese** vegetable gardener in **California** discovered a new planet with his home-made telescope and is already famous among the scientists. . . . Another newly discovered star who is getting famous among the radio fans is **Connie Boswell,** of the vaudeville team, known as the **Three Boswell Sisters,** who are at present playing **RKO houses**. . . . Maybe you've heard her and her theme song, "You're My Only Sweetheart." ' ' ' Connie is good—so is this **Feist song**. . . .

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Ted Healy, Broadway's famous comedian and his gang, are scheduled to join **Benny Meroff** and **His Orchestra** for a few days merrymaking at the **Dells, Chicago's** smart roadhouse, three miles west of **Evanston,** on Dempster Road. . . . Looks like hot competition for the chain wire into the **Hotel New Yorker,** for the **Coon-Sanders Nighthawks** broadcasts starting October 1st. . . . **NBC** has a wire into the hotel and would like to handle the Coon-Sanders broadcasts, while **CBS** is making a strong bid for ether rights on the famous orchestra. . . . The hotel management, according to reports, is impartial and will give the wire to the chain offering the best facilities and service. . . .

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The **Fanchon & Marco-Fox Theatre Free School of Stage Arts,** featuring absolutely free instruction in dancing, singing, playing musical instruments and other stage arts, bids fair to become a very popular institution in **Philadelphia** and the beginning of an idea which may be adopted nationally. . . . The idea is that the **Fox** theatre and **Fanchon & Marco** will supply expert teachers, music and a spacious school room, with the only expense for the pupils being the regular admission fee to the theatre. . . . Talented pupils will be given an opportunity to appear before Fox theatre audiences and there will be special performances by the students of the school. . . .

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Thank goodness that's over, now I can go back an' sleep. . . . I'll be see'n you.

ED. DAWSON

SHORT FEATURE

Dolle Circuit and Fox Albany Houses Buy Vitaphone Shorts

The Fred Dolle circuit, Louisville, has contracted for the entire short subject program of Vitaphone, in its theatres in Louisville, Indianapolis, Kokomo, Lafayette, Logansport, Marion and Terre Haute.

Contracts have also been signed for the showing of the Vitaphone "Adventures in Africa" series of two-reelers in all Fox theatres in the Albany zone. Nine situations are included.

State Distributes Educationals

Boyd B. Rakestraw, acting director of the University of California Extension Division at Berkeley, Cal., reports that more than 1,500 reels of educational films are available for distribution, in addition to entertainment films. A new group of films dealing with athletics, recreation, hygiene and physiology has been added to the university's film library.

Nick Harris Series to Radio

Bringing what RKO says is a novelty to the screen, Spencer Gordon Bennet, pioneer of the industry, has signed with Radio to produce and direct a series of six two-reel Nick Harris detective stories. Options on an additional series have been retained.

The first, "Facing the Gallows," has been completed.

"Vagabond" Material Arrives

Fourteen thousand feet of film have been received by Van Beuren from Asia and the Settlements, as part of the new crop of scenes for forthcoming releases of the "Vagabond Adventures." The film comes from three Van Beuren units that are traveling throughout the interior.

New Policy on Football Series

All of Educational's six subjects in the new "Football For the Fan" series will be ready for release and available to exhibitors by the time the football season is ushered in. The reason for this change is so that the exhibitor may cash in on the public interest in football during the gridiron season.

Interest in Rockne Films

A. H. Schnitzer, RKO-Pathe short subject sales manager, reports increased interest on the part of exhibitors in the Knute Rockne football series. Prints on all six subjects are now available.

Willie Hoppe to Make Short

Willie Hoppe, billiard champion, has been signed by M-G-M for a special short subject on the game to be directed by Zion Myers.

Zeidman Ready to Shoot

Bennie Zeidman has leased space at the Coast Tec-Art studio for his new series of independent productions, and will operate as B. F. Zeidman Productions, Ltd.

150 Features and Shorts from Epics

Talking Picture Epics has lined-up a program of 150 shorts and features during the coming season. First three of the features, which total 20, with six additional novelties, have already had Broadway openings, via road showing.

The shorts include the Ditmars "Wild Life" group; "Ghosts of Other Days," "Snooky Monkey Comedies" and a Lowell Thomas series.

Vitaphone Completes 1930-31 Product; 240 Films Were Made

August 31 marked the close of Vitaphone's 1930-31 production season. A total of 204 one-reelers and 36 two-reelers were released.

During the past two weeks, Norman Moray, Vitaphone sales manager, released "Rhythms of a Big City," "In Your Sombrero," "Baby Face" and "Rough Sailing," which completed the season's line-up.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 97—Many dead and wounded after New York battle with thugs—New Paris styles in hats shown—Orchestra of 1,000 thrills Viennese—Helen Wills Moody again wins tennis crown—Fatal spills mark Middletown, N. Y., auto races—Gay Italians hold summer carnival.

FOX MOVIETONE NEWS—No. 98—United States bird women hold a derby—Mulrooney asks nation's help—Washington Bureau of Engraving burns old paper money—White fire used for ammunition—Psychologist invents machine for testing girls' emotions—Zulu warriors get together for pow-wow—German president greets youngsters.

HEARST METROTONE NEWS—No. 296—Coast Guard hunts summer icebergs—Radio songbird cheers veterans—Wrestling bone crushers in Los Angeles bout—Uncle Sam burns dirty money—Women hop off in air derby—War opened on New York gangsters.

PARAMOUNT SOUND NEWS—No. 9—DO-X is in America—British politicians dig in—Nautilus, arctic submarine, nears ice—Boardman and Polando, distance flyers, home—17 women pilots in air derby—Gay Italian throngs celebrate record harvest.

PATHE NEWS—No. 9—Lady birds try wings in California derby—Ziegfeld glorifies beautiful brunette—Women of nation stir Senators in crime war—United States destroys millions in cash—Ladies tip their hats, because of the shape.

UNIVERSAL NEWSPAPER NEWSREEL—No. 70—Grateful Arkansas people repay debt to stricken village with foodstuff—Italian resort holds lavish thanksgiving fiesta—Heroic priest aids as flames destroy Chicago tenement—News paragraphs—Washington rivers choked up by record salmon run—Drivers hurt in auto crash at Albion, N. Y., fair—City hails arrival of DO-X, giant plane.

NOW IS THE TIME TO START FORMING

MICKEY MOUSE CLUBS

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WALT DISNEY STUDIOS

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WABASH AVE

CHICAGO

DIFFICULTIES between the operators and independent houses, climaxed in the bombing last week of three houses, still is the all absorbing topic along the Row. Serious as the situation is, three exhibitors drew a hand when, running their own machines, they confessed that as exhibitors they were swell operators.

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The auditorium headquarters were invaded by the real leaders in the theatre owners' battle with operators. Headed by Mrs. Florence Paley, Mrs. Fred Pastor and Mrs. Aaron Saperstein, the wives of scores of exhibitors rallied to the cause to counteract the activities of the union officials in enlisting public support and sympathy.

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That institution of some five years standing, "Oscar Florine Day" at the Crystal Lake Country Club was responsible for a lot of vacant desks last week. Good time?—need we say it.

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Barney Pearlman, National branch manager, back from his vacation, reports that the depression has invaded even the lakes and streams of northern Wisconsin. No fishin'. ....

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Simansky & Miller who operate the Lido, Forest Park, Plaisance, Savoy and Lindy will book direct in the future.

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Last Wednesday was Irving Mack's birthday. He celebrated by becoming sole owner of Filmack Trailer Co., which he has headed for the past 12 years and which serves some 2,000 theatres from coast to coast.

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Included in the advance guard of Fall theatre openings are the Banner, at Milwaukee and Damen; Independence on Roosevelt Road, and the Gold and Twentieth Century also on Roosevelt Road. Latter two will be managed by Jack Kirsch.

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Dan Michaelove and Eddie Alperson of Warner Bros. theatres department were visitors in Chicago.

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The date—if you don't know it—on which Chicago loses its competent and pleasant Film Board secretary, Edna Pfister, is September 15. Miss Pfister will be married.

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D. H. Fink of the Midwest Ticket & Supply Company is moving his offices from the third floor of the Standard Oil Building to the No. 1 La Salle Building. The Film Board will take over the space vacated by Fink.

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James R. Grainger of Fox spent several hours at the local branch enroute to the West Coast.

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Fox's Monroe will not be opened this Fall. At least not by Fox.

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The Henri Ellman circuit has added the Empire, Indiana, Elmo and Amo theatres to its list.

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Aaron Saperstein has taken over five houses from Bland Brothers. They are the Rogers, Armitage, Famous, New Oak and Olympia, last being one of the houses bombed last week.

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Lillian Kilgard, cashier at the RKO Pathe exchange is back at her desk after four weeks in the hospital. Operation.

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Harold Alger and his booker, O. A. Johnson, who operate a chain of theatres were making the rounds of exchanges last week lining up Fall product.

HOLQUIST

YOUR PUBLIC

by RITA C. McGOLDRICK

YOUR movie-going public is, at the present, on the mat, and it has to defend itself! For many years we have heard loud clamor against the menace of the movies to the country's youth; the screen's undermining influence on family life. With an occasional *mea culpa* the guilt had to be acknowledged—the movies have been known to sin.

Now the producers, by unanimous consent, have risen to meet the challenge. Every studio is hard at work on exceptional types of juvenile pictures and outstanding examples of family audience entertainment. They are doing this in spite of the fact that the fickle public can be notoriously ungrateful. They have witnessed four outstanding pictures of the past year fail to bring in adequate financial return. "Byrd at the South Pole"; "Abraham Lincoln"; John McCormack's "Song o' My Heart"; and the distinguished "Disraeli" were notable examples of box office inconsistency where great pictures are concerned. The public, judged by its past performances, fails to measure up to its own demands, when they are fairly met, and this presents a serious economic problem to the companies investing fortunes in the making of pictures.

There is another angle to the problem, and the theatre men are in its perspective. If there is a nation wide demand for any given picture, the film may be shown in as many as 14,000 theatres. Without that demand, orders for bookings may come from as few as 1,400 theatres. It is in this connection that local requests presented by clubs or groups interested in bringing better pictures to their community can be directly influential.

Then, the question of the picture's fate after it reaches the theatre has to be faced squarely. Of course a "Disraeli" is not going to register in the little towns as it did on Broadway, New York. But with some support, "Byrd at the South Pole" should have done so. The answer to this lies in the degree of co-operation the theatre manager wins from his local club groups, schools, Legions, scout troops and through the active exploitation of MOTION PICTURE HERALD'S free service SCHOOL AND SCREEN.

For several months this department has been making a careful study of the organizations and schools over the entire country that have registered themselves as being actively interested in better films. If you are not in contact with the groups in your own community with whom you might co-operate constructively and *profitably*, a letter addressed to us will bring you names, addresses and letters of introduction. This tediously compiled information is at your service. It may pay you to make use of it.

Behold the Ladies' Hats!

Within the past six weeks the pert Empress Eugenie hat has blossomed into being, and every gay young thing with a softly waved coiffure is wearing one with her early fall finery. Low of crown and with tip-tilted brim, they carry, in most instances, a flattering, soft tuft of feathers somewhere behind her left ear. And behold her with new *chic* and a new air of assurance in her carriage.

Are you asking yourself what a tip-tilted hat has to do with motion pictures? Surprisingly, there is a connection, and it may cheer you. At a recent meeting of executives of the wholesale millinery trade in New York City it was admitted that the daring little hat with its essentially feminine trimming has sold to the tune of five million dollars worth of business in the past six weeks, which means, translated, that times are not so stringent that the public will not stop to purchase what it fancies. And, of course, the girls have to wear their hats somewhere, so why not to the movies.

Even in hard times, it is a long lane that has no interesting by-ways. Consider the feather manufacturers. For years we have not seen a feather on dress, or fan or hat. Suddenly, a small, coy headpiece requires them, and ostrich plumes, heron's wings, quills and breasts of birds, all of African habitat, are on Broadway's hats over night. Yes, there is spending money available if one has the divining rod to locate it! In the meanwhile the feather makers are riding delightedly on a flood tide to prosperity.

The Musical Film

Another phenomenal example of public willingness to buy what it *likes* is the extraordinary success of the tuneful Viennese operetta, "Two Hearts That Beat in ¾ Time." When it opened in New York many months ago, the critics treated it with indifferent politeness. They smiled behind their hands at its impossible German title. The melody, they admitted, was provocative, and the theme gay; it was fair entertainment if you understood German and care for that sort of thing. But the public, with that uncanny discrimination that is its own, poured into the theatre. The play's lilting waltz theme, reminiscent of "The Blue Danube," remained with them. Soon it was whistled and sung everywhere.

On the thin thread of a tune a charming and light operatic motion picture with an impossible title, and in a foreign language, has played for more than *1,900 consecutive performances* in the city of New York. And the end is not yet in sight!

Theatres Booking Special Programs

This department is especially interested in the increasing number of theatres promoting Junior matinees and Family Night programs. In these columns (issue of March 7th) we listed, by states, the number of theatres booking and exploiting selective programs for young people. At that time we could account for a total of 287 theatres. Since then, hundreds of letters stimulated by MOTION PICTURE HERALD'S SCHOOL AND SCREEN service have poured in to this department asking for help in the building up of Junior clubs, and in the selection of appropriate pictures for young people. Our present accounting shows us that there are now 349 theatres holding regular, frequent matinees for children; that 41 theatres are catering to the family audience through carefully planned programs; and that 160 theatres hold occasional children's matinees. The total of 550 does not include many theatres of which we have heard, but of whose activities we have no definite record.

This astonishing leap forward deserved some analysis. In every instance, we have found one fact to stand out. Wherever children's matinees are frequent, and successful, some organized local group is working with the theatre manager toward the desirable end.

This Department Offers You

A list of the month's Best Pictures.
. . . A HERALD *Service.*
Reprint of Weekly Radio Broadcast on News and Notes of the Studios, and Reviews of Week's Pictures.
Helping Literature for those making public addresses. . . .
Information on Censorship. . . .
A motion Picture Study Program.

SCHOOL AND SCREEN

a monthly service for schools and theatremen.

A postal card will bring you any one, or all of these pamphlets.

A Compliment for Us

Constance Cameron, syndicated writer for Hearst's International Feature Service, sent out within the past week an editorial of which the following excerpt is part:

"Some time ago we considered the motion picture and its bearing upon children, and I made the suggestion that you who are parents request a list of approved pictures from one of the many committees which preview pictures and recommend those particularly adapted to children's needs and pleasure.

"If you have not sent for your list of recommended pictures as a guide for yourself and your youngsters, drop a line to Rita C. McGoldrick, LL.D. (MOTION PICTURE HERALD, 1790 Broadway, New York City). The lists are valuable and free."

Featuring Short Features

Warner Brothers are blazing an important new trail for proper recognition of the short feature. They have understood the asset the clever short picture may be in balancing and rounding out a program. They have spent generously in making their one and two-reel subjects something better than ex-vaudeville fillers. At the Brooklyn Vitaphone studio where they are intensively engaged in making better quality short subjects, the vaudeville acts of earlier days are definitely out.

The directors at Vitaphone are selecting casts for their series of pictures with careful diligence. More than 500 applicants were interviewed or tested before the leading parts were awarded for the Booth Tarkington series of thirteen juvenile films, and more than 200 tests were made before a satisfactory cast was gathered for the twelve two-reel S. S. Van Dine mystery thrillers. In addition to these, the studio is giving particular attention to the production of some high grade musical shorts in which well known stars are to be featured.

The company has announced that these finished products will be *properly advertised with the feature pictures.* It is time for the other major companies to follow this lead!

Casting Thrill-O-Drama

"Mounted Fury," seventh Sono Art "Thrill-O-Drama," is being cast on the Coast. John Bowers, Blanche Mehaffey, Lina Basquette and Robert Ellis are featured.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Lariats	Wally Wales	Aug. 25,'31	60	
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Riders of the Caetus	Wally Wales	July 7,'31	60	July 25,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Big City Shadows		6 reels
Blazed Trails		6 reels
Cyclone Kid	Buzz Barton	6 reels
Dance Hall Kisses		6 reels
Desert Spawn		6 reels
Devils' Decoy		6 reels
Diamond Mystery		6 reels
Guns and Saddles		6 reels
Hard Pan Gulch		6 reels
Headin' for Trouble	Bob Custer	6 reels
Highway Raiders		6 reels
Lure of the Range		6 reels
Mark of the Spur		6 reels
Midnight Prowlers		6 reels
Quick Triggers		6 reels
Railroad Mail Limited		6 reels
Rip Roaring Broncs		6 reels
Rio Grande Raiders		6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 25,'31
Branded	Buck Jones	Sept. 1,'31	61	
Desert Vengeance	Buck Jones-Barbara Bedford	Jan. 25,'31	65	Feb. 28,'31
Dirigible	Holt-Graves-Wray	Apr. 4,'31	93	Mar. 14,'31
Dreyfus Case, The	Cedric Hardwicke	Aug. 28,'31	92	May 2,'31
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31	61	
Flood, The	Boardman-Blue	Feb. 28,'31	75	
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	64	Apr. 11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	80	Feb. 14,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Man from Chicago	Bernard Nedell	Mar. 17,'31	65	
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Men Are Like That (Arizona)	John Wayne-L. La Plante	June 27,'31	67	Aug. 22,'31
Middle Watch, The		Mar. 3,'31	65	
Miracle Woman, The	Barbara Stanwyck	July 20,'31	87	Aug. 22,'31
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15,'31	67	
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Ten Cents a Dance	Barbara-Stanwyck-Cortez	Mar. 6,'31	79	Mar. 14,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31	61	Apr. 28,'31

Coming Feature Attractions

Blonde Baby	Jean Harlow		
Border Law	Buck Jones-L. Tovar	Oct. 15,'31	
Dangerous Affair, A	Holt-Graves-Blane		
Deadline, The	Buck Jones		
Fifty Fathoms Deep	Richard Cromwell - Jack Holt-Loretta Sayers	Aug. 17,'31	
For the Defense	Evelyn Brent		
Gallagher	Young-Harlow-R. Williams		
Guilty Generation	Leo Carillo-C. Cummings		
In the Secret Service	Jack Holt		
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8,'31	
Range Feud	Buck Jones	Dec. 11,'31	
Shanghaied Love	R. Cromwell-Blane-N. Beery		
Shopworn	Barbara Stanwyck		
Shot Gun Pass	Tim McCoy		

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31		May 23,'31
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31		
Sea Devils	Molly O'Day-Edmund Burns	Jan. 15,'31	58	

Coming Feature Attractions

Air Eagles		6 reels
Hellion's Last Cruise, The		6 reels
Rose of Chinatown		6 reels
Streets of Shadows		6 reels

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The	Lewis Stone-Doris Kenyon (Reviewed under title "You and I")	Sept. 5,'31	70	Apr. 18,'31
Beggars Opera, The	Rudolph Forster	June '31	114	
Big Business Girl	Loretta Young-Ricardo Cortez	July 4, '31	80	Mar.14,'31
Broadminded	Joe E. Brown	Aug. 1, '31	72	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18, '31	72	May 9,'31
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lady Who Dared	Billy Dove	May 29,'31	56	
Last Flight	Richard Barthelmess	Aug. 29,'31	77	
Little Caesar	Edw. G. Robinson	Jan. 25,'31	81	Jan. 17,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	86	
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	76	
Naughty Flirt	Alice White	Jan. 11,'31	72	Mar. 14,'31
Party Husband	Dorothy Mackaill	June 6, '31	66	Apr.18, '31
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31	72	May 2, '31
Right of Way, The	Nagel-Young	Feb. 7, '31	68	
Too Young to Marry	Young-Withers	May 8, '31	68	Nov. 29
Woman Hungry	Lee-Kohler-Blackmar	Apr. 4, '31	68	Mar. 28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good As New	All Star			
Blue Moon Murder	Huston-Young			
Five Star Final	Edward G. Robinson	Sept. 26,'31	89	June 27,'31
Her Majesty, Love	Marilyn Miller			
Honor of the Family	Bebe Daniels			
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12,'31		
I Spy	Marion Marsh-Lil Dagover			
Local Boy Makes Good	Joe E. Brown			
Merry Wives of Reno	Chas. Butterworth-L. Young			
Penrod and Sam	Leon Janney	Oct. 3,'31		Aug. 29,'31
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31,'31	76	
We Three	Ben Lyon-Rose Hobart			

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24, '31	60	Apr.25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14, '31	75	May 30,'31
Are You There?	Lillie-Garrick	May 8, '31	60	Nov. 29
Bad Girl	James Dunn-Sally Eilers	Sept. 13, '31	88	July 18,'31
Black Camel	Warner Oland-Eilers	June 21, '31	71	May 16,'31
Body and Soul	Farrell-Landi	Feb. 22, '31	82	Mar. 7, '31
Brat, The	Sally O'Neil-F. Albertson	Sept. 20, '31		July 25,'31
Charlie Chan Carries On	Oland-Churchill	Apr. 12, '31	69	Mar.28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5, '31	96	Mar.21,'31
Daddy Long Legs	Gaynor-Baxter	June 7, '31	80	May 23,'31
Doctors' Wives	Baxter-Bennett	Mar. 15, '31	82	Apr. 4, '31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15, '31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1, '31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1, '31	62	
Girls Demand Excitement	Wayne-Cherrill	Feb. 8, '31	68	Feb. 14,'31
Goldie	Harlow-S. Tracy-W. Hymer	June 28, '31	68	July 11,'31
Holy Terror, A	George O'Brien-S. Eilers	July 19, '31	53	July 25,'31
Hush Money	J. Bennett-J. Kirkwood-Hardie Allbright	July 5, '31	69	June 13,'31
Man Who Came Back	Gaynor-Farrell	Jan. 11, '31	81	Jan. 3, '31
Men on Call	Edmund Lowe-Clarke	Jan. 18, '31	70	Mar. 7, '31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22, '31	67	Mar. 7, '31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8, '31	61	Apr. 11,'31
Once A Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25, '31	70	Jan. 24,'31
Quick Millions	Tracy-Churchill-Eilers	May 3, '31	70	Apr. 4, '31
Seas Beneath	O'Brien-Lessing-Marls	Mar. 29, '31	91	Feb. 7, '31
6 Cylinder Love	Spencer Tracey-Merkel (Reviewed under title "The Minute Man")	May 10, '31	70	Apr.18,'31
Spy, The	Hamilton-Johnson	Apr. 26, '31	58	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12, '31	57	
3 Girls Lost	Wayne-Young	Apr. 19, '31	71	Apr. 18,'31
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30, '31	73	July 18,'31
Women of All Nations	McLaglen-Lowe-Nilsen	May 31, '31	72	May 30,'31
Young As You Feel	Will Rogers-Dorsay	Aug. 23, '31	78	Apr.18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17, '31	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Queens	Baxter-Bennett			
Ambassador Bill	Will Rogers			
Business and Pleasure	Will Rogers-Jetta Goudal	Nov. 22,'31		Aug. 15,'31
Cheating	Linda Watkins	Jan. 3,'32		
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1, 31		
Disorderly Conduct	McLaglan-Lowe	Dec. 27,'31		
Delicious	Gaynor-Farrell			
First Cabin	Ralph Morgan			
Heartbreak (Tent.)	C. Farrell-H. Albright			
Merely Mary Ann	Gaynor-Farrell	Sept. 6, '31		Aug. 1,'31
Over the Hill	Lane-Dillaway-Marsh, Kirkwood, J. Dunn, Sally Eilers			
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18, '31		
She Wanted a Millionaire	J. Bennett-S. Tracy			
Skyline	T. Meighan - H. Albright - Maureen O'Sullivan	Oct. 11, '31		Aug. 22,'31
Sob Sister	Linda Watkins - James Dunn	Oct. 25, '31		
Spider, The	Edmund-Lowe-Lois Moran	Sept. 27, '31		Aug. 22,'31
Surrender	Warner Baxter			
While Paris Sleeps	McLaglan-Helen Mack			
Wicked	V. McLaglen-Elissa Landi	Oct 4, '31		Aug. 8,'31
Yellow Ticket, The	Elissi Landi-L. Barrymore	Nov. 15, '31		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Father, The	Davies-Forbes	Jan. 10, '31	91	Dec. 13
Complete Surrender	Joan Crawford	May 9, '31	81	Jan. 3,'31
Dance, Fools, Dance	Joan Crawford	Feb. 21, '31	78	Apr.18,'31
Daybreak	Ramon Novarro	May 2, '31	73	
Easiest Way, The	Rennett-Menjou-Montgomery	Feb. 7, '31	81	
Five and Ten	Marion Davies	June 13, '31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20, '31	92	Apr. 25,'31
Gentleman's Fate	Gilbert-Wolheim	Mar. 7, '31	93	Jan. 31,'31
Great Lover, The	A. Menjou	July 18, '31	71	July 4, '31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Guilty Hands	L. Barrymore-M. Evans	Aug. 22, '31	July 18,'31	
It's a Wise Child	Marion Davies	Mar. 21, '31	75	Feb. 28, '31
Just a Gigolo	William Haines	June 6, '31	67	Apr. 25,'31
(Reviewed under title "Dancing Partner")				
Laughing Sinners	J. Crawford-N. Hamilton	May 30, '31	72	June 6, '31
Lullaby, The	Helen Hayes-Lewis Stone	Aug. 8, '31		
Man in Possession, The	Robert Montgomery	July 4, '31	84	June 13, '31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14, '31	71	Feb. 28, '31
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16, '31	80	May 30, '31
Pardon Us	Laurel-Hardy	Aug. 15, '31	65	Aug. 29,'31
Parlor, Bedroom and Bath	Keaton-Eilers-Denny	Feb. 28, '31	72	Jan. 31, '31
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 19, '31	74	
Politics	Dressler-Moran	July 25, '31	73	July 4, '31
Prodigal, The	Lawrence Tibbett	Feb. 21, '31	83	Jan. 17, '31
(Reviewed under title "The Southerner")				
Secret Six, The	Beery-Harlow	Apr. 18, '31	83	Apr. 25, '31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25, '31	72	Mar. 28, '31
Son of India	Ramon Novarro	Aug. 1, '31	73	Aug. 1, '31
Sidewalks of New York	Buster Keaton	Oct. 10, '31		Aug. 15,'31
Sporting Blood	Clark Gable-M. Evans	Aug. 8, '31	84	July 18,'31
Squaw Man, The	Roland Young-Valez-Baxter	Sept. 5, '31	106	
Stepping Out	Denny-Greenwood-Hyams	Apr. 11, '31	73	Mar. 21, '31
Strangers May Kiss	Norma Shearer	Apr. 4, '31	77	Feb. 28, '31
Tailor Made Man, A	William Haines	Mar. 28, '31	80	Mar. 7, '31
This Modern Age	Joan Crawford	Aug. 29, '31		June 13,'31
Trader Horn	Harry Carey-Renaldo-Booth		120	Jan. 24, '31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School	Madge Evans-Jordan-Page			
Champ, The	Wallace Beery-Jackie Cooper			
Cuban, The	L. Tibbett-L. Velez			
Emma	Marie Dressler			
Family Affair, A	Robert Montgomery			
Flying High	Bert Lohr			
Guardsman, The	Lunt-Fontanne-Z. Pitts	Oct. 3, '31		Aug. 8,'31
Hell Divers	Beery-Rambeau			
Mati Hari	Greta Garbo-R. Navarro			
Mirage, The	Joan Crawford-Clark Gable			
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Sept. 26, '31		
Private Lives	N. Shearer-R. Montgomery			
Susan Lenox, Her Fall and Rise	Greta Garbo	Sept. 12, '31		July 18,'31
West of Broadway	J. Gilbert-Brendel-L. Moran			Aug. 22,'31

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27,'31	60	Aug. 8,'31
Montana Kid, The	Bill Cody	Aug. 10,'31	60	
Mother and Son	Clara K. Young	Aug. 1,'31	60	Aug. 22,'31
Partners of the Trail	Tom Tyler	July 11,'31	64	
Ships of Hate	L. Hughes-D. Sebastian	June 20,'31	65	Aug. 8,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
In Line of Duty	Sue Carol-Noah Beery	Sept. 1,'31	7 reels	
Man from Death Valley, The	Tom Tyler	Sept. 1,'31	6 reels	
Oklahoma Jim	Bill Cody	Sept. 15,'31	6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Slyvia Sidney-Frances Dee	Aug. 22, '31	95	June 6, '31
Blue Angel, The	Jannings-Dietrich	Jan. 3, '31	109	Nov. 22
Caught	Richard Arlen-L. Dresser	Aug. 8, '31	68	July 4, 31
City Streets	Sylvia Sidney-Gary Cooper	Apr. 18, '31	80	Apr. 11, '31
Confessions of a Co-Ed	P. Holmes-Sylvia Sidney	July 11, '31	75	
Conquering Horde, The	Arlen-Wray	Mar. 7, '31	72	Feb. 21, '31
Dishonored	Marlene Dietrich-McLaglen	Apr. 4, '31	91	Mar. 7, '31
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5,'31	79	Aug. 8,'31
Dude Ranch, The	Jack Oakie	May 16, '31	67	Apr. 18, '31
Fighting Caravans	Cooper-Damita	Feb. 14, '31	91	Feb. 7, '31
Finn and Hattie	Errol-Green	Feb. 28, '31	76	Oct. 11
Gang Buster, The	Oakie-Arthur	Jan. 17, '31	68	Dec. 15
Girl Habit, The	Charles Ruggles	June 27, '31	77	July 11,'31
Gun Smoke	Arlen-Brian	Apr. 11, '31	64	Mar. 14, '31
Honeymoon Lane	Eddie Dowling	July 25, '31	71	July 11,'31
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21, '31	75	Mar. 7, '31
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15, '31	80	Aug. 1,'31
I Take This Woman	Gary Cooper-Carole Lombard	June 27, '31	74	
It Pays to Advertise	Foster-Gallagher-Lombard	Feb. 28, '31	64	Feb. 14, '31
June Moon	Jack Oakie-Francis Dee	Mar. 21, '31	70	Feb. 28, '31
Kick In	Clara Bow	May 23, '31	74	Apr. 25, '31
Ladies' Man	Wm. Powell-Kay Francis	May 9, '31	75	Apr. 4, '31
Lawyers, Secret, The	Clive Brook	June 6, '31	63	May 23, '31
Magnificent Lie	Ruth Chatterton	July 25,'31	79	July 25, '31
Man of the World	Wm. Powell-Lombard	Mar. 28, '31	70	Mar. 7, '31
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8,'31	74	July 4, '31
Newly Rich	Mitzi Green-Jackie Searl	June 20, '31	77	June 6,'31
(Also booked as "Forbidden Adventure")				
Night Angel	Nancy Carroll-Fred. March	July 18,'31	71	July 11,'31
No Limit	Clara Bow	Jan. 24, '31	72	
Rango		Mar 7, '31	64	Jan. 24, '31
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31, '31	81	Jan. 3, '31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7, '31	73	Dec. 20
Secret Call, The	Peggy Shannon-Richard Arlen	July 25,'31	73	
Secrets of a Secretary	C. Colbert	Sept. 5,'31	75	
Silence	Clive Brook-Peggy Shannon	Aug. 29,'31	68	July 25, '31
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25, '31	88	Mar. 21, '31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1, '31	89	July 11,'31
Stolen Heaven	Nancy Carroll-Phillips Holmes	Feb. 21, '31	76	Feb. 21, '31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1, '31	81	Mar. 21, '31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2, '31	80	May 9, '31
Unfaithful	Chatterton-Lukas	Mar. 14, '31	85	Feb. 28, '31
Up Pops the Devil	N. Foster-Carole Lombard	May 30, '31	75	
Vice Squad	Lukas-Francis	June 13, '31	70	May 9, '31
Women Love Once	Lucas-Boardman-Tashman	July 4,'31	73	July 4, '31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Bachelor	Paul Lukas	Oct. 24,'31		
Blind Cargo (Tent.)	G. Cooper-C. Colbert	Nov. 7,'31		
Cheat, The	T. Bankhead	Nov. 28,'31		
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins			
Girls About Town	Kay Francis-L. Tashman			
Ladies of the Big House	Sylvia Sidney			
Mad Parade	E. Brent-L. Tashman	Oct. 10,'31		May 2,'31
Man I Killed, The	P. Holmes-L. Barrymore-N. Carroll	Nov. 28,'31		
Mary Makes A Call	Nancy Carroll-C. Rogers			
Monkey Business	Four Marx Bros.	Sept. 19,'31	77	Aug. 1,'31
My Sin	Tallulah Bankhead-March	Oct. 3,'31		
No One Man	R. Arlen-C. Lombard	Oct. 10,'31		
Once a Lady	Ruth Chatterton	Oct. 31,'31		
Personal Maid	Nancy Carroll	Sept. 12,'31		
Rich Man's Folly	G. Bancroft-Kay Francis	Nov. 7,'31		
Road to Reno	Charles Rogers	Sept. 26,'31		
Round Up	Eugene Pallette-Stuart Erwin			
Through the Window	Wm. Boyd - S. Gallagher - Kay Francis			
Touchdown	R. Arlen-C. Starrett-J. Oakie			
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10,'31		
Two Kinds of Women	P. Holmes-M. Hopkins			

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	Loy-Forbes-Bronson	Sept. 20,'31		
Sea Ghost, The	L. La Plante-Alan Hale	Sept. 10,'31		

RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr. 15,'31	77	Feb. 28,'31
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82	Jan. 31,'31
(Reviewed under title "Private Secretary")				
Caught Plastered	Wheeler-Woolsey-D. Lee	Sept. 5,'31		June 27,'31
Cimarron	Richard Dix-Irene Dunn	Feb. 9,'31	124	Jan. 3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	64	Feb. 14,'31
Donovan's Kid	R. Dix-Shilling-Sheridan-Jackie Cooper	June 6,'31	77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76	May 9,'31
Gay Diplomat, The	G. Tobin-B. Compson	Aug. 22,'31	67	Aug. 1,'31
(Reviewed under the title "Woman Pursued")				
High Stakes	Lowell Sherman-Mae Murray	Aug. 18,'31	69	May 9,'31
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76	Jan. 24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72	Mar. 7,'31
Millie	Helen Twelvetrees	Feb. 8,'31	85	Jan. 17,'31
Perfect Alibi	All Star	Apr. 1,'31	70	
Public Defender, The	Richard Dix	Aug. 1,'31	70	
Runaround, The	Kerr, Prevost, Brian, Hines	Aug. 22,'31	66	May 9,'31
(Reviewed under the title "Waiting at the Church")				
Sin Ship, The	Wolheim - Mary Astor - Ian Keith	Apr. 18,'31	65	
Three Who Loved	B. Compson - R. Ames - C. Nagel	July 3,'31	78	June 13,'31
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18,'31	77	Aug. 22,'31
Transgression	Kay Francis-Ricardo Cortez	June 27,'31	69	
Traveling Husbands	Evelyn Brent	Aug. 15,'31	74	May 2,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	81	May 30,'31
W. Plan, The	All Star	Mar. 15,'31	98	Apr. 4,'31
Woman Between, The	Lily Damita-Lester Vail	Aug. 8,'31	73	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	All Star			
(Reviewed under the title "Full of Notions")				
Consolation Marriage	Irene Dunn-Pat O'Brien	Nov. 21,'31		
Dove, The	Dolores Del Rio			
Fanny Foley Herself	Edna May Oliver	Oct. 17,'31		Aug. 15,'31
Friends and Lovers	Lily Damita - Adolph Menjou - Eric Von Stroheim	Nov. 7,'31	68	Aug. 15,'31
Frontier	Dix-Dunne			
Ladies of the Jury	Edna May Oliver			
Lost Squadron, The	Erich Von Stroheim-Pat. O'Brien			
Marchita	Dix-Dunne	Sept. 12,'31		
Other People's Business	Phillips "Seth Parker" Lord			
Peach O' Reno	Woolsey-Wheeler			
Penthouse	Hope Williams-Joel McCrea			
Secret Service	Dix			
Should Wives Work	Mary Astor-Rob't Ames			
Smart Woman	Mary Astor - Robt. Ames	Sept. 12,'31	68	Aug. 1,'31
Sour Grapes	Mary Astor-Ricardo Cortez			

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73	Apr. 18,'31
Born to Love	Constance Bennett	Apr. 17,'31	99	
Common Law	Constance Bennett	July 24,'31	77	July 25,'31
Lonely Wives	Horton-Ralston-LaPlante			
Painted Desert	Miller-Boyd-Twelvetrees	Feb. 22,'31	92	Jan. 24,'31
Rebound	Ina Claire	Jan. 18,'31	85	Jan. 17,'31
Sweepstakes	Eddie Quillan-Marion Nixon	Sept. 18,'31	91	June 13,'31
Woman of Experience	Helen Twelvetrees	July 10,31	77	June 13,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Auto Camp	Eddie Quillan			
Bad Company	Helen Twelvetrees	Oct. 2,'31		
Big Gamble, The	Bill Boyd	Sept. 4,'31		
Dangerous to Loce	Constance Bennett			
Devotion	Ann Harding	Sept. 25,'31		
Freighters of Destiny	Tom Keene			
Ghost City	Tom Keene	Oct. 23,'31		
Lady with a Past	Constance Bennett	Nov. 6,'31		
Pick Up	Helen Twelvetrees			
Suicide Fleet, The	Bill Boyd	Nov. 6,'31		
Sundown Trail	Tom Keene-M. Shilling	Sept. 11,'31		
Timber Beast	Bill Boyd	Jan. 22,'32		
Tip Off, The	Eddie Quillan	Oct. 16,'31		
Woman Commands	Pola Negri			
Women Need Love	Ann Harding	Nov. 20,'31		

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60	Mar. 21,'31
First Aid	Gr. Withers-Marjorie Beebe	July 25,'31	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10,'31	65	July 18,'31
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25,'31	62	June 20,'31
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Aug. 30,'31	62	
Neck and Neck	Glenn Tryon-Vera Reynolds	Sept 15,'31		
Symphony in Two Flats	Novello-Logan	Apr. 15,'31	74	
Swanee River	Withers-Todd	Mar. 15,'31	58	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30,'31
By Rocket to the Moon		Ufa	Feb. 6,'31	97	Feb. 14,'31
Cain and Artem	Emil Gall	Sovkino			
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			June 13,'31
Clearing the Range	H. Gibson-S. Eilers	M. H. Hoffman, Jr.			Apr. 25,'31
Comrades of 1918		Ferenfilm			Feb. 28,'31
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6,'31
Die Foerster Christl	Irene Eisinger	Trans-Ocean Film		94	July 4,'31
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17,'31	94	Aug. 1,'31
Express 13	Heinz Koenecke	Ufa	Aug. 7,'31	65	Aug. 22,'31
Enemies of the Law	Mary Nolan-J. Walker	Capital Films	July 21,'31	69	July 18,'31

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Glamour	Wardour Films	Seymour Hicks	73	July 4, '31	
Hard Hombre	Hoot Gibson	Allied Pictures		Aug. 22,'31	
Jade Casket, The	French Cast	Cosmos	Oct. 31	64	
Jew at War, A	Venimin Zuskin	Ukrainfilm	71	Aug. 1,'31	
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15,'31	63 July 4,'31	
Let's Love and Laugh	Gene Gerrard	Wardour Films	84	May 30,'31	
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15,'31	59 Aug. 22,'31	
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Maciste In Hell	Bartolomee Pagano	Excelsior Pictures Corp.		July 11,'31	
Mad Parade, The	M.Day-L. Fazenda	Liberty Prod.		May 2,'31	
Merry Wives of Vienna	Willy Forst	Super Films	July 9,'31	95 July 18,'31	
Mysteries of Nature		Ufa	71		
Night Life in Reno	Virginia Valli	Artclass Pictures Corp.		Aug. 8,'31	
No Lady	Lupino Lane	Gaumont-British	72	May 30,'31	
Pagliacci	Italian Opera	Audio Cinema		Mar. 7,'31	
Passion Song, The	Olmstead-N. Beery	Excellent	56		
Peacock Fan, The	Dorothy Dwan	Chesterfield	60		
Primrose Path, The	Foster-Darrow	Hollywood Films	94	Jan. 24,'31	
Pueblo Terror	Buffalo Bill Jr.	West Coast Studios	Apr. 15,'31	60 Apr. 11,'31	
Queen of Sparta, The		Italafilm	9 reels		
Queen's Necklace		Protex	9 reels		
Road To Hell		Public Welfare Films		July 4,'31	
Rosenmontag	Mathias Wieman, Lien Dyers	UFA	8 reels		
Sally In Our Alley	Gracie Fields	Asso. Radio Pictures	77	July 25,'31	
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division		July 18,'31	
Smoke Bellew	Conway Tearle	First Division	73		
South of Panama	Carmelita Geraghty	Chesterfield	70		
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31		
Ten Nights in a Barroom		Goetz	8 reels		
These Charming People	Cyril Maude	Para. Film Service, Ltd.	85	Aug. 8,'31	
Three From Filling Station	Willy Fritsch	Ufa	75	July 4,'31	
Thunder God	Cornelius Keefe	Crescent	66		
Tilly of Bloomsbury	Sydney Howard	Sterling		May 16,'31	
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	55 Jan. 31,'31	
Viking, The	C. Starrett	J. D. Williams	72	June 20,'31	
Wien du Stadt Der Lieder	Max Hansen	Protex	8 reels		
Wild Horse	Hoot Gibson	Allied Pictures		July 11,'31	
Wild West Whoopee	Jack Perrin	Allied		Feb. 28,'31	
Women Men Marry	Harlan-Blaine	Headline Pic.	69	Mar. 7,'31	

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept.1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Vanishing Legion, The	Harry Carey-Edwina Booth	June10,'31	12 episodes	July25,'31

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battling With Buffalo Bill	Tom Tyler - Rex Bell	Nov23,'31	12 episodes	
Danger Island	Ken. Harlan-Lucille Brown	Aug24,'31	12 episodes	Aug.1,'31
Fingerprints	Kenneth Harlan	Mar23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Spell of the Circus	F. Bushman,Jr.-A. Vaughn	Jan.12,'31	10 episodes	

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the West	Bob Custer		51	
God's Country and the Man	Tom Tyler	May 1,'31	67	
Law of the Rio Grande	Bob Custer	July 20,'31	58	Aug. 15,'31
Phantom of the Desert	Jack Perrin	Nov. 1	58	Feb. 14,'31
Riders of the North	Bob Custer	Mar. 1,'31	67	Apr. 11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1,'31	61	May 9, '31
Son of the Plains, A	Bob Custer	May 15,'31	60	July 11,'31
West of Cheyenne	Tom Tyler	Jan. 15,'31	60	Mar. 7, '31
Westward Bound	Buddy Roosevelt		60	Jan. 24,'31

TALKING PICTURE EPICS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Across the World with Mr. and Mrs. Martin Johnson		Feb. 1	93	Aug. 9
Balinese Love				
Bottom of the World, The	Robt. Cushman Murphy	Aug. 1	45	July 19
Break Up, The	Capt. Jack Robertson	Aug. 1	60	
Girl from the Reeperbahn	German Import	Mar. 6,'31	94	Feb. 14,'31
Hell Below Zero	Carveth Wells	June 26,'31	42	July 4,'31
*Hunting Tigers in India	Comm. G. M. Dyott	Nov. 15,'31	82	Dec. 14,29
Immortal Vagabond	Liane Haid	July 31,'31	80	Aug. 8,'31
Last Company (13 Men and a Girl)	Conrad Veidt	Aug. 14,'31	63	Aug. 22,'31
Lost Gods	Byron De Provok	July 1	55	July 12
Monsters of the Deep	Capt. Jack Austin	July 4, '31	59	May 23,'31
*To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept. 15	60	
White Devil	Lil Dagover	Aug. 27,'31	77	
Wild Man of Kalihari	Dr. C. Ernest Cadle	Jan. 1, '31	50	Nov. 29

[NOTE—Features marked with asterisks are also released as serials. Exhibitors have the choice of booking either as feature versions or as serials.]

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Bad Man	Ken Maynard	July 15, '31	66	Aug. 15,'31
Aloha	Torres-Lyon	Feb. 16, '31	87	
Arizona Terror, The	Ken Maynard	Sept. 1, '31		
Caught Cheating	Murray-Sidney	Jan. 21, '31	63	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16, 31	79	
Drums of Jeopardy	Roland Colfyer-Hughes	Mar. 2, '31	68	Feb. 21,'31
Hell Bound	Carrillo-Lane-Hughes	Apr. 15, 31	70	Feb. 7, '31
Leftover Ladies		Oct. 1, '31		
Morals for Women	Bessie Love	Sept. 1, '31		
Murder at Midnite	Alice White-Hale Hamilton	Sept. 1. '31		
Ridin' Fool	Bob Steele	May 25, '31	64	June 20, '31
Salvation Nell	Graves-Chandler	July 1, '31	85	July 11,'31
Single Sin, The	Johnson-Lytell	Feb. 23, '31	73	Feb. 21,'31
South of Santa Fe	Bob Steele	Sept. 15, '31		
Sunrise Trail, The	Bob Steele	Feb. 7, '31	67	
Two Gun Man, The	Ken Maynard	May 15, '31	63	June 13, '31
Women Go On Forever	Clara Kimball Young	Aug. 15, '31		July 18,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone at Last				
Branded Men	Ken Maynard			
Fighting Mad				
Gangster Girl				
Hotel Continental				
Husband Hunters				
Last Mile, The				
Luxury Girls				
Men of the Night				
Near the Trail's End	Bob Steele			
Nevada Buckaroo	Bob Steele			
Price, The				
Race Track	Leo Carrillo			
Range Law	Ken Maynard			
Silent Thunder				
Strangers of the Evening				
Sunset Trail	Ken Maynard			
Those We Love				
Thrill Girl				
X Marks the Spot				
Yellow Sheet				

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Lights	Charlie Chaplin	Mar. 7,'31	88	Feb. 14,'31
Front Page	Adolphe Menjou	Apr. 4, '31	90	Mar.28,'31
Indiscreet	Gloria Swanson	Apr. 25, '31	94	Mar.14,'31
Kiki	Mary Pickford	Mar. 14, '31	89	Feb. 21,'31
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21, '31	91	Dec. 20
Street Scene	S. Sidney - W. Collier, Jr.	Sept. 5,'31		Aug. 22,'31
Unholy Garden, The	Ronald Colman	Sept. 19,'31		Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Nov. 14''31		Aug. 29,'31
Arrowsmith	Ronald Colman	Dec. 26,'31		
Cock of the Air	Billie Dove	Oct. 7, '31		
Corsair	Chester Morris	Oct. 17,'31		
Greeks Had a Word for It	Ina Claire-Lombard-Blondell	Feb. 13,'32		
Palmy Days	Eddie Cantor	Oct. 3,'31		
Scarface	Paul Muni	Nov. 28		
Sky Devils	All Star	Jan. 9,'32		
Struggle, The	Zita Johann-Hal Skelly	Oct. 28,'31		
Tonight or Never	Gloria Swanson	Dec. 12,'31		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23, '31	67	Mar.14,'31
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15, '31	68	
Dracula	Lugosi-Manners-Chandler	Feb. 14, '31	75	Jan. 3,'31
East of Borneo	Rose Hobart-Charles Bickford	Sept. 15, '31	74	
Iron Man, The	Lew Ayres	Apr. 30, '31	72	Mar.28,'31
Lasca of the Rio Grande	Leo Carillo	Oct. 27,'31	65	July 25,'31
Many a Slip	Ayres-Bennett	Mar. 2, '31	74	Feb. 28,'31
Mother's Millions	May Robson	Aug. 15, '31	93	Feb. 28,'31
Mystery of Life	Clarence Darrow	Aug. 3, '31	73	July 11,'31
Resurrection	Boles-Velez	Feb. 2, '31	77	Jan. 10,'31
Seed	John Boles-Genevieve Tobin	May 11, '31	97	Apr. 25,'31
Strictly Dishonorable	Paul Lukas-Sidney Fox			
Up for Murder	Ayres-Tobin	June 15, '31	70	
Virtuous Husband	Compson-Elliot Nugent	Apr. 12, '31	76	Mar.21,'31
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1,'31	81	Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Rose Hobart			
Fate				
Frankenstein	Colin Clive-Mae Clarke			
Graft	Regis Toomey-Sue Carol	Sept. 21,'31	54	Aug. 15,'31
Heart and Hand	W. Huston-H. Chandler			
Heaven on Earth	Lew Ayres-Anita Louise	Oct. 13,'31		
Homicide Squad	L. Carrillo-M. Brian-N. Beery	Sept. 29,'31		
Marriage Interlude	John Boles, Lois Wilson, Sidney Fox			
Murders in the Rue Morgue				
Spirit of Notre Dame	Lew Ayres			
Twenty Grand	Mae Clarke-Norman Foster			

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12, '31	71	June 13, '31
Bought!	Constance Bennett-Ben Lyon	Aug 22, '31	83	July 18,'31
Captain Thunder	F. Wray-V. Varconi	Apr. 26, '31	67	May 16,'31
Children of Dreams	Margaret Schilling	July 25, '31	83	July 25,'31
Fifty Million Frenchmen	W. Gaxton-H.-Broderick	Feb. 14, '31	74	Jan. 3, '31
God's Gift to Women	Fay-LaPlante	Apr. 25, '31	75	Mar.14,'31
Gold Dust Gertie	Winnie Lightner	June 27, '31	68	May 9,'31
Illicit	Stanwyck-Rennie	Feb. 14, '31	81	Oct. 25
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13, '31	80	Apr. 18,'31
Millionaire, The	George Arliss	May 1, '31	81	Mar.14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14, '31	74	Dec. 20
Night Nurse	Barbara Stanwyck	Aug. 8, '31	73	July 25,'31
Public Enemy, The	Harlow-Cagney	May 15, '31	96	
Sit Tight	Lightner-Brown	Feb. 28, '31	79	Oct. 4
Smart Money	Edw. G. Robinson	July 11, '31	81	May 16,'31
Star Witness, The	Walter Huston	Aug. 22, '31	68	July 25,'31
Svengali	John Barrymore - M. Marsh	May 22, '31	83	May 9,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Spot, The	Jas. Cagney, Joan Blondell			
Expensive Women	Dolores Costello	Oct. 24, '31		
Honorable Mr. Wong	Edw. G. Robinson			
Larceny Lane	James Cagney-J. Blondell	Oct. 17, '31		Aug. 22,'31
Mad Genius, The	John Barrymore	Nov. 7, '31	81	
Mouthpiece, The	All Star			
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10, '31	70	Aug. 1,'31
Safe in Hell	All Star			
Side Show	Lightner-Butterworth	Sept. 19, '31	66	July 4,'31

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Radio Razzberry, A	Jamison-Murdock	Feb. 7, '31	25	
Wages of Gin, The	Jamison-Murdock	Apr. 28, '31	25	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barnyard Broadcast	Mickey Mouse			
Birthday Party	Mickey Mouse	Jan. 6,'31	1 reel	Feb. 7,'31
Blue Rythm	Mickey Mouse		7 min.	
Busy Beavers, The	Silly Symphony			
Castaways, The	Mickey Mouse	Apr. 6,'31	1 reel	
Cat's Nightmare	Silly Symphony	July 28,31	8 min.	
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar. 13,'31	1 reel	
China Plate	Silly Symphony	May 25,'31	8 min.	
Clock Shop, The	Silly Sympathy		1 reel	
Curiosities No. C 212		Aug. 29	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curoisities No. C 216	Novelty by Walter Futter	Jan. 6,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 29,'31	1 reel	
Curiosities No. C 220		Mar. 26,'31	1 reel	
Curiosities No. C 221		May 25,'31	1 reel	
Curiosities No. C 222		June 25,'31	1 reel	
Curiosities No. C 223		June 26,'31	1 reel	
Curiosities No. C 224		Aug. 1,'31	1 reel	
Curses! Curses! Curses!	Monkey Shines			
Delivery Boy	Mickey Mouse	June 15,'31	1 reel	
Disarmament Conference	Krazy Kat	Apr. 27,'31	1 reel	
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Egyptian Melodies	Silly Sympathy		1 reel	
Father Nile	Rambling Reporter	May 11,'31	1 reel	
Fishing Around	Mickey Mouse			
For Christopher's Sake	Specialties (Eddie Buzzell)		1 reel	
Home of the Sheikh	Rambling Reporter	Jan. 29,'31	1 reel	
I Can't Find a Name for It	Specialties (Eddie Buzzell)		9 min.	
Jerusalem, City of Peace	Rambling Reporter	May 11,'31	10 min.	
Kings or Better	Specialties (Eddie Buzzell)	May 1,'31	8 min.	May. 30,'31
Land Nobody Knows ...	Rambling Reporter	June 27,'31	9 min.	
Land of Enchantment		July 31,'31		
Last of Moe Higgins	Specialties (Eddie Buzzell)	May 22,'31	1 reel	
Laughing with Medbury in Afrlca			9 min.	Apr. 25,'31
Laughing with Medbury in Reno		July 6,'31	10 min.	
Laughing with Medbury in Turkey				
Little Beezer	Monkey Shines	July 5,'31	8 min.	
Little Pest, The	Scrappy Cartoons	Aug. 15,'31	1 reel	
Little Trail, The	Krazy Kat Kartoon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Mickey Steps Out	Mickey Mouse	July 16,'31	7 min.	
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug. 10,'31	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse	May 8,'31	1 reel	May 30,'31
Mother Goose Melodies	Silly Symphony	Apr. 17,'31	1 reel	May 9,'31
Natives Along the Nile	Rambling Reporter		1 reel	
Rodeo Dough	Krazy Kat Kartoon	Feb. 13,'31	1 reel	Mar. 7,'31
Soda Poppa	Krazy Kat Kartoon	May 29,'31	7 min.	
Stork Market	Krazy Kat Kartoon	July 11,'31	7 min.	
Streets of Cairo	Rambling Reporter	Apr. 14,'31	7 min.	May 30,'31
Subway Jam	Krazy Kat Kartoon		1 reel	
Sunday Clothes	Scrappy Cartoons			
Svengarlie	Krazy Kat	Aug. 3,'31	1 reel	
Swiss Movements	Krazy Kat Kartoon	Apr. 4,'31	1 reel	
Vale of Kashmer, The	Rambling Reporter			
Weenie Roast, The	Krazy Kat			
Wine, Women—But No Song	Specialties (Eddie Buzzell)	Feb. 14,'31	1 reel	
Yelp Wanted	Scrappy Cartoons		1 reel	

EDUCATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An Anonymous Letter	Wm. J. Burns Detective Mysteries	Jan. 4,'31	10½	Feb. 7,'31
Albany Branch, The	P. Kelton-T. Dugan	Aug. 2,'31	6	July 4,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec. 21	10½	Jan. 24,'31
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	20	Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan. 18,'31	11	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15,'31	11	Mar. 14,'31
Blues	Terry-Toon	June 28,'31	6	July 4,'31
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar. 22,'31	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	13	Jan. 17,'31
By the Sea	Terry-Toon	July 12,'31	6	July 4,'31
Canadian Capers	Terry-Toon	Aug. 23,'31	6	
Cannonball, The	Clyde	Sept. 6,'31		Aug. 29,'31
Champ, The	Terry-Toon	Sept. 20,'31		
Clowning	Terry-Toon	Apr. 5,'31	6	Mar. 28,'31
Club Sandwich	Terry-Toon	Jan. 25,'31	5½	Jan. 24,'31
College Racket, A	Glenn Tryon	June 14,'31	20	June 6,'31
College Vamp, The	Clyde-D'Avril	Feb. 15,'31	22	Feb. 7,'31
Come to Papa	Ford Sterling	Feb. 22,'31	20	Feb. 21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10,'31	22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5,'31	20	Mar. 21,'31
Cross Roads	Romantic Journeys	May 3,'31	11	Apr. 11,'31
Dance Hall Marge	Gribbon-Beebe	Jan. 18,'31	19	Jan. 3,'31
Day to Live, A	Terry-Toon	May 31,'31	6	
Death House, The	Wm. J. Burns Detective Mysteries	Apr. 12,'31	10	
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 26	21	Jan. 17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar. 15,'31	22	Nov. 1
Don't Bite Your Dentist	Clyde-Pollard	Nov. 9	18	Jan. 17,'31
Don't Divorce Him	Clyde Cook	May 31,'31	18	May 2,'31
Dream World	Romantic Journey	July 5,'31	9	Aug. 29,'31
Explorer, The	Terry-Toon	Mar. 22,'31	6	Feb. 28,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	21	Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr. 12,'31	19	Mar. 7,'31
Fainting Lover	Clyde, Boteler, Dent	Aug. 16,'31	18	
Fireman's Bride, The	Terry-Toon	May 3,'31	5	Apr. 11,'31
Foolish Forties	Ford Sterling-June McCloy	June 28,'31	21	June 6,'31
Fowl Affair, A	Gayety Comedy	Apr. 26,'31	6	Mar. 21,'31
Framed	Wm. J. Burns Detective Mysteries	May 10,'31	10	
Freshman's Finish, The	Vanity Comedy	Sept. 20,'31		
Ghost Parade	Clyde-Gribbon-Beebe	May 24,'31	22	May 2,'31
Girls Will Be Boys	Charlotte Greenwood	Jan. 25,'31	21	Jan. 24,'31
Glories of America	Romantic Journeys	Sept. 27,'31		
Go West Big Boy	Terry-Toon	Feb. 22,'31	6	Feb. 21,'31
Happy Little Honeymoon, A	Glenn Tryon	Feb. 15,'31	21	Feb. 7,'31
Harem Secrets	Romantic Journeys	Aug. 2,'31		
Her First Egg	Terry Toon	July 26,'31	6	
Highlights of Travel	Hodge Podge	Sept. 13,'31		
Hold 'er Sheriff	Beebe-Murray	June 7,'31	21	
Honeymoon Land	Romantic Journeys	Feb. 1,'31	10	Mar. 28,'31
Honeymoon Trio	Cameo Comedy	Aug. 30,'31		
In Conference	Clyde-Gribbon-Wilson	Apr. 26,'31	21	Apr. 11,'31
I Surrender Dear	Bing Crosby	Sept. 13,'31		
Jazz Mad	Terry-Toon	Aug. 9,'31		
Jesse and James	Terry-Toon	Sept. 6,'31		
Jungle Giants	Hodge Podge	June 21,'31	11	
Just a Bear	Clyde-Gribbon-O'Leary	Mar. 29,'31	20	Feb. 21,'31
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan. 11,'31	21	Jan. 17,'31
Lure of Hollywood	Brooks Chandler	July 5,'31	20	June 27,'31
Marriage Rows	Lloyd Hamilton	Jan. 18,'31	20	Jan. 24,'31
Mead Trial, The	Wm. J. Burns Detective Mysteries	June 7,'31	10	
Medley of Rivers, A	Hodge-Podge	Nov. 9	21	Jan. 24,'31
My Harem	Muran-Bradbury	Nov. 16	19	
Money Makers of Manhattan	Hodge-Podge	July 19,'31	10	July 11,'31
Monkey Business in Africa	Clyde-Beebe	June 21,'31	22	July 4,'31
Movie Town	Sennette-Beebe	July 5,'31	17	
One Yard to Go	Beebe-Eastman	Feb. 1,'31	21	Jan. 31,'31
Outpost of the Foreign Legion	Romantic Journeys	Sept. 6,'31		
Pete and Repeat	Harrison-Elms	Mar. 1,'31	20	Feb. 21,'31
Philadelphia Lancaster Counter-feiters, The	Wm. J. Burns Detective Mysteries	Feb. 1,'31	9	Feb. 21,'31
Pigskin Capers	Terry-Toon	Dec. 28	6	Jan. 3,'31
Poker Widows		Sept. 13,'31		
Popcorn	Terry-Toon	Jan. 11,'31	6	Jan. 17,'31
Poor Fish, A	Beebe-Stewart-Stone	Jan. 4,'31	12	
Quack, Quack	Terry-Toon	Mar. 8,'31	6	Feb. 21,'31
Razzberries	Terry-Toon	Feb. 8,'31	6	Feb. 7,'31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	11	Apr. 11,'31
Rough Idea of Love	Beebe-Eastman	Dec. 21	21	Jan. 3,'31
Shotgun Wedding, A	Buster & John West	Apr. 19,'31	20	Mar. 14,'31
Shooting of Dan the Duck, The	Cook-McPhail	Feb. 22,'31	20	Feb. 21,'31
Sing Sing Song	Terry-Toon	Apr. 19,'31	8	Mar. 28,'31
Slide, Speedy, Slide	Daphne Pollard-Tom Dugan	July 19,'31	18	
Speed	A. Clyde-M. Beebe	Sept. 27,'31	22	Apr. 11,'31
Speed Up	Hodge-Podge	Dec. 21	8	
Starbrite Diamond, The	Wm. J. Burns Detective Mystery	May 24,'31		
Strange Bird	Beebe-Eastman-Alberal	Nov. 23	10	Feb. 7,'31
Strangler, The	Wm. J. Burns Detective Mysteries	Mar. 29,'31	12	June 6,'31
Sultan's Cat, The	Terry-Toon	May 17,'31	6	May 2,'31
Tamale Vendor, The	Patricola-De Montez	Sept. 6,'31		Aug. 29,'31
Three Hollywood Girls	L. Lane-R. Flynn-P. Crane	Jan. 4,'31	21	Jan. 3,'31
Tidbits	Hodge-Podge	May 24,'31	9	
Too Many Husbands	Andy Clyde-Boteler	Aug. 30,'31		
Trail of the Swordfish, The		Sept. 6,'31		Aug. 29,'31
Trap, The	Wm. J. Burns Detective Mysteries		11	Aug. 29,'31
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1,'31	11	Apr. 11,'31
2000 B.C.	Terry-Toon	June 14,'31	6	June 6,'31
Vagabond Melodies	Hodge Podge	Aug. 16,'31		
Up Pops the Duke	Geo. Chandler - Helen Bolton	Sept. 20,'31		
What a Head	Duffy-Rondell	July 26,'31	20	
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	21	Apr. 11,'31
World Flier, The	Mack Sennett Brevities	Sept. 13,'31		

FITZPATRICK PICTURES, INC.

Traveltalk Series

No. 1—From Barcelona to Valencia		Sept.	11	
No. 2—From Valencia to Granada		Oct.	11	Oct. 12,'29
No. 3—From Granada to Toledo		Nov.	11	Nov. 10,'29
No. 4—In Old Madrid		Dec.	10	Feb. 8
No. 5—Egypt—The Land of the Pyramids		May	11	June 21
No. 6—Gateway to India, The		June	9½	
No. 7—Temple of Love, The		July	10½	Sept. 6
No. 8—Imperial City, The		Aug.	9	Aug. 23
No. 9—Picturesque Hong Kong		Sept.	10	
No. 10—The Island Empire		Oct.	8	Sept. 6
No. 11—Japan in Cherry Blossom Time		Oct.	9	Nov. 22
No. 12—Java—The Fragrant Isle		Nov.	9	
No. 13—Charming Ceylon		Nov.	9	
No. 14—Honolulu to Havana		Dec.	10	
No. 15—Siam to Korea		Jan. '31	10	Jan. 3,'31

American Holiday Series

Abraham Lincoln	3
Armistice Day	3
Christopher Columbus	3
George Washington	3
Independence Day	3
Labor Day	3
Memorial Day	3
Mother's Day	3
Origin of Christmas	3
Thangsgiving	3

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Running Time Minutes	Reviewed
People Born in August			9	
People Born in September			11	
People Born in October			10½	
People Born in November			8	Nov. 8
People Born in December			8	
People Born in January			10	
People Born in February			10	
People Born in March			10	
People Born in April			8	
People Born in May			8½	
People Born in June			10½	
People Born in July			9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Running Time Minutes	Reviewed
George Bizet		Sept.	11	
Johannes Brahms			11	
Franz Liszt			11	
George Frederick Handel		Oct.	11	
Frederick Chopin		Oct.	10½	
Ludwig Von Beethoven			7½	
Guiseppe Verdi		Nov.	9½	Nov. 29
Felix Mendelssohn		Dec.	8	
Johann Strauss		Nov.	6	Dec. 13

FOX FILMS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Magic Carpet Series			8	May 9,'31
Down to Damascus	Near East		8	May 9,'31
Giants of the Jungle	Elephants		8	May 9,'31
Happy Days in the Tyrol	Bavarian Alps		9	May 9,'31
King's Armada, The	Great Britain's Fleet		9	May 9,'31
Pageant of Siam, The	Bangkok and the Siamese		8	May 9,'31
Wild Life on the Veldt	Govt. of South Africa		8	May 9,'31
Wild West of Today	Wyoming Mountains		8	May 9,'31
World at Prayer	Miracle at Lourdes		8	May 9,'31

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Tight	Boy Friends	May 9,'31	17	May 2,'31
Ambitious People	Colortone Revue	Mar. 21,'31	17	
Bargain Day	Our Gang	May 2,'31	19	
Be Big	Laurel-Hardy	Feb. 7,'31	24	Mar. 28,'31
Big Dog House, The	Dogville	Mar. 14,'31	16	Aug. 8,'31
Big Ears	Our Gang	Aug. 29,'31	17	
Blood and Thunder	Boy Friends	Jan. 17,'31	20	
Busy Barcelona	Holmes	Apr. 11,'31	9	Mar. 14,'31
Call a Cop		Sept. 12,'31	19	
Catch as Catch Can		Aug. 22,'31	20	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chickens Come Home	Laurel-Hardy	Feb. 21,'31	30	Mar. 14,'31
Come Clean	Laurel-Hardy	Sept. 19,'31	21	
Crazy House	Dane-Moran	Feb. 7,'31	16	Mar. 14,'31
Devil's Cabaret	Revue	Mar. 7,'31	17	Mar. 14,'31
Dublin and Nearby	Holmes	Dec. 27	9	Apr. 4,'31
Fisherman's Paradise		Aug. 15,31		
Fly My Kite	Gang	May 30,'31	21	
Forehand, Backhand Service	Wm. Tilden		9	Aug. 15,'31
Gems of M-G-M	Novelty	Jan. 3,'31	21	
Geography Lesson	Colortone Revue	Mar. 28,'31	17	
Helping Grandma	Our Gang	Jan. 3,'31	21	Nov. 1
High C's	Charley Chase	Dec. 27	29	
High Gear	Boy Friends	Feb. 28,'31	25	
I Love a Lassie	Sir Harry Lauder	Dec. 10,'31		
Land of Maharajahs, The	Travelogue	Aug. 22,'31		
Laughing Gas	Flip the Frog Series	Mar. 14,'31	7	Mar. 14,'31
Laughing Gravy	Laurel-Hardy	Apr. 4,'31	21	
Let's Do Things	The Boy Friends	June 6,'31	27	
Little Daddy	Our Gang	Mar. 28,'31	21	Mar. 14,'31
Love Business	Our Gang	Feb. 14,'31	20	Dec. 13
Love Fever	Boy Friends	Apr. 11,'31	20	
Love Tails of Morocco	Dogville	Sept. 5,'31	16	Aug. 15,'31
Nanny	Sir Harry Lauder	Nov. 14,'31		
One of the Smiths	Charley Chase	May 23,'31	26	
Our Wife	Laurel-Hardy	May 16,'31	22	Apr. 11,'31
Panic Is On	Charley Chase	Aug. 15,'31	20	Aug. 15,'31
Peeps at Peking	Holmes	Jan. 17,'31	8	May 9,'31
Pip from Pittsburgh, The	Charley Chase	Mar. 21,'31	21	Mar. 14,'31
Ragtime Romeo	Flip the Frog Series	May 2,'31	9	May 30,'31
Roamin' In the Gloamin'	Sir Harry Lauder	Sept. 5,'31	10	Aug. 15,'31
Rough Seas	Charley Chase	Apr. 25,'31	20	June 6,'31
Rounder, The	Novelty	Nov. 22	20	
Roy Evans	Roy Evans		9	Apr. 11,'31
She's My Daisy	Harry Lauder	Oct. 10,'31		
Snappy Caballero		Jan. 3,'31	18	
So Quiet on the Canine Front	Dogville	Jan. 31,'31	16	
Soup Song, The	Flip the Frog Series	Jan. 10,'31	9	
Splash	Novelty	Oct. 3,'31	9	June 20,'31
Sultan's Camp of Victory	Holmes	Feb. 28,'31	10	
Tale of the Alhambra, A	Holmes	Feb. 7,'31	9	
That Little Bit of Heaven	Holmes	Mar. 21,'31	10	
Through the Yangtze Gorges	Holmes	Oct. 25	9	
Thundering Tenors	Charley Chase	Feb. 7,'31	21	
Trader Hound	Dogville	Nov. 28,'31		
Two Bark Brothers, The	Dogville	Oct. 12,'31		
Village Smithie, The	Flip the Frog Series	Jan. 31,'31	9	
Whippet Racing				July 25,'31
Wild and Woolly	Sports	Nov. 7,'31		

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Spades, The	Talkartoon	Jan. 17, '31	1 reel	Feb. 7,'31
African Dodger, The	Tom Howard	Apr. 4, '31	10	Mar.14,'31
A Hunting We Did Go	Bruce Novelty	May 16, '31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9, '31	1 reel	
All for the Band	Eddie Younger	Apr. 4, '31	1 reel	Mar.14,'31
And the Green Grass Grew All Around	Screen Song	May 30, '31	1 reel	
Antique Shop, The	Burns and Allen	Mar. 7, '31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18, '31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28, '31	1 reel	Feb. 28,'31
Anything But Ham	Smith and Dale	Jan. 24, '31	1 reel	Jan. 3,'31
Beauty Secrets From Hollywood	Technicolor	Sept. 5, '31	1 reel	
Betty Co-Ed	Rudy Vallee	Aug. 1, '31	7	May 16,'31
Big Splash, The	Weismuller-Kruger	Jan. 17, '31	2 reels	
Bimbo's Express	Talkartoon	Aug. 22, '31	1 reel	
Bimbo's Initiation	Talkartoon	July 25, '31	1 reel	
Broadway Romeo, A	Jack Benny	Mar. 28, '31	2 reels	
Bullmania	Billy House	Aug. 15,'31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4, '31	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24, '31	1 reel	
Cab Waiting	Jack Benny	June 20, '31	17	May 16,'31
Cheaper to Rent	Willy West and McGinty	Sept. 19, '31	1 reel	
Climate Chasers	Bruce Novelty	July 11, '31	9	
Clinching a Sale	Harry Richman	Apr. 18, '31	1 reel	
Cow's Husband, The	Talkartoon	Mar. 14, '31	8	Mar.28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11, '31	1 reel	
Devil Sea	Ethel Merman & Leslie Stowe	Feb. 28, '31	1 reel	
Discovered	Solly Ward	Jan. 17, '31	1 reel	Jan. 17,'31
Elmer Takes the Air	Stubby Kruger-Assan-Jordanoff	July 18, '31	2 reels	
Fair and Square Ways	Eddie Miller	May 2, '31	1 reel	
French Line, The	Gina Malo	Jan. 24, '31	1 reel	
Fur, Fur Away	Smith & Dale	Aug. 22,'31	2 reels	
Gallagher & Shean	Screen Song	Aug. 29,'31	1 reel	
Gents of Leisure	Chester Conklin	May 9, '31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3, '31	1 reel	Dec. 13
Great Pants Mystery	Smith & Dale	Feb. 14, '31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14, '31	1 reel	
Headache, The	Billy House	Mar. 14, '31	2 reels	June 18,'31
He Was Her Man	Gilda Gray	Apr. 25, '31	2 reels	
Helping Hand, The	Solly Ward	June 27, '31	1 reel	
His Price	Johnny Burke	Dec. 13	1 reel	Mar.21,'31
Hudson and Its Moods	Leslie Stowe & Speed Young	Apr. 11, '31	1 reel	May 2,'31
I'd Climb the Highest Mountain	Screen Song	Mar. 7, '31	1 reel	June13,'31
I'm Telling You	Willie & Eugene Howard	Mar. 7, '31	1 reel	
In My Merry Oldsmobile	Screen Song		6	Mar.21,'31
It Might Be Worse	Georgie Jessel	Jan. 3, '31	2 reels	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14, '31	1 reel	
Kity from Kansas City	Rudy Vallee-Screen Song	Oct. 31,'31	1 reel	
Knock, Knock, Knock (Tent)	Talkartoon	July 25, '31	1 reel	
Laugh It Off	June MacClov	Feb. 14, '31	1 reel	May 9,'31
Lease Breakers, The	Dave & Arthur	Sept. 5,'31	1 reel	
Let's Stay Single	Frances Williams	Mar. 14, '31	1 reel	
Little Annie Rooney	Screen Song	Oct. 10,'31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31, '31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10, '31	1 reel	
Male Man, The	Talkartoon	Apr. 25, '31	6	May 23,'31
Melodies	Smith Bros., Singing		1 reel	
Miscast	Jas. Kelso-Dolores DeMonde	Mar. 21, '31	1 reel	
Moonlight and Romance	Moreno-Martini	Feb. 21, '31	1 reel	
Movie Memories				
No. 4—Sponsored by Chesterfield Cigarettes			10	May 16,'31
No. 5—Sponsored by Chesterfield Cigarettes			10	May 16,'31
M'Lady	Irene Bordoni	Mar. 28, '31	1 reel	
My Wife's Jewelry	Tom Howard	Aug. 22, '31	11	
My Wife's Gone to the Country	Screen Song	June 13, '31	1 reel	
My West	Bruce Novelty	Mar. 7, '31	1 reel	Mar.14,'31
No More Hookey	Haig Trio	Aug. 29, '31	11	
Nothing to Declare	Lulu McConnell	Aug. 8, '31	19	
Office Blues	Ginger Rogers	Nov. 22	1 reel	Jan. 24,'31
Once Over, Light	Burns and Allen	May 23, '31	1 reel	May 16,'31
One Big Night	Ben Blue	Feb. 7, '31	1 reel	
One Hundred Percent Service	Burns and Allen	Aug. 1, '31	1 reel	
Out of Bounds	Billy House	Sept. 19,'31	2 reels	
Paramount Pictorial:				
No. 1—Clara Bow		Sept. 27	1 reel	
No. 2—Fish Faces; Munich Mannikins; Walrus Hunting in Siberia; Stars of To-morrow		Oct. 25	1 reel	
No. 3—In the Gloaming—Lowell Thomas-Jesse Crawford		Nov. 29	1 reel	
No. 4—Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher		Dec. 27	1 reel	
No. 5—Up the River in Mexico—Lowell Thomas-John Phillip Sousa		Jan. 31, '31	1 reel	
No. 6—The Trout Harvest—The Children's Hour—Lowell Thomas		Feb. 28, '31	1 reel	
No. 7—Rudy Vallee—Lowell Thomas Marionette Show		Mar. 28, '31	1 reel	
No. 8—Jesse Crawford-Ruth St. Dennis-Lowell Thomas			1 reel	
No. 9—Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas		May 2, '31	1 reel	
No.10—Lowell Thomas—Golf Chats—Sweet Lady of the Air		June 6, '31	1 reel	
No.11—Lowell Thomas—Golf Chats—Flo Ziegfeld		June 27, '31	1 reel	
No.12—Michael Fokine—Africa, U.S.A.—Jesse Crawford		July 18, '31	1 reel	
Paramount Sound News	(Two Editions Weekly)		1 reel	
Paris	Lester Allen	Aug. 8, '31	9	
Patient, The	The Three Swifts	Nov. 29	1 reel	
Pent House Blues	Muriel D'Or - Cy Kahn	Feb. 21, '31	1 reel	Feb. 7,'31
Pest, The	Tom Howard	Mar. 14, '31	1 reel	
Plastered	Willie, West & McGinty	Nov. 22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan. 10, '31	1 reel	
Puff Your Blues Away	Lillian Roth	Sept. 26,'31	1 reel	
Putting a Bone	Burns & Allen	Jan. 10, '31	1 reel	Nov. 8
Putting Party, The	Juliet	Dec. 27	1 reel	
Real Estators, The	Smith & Dale	May 2, '31	10	May 23,'31
Retire Inn	Billy House	Aug. 15,'31	2 reels	
Row, Row, Row	Screen Song	Dec. 20	1 reel	
Runaway Boys	Bruce Novelty	Jan. 31, '31	9	
Screen Souvenirs No. 1	Old Time Novelties	Aug. 15,'31	1 reel	
Screen Souvenirs No. 2	Old Time Novelties	Sept. 12, '31	1 reel	
Screen Souvenirs No. 3	Old Time Novelties	Oct. 10,'31	1 reel	
Seeing Helen Home	Helen Lynd	Dec. 6	1 reel	
Seven in One	Juliet	May 21, '31	1 reel	
Silly Scandals	Talkartoon	May 23, '31	1 reel	May 9,'31
Simply Killing	Willie & Eugene Howard	Jan. 31, '31	1 reel	Feb. 7,'31
Sky Scraping	Talkartoon	Nov. 1	1 reel	
Somebody Stole My Gal	Screen Song	Mar. 21, '31	1 reel	May 2,'31
Song Service	Lee Morse & Co	Oct. 25	1 reel	
S. S. Malaria	Smith & Dale	June 6, '31	2 reels	
Stateroom 19	Clute - La Mar	Jan. 17, '31	1 reel	
Studio Sap	Chester Conklin	Feb. 28, '31	2 reels	
Taxi	Chester Conklin	Apr. 11, '31	2 reels	
Teacher's Pest	Talkartoon	Feb. 7, '31	1 reel	Feb. 7,'31
Tex in 1999	Texaco Company		7 min.	May 2,'31
13th Alarm, The	Chester Conklin	July 4, '31	2 reels	
That Old Gang of Mine	Screen Song	July 11, '31	1 reel	
There Ought to Be a Law	Ford Sterling	Sept. 12, '31	2 reels	
Thou Shalt Not	Billy House	May 23, '31	2 reels	May 2,'31
Tongue Tied	Lulu McConnell	Dec. 13	1 reel	
Tons of Trouble	Rudy Muller and Rosie	Jan. 3, '31	1 reel	
Top Notes	Willy Robyn	Mar. 21, '31	1 reel	Mar.14,'31
Tree Saps	Talkartoon	Feb. 21, '31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr. 25, '31	1 reel	June13,'31
Twenty Legs Under the Sea	Talkartoon	June 6, '31	1 reel	
Two's Company	Marion Harris	Feb. 7, '31	1 reel	Jan. 3,'31
Tune Detective, The	Dr. Sigmund Spaeth	Feb. 14, '31	1 reel	Nov. 22
Two A.M.	Tom Howard	May 2, '31	1 reel	
Via Express	Tom Howard	July 4, '31	1 reel	
What Price Pants	Smith & Dale	Aug. 22,'31	2 reels	
Why Continue the Struggle	Casey-McHugh	Nov. 15	1 reel	
You're Driving Me Crazy	Screen Song	Sept. 19, '31	1 reel	
You're in the Army Now	Johnny Burke	Oct. 11	2 reels	

RADIO PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondes Prefer Bonds	Louise Fazenda			
Clean-Up on the Curb, A	Roscoe Ates	Sept. 12,'31	20	June 13,'31
County Seat, The	Charles "Chic" Sale	Aug. 15, '31	20	
Cowslips	Charles "Chic" Sale	Sept. 19,'31		
Dizzy Dates	Dane-Arthur	Dec. 7	19	
Dumbells in Derbies	Geo. K. Arthur-Karl Dane	Feb. 7, '31	19	Mar. 1,'31
False Roomers	Clark and McCullough	Oct. 17,'31		
Gland Parade	Roscoe Ates	Sept. 26,'31	18	Aug. 1,'31
Guppy Twins, The	Rosco Ates			
Hard to Get	Clark & McCullough			
House Dick, The	Jimmy Savo			
Humanette No. 6	Benny Rubin	Jan. 25, '31	9	Jan. 3, '31
Humanette No. 7	Nat Carr	Feb. 25, '31	10	Mar.14,'31
Humanette No. 8	All Star	Mar. 22, '31	9	Mar. 7,'31
Humanette No. 9		Apr. 15, '31		
Humanette No. 11	Eddie Lambert	June 13, '31	10	
Humanette No. 12	"On the Spot"		10	June 20, '31
He Loved Her Not	Nick & Tony	Jan. 25, '31	20	
Itching Hour, The	Louise Fazenda	Feb. 1, '31	22	
Lime Juice Knights	Dane-Arthur	Mar. 22, '31	21	Mar. 7,'31
Lone Starved Ranger, The	Rosco Ates	Aug. 8, '31	20	July 25,'31
Melon Drama, A	Clark & McCullough			
Mickey's Crusaders	Mickey Yule	Apr. 12, '31	19	
Mickey's Diplomacy	Mickey McGuire			
Mickey's Rebellion	Mickey McGuire		18	
Mickey's Stampede	Mickey Yule	Feb. 7, '31	19	
Mickey's Thrill Hunters	Mickey McGuire	Sept. 12,'31	18	
Mickey's Wildcats	Mickey McGuire	Sept. 12,'31	18	
Polar Pals	Tom and Jerry Cartoons	Sept. 5,'31		
Scratch As Catch Can	Clark & McCullough			
Second Hand Kisses	Louise Fazenda	Mar. 29, '31		May 2,'31
She Went for a Tramp	Hugh Herbert - Rosco Ates	Mar. 15, '31		Mar. 7,'31
Strife of the Party, The	Ned Sparks			
Talking Turkey	Benny Rubin	Jan. 25, '31		
Toby Hollowe'en	Toby, the Pup	May 1, '31	6	Dec. 13
Toby in the Bughouse	Toby, the Pup	Dec. 7	6	
Toby in Circus Times	Toby, the Pup	Jan. 25, '31	7	Mar. 7,'31
Toby in the Brown Derby	Toby, the Pup	Mar. 22, '31	7	
Toby Down South	Toby, the Pup	Apr. 15, '31	7	
Toby the Bull Thrower	Toby, the Pup	June 7, '31	7	May 23,'31
Toby the Fiddler	Toby, the Pup	Sept. 1	6	Nov. 15
Toby the Miner	Toby, the Pup	Oct. 1	7	
Toby the Milkman	Toby, the Pup	Feb. 25, '31	7	Nov. 8
Trader Ginsburg	Nat Carr	Dec. 27	7	May 23,'31
Trouble from A Broad	Ford Sterling - Lucien Littlefield	Aug 22, '31	20	June 20,'31
Use Your Noodle	Rosco Ates			
Way of All Fish	Ned Sparks	Aug. 29,'31	18	June13,'31
Wot a Night	Tom and Jerry Cartoons	Aug. 1,'31	9	
Wife O'Reilly	Nick & Tony	Feb. 25, '31	20	Mar. 7,'31

RKO PATHE

NOTE — RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	22 min.
Pathe News	10 "
Pathe Review	11 "
Aesop's Fables	8 "
Grantland Rice Sportlights	10 "

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Rules	Rainbow Comedy	June 6, '31	19	May 23,'31
All Gummed Up	Whoopee Comedy	May 23, '31	2 reels	May 16,'31
Angles on Angling	Sportlight	Dec. 28	1 reel	Jan. 3,'31
Animal Fair, The	Aesop Fable	Feb. 1, '31	1 reel	Jan.31,'31
Backfield Aces	Rockne Football	Oct. 15	1 reel	
Bare Knees	Pollard	Mar. 8, '31	2 reels	Mar. 7,'31
Battle Royal	James Gleason	Feb. 29,'32	2 reels	
Battling Silver Kings	Sportlight	July 12,'31	11	July 18,'31
Beach Pajamas	Louis John Bartels	Sept. 21, '31		
Beneath the Southern Cross	Vagabond Adventure	Aug. 24,'31	10	
Big Game	Aesop Fable	Aug. 3,'31	9	
Big Scoop, The				
Blondes by Proxy				
Blue Grass Kings	Sportlight	June 20, '31	1 reel	July 4,'31
Bon Voyage	Edgar Kennedy	Feb. 22,'32	2 reels	
Breakfast in Bed	Pollard-Panghorn	Nov. 16	2 reels	
Call of Mohammed	Vagabond Adventure	Apr. 7, '31	1 reel	Apr. 4,'31
Camping Out	Edgar Kennedy	Dec. 14, '31	2 reels	
Campus Champs	Nat Carr	Feb. 1, '31	2 reels	Feb.14,'31
Chasing Trouble	Checker Comedy	Apr. 26, '31	2 reels	May 9,'31
Cinderella Blues	Aesop Fable	Apr. 12, '31	8	Apr.11,'31
Crashing Reno	Manhattan	Aug. 29, '31	2 reels	Aug. 8,'31
College Capers	Fable	Mar. 15, '31	1 reel	Mar. 21,'31
Cowboy Blues	Fable	Feb. 15, '31	1 reel	Feb. 7,'31
Dance With Me	Wanzer-Palmer	Nov. 23	2 reels	
Diamond Experts	Sportlight	May 17, '31	10	May 23,'31
Disappearing Enemies	Dot Farley - Rex Bell	Mar. 1, '31	2 reels	Apr. 4,'31
Days of Solitude	Vagabond Adventure	Feb. 8, '31	1 reel	Feb. 14,'31

Title	Star	Rel. Date	Running Time	Reviewed
Doomed to Win	James Gleason	Dec. 31,'31	2 reels	
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel	Mar. 7,31
Dumb Dicks	Benny Rubin			
Easy to Get	McCloy-Shilling-Short	Dec. 7,'31	2 reels	
Eve's Fall	All Star	Dec. 28	2 reels	
Fallen Empire	Vagabond Adventure	July 27,'31	10	
Fisherman's Luck	Aesop Fable	June 13,'31	10	July 4,'31
Fly Guy, The	Aesop Fable	May 10,'31	7	June 6,'31
Fore!	Farrell Golf	Feb. 15,'31	1 reel	Feb. 14,'31
Frozen Face	Manhattan Comedy	Apr. 19,'31	2 reels	Apr. 18,'31
Full Coverage	Benny Rubin	Nov. 9,'31	2 reels	
Fun On The Ice	Aesop Fable	July 19,'31	8	Aug. 8,'31
Getting on the Green	Farrell Golf	Mar. 22,'31	1 reel	Apr. 11,'31
Gossipy Plumber, The	Folly Comedy	May 17,'31	2 reels	May 2,'31
Great Junction Hotel	Masquers Comedy	Oct. 26,'31	2 reels	
Guests Wanted	Benny Rubin	Jan. 18,'31	2 reels	
Half Pint Polly	Capital Comedy	May 3,'31	2 reels	
Help Wanted—Female	Pollard	Jan. 11,'31	2 reels	Jan. 10,'31
Hold the Baby	Agnew-Crane-McPhail	Nov. 9	2 reels	
Hot Spot, The	Louis John Bartels	Sept. 14,'31	2 reels	
Hunting Thrills	Sportlight	Apr. 21,'31	1 reel	Apr. 11,'31
Hurricane Island	Vagabond Adventure	Apr. 21,'31	1 reel	Mar. 28,'31
In the Rough	Farrell Golf	Mar. 8,'31	1 reel	Feb. 28,'31
I'll Take That One	All Star	Oct. 5	2 reels	
Julius Sizzer	Benny Rubin	Sept. 7,'31		
June First	June MacCloy - Shilling	July 27,'31	20	July 4,'31
King of Bugs	Fable	Dec. 21	1 reel	Jan. 3,'31
Lemon Meringue	Edgar Kennedy	Aug. 3,'31	20	June 6,'31
Love in the Pond	Aesop Fable	Aug. 17,'31	1 reel	
Mad Melody	Fable	Apr. 26,'31	1 reel	May 2,'31
Makin 'Em Move	Aesop Fable	July 5,'31	9	July 25,'31
Manhattan Mariners	Sportlight	Aug. 24,'31	1 reel	
Messenger Boy	Benny Rubin	June 29,'31	22	July 25, '31
Neat and Tidy	All Star	Nov. 28	2 reels	
Next Door Neighbors	Housman-Deering	Jan. 28,'31	2 reels	Jan. 3,'31
Night Class	Campus Comedy	Aug. 17,'31	2 reels	May 16,'31
Not So Loud	Melody Comedy	May 3,'31	2 reels	May 2,'31
Oh, Oh, Cleopatra	Wheeler-Woolsey	Aug. 17,'31	22	Aug. 8,'31
Oh, Marry Me	Manhattan	Nov. 2,'31		
Open House	Nick Stuart	Mar. 22,'31	20	Apr. 11,'31
Old Hokum Bucket, The	Aesop Fable	Mar. 29,'31	7	Apr. 4,'31
Olympic Talent	Sportlight	Aug. 9,'31	8	
Only Men Wanted	MacCloy-Shilling-Short	Feb. 8,'32	2 reels	
Outboard Stunting	Sportlight Series	May 3,'31	1 reel	May 31,'31
Over the Radio	Pangborn	Dec. 14	2 reels	Feb. 7,'31
Pale Face Pup	Aesop Fable	June 22,'31	9	July 4,'31
Parading Pajamas	Johnny Arthur	Dec. 21	2 reels	Jan. 24,'31
Pathe News	Released Twice Weekly		1 reel	
Pathe Review No. 1		July 27,'31		
Parents Wanted	Folly Comedy	Mar. 15,'31	2 reels	Apr. 4,'31
Play Ball	Aesop Fable	May 24,'31	10	May 30,'31
Poise	Sportlight	July 27,'31	9	Aug. 8,'31
Radio Racket	Fable	Mar. 1,'31	1 reel	Feb. 28,'31
Red Riding Hood	Fable	Jan. 18,'31	1 reel	Jan. 31,'31
Rough and Tumble	Sportlight	Jan. 25,'31	reel	Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr. 5,'31	2 reels	Mar. 14,'31
Sands of Egypt	Vagabond Adventure	Nov. 2	1 reel	
Seein' Injuns	Pollard	Feb. 15,'31	2 reels	Jan. 3,'31
Selling Shorts	Louis John Bartels	Nov. 30,'31	2 reels	
Shadow of the Dragon	Vagabond Adventure	Mar. 8,'31	1 reel	Mar. 14,'31
She Snoops to Conquer	Daphne Pollard	June 22,'31	20	June 20, '31
Sink or Swim	Sportlight	Mar. 22,'31	9	Mar. 28,'31
Ski Pilot	Sportlight	Feb. 8,'31	1 reel	Feb. 14,'31
Slow Poison	James Gleason	Oct. 19,'31	2 reels	
Speed Limit	Sportlight	Mar. 8,'31	1 reel	Mar. 14,'31
Spirit of Sho-Gun	Vagabond Adventure	Dec. 28	1 reel	Jan. 3,'31
Stage Struck	Walter Catlett	Jan. 18	1 reel	Feb. 28,'31
Stout Hearts and Willing Hands	Frank Fay	June 15,'31	20	May 30,'31
Stop That Run	Louis John Bartels	Feb. 1,'32	2 reels	
Take 'Em and Shake 'Em	McCloy-Shilling-Short	Sept. 28,'31	2 reels	
Tale of Tutulia	Vagabond Adventure	Jan. 25,'31	1 reel	Feb. 7,'31
Tennis Top-Notchers	Tilden-Wills	Apr. 4,'31	11	Apr. 4,'31
Thanks Again	Edgar Kennedy	Oct. 5,'31	2 reels	
That's My Line	Louis John Bartels	July 13,'31	20	June 6,'31
That's News to Me	Frank McHugh	July 6,'31	20	May 30,'31
Thom the Unknown	Vagabond Adventure	Mar. 22,'31	1 reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr. 12,'31	2 reels	Apr. 18,'31
Touchdown	Rockne Football	Nov. 2	1 reel	
Toytown Tale	Fable	Jan. 4,'31	1 reel	Jan. 3,'31
Twisted Tales	Arthur Housman-Marion Douglas	Mar. 29,'31	22	Apr. 4,'31
Two Minutes to Go	Rockne Football	Oct. 15	1 reel	
Under Cover	Sportlight	Jan. 11,'31	1 reel	Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	9	Mar. 28,'31
Utmost Isle	Vagabond Adventure	Sept. 21,'31	1 reel	
Water Bugs	Johnny Weismuller	June 6,'31	10	May 23,'31
Well of Fortaleza, The	Vagabond Adventure	Feb. 28,'31	1 reel	Feb. 21,'31
Where Canaries Sing Bass	James Gleason	Aug. 10,'31	2 reels	
Wide Open Spaces, The				
Winning Putts	Farrell Golf	Mar. 1,'31	1 reel	Apr. 4,'31
Younger Years	Sportlight	June 29,'31	10	July 4,'31

STATE RIGHTS

Title	Star	Distributor	Running Time	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay		Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel	
Birds of a Feather		Ideal	8	Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10	
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Down Hawaii Way	Color Novelty	Castle	1 reel	
Ell-Ell	Cantor Waldman	Judea Film	10	
Evening in Jewish Camp	Eval Miller	Judea Film	12	
Friend Husband		Burr	2 reels	
Hunting the Carpathian Bear		Ufa	12	Aug. 1,'31
In the Good Old Summer Time		Ideal	8	Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	21	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
Kids and Pets	Color Novelty	Castle	1 reel	
Knights in Khaki		Falcon Prod.	22	May 23,'31
Kol Nidre No. 1	Cantor Schmilikel	Judea Films	10	
Kol Nidre No. 2	Cantor Waldman	Judea Films	11	
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2 reels	
Legend of the Skies		Ideal	6	Mar. 14,'31
Mal-Ko Mashma-Lou	Harry Feld	Judea Films		
Meet the Family	Harry Delf	Elbee	2 reels	
Monkey Business			8	Apr. 4,'31
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Oh Doctor	Special Cast	Judea Films	20	
Old Songs for New	Bob Welsh	Welshay	9	Aug. 15,'31
Peculiar Pets		Ideal	8	Apr. 4,'31
Poem in Stone, A		Ideal	7	Mar. 14,'31
Sacred Elephants of India		Ideal	8	Mar. 21,'31
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
Secrets of Plant Life		Ufa	10	Aug. 1,'31
Shoemaker's Romance		Judea Films	21	
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes from Broadway	Color Novelty	Castle	1 reel	
Some Wild Appetites		Ideal	8	Mar. 21,'31
Spring Is Here		Ideal	9	Mar. 21,'31
Style and Class	Marty Barratz	Judea Films	23	
Wings of Tomorrow		Visuographic	10	May 2,'31
World Unseen, A	Scientific	Ufa	12	

SYNDICATE PICTURES CORPORATION

Alice Chops the Suey	Feb.	1,'31	
Alice Gets Stage Struck	Jan.	15,'31	
Alice Loses Out	Mar.	1,'31	
Alice Picks the Champ	Mar.	15,'31	
Alice Plays Cupid	Apr.	1,'31	
Alice Rattled by Rats	May	1,'31	
Alice Solves the Puzzle	Apr.	15,'31	
Alice in the Jungle	Jan.	1,'31	
Alice's Mysterious Mystery	May	15,'31	
Alice's Orphan	Feb.	15,'31	
Broken Spur, The	Feb.	1,'31	2 reels
Desert Bridegroom	Jan.	15,'31	2 reels
Romantic Sheriff	Jan.	1,'31	2 reels
Sparks of Flint	Feb.	15,'31	2 reels

TALKING PICTURE EPICS

Title	Star	Rel. Date	Running Time	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr., '31	10	Aug. 8,'31
Bird Islands of Peru	Dr. Robt. Cushman Murphy	Feb. 12,'31	10	Nov. 8
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	10	May 30,'31
Freaks of Nature	Dr. Raymond L. Ditmars	June 14,'31	9	
Ghost Towns	George Lancaster	Aug. 3,'31	9	
Heart of the Nation	Washington	May 25,'31	9	
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug. 31,'31	10	
Killing the Killer	Dr. Raymond L. Ditmars	June	9	
Land of Evangeline	(No. 2) Wanderlust	Jan. 30,'31	10	Feb. 14,'31
Land That Time Forgot	Frank Ormston	July 10,'31	9	Aug. 8,'31
Let's Sing	Howard Wade Kinsey	Sept.	10	
Like a Beaver	Dr. Raymond L. Ditmars	Feb. 12,'31	10	Feb. 14,'31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec. 25	9	May 30,'31
Naked Man vs. Beast	Martin Johnson	Oct. 15	10	
Navajo Witch	Wild Life Series	Aug. 14,'31	11	
Relations	Al Alt	Aug. 27,'31	20	
Seeing Bermuda on a Bicycle	(No. 1) Wanderlust	Oct. 15	10	Dec. 13
Sunny Sweden	(No. 4) Wanderlust	June 15,'31	9	
This Is Australia	Natives	June 15,'31	15	
Today and Yesterday	Hearst News	Nov. 15,'29	30	July 4,'31
Top of the Old World	(No. 6) Wanderlust	June 15,'31	9	
Tropic Lure	(No. 3) Wanderlust	Aug. 27,'31	11	
Up and Down New York	(Empire State Bldg.)	May 25,'31	9	

TIFFANY

Title	Star	Rel. Date	Running Time	Reviewed
Color Symphonies Series	6 in Technicolor		10	
Chinese Flower Boat		July 5	10	
Dancing Bear		June 10	10	
Parisian Nights		June 25	10	
Kentucky Jubilee Singers	Series of 6			
Old Black Joe		May 1	18	
Pickin' Cotton			9	
Road Home, The			18	
Slave Days			10	
Welcome Home		Dec. 12	10	
Musical Fantasies	Series of 6		10	
Fire Worshippers		Aug. 10	10	Sept. 27
Memories		Apr. 23	11	
William Tell		Aug. 1	11	
Way Down South			11	Dec. 6
Paul Hurst Comedies	Series of 6		11	
De Wolld's Champion			20	Dec. 6
One Punch O'Toole		Mar. 23	18	Mar. 28,'31
Tale of a Flea, The				
Missing Link, The				
Rolling Stone Series	Series of 6			
In the Mountains		Sept. 25	10	Sept. 6
The Desert		Dec. 18	10	
Tiffany Chimp Series	6 Monkey Comedies		18	
1. Blimp Mystery, The			16	Sept. 27
2. Little Covered Wagon, The		Sept. 5		Aug. 30
3. Little Big House, The		Oct. 15	19	Oct. 4
4. Little Divorcee, The			20	Dec. 6
5. Nine Nights in a Bar Room		Jan. 26,'31	16	Jan. 3,'31
6. Chasing Around		Mar. 23,'31	16	Mar. 28,'31
7. Africa Squawks		July 7,'31	18	
8. Apeing Hollywood		Aug. 16,'31	21	
9. Cinnamon			11	
Voice of Hollywood Series	Station S-T-A-R	Jan. 26	11	
No. 16	Neil Hamilton	Aug. 10	11	
No. 17	Laura La Plante	Aug. 20	11	
No. 18	Gleason & Armstrong	Sept. 11	11	
No. 19	Johnny Hines		11	
No. 20	James Hall		11	Oct. 11
No. 21	Conklin & Christy		11	
No. 22	Ian Keith		10	
No. 23	Sammy Cohen-Tiffany Talking Chimps		10	Dec. 6
No. 24	Leon E. Janney	Dec. 21	11	
No. 25	Seben 'n' Leben	Jan. 20,'31	11	
No. 26	Kenneth Harlan	Mar. 2,'31	11	Mar. 28,'31
No. 27	John Wayne - Our Gang			

UNIVERSAL

Title	Star	Rel. Date	Running Time	Reviewed
Arabian Knights	Slim Summerville	Apr. 8, '31	2 reels	Mar.28,'31
All Excited	Sidney-Murray	Mar. 25, '31	2 reels	Feb.28,'31
An Apple a Day	Lloyd Hamilton	Sept. 30, '31	2 reels	
Backfield Plays	Football Short No. 4	Sept. 28,'31	8	Aug. 29,'31
Band Master, The	Oswald Cartoon	May 18, '31	6	June 20, '31
Burglar to the Rescue	Shadow-Detective Series No. 1	Sept. 7, '31	18	Aug. 15,'31
Butter In Yeggman, The	Sidney-Murray	May 6, '31	2 reels	Apr.11,'31
Campaign Capers	Slim Summerville		20	July 25,'31
Carry On	Football Shorts No. 5	Oct. 5,'31	1 reel	
Cat's Paw, The	Red Star Comedy	July 8, '31	2 reels	Apr. 4,'31
Champion, The	Leather Pushers	Feb. 25, '31	2 reels	
Champ, The	Oswald Cartoon	July 27, '31		
China	Oswald Cartoon	Jan. 12, '31	1 reel	
College	Oswald Cartoon	Jan. 26, '31		
Clown, The		Nov. 2, '31		
Comeback, The	Leather Pusher Series No. 4	Dec. 3	2 reels	
Country School, The	Oswald Cartoon	May 5, '31	1 reel	May 16, '31
Dangerous Daze	Red Star Comedy	Mar. 11, '31	2 reels	Mar.14,'31
Discontented Cowboys	Sidney-Murray	Nov. 12	2 reels	Oct. 11
Divorce A La Carte	Sidney-Murray	Apr. 15, '31	2 reels	Mar.14,'31
Famous Plays of 1930	Football Short No. 3	Sept. 21,'31	10	Aug. 29,'31
Farmer, The	Oswald Cartoon	Mar. 23, '31	1 reel	Mar.14,'31
Fireman, The	Oswald Cartoon	Apr. 6, '31	1 reel	
First to Fight	Slim Summerville	Sept. 2,'31	44	Aug. 8,'31
Fisherman, The		Oct. 19, '31		
Fowl Ball, The	Oswald Cartoon	Oct. 13, '31	1 reel	
Framed	Leather Pusher Series No. 7	Jan. 14, '31	2 reels	Dec. 13
Go to Blazes	Sidney-Murray	Oct. 15	2 reels	Nov. 8
Hammer & Tongs	Leather Pusher Series No. 2	Oct. 8	2 reels	
Hare Male, The	Oswald Cartoon	Oct. 5,'31	1 reel	
Hello, Russia	Slim Summerville	Jan. 17, '31	2 reels	Dec. 20
Hello, Napoleon	Red Star Comedy	June 3, '31	17	July 11,'31
Here's Luck	Slim Summerville	May 20, '31	2 reels	May 2,'31
Heroes of the Flames	Tim McCoy	June 2, '31	17	Apr. 4, '31
Hot and Bothered	Sidney-Murray	Mar. 4, '31	2 reels	
Hot Feet	Oswald Cartoon	Sept. 14, '31		
Howdy Mate	Red Star Comedy	July 22, '31	2 reels	
Hunter, The	Oswald Cartoon	Sept. 21, '31	1 reel	
In Old Mazuma	Sidney Murray	Jan. 21, '31	2 reels	Jan. 3,'31
In Wonderland	Oswald Cartoon	Sept. 28, '31	1 reel	
Kane Meets Abel	Leather Pushers	Feb 11 '31	2 reels	
Kentucky Belle	Oswald Cartoon	Sept. 7, '31	1 reel	
Knockout, The	Leather Pusher Series No. 3	Nov. 5	2 reels	Oct. 11
Lady Killer, A	Leather Pusher Series No. 8	Jan. 28, '31	2 reels	
Laughback, The	Red Star Comedy	Dec. 24	2 reels	Jan. 3,'31
Let's Play	Slim Summerville	Apr. 29, '31	18	Aug. 8,'31
Mars	Oswald Cartoon	Dec. 29	1 reel	
Models and Wives	Sidney-Murray		18	Aug. 8,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
No Privacy	Red Star Comedy	Apr. 22, '31	2 reels	
North Woods	Oswald Cartoon	June 29, '31	6	July 11,'31
Notre Dame Offensive System	Football Short, No. 2	Sept. 14,'31	10	Aug. 29,'31
One Day to Live	Red Star Comedy	Apr. 1, '31	2 reels	Apr.11,'31
One Hundred Dollars	Chase-Lawrence	Sept. 16,'31	20	Aug. 29,'31
Parisian Galeties	Slim Summerville	June 17, '31	2 reel	May 16,'31
Radio Rhythm	Oswald Cartoon	July 27, '31	7	Aug. 15,'31
Rolling Along	Sidney-Murray	Oct. 1	2 reels	
Royal Bluff	Slim Summerville	Feb. 18, '31	2 reels	Feb.28,'31
Sargie's Playmates	Slim Summerville	Mar. 8, '31	2 reels	Feb.21,'31
Scared Stiff	Red Star Comedy	May 13, '31	2 reels	May 2,'31
Shifts	Football Short No. 1	Sept. 7, '31	1 reel	
Shipwreck	Oswald Cartoon	Feb. 9, '31	1 reel	Feb.21,'31
Stay Out, The	Sidney-Murray	May 24, '31	2 reels	May 16,'31
Stone Age, The	Oswald Cartoon	July 13, '31	1 reel	
Strange as It Seems No. 1	Novelty	Sept. 1	1 reel	Sept. 20
Strange as It Seems No. 2	Novelty	Sept. 29	1 reel	Oct. 11
Strange as It Seems No. 3	Novelty	Nov. 3	1 reel	Nov. 22
Strange as It Seems No. 4	Novelty	Dec. 22	1 reel	Dec. 13
Strange as It Seems No. 5	Novelty	Jan. 19, '31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 16, '31	1 reel	Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar. 16, '31	1 reel	Mar.14,'31
Strange as It Seems No. 8	Novelty	Apr. 13, '31	1 reel	Apr.11,'31
Strange as It Seems No. 9	Novelty	May 11, '31	1 reel	July 4,'31
Strange as It Seems No. 10	Novelty	June 8, '31	10	July 11,'31
Strange as It Seems No. 11	Novelty	July 6, '31	1 reel	
Strange as It Seems No. 12	Novelty	Aug. 31,'31	9	Aug. 29,'31
Strange as It Seems No. 13	Novelty	Sept. 15, 31	1 reel	
Sunny South	Oswald Cartoon	Apr. 20, '31	1 reel	May 2,'31
Trapped	Shadow-Detective Series No. 2	Oct. 7,'31	2 reel	

VITAPHONE SHORTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures in Africa	No. 1. Into the Unknown		2 reels	June 6,'31
Adventures in Africa	No. 2. An African Boma		2 reels	July 25,'31
Adventures in Africa	No. 3. The Lion Hunt		2 reels	July 25,'31
Adventures in Africa	No. 4. Spears of Death		2 reels	
Adventures in Africa	No. 5. Trails of the Hunted		2 reels	
Adventures in Africa	No. 6. The Buffalo Stampede		9	Aug. 15,'31
Adventures in Africa	No. 7. The Witch Doctor's Magic		14	Aug. 22,'31
Adventures in Africa	No. 8. Flaming Jungles		2 reels	
Adventures in Africa	No. 9. Dangerous Trails		2 reels	
Adventures in Africa	No. 10. Maneaters		2 reels	
Adventures in Africa	No. 11. Beasts of the Wilderness		2 reels	
Adventures in Africa	No. 12. Unconquered Africa		2 reels	
Africa Shrieks	Hugh Cameron		1 reel	
Ain't Nature Grand	Looney Tunes No. 7			Jan. 24,'31
Alaska—Laff Tour	Eddie Lambert		1 reel	
Algiers	Novelty Scenic		1 reel	
Alpine Echoes	Douglas Stanbury		1 reel	Dec. 13
Angel Cake	A. Rasch Girls - C. Landry J. Ray Foursome		2 reels	Feb.21,'31
Animals of the Amazon	E. M. Newman Travel Talk		10	June 6,'31
At the Round Table	Hellinger-Hopper-Runyon-Corbett		1 reel	Oct. 4
Babykins	Pee Wee Singer and Bill Halligan		1 reel	Aug. 8,'31
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel	
Baby Face	Victor Moore		1 reel	
Bard of Broadway, The	Walter Winchell		2 reels	Oct. 4
Barefoot Days	Cast of Children		1 reel	
Believe It or Not, No. 2	Robert L. Ripley		1 reel	Dec. 6
Believe It or Not, No. 3	Robert L. Ripley		1 reel	
Believe It or Not, No. 4	Robert L. Ripley		1 reel	Nov. 1
Believe It or Not, No. 6	Robert L. Ripley		7	Mar. 28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel	Feb. 21,'31
Believe It or Not, No. 8	Robert L. Ripley		1 reel	
Believe It or Not, No. 9	Robert L. Ripley		9	May 23,'31
Believe It or Not, No. 10	Robert L. Ripley		1 reel	July 18,'31
Believe It or Not, No. 11	Robert L. Ripley		1 reel	
Big Deal, The	Harry Holman		1 reel	
Bigger They Are	Prime Carnero-Little Billy		2 reels	
Big Man From the North	Looney Tunes No. 6		1 reel	Jan.10,'31
Bitter Half, The	Frank Orth-Ann Codee		1 reel	
Border Patrol, The	Frisco-Knopp-Graham		2 reels	Jan. 24,'31
Boske's Holiday	Looney Tunes No. 11		1 reel	May 9, '31
Box Car Blues	Looney Tunes No. 5		1 reel	
Cave Club, The	Leach-Merman-Pierlot		9	
Close Friends			1 reel	
Cold Turkey	H. Broderick - L. Crawford		7	July 25,'31
Compliments of the Season	Dressler-Lane-O'Brien		2 reels	
Court Plastered	Helen Broderick		1 reel	Jan.24, '31
Crime Square	Pat O'Brien-Mary-Duncan		1 reel	
Cry Baby	Vernon-Treen		1 reel	
Curses	Moore-Clement-Blackwood		2 reels	Feb.21,'31
Dandy and the Belle, The	Frank McGlynn, Jr. - Mary Murray		9	
Dining Out	Kent-Lake		1 reel	
Donkey Business	Edgar Bergen - C. Graver		1 reel	
Down the Blue Danube	E. M. Newman Travel Talk		1 reel	Apr.25,'31
Dumb Luck	Frank Orth - Ann Codle		1 reel	
Dumb Patrol	Looney Tunes No. 9		7	Mar. 28,'31
Duel, The	Fields-Teasdale		1 reel	
Envy	Dressler-Brent-Evans		1 reel	
Everything Happens to Me	Carson-Hoyt		1 reel	
Fast and Pleasant	Billy Wayne-Thelma White		1 reel	
Find the Woman	Hugh O'Connell			
Five Minutes from the Station	Overman-Churchill-Sidney		2 reels	
Fore	Ford-Lane		1 reel	
For Two Cents	De Wolf Hopper		10	June 6,'31
For You	H. Q. Mills-D. Vogel		1 reel	
Fowl Triangle			1 reel	Feb.14,'31
Frame, The	Boyd-Middleton		1 reel	
Freshman Love	Ruth Etting-Jeanie Lang-Don Tompkins		20	Apr. 18,'31
Gangway	Joe Penner		9	Aug. 15,'31
Gigolo Racket, The	Helen Morgan		2 reels	Aug. 1,'31
Girls We Remember			1 reel	Dec. 13
Good Mourning	Eddie Fay-Dressler-White		1 reel	
Good Pie Forever	Billy Wayne-Thelma White		1 reel	Aug. 8,'31
Good Times	Madge Evans		1 reel	Mar.14,'31
Gold Digging Gentlemen	Al Klein-Joan Abbott		10	Aug. 22,'31
Grand Dames, The	Patsy Kelly		1 reel	May 9,'31
Hangover, The	Neely Edwards - B. Granville		1 reel	
Handy Guy, The	Earl Sande		15	May 23,'31
Happy Hottentots, The	Joe Frisco		1 reel	Oct. 25
Headache Man, The	Clements-Cavanaugh		1 reel	Jan. 17,'31
Heart Breaker, The	Eddie Foy, Jr.		15	Oct. 4
Hello, Sucker	Hugh O'Connell		1 reel	
Hocus Pocus	Edgar Bergen-C. Graver			
Hitting the High C's	Frank & Milt Britton & Band (Reviewed under title "On the High C's")		1 reel	Apr. 4,'31
Home Maid	Hackett-Hall-Burley		1 reel	
Honeymoon Trail, The			7	Apr. 4,'31
Hot Sands	Billy Wayne-Thelma White		1 reel	
How I Play Golf	Bobby Jones			
No. 1—The Putter			2 reels	Apr.25,'31
No. 2—Chip Shots			1 reel	Apr.25,'31
No. 3—The Niblick			1 reel	Apr.25,'31
No. 4—The Mashie Niblick			1 reel	
No. 5—The Medium Irons			1 reel	
No. 6—The Big Irons			1 reel	July 18,'31
No. 7—The Spoon			1 reel	Aug. 8,'31
No. 8—The Brassie			9	Aug. 22,'31
No. 9—The Driver			1 reel	
No. 10—Trouble Shots			1 reel	
No. 11—Practice Shots			1 reel	
No. 12—A Complete Round of Golf			1 reel	
I'll Fix It	Kent-Lake		9	Mar. 28,'31
Inventor, The	Billy Wayne-Thelma White		10	May 16,'31
In Your Sombrero	Billy Wayne-Josephine Borio		1 reel	
Jessel, George, and The Russians	Art Choir		1 reel	Feb. 21,'31
Junior	Neely Edwards-J. McCallion		1 reel	
Just a Gigolo	Cameron-Crosbie-Austin J. Young		9	Aug. 15,'31
Knocking 'Em Cold	Andrew Tombes		1 reel	
Last But Not Leased	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lady Killer, The	Eric Dressler		1 reel	
Lady Play Your Mandolin	Song Cartoon		1 reel	
Last Straw, The	Romney Brent		8	May 2,'31
Let's Merge	Doree Leslie		1 reel	
Little Journeys to Great Masters	E. M. Newman		1 reel	
Lodge Night	Phillips-Cox		7	May 16,'31
Looney Tunes	Song Cartoons			
No. 1—Sinkin' In the Bathtub			1 reel	
No. 5—Box Car Blues			1 reel	
No. 6—Big Man From the North			1 reel	Jan.10,'31
No. 7—Ain't Nature Grand			1 reel	Jan.24,'31
No. 8—Ups 'n' Downs			1 reel	Apr. 4,'31
No. 9—Dumb Patrol			1 reel	Mar. 28,'31
No.10—Yodeling Yokels			1 reel	
No.11—Boske's Holiday			1 reel	
No.12—Trees' Knees			1 reel	
No.13—Boske's Shipwrecked			1 reel	
Lost and Found	Demarest-Bond		1 reel	
Love Nest, The	Billy Wayne-Thelma White		1 reel	Mar. 21,'31
Lucky Break	Fox		21	Oct. 25
Madame of the Jury	Judith Anderson		1 reel	
Maid to Order	Eleanor Shaler - Bob Lynn		1 reel	May 2,'31
Making Good	Joe Penner		1 reel	Apr. 4, 31
Married	Flint-Ridges-Foran		1 reel	
Masquerade	V. Osborn-R. D'Arcy-W.Lytell		2 reels	
Martinelli				
Aria from "Aida"			1 reel	
Gypsy Caravan			1 reel	
Pagliacci			1 reel	
Prison Scene from "Faust"			1 reel	Sept. 27
Temple Scene from "Aida"			1 reel	
The Ship's Concert			1 reel	
Troubadour, The			7	May 9,'31
Two Popular Italian Songs (Reviewed under the title—"Nina")			1 reel	Apr.18,'31
Meal Ticket, The	Jack Pearl		2 reels	June13,'31
Merry Melodies	Song Cartoons		7	Apr. 25,'31
No. 1—Smile, Darn You, Smile			1 reel	
No. 2—One More Time			1 reel	
Military Post, The	Roberto Guzman		1 reel	
Milky Way, The	Neely Edwards-Muriel Abbott, Dancers		11	July 18,'31
Modern Fairy Tales			1 reel	
Modern Business			1 reel	
Money, Money, Money	Mason-Keeler			
Moving In	Joe Penner		2 reels	
Mr. Intruder	Otto Kruger		1 reel	
My Mistake	Donald Brian-Pat O'Brien		1 reel	
Naggers' Day of Rest, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 17,'31
Naggers Go Rooting, The	Mr. & Mrs. Jack Norworth		1 reel	Jan. 10,'31
Naggers Go South, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers Go Camping, The	Mr. & Mrs. Jack Norworth		8	Mar. 28,'31
Naggers Go Shopping, The	Mr. & Mrs. Jack Norworth		1 reel	
Nagger's Housewarming, The	Mr. & Mrs. Jack Norworth		1 reel	
Naggers in the Subway, The	Mr. & Mrs. Jack Norworth		11	Aug. 8,'31
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel	May 2,'31
Naggers at the Races, The	Mr. & Mrs. Jack Norworth		8	Aug. 15,'31
Naggers at the Ringside, The	Mr. & Mrs. Jack Norworth		10	May 16,'31
Nightingale, The	Osborne-Talbot-O'Brien		2 reels	Jan. 31,'31
Nine o'Clock Folks	Whitey & Ford		1 reel	
No-Account, The	Hardie-Hutchison		9	
No Privacy	Lloyd Hamilton		20	May 2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel	
Number, Please	Sheila Barrett-L. Barrie		10	Mar. 31,'31
Office Scandal, The	Bergen-Graber		1 reel	Jan. 31,'31
Old Flame, The	Audray Dale-John Marsdon		1 reel	
Old Lace	Ruth Etting		2 reels	
One Good Turn	Ruth Etting-Jay Velle		2 reels	
One Way Out	Chas. Lawrence-Thelma White		1 reel	Feb. 21,'31
Only the Girl	Wattles-Marsh		6	
On the Job	Frank Orth-Ann Codee		1 reel	
Opportunity Night	Al Klein		1 reel	
Pa Gets a Vacation—Potter Series	Littlefield-Ward		14	
Painter, The	Frank Orth			
Partners	Wm. Gaxton-Geo. Haggerty		21	Apr. 4,'31
Paulo, Paquita & Chiquita			9	
Peace and Quiet	Billy Wayne-Barbara Leonard		1 reel	
Perfect Understanding, A	May-Oaks		6	
Pest of Honor, The	Short-Fielding-Hall		1 reel	
Play Boy, The	Fox-Curtis		2 reels	
Playing With Fire	Jack Hazzard		1 reel	
Politics	George Jessel		2 reels	Dec. 18
Purely an Accident	Brown-Kearns-Otto		10	May 16,'31
Putting It On	Jarvis-Bond		1 reel	
Reno or Bust	Panghorn-Hager		1 reel	Aug. 23
Riding Master, The	Poodles Hanaford		9	Nov. 8
Recruits, The	The Three Sailors-Clements		1 reel	Feb. 21,'31
Revenge Is Sweet	L. Adams-Weeks-Allworth		9	Mar. 28,'31
Romeo and Juliet	Chas. Hackett-Rosa Low		1 reel	
Roseland	Ruth Etting		14	
Rough Sailing	Joe Penner		2 reels	
Rural Hospitality	Roger Imhof		1 reel	
Salesman, The	Orth Vernon		1 reel	
Santry, Henry, & Orchestra			1 reel	Feb. 28,'31
Sax Appeal	Joe Penner		8	Aug. 1,'31
Say A Little Prayer for Me	Cameron Crosbie-Dorothy Vogel		1 reel	
Scotch Love	Blore-Swinburn-Collins		1 reel	
Second Childhood	Mayall-Mackin		1 reel	
Seeing Sarah Off	Sylvia Clark		1 reel	
Seeing Things	Demarest-Auer-Fielding		9	Oct. 18
Service Stripes	Penner-Waddell		1 reel	Jan. 10,'31
Servant Problem, The	Murray-Oakland-Stauber		1 reel	
Showin' Off	Vitaphone Kiddies		1 reel	
Silent Partner, The	Billy Gaxton		18	Aug. 15,'31
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel	May 9,'31
Sky High	Janet Reade-Durdey Clements		10	Mar. 28,'31
Sleepy Head	Frank Orth-Ann Codee		1 reel	Feb. 21,'31
Southern India	E. M. Newman			
Speaking Out of Turn	Johnny Walker		1 reel	
Spirits of 76th Street	Helen Broderick		17	Mar. 2,'31
Sportslants				
No. 1—Ted Husing	Sport Novelty		1 reel	
Squaring the Triangle	Donald Brian-Mayo Methot			
Stars of Yesterday	Old Film Stars		1 reel	Feb. 28,'31
Strange Case, The	Charles Halton		8	May 16,'31
Strong Arm, The	Harrington-O'Neil		1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard		1 reel	
Success	Jack Haley - Helen Lynd		2 reels	
Surprise	Dugan-Leonard		12	
Suspicion	Lyons-Earle-Morne		1 reel	
System	Clements-Knapp		1 reel	
Taking Chances	Billy Wayne-Thelma White		1 reel	May 9, 31
Talking It Over	Jack Osterman		8	
Tom Thumbs Down	Jarvis McNaughton		1 reel	
Travel Hogs	Hugh Cameron-Dave Chasen		1 reel	
Trip to Paris, A	Jarvis-Taylor		1 reel	
Trees Knees	Looney Tuney No. 12		1 reel	
Trip to Tibet, A	Scenic		1 reel	May 2,'31
23 Skiddoo	Lew Fields		14	May 2,'31
Twixt Love and Duty	Howard-Graham-Percival		10	May 2,'31
Two Rounds of Love	Rennie-Dixon		1 reel	
Unfair Sex, The	Healy-Gilbert		1 reel	
Ups 'n' Downs	Looney Tunes No. 8		1 reel	Apr. 4,'31
Varsity Vamp	Mike Ames		2 reels	
Victim, The	Orth-Howard		1 reel	
Watch Dog, The	Jack Hazzard		1 reel	
Week End, The	Neely Edwards		1 reel	
When Your Lover Has Gone	Harry Q. Mills-D. Vogel		1 reel	
Where Men Are Men	Joe Penner		2 reels	
Where There's a Will	George Hassell		2 reels	
With Pleasure	Dolly Gilbert-Billy Wane		1 reel	May 2,'31
World Wide Travel Talks	E. M. Newman			
No. 1.—Little Journeys to Great Masters				
Ye Old Time News Reel			1 reel	
Yodeling Yokels	Looney Tunes No. 10		8	Mar. 14,'31

CLASSIFIED Advertising

Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.

The Recognized National Classified Advertising Medium

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S.O.S. SAYS—BUY RIGHT, BUT BUY NOW—LOOK AT THESE VALUES — EVERYTHING BRAND NEW; Simplex Magazines, Uppers, each $16.95, Lowers, each $23.95; 2000 ft. Film Cabinets, per section, $1.95; Bench Rewinder Sets with dummy ends, each $2.95; 10″ Sound Reels, each 49c; Automatic Changeovers, per set, $39.85; Aisle Lights, each $2.95; Half Size Lenses, each $26.46; Acoustic Tile, sq. ft. 55c; Photocells, all types, each $12.95; Sound Absorbent Theatre Carpet, 69½c per yd.; Acoustical Felt, 27½c sq. yd.; Da-Tone Sound Screens, 39c sq. ft.; Silver Sound Screens, 54c sq. ft.; Beaded Sound Screens, 59c sq. ft.; G. E. Exciter Lamps, 98c; Many other bargains in new equipment. S.O.S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address "SOSOUND," New York.

STANDARD GENUINE SOUND PRODUCTS AT WHOLESALE—Everything shipped direct from factory: Samson No. 19 Amplifiers, $55.00; Silver Marshall No. 692, $90.00; Genuine Racon Horns, complete with Unit, Transformer and Exciter, $98.00; 30 ampere Rectifiers complete with tubes, $85.00; Da-Tone Sound Screens, 38c square foot; Exciter Lamps, 98c; Rectifiers for sound-on-film, eliminates storage batteries, $45.00. Write us your needs. THEATRE SOUND SERVICE, 130 S. Clinton Avenue, Rochester, New York.

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BEST SHOP for repairing projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

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WANTED—PAIR MAZDA LAMP HOUSES with 25 cycle regulators. Address BEN BRINCK, West Point, Iowa.

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CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or Strong Reflector Arc Lamps. Will buy equipment in any condition. Pay highest prices. Address Box No. 66, Motion Picture Herald, 1790 Broadway, New York.

HIGHEST PRICES paid for Simplex Projectors or Mechanisms only. Address Box No. 24, Motion Picture Herald, 1790 Broadway, New York City.

WANTED—Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one-third down and balance C.O.D. Address Box No. 2, Motion Picture Herald, 1790 Broadway, New York.

HIGHEST PRICES paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

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THEATRE EMPLOYEES—Learn modern theatre management and theatre advertising. Approved and specialized home-study training for theatre employees. The Institute's training leads to better positions. Free particulars. Address THEATRE MANAGERS INSTITUTE, 325 Washington Street, Elmira, New York.

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SOUND-ON-FILM COMPLETE $395.00—NOTHING ELSE TO BUY—USING NATIONALLY ADVERTISED SOUND HEADS—DON'T PAY INFLATED PRICES; No Batteries, Generators, or Rectifiers. Our combination AC Operadio Power Unit furnishes Photocell and Exciter Lamp voltages. Complete equipment includes 2 Sound-on-Film Heads with Photocells; Licensed Optical Systems; Exciter Lamps; Lamphouse Brackets; Motor Brackets; All Drive Attachments; Combination Main Power Amplifier, Head Amplifier, A and B Battery Eliminators, Sound-on-Film Fader, all in one unit; Dynamic Speaker and Monitor; all Wiring Instructions. Total Cost $395.00. Sound Heads less Amplifiers and Speakers, $247.50 pair complete. Address S.O.S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

NOW! COMPLETE PORTABLE SOUND ON FILM OUTFITS, $796.60 — ALL AC OPERATED. No Batteries, Generators or Rectifiers. Plug in any convenient light socket, set up in ten minutes, ready to operate. Equipment includes Projection Machine, Sound Film Head, Combination Power Unit and Amplifier, All Tubes, and Speaker. Uses 35 mm. Film. Finest reproduction suitable for audiences up to 2000. 92′ throw — 9 x 12 picture. Write for particulars. Dept. E-H., S.O.S. Corp., 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

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1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full upholstered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

700 USED HARDWOOD PORTABLE CHAIRS in sections of two. 1,400 Upholstered Chairs, backs fully covered in red Velour; seats covered in imitation Spanish leather—$2.00 each. 700 Leather Upholstered Chairs, heavy panel backs covered in red imitation leather—$2.25 each. Five-ply veneer chairs, 90c each, in any quantity. 400 Heywood-Wakefield upholstered panel back, squab seat covered in brown imitation leather—$2.25 each. ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

OPERA CHAIRS, seats and backs for all makes, five-ply, at prices that save you money. Jobs in new and used chairs. Address Redington Company, Scranton, Penna.

BIG BARGAIN in used Opera Chairs, 600 upholstered, 800 veneer. Address Movie Supply Co., 844 Wabash Avenue, Chicago, Illinois.

Help Wanted

WANTED—EXCELLENT PUBLICITY MAN who can get up modern and snappy ad copy, also familiar with de luxe operation. Excellent opportunity for the right man. Write c/o P. O. Box No. 611, Albany, New York.

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CHAIR COVERS. SEAT COVERS. Refurnish while the price of material is low. Many numbers to select from. Price range from 17 to 40 cents each. All weights, including whites, solid colors and stripes. They are washable. They are tailored. Send paper pattern of chair back for sample cover and prices. Address FLORENCE BEDDING COMPANY, Box 303, Florence, S. C.

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MORE USED AND RECONDITIONED EQUIPMENT AT SACRIFICE PRICES:—Mellaphone Sound-on-Film Heads, each $75.00; Choice of 5000 Upholstered Chairs, $1.00 up; Samson Webster, Silver-Marshall Amplifiers, all types, $12.50 up. 8 volt 160 Ampere Hour Exide Batteries, $8.33; Weber Syncrodisk Turntables, $35.00 each; Double Turntable Non-Sync Outfits, $35.00; Macy or Racon Giant Exponential Horns with Unit, $59.50; Powers 6A Projectors, $50.00; Automatic Reflector Arcs, $69.75; G. E. Mazda Lamphouses with regulators, $39.75; Powers Mechanisms, $10.00; Hall & Connolly Hy-Lo Arc Lamps, $97.50; Syncroverter 25/25 Motor Generators with Panel, $125.00; Wright-DeCoster Speakers, $22.50; Write for list. S.O.S. Corp., Dept. U, 1600 Broadway, New York City.

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BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

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FOR SALE—2 Late Model Peerless Reflector Arc Lamps, like new, $130.00 each; 2 Simplex Projectors, perfect condition, $195.00 each; Hertner Generator, complete, $150.00. Address Box No. 485, Rochester, New York.

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GERMAN, RELIABLE, BEST REFERENCES from Germany, wishes position as Manager or Assistant Manager. Address Box No. 67, Motion Picture Herald, 1790 Broadway, New York.

EXECUTIVE-MANAGER, who can put over any house regardless of local conditions, on straight salary or commission, 15 years' experience. Buying Booking, Films, Vaudeville, Advertising, Exploitation, Sound. Open for an immediate offer anywhere. Address MANAGER, 106 Oakland Street, Rochester, New York.

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PROJECTIONIST, experienced all sound systems. Address MONGE, 551 West 170th Street, New York.

NEARER AND NEARER

. . . comes the day when ultra-speed motion picture negative will eliminate slower emulsions. The latest impetus is supplied by the new gray backing on Eastman *Super-sensitive.* This advance is of particular interest to the exhibitor and the producer. Definitely improving photographic quality, it means more artistic, more pleasing, more satisfying pictures. And these factors, needless to say, have a very definite box-office value. Eastman Kodak Company, Rochester, New York. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*
Panchromatic Negative, *Type 2*

PARAMOUNT

"... certain to be enormously successful at the box-office."

... N. Y. Herald-Tribune

"It is the sort of film girls of all ages love."

... N. Y. Daily News

"SECRETS OF A SECRETARY"

with

CLAUDETTE COLBERT

Herbert Marshall and Georges Metaxa. Adapted and directed by George Abbott. Based on an original story by Charles Brackett. ¶ Another Paramount Jubilee box-office natural that is doing boom-time business on Main Street as well as on Broadway.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

ALLIED DECLARES PERCENTAGE WRONG IN PRINCIPLE

Statement from Exhibitors' Association contends for picture buying on flat rental basis

SELECTIONS OF RECOMMENDED DRAMAS & SHORTS

Rita C. McGoldrick's choice of the current product selected in special audience classifications

Vol. 104, No. 11 Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $5.00 a year. Single copies, 25 cents. September 12, 1931

Nancy CARROLL

in "Personal Maid"

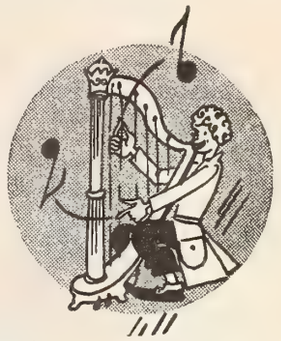
with

Pat O'Brien (hero of "The Front Page") and great cast of screen and stage favorites including Gene Raymond, George Fawcett and Mary Boland. Directed by Monta Bell.

NANCY CARROLL smiling, flirting, loving as the fans want her. "It's the surest box office medicine known"—*Variety*. From the popular best-selling novel by Grace Perkins. Big profit pictures from

PARAMOUNT

THEIR CLOWNING ACHIEVEMENT!



"Every line,—every gag a *new* riot. Mr. Exhibitor! There is a Santy Claus . . . Hang your stocking in the old projection booth and ask him to bring you "MONKEY BUSINESS."
—*Hollywood Reporter*

"In 'MONKEY BUSINESS' the Marx Brothers exceed their former successes...sure-fire." —*Hollywood Herald*

"...a smash laugh comedy. A potential box-office success ...better than previous Marx Brothers pictures."
—*Motion Picture Daily*

4 MARX BROTHERS

in

"MONKEY BUSINESS"

The big laugh panic is on! Advance showings establish "MONKEY BUSINESS" as the greatest comedy hit in five years. A money-in-the-box-office natural! Opening soon at long run Rivoli theatre, New York City. Directed by Norman McLeod.

PARAMOUNT

TUNE IN! *"R K O Theatre of the Air" N. B. C. Coast to Coast Network Every Friday Night, 10:30 P. M. New York Time*

RKO-RADIO swings into stride with the marching times, planning and creating an array of attractions International in appeal and significance . . . DRAMA that bridges the Seven Seas — COMEDY that speaks all language . . . Delightful hours given to the people of the earth from Broadway to the Antipodes and back again!

RICHARD DIX

EDNA MAY OLIVER

BERT WHEELER

ROBERT WOOLSEY

LILY DAMITA

IRENE DUNNE

ADOLPHE MENJOU

IVAN LEBEDEFF

ERICH VON STROHEIM

JOHN HALLIDAY

"Seth Parker" Phillips Lord

RICARDO CORTEZ

HUGH HERBERT

LAURENCE OLIVIER

MARY ASTOR

DOLORES DEL RIO

JOEL McCREA

INA CLAIRE

RICHARD DIX

Double-name smash in WILLIAM GILLETTE'S great melodrama "SECRET SERVICE." Hot on heels of "PUBLIC DEFENDER" mop-up with J. Walter Ruben megaphoning

NED SPARKS

HOPE WILLIAMS

WHEELER WOOLSEY

Box-office unbeatables in squirreliest gag-fest since "THE CUCKOOS," aided and abetted by Dot Lee, the half-pint panic. "CAUGHT PLASTERED"

LOWELL SHERMAN

RUTH WESTON

"CONSOLATION MARRIAGE"

Paul Sloane's heart-smash with IRENE DUNNE of "CIMARRON" in a resplendent girl mother role. Pat O'Brien, John Halliday, Matt Moore.

DOROTHY LEE

JOSEPH CAWTHORN

"FANNY FOLEY HERSELF"

EDNA MAY OLIVER reaps reward of stardom earned in "CIMARRON." All new Technicolor with Helen Chandler (big money after "Nikki" role in "LAST FLIGHT") in support.

JILL ESMOND

CHARLES "CHIC" SALE

"FRIENDS AND LOVERS"

Flash name setup with ADOLPHE MENJOU, LILY DAMITA, ERIC VON STROHEIM and LAURENCE OLIVIER. Melodrama directed by Victor Schertzinger from Maurice de Kobra's novel, "THE SPHINX HAS SPOKEN."

KITTY KELLY

ROBERT AMES

IVAN LEBEDEFF "GAY DIPLOMAT"

Full play for his magnetic talents in a melodramatic romance made because fans demanded it. Betty Compson, Genevieve Tobin, Ilka Chase in glittering company of femme foils.

ROSCO ATES

ROCHELLE HUDSON

"THE WOMAN BETWEEN"

Punch drama WITH STAR CAST. Production values lavish with Paris shop raided to build DAMITA'S woman draw. O. P. Heggie, Lester Vail, Anita Louise in support with Victor Schertzinger directing.

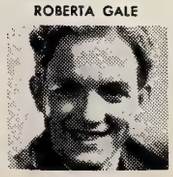
JOHN DARROW

ROBERTA GALE

"SMART WOMAN"

Crackling comedy with MARY ASTOR—ROBERT AMES starring team. Made by Gregory La Cava from Myron Fagan's stage show.

ARLENE JUDGE


ERIC LINDEN

"TOO MANY COOKS" . . .

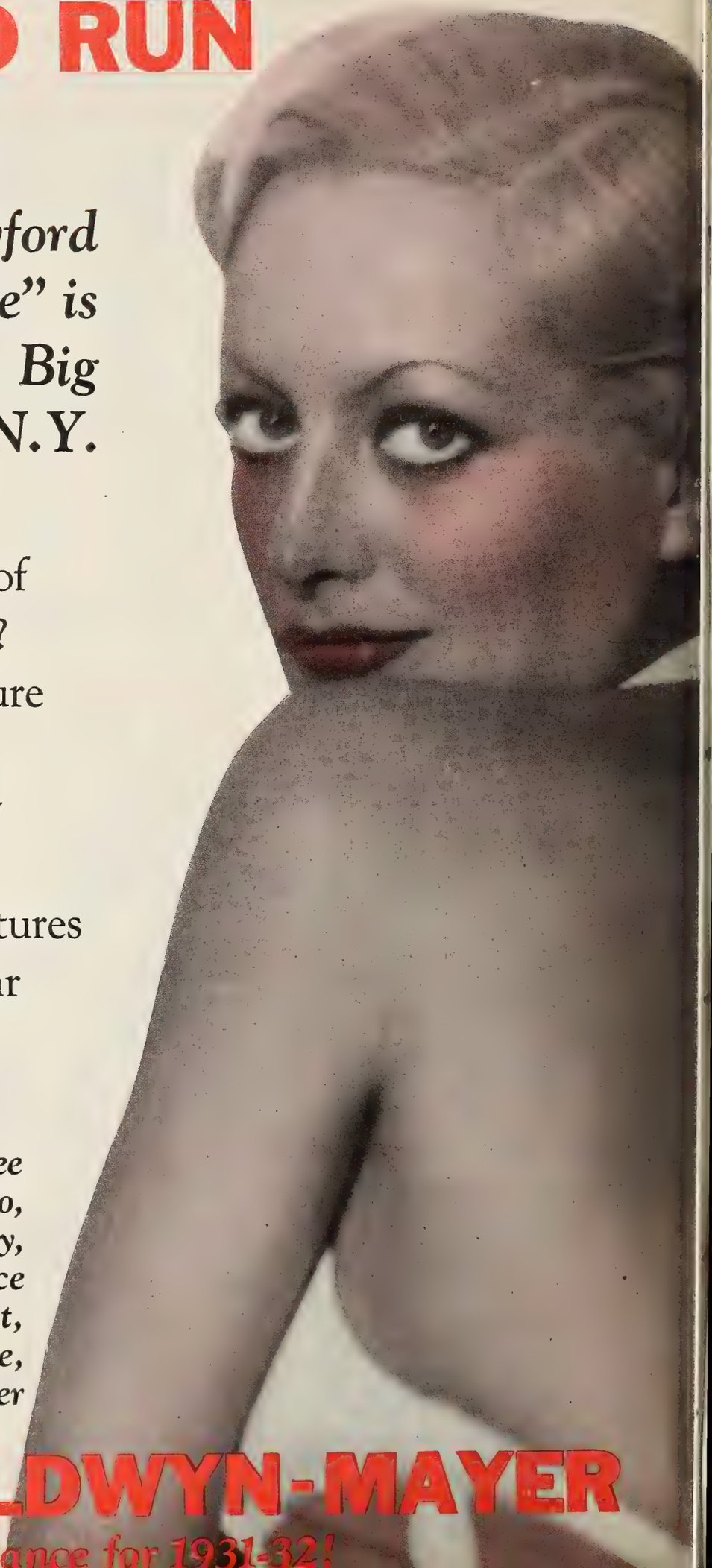
BERT WHEELER and DOT LEE in FRANK CRAVEN'S memorable Broadway laugh and heart hit. Directed by William Seiter.

EXTENDED RUN STARS!

Of course Joan Crawford in "This Modern Age" is Held Over for 2nd Big Week at the Capitol, N.Y.

ARE *you* all set for the
MOST competitive year of
MOTION picture history?
NOW is the time to be sure
THAT *you're* buying
WHAT *the public* will buy
LATER on!
WHEN they shop for pictures
DURING the coming year
IT'S wise to offer them
THEIR money's worth!

Spell it out on your marquee for Davies, Shearer, Garbo, Crawford, Montgomery, Haines, Novarro, Wallace Beery, Keaton, Gilbert, Tibbett, Lunt-Fontanne, Laurel-Hardy, Marie Dressler



METRO-GOLDWYN-MAYER

Life Insurance for 1931-32!

SEP 12 1931 ©CIB 127717

MOTION PICTURE HERALD

Vol. 104, No. 11 — September 12, 1931

The Shoemaker's Last

THE habit of picking on Hollywood as the source of all the difficulties in the motion picture industry is discouraged by a pleasantly sane discussion and definition of fields of authority in the current bulletin to members issued by the Allied States Association. Plainly Allied says to its members that Hollywood's business is making pictures, while theirs is buying and selling them.

"Exhibitors put themselves in a weak position," says this bulletin, "when they engage in sweeping denunciations of Hollywood and the methods by which pictures are made. Hollywood has some faults sufficiently apparent to justify criticism from any source. Imitativeness, which leads to the production of too many pictures of the same kind, is one. Bawdiness—the result of making pictures primarily for the downtown affiliated houses—is another. But generally Hollywood is doing a pretty good job.

"The point is that the making of pictures calls for a peculiar talent which ordinary business men do not possess, and the critics of Hollywood not only could not take over the job themselves but are incapable of offering helpful suggestions. Such criticism can not be other than destructive.

"We hold, however, that the marketing and distribution of films is a matter on which theatre owners possess intimate knowledge and on which they are entitled to be heard. Also that virtually all of their legitimate complaints reside in this feature of the business. New York, not Hollywood, is the source of their troubles."

▲ ▲ ▲

Zero in Publicity

PUBLICITY for mere publicity's sake gets nowhere. A great deal of motion picture publicity belongs in that category. A case in point, not so especially destructive as some others, but amply dumb, is afforded in a Publix story out of the West which gave rise to an Associated Press dispatch from Kansas City announcing that wheat was being accepted at theatre offices for admissions. An inquiry fails to find that wheat bins, or elevators, have taken the place of cash drawers at any of the houses concerned. But the story goes marching on, inspiring editorial writers and spreading abroad a poignant impression of violent depression in the grain belt. One fails to discover in what manner such publicity might possibly contrive to add to the drawing power of any picture or contribute to the good will of any theatre or circuit of theatres. It got in the papers and it will help fill the scrapbook. Meanwhile where the yarn reaches back into the wheat belt it will in its dim dull way impress the farmer that an attempt has been made to patronize him. Flying the publicity kite on a string of pessimism sells nobody anything.

▲ ▲ ▲

A Minister Investigates

AT Leesville in Florida is a clergyman who does not believe everything he hears and reads. The Reverend Mr. Randolph F. Blackford, having observed much in the prints for these several years about the iniquities of the motion picture, set out this summer to do some first hand scientific research. That decision alone sets him apart from many of the critics of the motion picture, who are in the main all too ready to pass judgment on the basis of somebody's synopsis. The Reverend Mr. Blackford for three months made it his business to see every picture exhibited in his town. He took them "mine-run" as they came to Leesville. In a letter to "The Living Church," a leading Episcopalian organ published in Milwaukee, he reports that he found in three months of picture going just three minutes of screen time, measured by his watch, of material in which he might have found objection. Interested further, he took a look into the juvenile delinquency situation and determined he would *"keep careful tabulation on boys and girls who came into conflict with the law, and found the lawbreakers in every case practically never went to the movies, i.e., went less than once a month. The picture crowd kept out of mischief. This was personal investigation in one town, but in another small town a number of prominent citizens said the same situation held."*

▲ ▲ ▲

100 Per Cent Talk

SOME vigorous observations on the art of the talking picture come from Mr. Louis Gasnier, now a Paramount director, who remarks that: "In the beginning talking films were ninety-five per cent dialogue and five per cent action. My formula for successful pictures calls for a maximum of forty per cent talk. Any more makes a photographed play. And the motion picture can never compete with the theatre in its realm." If that is the case the dominance of the motion picture among the arts of expression is hard to understand. Meanwhile Mr. Gasnier is mistaken about the percentage of talk. When he appeared in the 1905 Pathe masterpiece, "The Runaway Horse," pictured in five hundred feet, in France, he talked all the time. The picture was silent but Mr. Gasnier was not.

MOTION PICTURE HERALD — MARTIN QUIGLEY, Editor-in-Chief and Publisher

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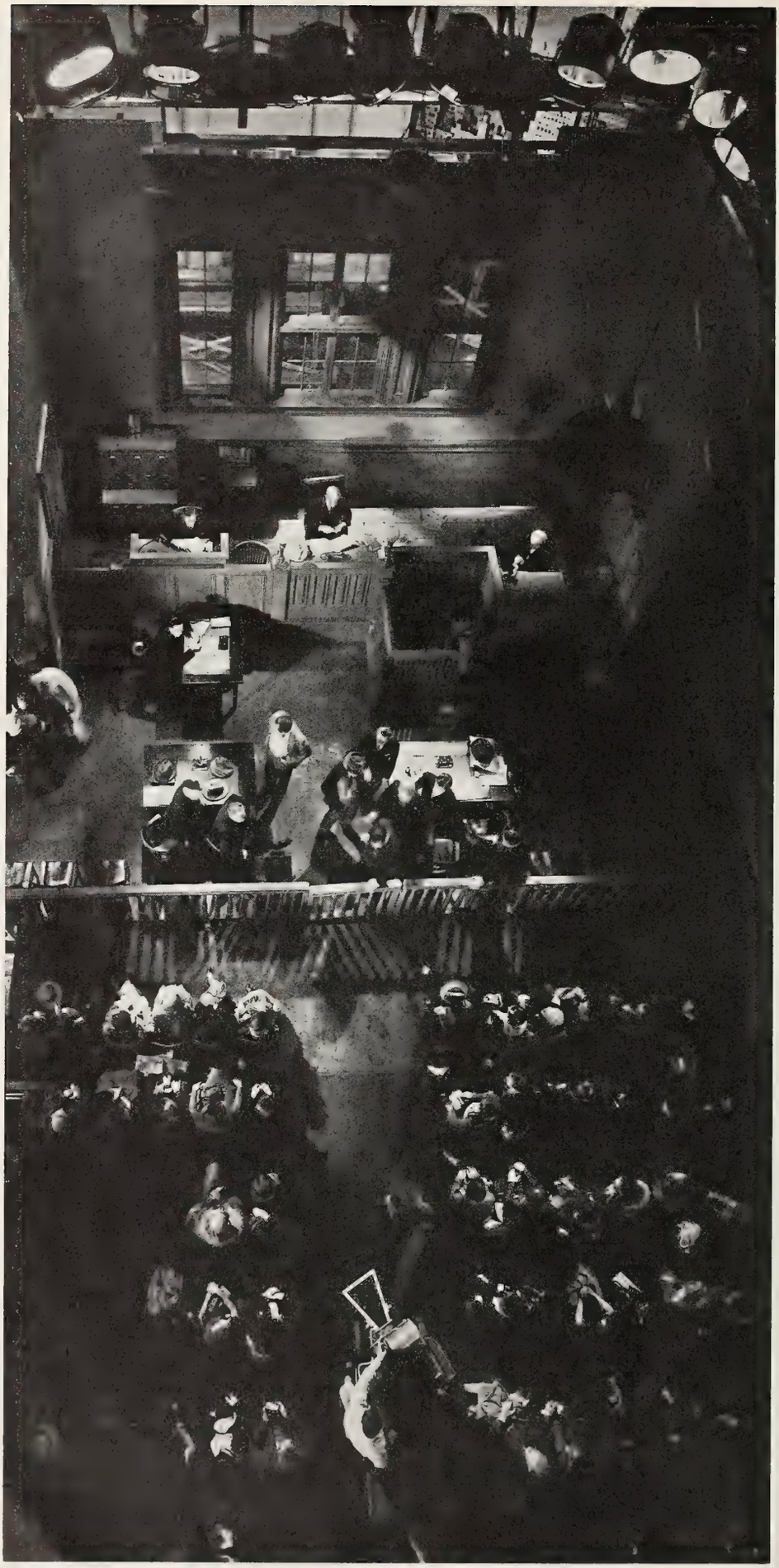

Court room scene in Warner Brothers' "The Star Witness," photographed by Elmer Freyer. Cast of production: Walter Huston, star; Charles "Chic" Sale, Frances Starr and Sally Blane, featured players. Director, William A. Wellman. Assistant director, Frank Shaw. Art director, John J. Hughes. Cinematographer, James Van Trees. Author, Lucien Hubbard.

• THE "STILL" OF THE MONTH

ALLIED GIRDING FOR NATIONWIDE FIGHT ON PERCENTAGE BOOKING

Allied at Meeting Fires Opening Gun Over Percentages

The first gun in what may prove to be a national fight on percentage contracts by Allied States Association was fired this week at the annual convention of Northwest Allied Theatre Owners in Minneapolis. where resolutions were passed condemning unfair percentage terms and hitting at the Federal Theatre Accounting Service, a branch of which was only recently established in the northwest territory.

With Abram Myers, president of Allied States; Al Steffes, Allied official, and H. M. Richey, Allied Michigan district director, conducting the meeting of 300 exhibitors from six northwest states, the Minneapolis convention assumed national significance.

The subject of protection also came in for serious discussion at the meeting, with heated arguments resulting in splitting up the committee on protection into two factions. Disagreements are reported to have arisen over the demands of country theatre factions to make a stand against enforcement of protection of any kind and representatives of metropolitan theatre interests insisting on adjustment rather than elimination of protection. The two factions split up the committee and conferred separately.

Wisconsin delegates reported that the State Marketing Commission at Madison had been appealed to by Wisconsin exhibitors to conduct a survey of protection practices in that state with a view to obtaining legislative adjustment of protection schedules there.

Following the opening address of President Myers, in which an appeal was made to support the Hays-sponsored unemployment aid measures, the convention indicated that its support and co-operation would be forthcoming.

The M-G-M contract was the target of bitter criticism in early stages of the meeting.

Mayor W. A. Anderson of Minneapolis received delegates from the convention who protested Anderson's recent letter to Tom Maloy, indicted business agent of the Chicago Operators' Union, in which Al Steffes was described as a "professional strike-breaker." Steffes played a prominent part in the fight of Chicago independent exhibitors against the two men in the booth demands of the union there. Mayor Anderson replied that he would respond to the convention by letter.

This Week

Allied organizing nation-wide fight on all percentage bookings; plans to submit data to Wall Street interests to show maintenance of checking bureaus is contrary to economy measures *Page 9*

Trade Commission still delving into alleged unfairness of sponsored reels *Page 11*

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THE STILL OF THE MONTH

With this issue MOTION PICTURE HERALD *begins the monthly publication of the most interesting still photograph from current production submitted in competition for this special attention. It is the purpose of this page to give recognition and encouragement to the sheerly pictorial side of motion picture production and those who contribute to it. The art of the camera has been invaded and to a degree shadowed by the invasion of the microphone, but fundamentally a motion picture really ought to contain both motion and pictures. The still photograph is one of the most important instruments of picture exploitation, and is important to a degree that impatient producers and directors have seldom recognized. The well made still usually can say more about a production than several adjectives.* MOTION PICTURE HERALD *will for this monthly pictorial page be glad to consider stills pertaining to any current production made anywhere in the world. The stills will be considered on their own individual importance as photographs, apart from the weight or merit of the production to which they relate. The essence of importance in this instance is in pictorial composition and quality.* —TERRY RAMSAYE.

Opposition Now Seen as Organization Policy

Wall Street to Get Data Charging "False Economy" in Maintaining Checking Bureaus

Evidence that Allied States is girding itself for a nationwide fight on all percentage playing is contained in an official bulletin to members from Allied's national headquarters at Washington.

The bulletin intimates that Allied's opposition to all percentage exhibition contracts, manifested in the official representation of the national organization at the exhibitors' M-G-M protest meeting in New York two weeks ago, is now definitely recognized by Allied as an organization policy. The bulletin reveals further that Allied is engaged in a collection of evidence of a nature designed to represent percentage playing as "harmful, wasteful and uneconomic," and that national Allied headquarters already has such evidence.

Called Wrong in Principle

The evidence already on hand, and that which remains to be gathered, it is indicated, will be the basis of Allied's national fight on all percentage contracts. The bulletin also indicates that Allied's action, on the completion of the gathering of evidence, will be directed at the Wall Street organizations associated with motion picture industry financing. Allied will attempt to prove, it is intimated, by its presentation of evidence to financial houses, that current economy efforts within the industry are insignificant when compared with "the true economy of eliminating the costly checking bureaus saddled on the industry."

The bulletin states in part that "there is an accumulation of evidence that percentage playing is wrong in principle; that it is having a harmful effect on the industry and is wasteful and uneconomic.

"One feature (of percentage playing) that has received too little attention," the report continues, "is that percentage playing necessarily involves checking. Apart from the annoyance and friction created by the checking of theatres and auditing of their accounts is the economic waste incident to maintaining large and costly organizations for that purpose. There is need in the industry today," it is said, "for the large sums of money being paid to these checking bureaus for keeping the theatres under a provocative surveillance."

Wall Street as the Court

Definitely revealing Wall Street as the court before which Allied may present its collective evidence against percentage playing, Abram F. Myers, president, says in the bulletin that "if pictures were sold on a flat rental basis for what they are fairly worth, this heavy burden (checking)

(*Continued on page* 22)

INDUSTRY TAKES RANK AS SECOND GREATEST EMPLOYER OF AIR SERVICES

12 Per Cent Gain Monthly In Air Mail Usage

Film Represents Half of Volume of Merchandise Handled by N. Y. Air Express Concern

Use of the airplane by the motion picture industry for mail, express and passenger transportation has increased so rapidly within the past few months that the industry now ranks as the second largest user of air transportation, a survey reveals.

Passenger traffic between New York and the Pacific Coast ranks the industry high among those using the transcontinental lines for business purposes, and over a period of years has advanced in accordance with improvements made in aviation. Maintenance of regular plane schedules of 28 hours between the east and west Coasts have served to bring aviation into greater favor with an industry whose unique separation of executive and production locations makes speed in travel a factor of great importance.

Likewise, the same separation of industry activities tends to make the picture industry one of the largest users of air mail service. Not only is this true of correspondence between executive offices and studios, but the maintenance of large numbers of exchanges throughout the country also requires speedy transit of mail matter.

Efforts in the interests of economy to reduce operation costs by eliminating unnecessary long distance telephone calls and telegraph messages have also shown their effects in marked increases in the volume of air mail originating within the industry. Postal authorities estimate that use of the air mail by motion picture companies has shown a monthly increase of 12 per cent for the past six months, probably attributable, at least in part, to current economy efforts.

Transportation of film by air express is a newer phase of the industry's utilization of speed in transit, although it is developing rapidly and already represents an estimated 50 per cent of the volume of merchandise handled by the New York office of Air Express Service, a subsidiary of Railway Express Agency.

Seventy-five per cent of the film volume outgoing from New York is estimated to be newsreel prints. Of the newsreel companies, Fox is the largest user of air express, closely followed by Universal. Pathe and Paramount are infrequent users of the service. John Hamill, Paramount manager of exchange operations, estimates that not more than five to ten per cent of the company's express shipments are made by air.

Definite figures on the amount spent by the industry for air express service are not available in view of the fact that the shipments made from New York are despatched

(*Continued on page 22*)

Another True Story!

Yes! Hollywood is stepping right into British film production. She has a good deal to teach Great Britain—if producers of Great Britain will listen. There's the story of the British International unit which set out for Tripoli, the Mediterranean gateway to the Sahara, there to do location shots for "McGlusky the Sea Rover." Directors, artists, and technicians, went they all, but no one had been sent hence to prepare a place for them. They found that in these distant lands film men were not as wise men of the East, nor of the West: they were unwelcome strangers not worthy to damp the yellow sands of Sahara with the sweat of their white bodies. And after much dialogue (unrecorded) they did depart, returning to the land whence they came, their quivers still full; their arrows unshot. They were so near to the promised Land, yet so far from the unpromised locations. McGluskey is on the shelf meanwhile: maybe until Hollywood brings its own Californian Sahara to this happy land of quibbles and quotas.

WM. H. MOORING

Paramount Will Not Close Eastern Plant of Long Island

With at least two features in work monthly for the next six months, decision has been made by Paramount to continue in operation the Astoria, Long Island, studio. A corresponding increase in production of short features will also be made.

Six two-reelers from producers other than Paramount will increase the shorts lineup this season to 32 two-reelers, in addition to the regular group of 52 singles.

Frisch-Rinzler Deal Brings End Of Fox Brooklyn Operations

On October 1, Frisch-Rinzler will acquire the remaining 13 Fox theatres scattered throughout Brooklyn. The deal, already reported, gives the independents 41, all previously operated by Fox, which now has only one, the Brooklyn, in that borough.

Six others were sold in Brooklyn to Jack Hattam and Henry Siegel.

Radio "Trust" Suit vs. RCA Continued by Government

Suit of the United States against Radio Corporation and other electrical and radio firms scheduled in the United States District Court at Wilmington was continued by Judge John P. Nields this week. Defendants are charged by the government with having maintained a "radio trust."

Loew's 40-Week Earnings Over Nine Millions

Net profit of $9,829,482 for 40 weeks ended June 5, 1931, is reported by Loew's, Inc., which includes MGM and other subsidiaries. This is $1,952,442 lower than the net for a corresponding period in 1930, but represents $1,614,448 more than the 1929 period.

Depreciation and taxes for the 40 weeks in 1931 totaled $4,122,203, the highest in three years; 1930 taking $3,786,932, and 1929, $3,130,908.

Operating profit for 1931 was $13,951,-685, as compared with $15,568,856 in 1930, and $11,345,942 in the 40 weeks of 1929.

Publix Must Redeem at $75 Shares Now Worth Only $24

Paramount-Publix will have to pay $75 per share for its stock, now worth $24 per share, in redeeming 65,000 shares under a court order in the action of Joseph Balter, Boston stockholder, against the company.

Supreme Court Justice Frankenthaler dismissed the action against Paramount, which sought an injunction restraining it from redeeming the shares paid out to the Kunsky Theatre interests in Detroit, when Paramount bought a controlling interest in that circuit.

Lowe Forced to Leave Work; Near Breakdown from Illness

Edmund Lowe, Fox star, on the verge of a nervous breakdown, has been forced to quit pictures for an indefinite time, and has by his own request, been removed from the cast of "Cheating." Another partner for Victor McLaglen will be sought for "Disorderly Conduct." His contract with Fox expires October 1.

At the doctor's orders, he will rest for at least three months, before attempting further screen work. He and his wife, Lilyan Tashman, may go to Europe.

Pomeroy Starting Technical Institute, Coast Laboratory

Roy J. Pomeroy, formerly head of Paramount's technical department, expects to conclude negotiations this week for the establishment of a motion picture technical institution on the Coast.

It will be an outlet for his various devices, and will be used as a laboratory for the solving of various studios' technical difficulties. A machine shop, experimental laboratory and storehouse for miniature contrivances will be part of the institute.

TRADE COMMISSION STILL DELVING INTO "UNFAIRNESS" OF AD FILMS

Hays Office Denies Knowing of Plan to Offer 5-5-5 Choice

Officials of the Hays organization disclaim any knowledge of a plan reported to be under consideration by distributors for offering the 5-5-5 contract as a choice to exhibitors already sold on new product.

"I know nothing about such a plan," said C. C. Pettijohn.

"I not only know nothing about a plan of that kind, but have not even heard of the report," said Frank Wilstach.

The report stated that the distributors were considering the contract-choice offer in order to forestall complaints from exhibitors against the 1931-32 contracts, and added that if the offer was not made there was little likelihood of the 5-5-5 contract being placed in use until the next sales season.

Pathe, Cameramen Settle Dispute

William H. Strafford, business manager of local 666, Chicago, of the Cameraman's union, has stated there that an amicable agreement on all points of difference has been reached with Pathe News, following a conference between Strafford and J. S. Connolly, general manager of Pathe News. The newsreel and the union had been in controversy for several weeks, with strike threats and many bickerings.

According to Strafford, Pathe News will retain two crews, comprising four men, in the Chicago territory.

At the Pathe News home office in New York, it was stated an amicable settlement had been reached through the employment by Pathe News of one crew, comprising two men, members of local 666 of Chicago, to cover that territory.

Breen Returns from Sierras

Joseph I. Breen of the Motion Picture Producers and Distributors of America has returned from a sojourn of a fortnight in Hollywood, Tia Juana and other producing centers. He found the weather in the Los Angeles sector as unusual as usual. He reports the Indian pottery industry at Albuquerque on a normal basis.

George Fay: Please Note!

Motion Picture Herald has been asked to publish the following:

"George Fay: Your brother Frank died on August 14. Get in touch with your Aunt Margaret at Roxbury, Mass."

Trying to Establish Their Advertising Status

Informal Inquiries Now Being Made, With Decision For or Against an Investigation to Come Later

The Federal Trade Commission still is holding under advisement the advisability of making a thorough investigation of the sponsored reels field, despite reports to the contrary which stated that a probe of the ad film situation had been called off by the Government agency.

While it is true that the more important producer-distributors several months ago stepped out of the ad reel market, there are countless others, widely scattered throughout the country, which engage in production of these shorts. In most instances the companies concentrate in local territory.

That production and distribution by a number of companies of sponsored films is under the secret scrutiny of the Commission was verified this week at Washington, where Federal authorities are attempting to determine whether the showing of industrial subjects, or other types of shorts, without bearing labels of advertising, constitutes an unfair practice or is deception of the public.

Although officials of the Commission refuse to discuss the investigation, they did admit that inquiries were being made. These inquiries, they stated, will remain for the time being in the "informal" stage.

However, it is intimated, there is a strong belief that the showing of industrial or sponsored shorts is advertising, when shown publicly, and as such, they should be labeled in the same manner as are advertisements in newspapers, which is governed by Federal statutes.

The sponsored reel has been the subject of a number of complaints to the Commission, majority of which are believed to have emanated from newspaper circles where feeling is high against this form of competition to advertising columns of newspapers. This agitation exerted considerable influence in decision of important motion picture distributors to discontinue their production and screening in company-owned theatres.

By the use of such films, it is pointed out by those favoring a government checkup, manufacturers of the advertised products secure high-grade coverage at moderate cost, as compared with similar coverage through magazines at comparatively higher rates. In addition, the Government, it is understood, questions the fairness of placing an audience in the position where it cannot avoid the forced screen advertisement without leaving a theatre.

The producer, even though he may not distribute the reels, is expected to come in on the investigation if it materializes, inasmuch as he is made a party to their exist-

(Continued on page 22)

158 Musicians In Philadelphia Union "Walkout"

A strike of motion picture musicians went into effect in Philadelphia September 8 with the withdrawal of 115 men from all Stanley-Warner theatres in this city and 23 men from Freihofer-Paramount theatres. The latter interests appear to be working in conjunction with Warner Brothers, so 23 musicians were withdrawn from the Tower, Frankford and Roosevelt theatres. The Fox will continue the summer personnel of 23 men for the purpose of negotiation. At the present time there are but 35 musicians working in motion picture houses in Philadelphia, 23 at the Fox, seven at the Carman and five at the Keswick. The total on strike is now 158.

According to Adolph Hirschberg, president of the Musicians' Protective Association, the men are prepared to stay out indefinitely or until the motion picture officials decide to accede to reasonable demands. The musicians will meet the Fox officials in the near future and it is expected that a satisfactory agreement will be reached regarding the winter personnel. The independent theatres, including the Carman and the Keswick, will continue to employ the same number of men as last winter. The musicians feel it is strange that independent theatres, which charge a lower admission than houses belonging to large corporations, can afford to employ the same number of musicians as formerly while the corporations claim that they cannot afford to do so.

William Goldman, Stanley-Warner general manager, stated that his company would be glad to employ as many musicians as it could use; that while he regretted the impossibility of arriving at an agreement with the Musicians' Protective Association, the situation was the result of world-wide changes in the amusement industry, particularly the increased popularity of sound pictures. Last year he said that as a result of its contract with the union, the Stanley Company paid more than twice as many musicians as were needed. Last winter's personnel in the Warner theatres in the city was 135 men but the musicians have been informed that only 50 men can be used this year.

Hirschberg stated the next move in the negotiations would have to come from Warner Brothers. The Freihofer-Paramount interests have stated that unless there is a change in policy they will employ no musicians in the Tower, Roosevelt and Frankford Theatres.

Hoffberg Company Moves

J. H. Hoffberg Company, Inc., film importers and exporters, has removed to new and larger offices in 729 Seventh Avenue, New York.

FILM STOCKS CLINCH "BLUE CHIP" RANK

Industry Stands Ahead of Steel, Autos and Petroleum in the Net Worth and Per Cent of Return

By THE ANALYST

Motion picture companies have clinched the right to have their stocks listed among the "blue chips" of the market by the showing in earning capacity they made during the first six months of this year. Statisticians of The National City Bank of New York, in grouping the operations of 555 companies during the first half of the year, disclose a showing in the amusement field that ranks this industry in the van of "big business" ahead of steel, automobiles and petroleum in two important financial positions, viz.: increase in net worth of assets and per cent of return on net worth.

National City's tabulation takes the net worth of the companies as of January 1, last, as the capitalization upon which to figure the percentage of return shown by the net profits for the first six months of the year. Upon this basis the amusement industry shows a return of 2.6 per cent compared with 1.3 per cent for the United States Steel Corporation, one-tenth of one per cent for the remainder of the iron and steel industry; 1.4 per cent for the automobile industry aside from General Motors Corporation, and no return at all in the petroleum industry. General Motors Corporation is credited in the tabulation with a return of 17.4 on its net worth, and is the only company in the four industries which shows a ranking above the amusement field as a group in the percentage of return.

In the matter of increase in net worth, however, the amusement industry shows an expansion during 1930 unrivaled by any of the individual companies or groups, with an increase of 23.9 per cent. The nearest approach listed by National City is drugs and sundries, chiefly comprising the chain drug stores which went largely into the restaurant business in 1930, with an increase in net worth of 10.9 per cent. Among the four major groups, however, the petroleum industry stands next to the amusement field with an increase in net worth of 9.8 per cent compared with an increase of 7.3 per cent for United States Steel; a decrease of nine-tenths of one per cent for the rest of the iron and steel industry; an increase of 1.3 per cent for General Motors, and a decrease of 11.2 per cent for the rest of the automobile industry.

National City includes Madison Square Garden Corporation and Consolidated Film Industries in its amusement group. The remainder of the group comprises Paramount Publix Corporation, Warner Bros. Pictures, Inc., Universal Pictures Corporation, Radio Keith Orpheum Corporation and Columbia Pictures Corporation, a group which, while not including all the motion picture companies, represents a fair cross section of the industry. The other companies were not included as reports for the first half year on a comparative basis were not available.

The inclusion of Madison Square Garden Corporation and Consolidated Film Industries in the grouping does not distort the picture given of the motion picture industry in comparison to the other groupings. The net worth of Madison Square Garden Corporation showed no change for the year with a combined stock valuation and surplus of $4,240,993 while the net worth of Consolidated Film Industries was $11,380,491 as of January 1, last, compared with $7,911,236 as of January 1, 1930. The deductions of these amounts from the net worths of the entire grouping would not materially affect the standing of the five motion picture companies remaining.

In the question of net earnings the decrease shown by all the groups is large but, with the single exception of General Motors standing alone, the decrease in the amusement field is less than that shown by the other three groups. The decrease in earnings in the amusement field is shown as 74.5 per cent compared with a decrease of 79.2 for the United States Steel Corporation; a decrease of 98 per cent for the remainder of the iron and steel industry; a decrease of 81.2 per cent for the automobile industry exclusive of General Motors and a decrease of more than 100 per cent for the petroleum industry which showed a deficit for the first six months of this year.

Despite this favorable showing of the amusement field a comparison of the first six months of the year puts this industry at a great disadvantage, as the other three groups reach their peak of business for the year in this period while the motion picture industry is approaching its low point for the twelve months. The automobile and petroleum industries do their greatest volume of business during the early spring and throughout the summer, while the steel industry also has its greatest volume of sales during the early spring and summer due to the arrival of weather compatible with outdoor construction work. The same weather which augments the use of automobiles and gasoline and steel, mitigates against attendance at motion picture theatres.

Undoubtedly a comparison on the same basis for the remaining six months of this year will show a still greater enhancement of the standing of the motion picture industry. Steel is still in the doldrums of inactivity, petroleum has no solution of large sales with ever larger losses, while the future course of the automobile industry is still a matter of conjecture. In contrast to these, the motion picture industry has started the last half of the year with a spurt in increased profit, declared due to "better pictures and more favorable weather." The truth would seem to be that the motion picture industry has a greater resistance and resiliency to unfavorable factors than any of the other industries which deserve classification as "big business" or "blue chips."

High Ranking for Motion Pictures by National City Bank's Compilation

INDUSTRIAL CORPORATION PROFITS FOR FIRST HALF YEAR

Net Profits Are Shown After Depreciation, Interest, Taxes, and Other Charges and Reserves, but Before Dividends. Net Worth Includes Book Value of Outstanding Preferred and Common Stock and Surplus Account at Beginning of Each Year.

(In Thousands of Dollars)

Industry	Net Profits Half Year 1930	Net Profits Half Year 1931	Per Cent Change	Net Worth January 1 1930	Net Worth January 1 1931	Per Cent Change	Annual Rate of Return Per Cent 1930	Annual Rate of Return Per Cent 1931
Amusements	$18,404	$4,695	—74.5	$287,065	$355,722	+23.9	12.8	2.6
Auto—General Motors	104,885	85,865	—18.1	954,476	966,802	+ 1.3	22.0	17.4
Auto—Other	23,588	4,429	—81.2	737,498	655,014	—11.2	6.4	1.4
Auto Accessories	31,443	13,256	—57.8	481,311	459,067	— 4.6	13.1	5.8
Drugs and Sundries	33,561	32,492	— 3.2	359,784	399,156	+10.9	18.7	16.3
Iron and Steel—U. S. Steel	67,905	14,156	—79.2	1,919,313	2,059,089	+ 7.3	7.1	1.3
Iron and Steel—Other	64,399	1,299	—98.0	2,021,716	2,003,524	— 0.9	6.4	0.1
Petroleum	73,344	D-6,897	...	2,277,357	2,500,573	+ 9.8	6.4	..

D—Deficit.

THE CAMERA REPORTS

AUTHOR AND STAR. *Louis Weitzenkorn, former editor of a New York tabloid and author of the stage play, "Five Star Final," from which the Warner Brothers' production was taken, with the star of the picture, Edward G. Robinson. The film opened in New York Thursday.*

SISTERS OF THE FILMS. *And in real life, too—Polly Ann Young, Loretta Young and Sally Blane—combined in a family portrait during a recent studio meeting while Loretta was working opposite Douglas Fairbanks, Jr., in his latest First National picture, "I Like Your Nerve."*

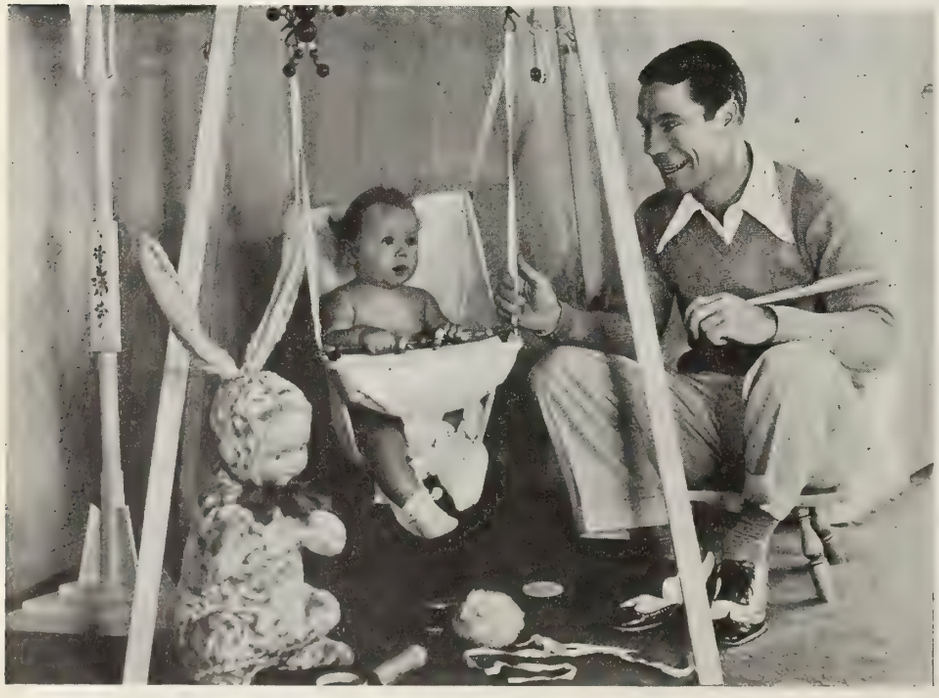
NOTED PLAYWRIGHT. *And an equally noted executive of the film industry, Irving Thalberg of M-G-M, posing for the cameraman with Frederick Lonsdale upon the latter's arrival in Hollywood from England to begin writing a group of original stories and dramatizations for M-G-M productions.*

HOME AGAIN. *Jack L. Warner, vice president of Warner Brothers in charge of production, and also head of production activities at First National, upon his arrival in New York with Mrs. Warner and Jack L. Jr., on the Bremen, following a vacation trip to Europe.*

STRIPED FOR ACTION. *It's a strange game that can't inspire strange togs, as witness these links pajamas worn by Anthony Bushell, Warner Brothers player, and Zelma (the Mrs.), ready for gulluf.*

PENSIVE. (*Below*) *An eye-full of Lois Moran in a new study of the M-G-M featured player, who is John Gilbert's feminine lead in "West of Broadway."*

HOW IT'S DONE. (*Above*) *The business of finding the exactly suitable spot for exterior sequences is a scientific business. Here is a step in the process, as executed by Herb Hirst, location expert for RKO-Radio.*



A COMEDIAN'S FUN. *At any rate, this daddy is making his public believe it is as the cameraman catches him devoting some of his time off the set to the youngest of his heirs. This is the nursery in the home of Joe E. Brown, First National's celebrated comic, with Joe and Mary Elizabeth Ann and Baby Bunny having a party all of their very own.*

SUNDOWN. *Two lovers meet at twilight beside the sea—a striking "still" of a scene in Warner Brothers' "Chances," showing the star, Douglas Fairbanks, Jr., and his feminine lead, Rose Hobart.*

MODERN BRONCHO. (*Above*) *And about to ride the thing, was Winnie Lightner, Warner Brothers star, when Benjamin Warner, father of the Warner brothers, chanced around a corner to give her a bit of fatherly advice.*

ALERT. (*Below*) *Again the eyes have it in this new portrait of Leila Hyams. She is now opposite William Haines in his latest MGM picture, as yet untitled.*

HER OWN FRONT YARD. *Another film celebrity at home—Madge Evans, M-G-M featured player, on the spacious lawn in front of her California residence. Her latest role is in "West of Broadway."*

QUICK ON THE DRAW. *That's what the showmen who have a host of Western fans say about Bob Custer, shown here in his latest Big Four production, "Headin' for Trouble."*

COUNTRY GENTLEMAN. *George Arliss is being just that these days while spending a lengthy vacation in his native England. Here the Warner Brothers star is shown at his estate at Maida Vale, which is just outside London. Arliss is expected back in America shortly, when he will immediately begin production of "A Successful Calamity," an adaptation of a stage play by Clare Kummer.*

BRITISH INDUSTRY FEARS NEW TAX AS NEW CABINET TACKLES CRISIS

Theatres Already Hit by Decision to Cut Dole

Question is Whether New Burdens Will Be Reasonably Bearable Or Will Cripple Entire Trade

By W. H. MOORING, London

BULLETIN

England's crisis budget submitted Thursday levies an additional entertainment tax, raising the seat tax two pence, making a total of 16 2/3 per cent. of the receipts.

The political and economic crisis which has overtaken Great Britain has put into power the most mottled collection of ministers ever called upon to govern.

Their ascension to the throne of power has set the film industry by the ears, if only for the reason that the new national government includes a strong representation of the Conservative Party which stands firmly by the general policy of tariffs, besides having a definitely anti-American complex.

A Further Complication

There is the further complication that Ramsay MacDonald—never committed to a strictly free trade policy—may, in view of the fact that $600,000,000 is wanted for revenue account, and wanted quickly, be very easily swayed by his new Conservative colleagues. Especially may this operate against America because MacDonald was finally put into the financial cart by the refusal of American banking interests to provide financial assistance except on condition that he effected a cut in the unemployment dole, the principle upon which his Cabinet split.

Even politicians have a spleen, so MacDonald may very well decide that a little extra taxation against U. S. A. would provide a neat reply to his monied friends across the blue. That is the real basis for the ugly rumors which, immediately on the appointment of the new Government, began to keep Wardour Street awake o' nights. The first official statement as to how the new Cabinet proposes to raise the necessary funds is awaited with the most gnawing anxiety. The trade expects to "get it in the neck."

Luxury is always arguable as a logical source of state revenue: very few people can see that even luxury has to be provided, and that in its provision employment and trade are created.

Cinema takings are already going to be hard hit by the decision of the new Government to cut the unemployment dole by 10 per cent, because in many of the industrial areas nearly 50 per cent of cinema audiences are in receipt of this form of "income." They will have to take that 10 per cent off the "luxury" end of their six dollars a week—which is about all a small family has to get along on even before the cut is made.

Question of How Heavy

It is almost certain that the entertainment business will have to face some additional burdens: the only question is whether they will be reasonably bearable or whether they will be enough to cripple the whole trade.

Sir Philip Cunliffe Lister, that friend of U. S. A. (?) who was responsible, as president of the Board of Trade, for the introduction of the Films Act of 1927 (Quota), is back again at the Board of Trade, and it is possible that he may now ask the industry, for which that piece of legislation has done so much (sic), to show its appreciation by handing over some of the "swag." So the F. B. I. doesn't know yet whether to be glad or otherwise now that Cunliffe Lister is back in office!

British Companies To Distribute 140

English distributors during the current year will market nearly double the number of films required by the Cinematograph Films Act, or British quota law. Some 140 pictures will be available to the British exhibitors by the close of the year specified in the Act, which began last March.

British International Pictures and associated companies plans 35 features, with an equal number from Gaumont-British Corporation; Gainsborough will produce 12, British and Dominions will make 12, and British Lion will make about eight. The remaining 40 will come from Paramount, Associated Talking Pictures and various independent producers. This total may, however, be even higher, chiefly because of the increasing activity of American producers in the English field.

Miami Independent Operators Form Separate Organization

Operators in Miami, Fla., independent theatres, where a strike is in progress, have formed a union known as the Local Association of Motion Picture Operators of Miami, Fla. Roy Mitchell has been elected president and B. C. Hofstutler, business agent. The local is picketing houses employing I. A. T. S. E. members, and vice versa.

The new group claims it desires to cooperate with the theatre owners and advocates one man in the projection booth. The Miami Theatre Owners and Managers Association claims Local 316 violated the contract and arbitration agreement recently entered into.

Film Paper Editor Sees Opportunity For British Films

Miss L. H. Clark, editor of *Today's Cinema,* English motion picture trade paper, who returned to England this week from New York, stresses the importance of British producers devoting their efforts to films embodying simple stories made against the national backgrounds of England.

Miss L. H. Clark

Miss Clark sees the unusual and "obvious opportunities" for British pictures in America at the moment, based on the "dearth of worth-while product." The editor believes the American public eager for novelty, and asking for as little dialogue in talking films as possible.

Fox Managers Are Told to Cut Cost

"The Last Word" Fox Theatres house organ, has published a request from an executive for a 10 per cent reduction in all light, heat, power and water bills, by individual houses in the circuit.

The notice cites numerous specific instances where substantial savings may be effected in house operation, for example house lights, marquees, vertical signs and cooling systems. With cooperation by the house staffs, says the bulletin, hundreds of dollars annually can be saved for the company.

Cuts in supplies, repairs and renewals made only when absolutely necessary, discrimination in the use of telegrams and long distance calls and holding down items usually listed as "miscellaneous expense" are noted as a means of reducing house operating cost.

B. S. Moss Takes 12 Tiffany Films for New York Theatre

Tiffany will have 12 first runs on Broadway this season, as the result of B. S. Moss having signed for the entire "quality group" of the company for the B. S. Moss theatre which will reopen September 19 as a combination de luxe film and vaudeville house.

Among the Tiffany films to play the house will be "The Last Mile," "Race Track," "Leftover Ladies," "Murder at Midnight" and several others. The new house has undergone extensive alterations.

FOX MIDLAND CIRCUIT DROPS FIGHT AGAINST INDEPENDENT EXHIBITORS

Roxy Will Tour Europe Getting Radio City Ideas

Samuel L. (Roxy) Rothafel, and a group of architects, builders and engineers will sail on the Bremen, September 23, to study latest European developments in the fields of music, drama, architecture, lighting and acoustical and sound-proofing effects.

The tour will last one month, and is for the purpose of gathering ideas which may be applied in the development of the Radio City project in New York, sponsored by John D. Rockefeller, Jr., and of which Rothafel is an executive.

He will also scout for new material on the Continent, signing particular dramatic or musical talent for the International Music Hall, which will be the world's largest theatre. It is scheduled to open in October, 1932, and will be operated by Radio-Keith-Orpheum.

AMPA Boys Honor Jack Harrower

Jack Harrower, *Film Daily's* representative, "Phil M. Daly," was guest of honor at a bachelor dinner and testimonial banquet given at the Dixie hotel in New York on Thursday evening, when several score press agents and others in the Eastern film fraternity gathered together at a "ball and chain" party staged by George Harvey, Paul Benjamin and others. Harrower will be married on Saturday afternoon at the Riverside Church in New York.

National 16 mm. Exposition Set for September 21 to 26

The first national 16 mm. motion picture exposition will be held at the New York Hotel Victoria, September 21 to 26, with representative of major producing companies present. The affair is under the auspices of the 16 mm. Board of Trade.

More than 100 products in the 16 mm. field are expected to be on exhibition. Julius Singer is the Board of Trade president and A. B. Ayers, Quincy, Mass., vice-president.

French Commission Appointed To Control All Phases of Films

A Superior Cinema Commission of 87 was appointed in Paris on Thursday to draft legislation regulating and controlling the French motion picture industry. There will be no official censorship, the new commission operating directly under supervision of the Minister of Beaux Arts.

A Time Saver

Paramount's Coast studio has an innovation in outdoor location work, which is intended, and successfully, as an efficient and time saving measure for units working away from the plant. The unit carries with it an interior film setting for emergency use outdoors, when the weather is such as to make outdoor shooting impossible, and permits filming under conditions similar to those prevailing at the Hollywood studio. All companies working inland will carry these emergency indoor sets, to be set up in barn, dance hall, auditorium or any other available space for shooting while waiting for the skies to clear. The walls of the temporary "sound stage" are draped with woolen blankets to deaden reverberations.

Incidental Music Will Be Used By Fox in Features

Fox will in the future use musical numbers incidentally in films as an aid in developing the plots, which is in a sense in line with the recent trend toward a moderate return to musicals.

Among the leading films to contain music is "Delicious," Gaynor-Farrell picture which will feature musical contributions by George and Ira Gershwin, though it will not be a musical comedy. George DeSylva has written a number for "Heart Free" in which James Dunn and Janet Gaynor will be starred.

"Merely Mary Ann," "Stepping Sisters" and "In Her Arms" are other productions which will feature musical compositions.

British Isles Has 5006 Film Houses; 3693 Wired For Sound

Latest census reports from London indicate the number of motion picture theatres in the British Isles as 5,006, of which 3,693 are equipped for talking films, leaving 1,313 not yet having sound apparatus.

There are now in England, according to estimates, more than 30 sound stages in the various studios of the country, with an anticipated total, by the end of September, of 40.

Sarnoff In London

David Sarnoff, president of Radio Corporation of America, is in London and has been spending most of his time there in conference. He will return to New York shortly.

Threat of Appeal to U. S. Is Cue for Decision

National Significance Seen in Shanberg's Action Rescinding Move for More Protection in Kansas City

Fox Midland Theatres, one of the largest and most important circuit operators in Kansas-Missouri, this week abandoned its battle for increased protection over independent exhibitors in Kansas City. M. B. Shanberg, operating chief of the Fox subsidiary, took this action after the independents, taking their cue from owners at Cleveland and Lincoln, Neb., threatened to appeal for relief to the Federal Trade Commission. There have been rumblings for months of seeking government aid in independent ranks. These crystalized at Lincoln and Cleveland, followed by Kansas City, where owners formally indicated they would file official complaints.

See National Significance

It was in answer to the Kansas City complaint that Shanberg decided on abandoning Fox Midland's requests for increased protection over last year's schedules. Circuits named in a suit filed at Lincoln have yet to answer. Cleveland's exhibitors have not passed the threatening stage.

At Kansas City, it is felt in independent exhibitor circles that the victory over Fox Midland has national significance.

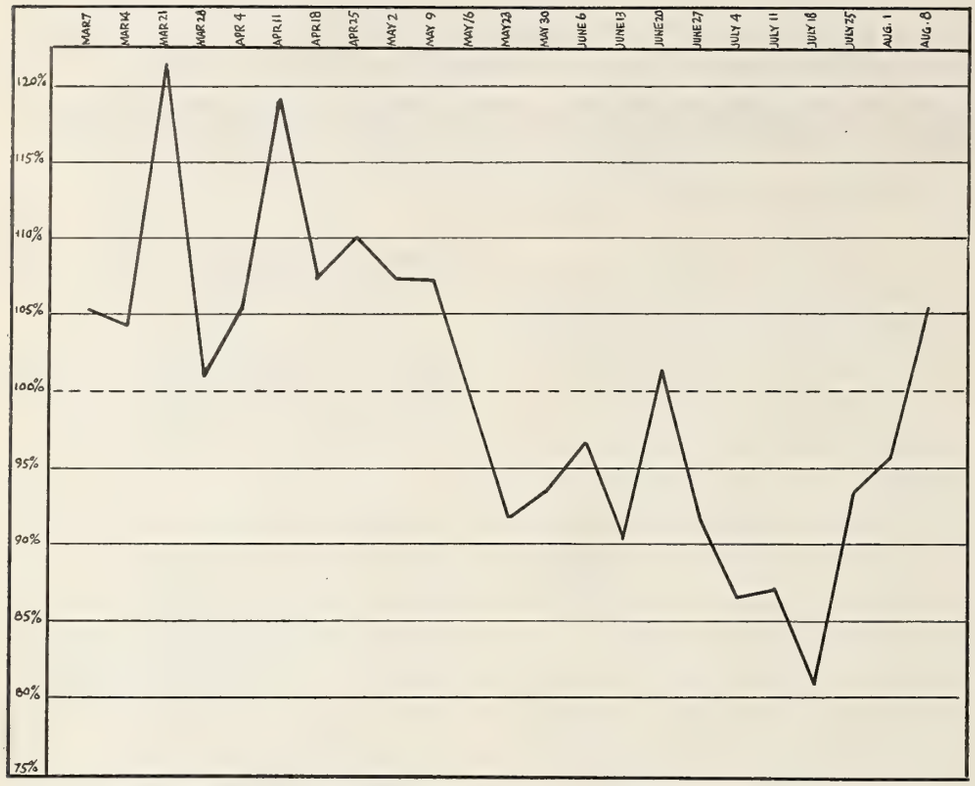
Shanberg this week notified exchanges to reinstate last season's protection schedule, and to disregard the plan he had submitted to distributors under which the new season's product was being booked at the time the independent theatre owners association of Kansas City threatened to file charges alleging restraint of trade.

Main Purpose Achieved

Whether the charges against Fox will be pressed has not been decided by the independents, according to Rick Ricketson, Hughes-Franklin division manager and member of the committee of exhibitors handling the fight. It is pointed out, however, that while the independents may not go through with their intention to obtain a test case of unreasonable chain protection, they have achieved their main purpose in Shanberg's voluntary abrogation of his schedule.

Spokesmen for the independents declared themselves as gratified with the victory, but not entirely satisfied as the reinstated schedule still gives Shanberg protection over competitive houses in certain situations. The independents will not be entirely contented until Shanberg agrees to a more advantageous schedule as to these situations, it was said.

Paramount entered into negotiations on Kansas City chain protection when John D. Clark, western division manager, arrived there Sunday to make Paramount's position clear in the controversy.



This chart shows the box office receipts in five Western cities from March to August, 1931. The five cities are Denver, Hollywood, Los Angeles, Portland and San Francisco.

Oldest Continuously Run House In Canada Remodels for Sound

Toronto Red Mill, "First Nickel Show in Dominion," Opened in 1906 by Late J. J. Griffin

The Red Mill in Toronto, Ontario, is closed and that's real news. It will reopen in September and that's more news.

The fact is that the Red Mill is the oldest continuously operated moving picture theatre in Canada, or at least it was until a few days ago when the house went dark for remodeling purposes. Strange, too, that the original owner of the Red Mill, John J. Griffin of Toronto, died August 14 in his 78th year after an illness of six months. It was Griffin who opened the Red Mill in 1906 when it was reputed to be the first "nickel show" in the Dominion. Griffin eventually owned 47 theatres in the Province of Ontario and gained the reputation of being the first chain theatre operator in Canada.

Big things are now happening for the Red Mill. For 25 years it has got along nicely with 200 seats but, in the alterations, the capacity is being raised to approximately 225 seats. The old Red Mill won't be what it used to be when it reopens in September because it is being wired for talking pictures, having relinquished its distinctiveness as the only silent film house in downtown Toronto. More still, the screen is being brought to the front of the house and the projection room is at the very back. The slope of the floor has been reversed and the badly-worn floor has been replaced by a solid concrete layer. Between the rows of seats the old floor has been hollowed out by the feet of thousands of patrons.

Out front, the box office is being brought forward to the street line while the old poster frames have reached the discard at last, as they will be replaced by framed panels for up-to-date advertising cards. It had become increasingly difficult for the manager, J. J. Collier, to obtain appropriate posters for his fronts while the silent pictures were fast running short. The last attraction at the Red Mill included "Michael Strogoff" and a Tiffany picture, "Lingerie," starring Alice White.

During the early years the Red Mill got along nicely with one operator but, with the present transformation, there will be a squad of four projectionists, two to a shift. Collier claims that the Red Mill was the first theatre to run morning shows. For years, performances started regularly at 9:30 a. m. and finished 10:30 p. m., a half hour before most other houses called it a day. This policy will be continued with the reopening of the wired house in September.

Collier argues that there is just as much room and opportunity for a small theatre as there is for a great picture palace. He points out that the public prophesied the early death of the Red Mill Theatre when Marcus Loew built a double-decker picture and vaudeville house of giant proportions only a few doors away. That was 18 years ago and both have survived. Loew's theatre was wired two years ago. The Red Mill, in fact, was practically the last stronghold of the "silents" in Toronto, Collier asserted.

A rather significant thing is that the price scale which had prevailed in recent years, namely 15, 20 and 25 cents, will continue. There will be three changes of program weekly whereas, in the past, a picture played at least a week and then might be brought back for one or more engagements.

The Red Mill has not been a part of the Griffin chain for some years. It was sold to the late L. J. Applegath and is now operated by the Charles Howarth Estate. According to Collier, the Red Mill is good for another quarter of a century at least. The reason for the temporary closing now is that the theatre was just about worn out through usage.

A New System of Lighting Control In RKO Theatres

The Thyraton-reactor theatre lighting control system has had its first application in a motion picture theatre at the new RKO theatre in Schenectady, N. Y. The system, which eliminates the bulky backstage switchboard, simplifies the entire theatre lighting control.

RKO will also install the same system in houses in Albany, N. Y., and Denver, Colo., to open in October and December, respectively. Thyraton tubes are the basis of the new system. By splitting the lights into various circuits, various groups can be controlled individually, and related groups of circuits can be controlled collectively through master circuits.

A novel addition to the lighting system in the Schenectady house is a "panic" control by means of which the full brilliance of all the lights in the house can be turned on instantly by the turn of a switch. The Denver and Albany houses, having vaudeville in addition to pictures, will require an even greater number of circuits than in Schenectady.

Rogers' Option Is Dropped; Will Enter Stage, Radio Work

Paramount has refused to renew its option on Charles "Buddy" Rogers at the terms stipulated in the contract. However, the actor plans a return to pictures following the completion of his radio and stage engagements.

When his contract expires December 1, Rogers will leave Hollywood for New York to organize his own orchestra and take up radio and stage contracts. He is said to be assured a salary of $10,000 per week from these engagements. He will make two or three more pictures for Paramount before he leaves.

Carl Laemmle Due This Week After Some Weeks in England

Carl Laemmle is expected to arrive in New York from England on Thursday. While in England the Universal president completed plans for the production of films in France and Germany.

He also handled some reorganization of the company's British distributing personnel, and spent some time with his biographer, John Drinkwater.

ADOPTION OF WIDE FILM AWAITS FAVORABLE ECONOMIC CONDITION

"Gone is the Boom-Time, Whoop-de-do Press Agent; Meet the New Type—a Business Man"

Fox, in "The Last Word," circuit periodical, introduces the new type of press agent:

"He is a business man, and figures percentages. The only things lacking in his office are charts showing the monthly trends of show business. Perhaps they will come later.

"This new business man-press agent has a cold, calculating eye. The advertising solicitor from the neighborhood paper wonders what has come over him. He is not the same genial client with a minimum of sales resistance, and a tongue that responded with a ready 'yes.'

"In these depression times, leading economists prescribe no curtailment in advertising for general industry; rather they urge the need of sustained volume in advertising, as one of the tonics for sick business.

"For obvious reasons, the theatres cannot maintain past standards. Advertising in show business has been on one glorious, exhilarating sleigh ride for the past few years. Easy sledding prompted the party.

"It took a bump in the form of hard times to give it a rude awakening, and cut short its passage.

"The effects of an unhealthy background of extravagance, carelessness, and waste must now be counteracted by three remedies, reducing, a careful diet, and the acquiring of a normal perspective of advertising values. The press agent must now be quick to realize that, and apply the cure.

"Even his meticulous desk and office reflect the great metamorphosis he has undergone.

"Percentages. Advertising values. Eliminations. Savings.

"Ever so often he dozes off a little, and dreams. He visualizes a glorious spectacle of days past—an open pocketbook and a campaign planned in the round thousands, with hundreds of blaring 24's, 6's, and 3's, thousands of heralds, window cards, spacious advertisements, and the like.

"Ofttimes his reveries are disturbed by the appearance on his mental horizon of a large S with two vertical stripes running through it.

"Gone is the boom-time, whoop-de-doo press agent. Meet the new type—the business man."

Foreign Pictures Tested on Coast

Efforts to promote the showing of foreign films in San Francisco and Northern California have not met with any marked degree of success and fewer are being shown than a few months ago. The reason assigned is that while this territory has a large foreign population, English is universally understood.

For a time the St. Francis in San Francisco was given over exclusively to foreigns, but they were dropped when attendance slumped. The Verdi, in the North Beach district, experimented by showing an Italian or a French subject one night a week, but interest in this likewise lagged. The Mexico at Sacramento tried the showing of Spanish films for two days, but has cut this to one day.

The most marked success with foreign language films in this territory has been at the Columbia, San Francisco, where German features have been shown most of the summer. These pictures have had runs of two and three weeks.

An Admission Tax Renewal Unlikely

Reports reaching Washington indicate that the possible imposition of some of the taxes in force during the war to offset the government deficit or aid the unemployed, is being discussed in circles throughout the country. Washington, however, has given little or no consideration to the matter.

With three months until the opening of Congress, administration leaders are waiting to see what conditions are at that time before advocating any additional taxation legislation.

The administration, it is felt, plans to get along without added taxes if possible. When business recovers, if existing tax rates do not provide a surplus which will eventually wipe out the deficit, increase of taxation may be resorted to.

Joseph L. Mankiewicz Returns

Joseph L. Mankiewicz, Paramount staff writer, has returned to New York after a 10 weeks' vacation in Europe.

50-mm Recommendation Leads the Way

Believe Projector Mechanisms Could Be Made at Price The Exhibitor Can Meet in Normal Times

General adoption of wide film as the motion picture's next advance now hinges upon the return of favorable economic conditions with both film producers and projector interests keeping ready to take immediate advantage of the arrival of that time. This is the situation following the long-awaited recommendations of the S M P E, to which the confusion over a standard width and ratio had been referred.

50-mm. Based on Economics

The recommendation of 50-mm., instead of 65 or 70, as the standard width, was itself based largely on economic considerations, and it is now expected that further developmental work, which has been pursued despite a belief that wide film had been temporarily forgotten, will proceed with the 50-mm. width, a film track of two mils and four standard apertures to the frame, as the type having the greatest support.

Production of projector mechanisms capable of handling both 35- and 50-mm. film, as provided for in the S M P E recommendations, could be promptly placed on a scale, it is believed, that would permit a price small enough for the change to be met in normal times by the average exhibitor. According to Walter E. Greene, vice-president of International Projector Corporation, that company's 70mm. projector head could be easily adapted to the 50mm. width, and facilities already have been provided for placing the wide film mechanism in large scale production.

Retentions and Changes

In the substitution of the projector heads, the same intermittent movement, shafts and gear ratios as in the 35-mm. head, may be used, the changes required being sprockets that may be lengthened or shortened for either width, interchangeable aperture, guide and gate, and magazines widened by the substitution of a new door.

The controversy that still continues over the ratio between the dimensions of the frame is not expected to attain important proportions, since the S M P E considered the major objection to the 5-to-3 ratio, raised by the studios, in arriving at its recommendation of a ratio of 1.8 to 1.

50 Feet Wide, 28 High

The latter ratio would make an image 50 feet wide have a height of approximately 28 feet, while the 5-to-3 ratio would give an image of that width a height of about 30 feet.

While images of such extreme widths

(*Continued on page 22*)

INDEPENDENTS FIND THE STUDIO FIELD RIPE

Zeidman Among Veterans Convinced That Good Films Can Be Made at Reasonable Cost

Independent producers, convinced that there never has been a more favorable time for them to act, are striking out for themselves and they are thanking the major companies for bringing about the very conditions that make the moment propitious for individual production.

These men, all with years of experience with the larger companies, say that they have learned that mass production of pictures is not the most economical, that the tremendous overhead from year to year must be charged to something and therefore is placed against the current production so that costs are all out of proportion.

Zeidman a Pioneer

Bennie F. Zeidman, Lewis Milestone, David Selznick, Cecil B. DeMille—these names are representative of the producers who are waiving the steady week in and week out pay check in favor of producing on their own. These men know that good pictures can be made at a reasonable cost, and with most of the money spent on the picture itself.

Zeidman, among these independent leaders, is a pioneer in the field. Some ten years ago he produced a program of eight pictures for the independent market. Later he became assistant general manager of Universal Pictures and next associate executive to Jack L. Warner for Warner Brothers studios. He also was an associate producer for Paramount for three years or more.

Thus Zeidman, in launching independent production now, brings with him the weight of experience of years of making pictures individually as well as for large companies.

Can Watch One Picture

And with the richness of that experience he sees great opportunities in single-handed production. He believes that the independent can meet the major companies more than half way in making box office attractions. He points out, for example, that the 35 or 40 per cent overhead tacked onto major company made pictures is eliminated. The independent can make a production, carefully select the story and stay with the writer in its treatment and continuity. He doesn't have to divide his time among three or four pictures at once. This eliminates the process of having several writers working on the same story and having a fifty thousand dollar accumulation cost attached to the picture before its start. In other words, when he spends $150,000 to $200.000 on a picture it is reasonably sure that picture will have 90 per cent production value of the amount expended.

Another important phase cited is that with the independent making only six to eight pictures a year he can take his time in the selection of suitable material, a proper script, cast and director without the strain of meeting release dates on sixty pictures a year. In other words, instead of turning out a picture every four days, many of which are made in the hopes that the shooting will correct story and script faults, the independent with a picture schedule of one every two months can be reasonably sure that everything is in readiness for the actual shooting without spending additional time, which means additional cost, in trying to correct continuity faults.

Zeidman cites as examples of this the first two pictures he is to make for the 1932 market. The first is a seasonable subject that has been flaming in headlines for the past three months and will continue for the next year. This is a story based on the Wickersham report and is called "Juvenile Court." This was written by James Whitiker, author of "The Demi-Bride" and many other popular novels. Junior Durkin, who recently scored in "Huckleberry Finn" and "Tom Sawyer," will play the lead. He is to make this before returning to the Paramount lot for two more pictures. The directors will be Howard Higgin, who made "The Racketeer" and others for Pathe and First National.

Start Shooting by October

Higgin and Whitiker are working out the script now and will have everything in readiness to shoot by October 1. They are in daily conference with Zeidman.

A special exploitation campaign is now underway which will cover the entire country in selling "Juvenile Court" before it reaches the exhibitors market.

The second on the Zeidman program is as yet untitled. The story is an original by Al Boasberg and is being adapted and put in script form by Luther Reed. It is a comedy drama. Lines are out for signing one of the biggest names on the legitimate stage for the feminine lead.

RKO Planning Six New Houses During the 1931-32 Season

RKO theatre division plans, during the coming season, the opening of six new houses: RKO Hollywood, Fort Worth, Texas; RKO Plaza, Schenectady, N. Y.; Paramount, Cincinnati, O.; RKO Palace, Albany, N. Y.; RKO Orpheum, Davenport, Ia.; RKO Orpheum, Denver, Colo.

Hiram Brown, in announcing the circuit additions, termed them evidence of the company's confidence and optimism in the business outlook for the ensuing months.

J. E. Otterson Due Here Next Week After Stay in London

J. E. Otterson, president of Electrical Research Products, Inc., left London for Paris last Saturday to remain until sailing for the United States this week.

The Western Electric chief plans no return to London prior to his departure for this country.

BENNIE ZEIDMAN

Ufa Making Four Multi-Linguals; Jannings In One

Four multi-lingual films are included in the present production schedule of Ufa in Berlin, the first to be shown in Berlin and a print sent to England, where an option is already held on it. Title will be "Monte Carlo Madness."

The second is an historical costume play, an Erich Pommer production, to be directed by Charell. The third will be "Slave of His Passion," featuring Emil Jannings; fourth is to be an operetta called "Ronny." The first two are already finished.

French capital is understood behind the renewal of production by Emelka. There is no intention of opening German language theatres in either France or England, it is reported, though more will be opened in the United States.

Ufa plans the production of 30 films for German consumption during the coming production year. The company reports profit of approximately $1,750,000 during the last 12 months from foreign sales alone.

ERPI Acoustic Head Is Named Fellow of American Society

S. K. Wolf, director of the acoustic consulting service of Electrical Research Products, has been elected a fellow of the Acoustic Society of America, and appointed a member of the Society's standardization committee.

Wolf has added G. V. T. Burgess to his Erpi staff. He will specialize in the application of acoustic principles to construction work.

John Goldstein: Attention!

B. Ehrenreich, Saldernstrasse 1, Berlin-Charlottenburg, Germany, is seeking the address of John Goldstein, theatre owner originally from Budapest, Hungary.

Baird Plans Set For Low Priced Television Sets

Sydney A. Moseley, director of Baird Television, of Great Britain, upon arriving this week in New York, announced that the company would begin television broadcasting within a few weeks, in cooperation with WMCA, contingent upon the granting of official sanction of the Federal Radio Commission, which is expected.

The company plans television sets for the American home at a moderate price, as stated in last week's issue of Motion Picture Herald. The sets will be priced in the neighborhood of $100, according to Moseley. Many existing radio sets can be easily equipped with a television device for receiving purposes, he said.

Moseley also announced the recent development in London of a portable television transmitting set, no larger than a picture projector, making it possible to "tele-broadcast" outdoor events, such as the landing of airships, fights and football games.

The possibility that this development may do away with or limit the radio broadcaster, is being very closely watched by those interested in the future of radio.

The Baird Corporation, according to Moseley, is prepared to share the developments with American interests, with whom Moseley is at present negotiating. Several offers have been made for the American licensing rights, and decision accepting one of these will be made very soon.

F. D. Craven Acquires Film Rights to Two Plays

Frederick deTrafford Craven has acquired the motion picture and dialogue rights to the original American version of "The Harlequin King," adapted by Duquesne from R. Lothar's play. He also has bought "The Yankee Amazon," an original by Duquesne which had a long run in Europe under the title "Mademoiselle Corcoran."

"The Harlequin King" never has been produced in the United States though it has had extensive runs in various non-Royalist European countries. It was prohibited by most of the crowned heads of Europe as an insult to their class and an attack on their prerogatives. The Craven version of the play was copyrighted in 1904. It was the first play produced in Madrid after the recent revolution.

3 Indiana Theatres Combine; Two Were Bought From Publix

The Indiana, Sipe and Isis, three theatres of Kokomo, Ind., have been consolidated under the management of the new Kokomo Amusement Corporation, with Sam Neall of Indiana in active charge. The Indiana and Sipe were acquired from Publix and a merger was affected with the Isis.

All three houses will show films, with additional vaudeville at the Sipe. The new corporation lists capital stock of 1,800 shares. Board of directors is composed of S. J. Gregory, Tom Chamales and Thomas K. Valos.

DISTRIBUTORS BALK ERPI'S 5 YEAR PLAN

Sponsors Say Large Sales Companies Refused Needed Concessions In Individual Situations

Inability of Erpi officials to effect a general agreement among distributors has definitely halted the equipment company's plans to formulate a management enterprise for 3,000 small theatres which were to be equipped with Western Electric apparatus and supplied with film on a five-year percentage basis. Unless an eventuality occurs which would force distributors to adopt the plan as a new business resource to offset the effects of a prolonged depression period, the now dormant proposal stands little chance of ever materializing.

First conceived by Erpi officials last January as a move which would benefit distributors, exhibitors and the equipment company, the participation of all of whom was necessary to the success of the plan, it encountered obstacles immediately. J. W. Roberts, an Erpi sales executive who was designated to develop the plan, found that most large distributors balked at the film distribution arrangements which it conveyed. Although substantial benefits to distributors would result from the plan as a whole, its sponsors declare, the distributors were found to be unwilling to make essential concessions in individual situations in order to obtain its general benefits.

Benefits Claimed

Benefits to exhibitors, it was claimed, would ensue from the expert central management which would be set up, from the reopening of dark theatres and from the changeover from silent to sound-equipped houses in some instances, and the replacement of old equipment with new in others. Distributors could expect to benefit from increased sales and from better theatre earnings due to sales of sound prints instead of silent or from improved sound reproduction with new equipment. Distributors, however, balked at gambling with a situation already under contract in order to obtain purportedly better deals elsewhere, which the plan demanded and promised. Other distributor objections also arose.

Meanwhile, Erpi's new low-priced equipment was placed on the market and the resultant sales are reported to have accomplished much for the company that it hoped to achieve by putting its management plan into work. The new low-priced equipment found its market in the small theatre, both silent and sound, that Erpi had hoped to reach with the realization of the management plan.

Doubt General Agreement

"We believe that there are still between three and four thousand theatres which might be benefited by the management plan," an Erpi official said. "In view of this, Erpi stands ready to inaugurate the plan at the moment that a general agreement with distributors is reached."

Little hope of such an agreement is held by this official, who declared that only an eventuality which made it imperative for distributors to open new markets might force them to attempt it.

Evidence that Erpi's low-priced equipment is reaching the field which originators of the plan had in mind was offered by a sales official who said that during the month of July Erpi sales reached an all-time high, and that a large proportion of the business done was with 400 and 500-seat theatres.

A further explanation of why Erpi has permitted the plan to lie dormant for the last several months is seen in the vast increase in importance of the company's non-theatrical business, requiring a new concentration of executive and sales effort to the exclusion of much else.

Planning Before Shooting Now an Established Fact

Extravagant atmospheric scenes which are cut to brief flashes are being ruled out on the West Coast, and dollar-for-dollar values, visible in the finished negative, are resulting in substantial gains to exhibitors.

This is but one of the rigid economies which John R. Freuler, president of Big 4, states are now being effected at the studios.

"Careful planning before shooting is a trick that Hollywood is just learning. With the elimination of hit-or-miss production, retakes are becoming unnecessary and are now properly considered more the watermark of inefficiency than artistry. If each production were made to *show* the actual effort and money invested, there is no doubt but that the result would be—better pictures.

"Elimination of waste is a more constructive program—and one that will prove of more lasting good—than ruthless and often harmful cutting. When the picture situation has definitely improved the practice of careful planning and watchful saving will be a lesson not easily forgotten."

Six Melodramas From Big Four

Big Four, headed by John Freuler, will no longer concentrate on Westerns and action films for neighborhoods exclusively, but will produce six melodramas yearly, beginning immediately, for possible first-run play. "Dance Hall Kisses" will launch the new group.

Preliminary work on the 1931-32 schedule, which included 12 Westerns, was scrapped this week and a new production schedule will be worked out.

Big Four has signed J. P. McGowan to direct the next Buzz Barton.

Industry Is Second Greatest User of Air Transportation

(*Continued from page* 10)

collect. Rates are $1 per pound between New York and Chicago, and $2.60 per pound between New York and the Coast. This compares with a charge of 47 cents per pound on ordinary express between New York and the Coast.

Obviously, this difference in cost prevents the air express service from becoming widely adopted within the industry, and is now used primarily only in emergency cases. Newsreel shots of more than average importance, prints for special screenings or previews and prints delayed in production late enough to impair release schedules comprise the bulk of the reasons for the industry's use of air express.

Air Saves Two Days

Ninety per cent of the west bound film shipments by air originating in New York are carried, except in uncommon instances, direct to Chicago. Shipments to the far west are rerouted there, largely over Western routes. Most of the film shipments arriving in New York by air express originate in Los Angeles. Two full days are saved as compared with coast to coast shipments by ordinary express. Two planes daily carrying express leave New York for Chicago and Chicago for New York. Schedules are well maintained, as is evidenced by the fact that there is no apparent falling off in volume of shipments during winter or bad flying weather months. When delays in transit occur a rate adjustment is made in proportion to the amount of time lost.

The Air Express Service is a separately operated division of the Railway Express Agency. So important has the film business become in the company's New York operations that a film trucking service for pick up and delivery of shipments is maintained. The same service is in operation in several other centers and is rapidly being extended.

Service to 100 Cities

Air express service has been extended to more than 100 cities in all parts of the country, including practically every key situation. Radiating and connecting lines extend the service to every center of population in the states.

Use of the air mail for film transportation is also on the increase, although the volume of air express is considerably in excess of that of the air mail. Postal authorities attribute the moderate use of the government airmail service by the film industry to the prevailing high rates of postage and prevailing regulations which prohibit film from being transported in mail pouches.

When carried by air mail, films of more than 300 feet in length are stacked apart in the mail compartment of the plane so that in case of fire the films can readily be dumped overboard. However, air mail authorities point out, fires in mail planes are rare and usually follow rather than precede a crash. Films of less than 300 feet may be transported in regulation mail sacks.

As in air express, the largest volume of air mail shipment of film is in newsreel material. Air transportation of feature positives is comparatively slight over the mail route, likely attributable to the cost. The regular rate of five cents for the first ounce and 10 cents for each additional ounce applies to film as well as the other mail matter. Nevertheless, the route from Los Angeles to Salt Lake City, the first leg of the Eastbound transcontinental air mail, reports that from 10 to 20 percent of its total poundage is film.

No attempt has been made by postal authorities as yet to segregate either the film poundage or the revenue from the industry, so that no estimate of the total amount of pictures carried by the air mail is possible.

In order to expedite film deliveries by air mail, the government now permits mailing of film on the plane without having to go through any post office. A similar procedure, eliminating passing through the destination post office, is also permitted at the place of arrival. Schedules and routes for air mail film shipment are the same as those for all other air mail matter, making the entire government air line and service available to film shipments.

Commission Sifts Ad Reel Charges

(*Continued from page* 11)

ence by accepting money for production of such subjects.

Educational this week became an active factor in the sponsored reel field when a deal was made with Dodge Motor Car Company to produce the first ten reel ad picture. Metropolitan Industrial Pictures contracted with Dodge, while Educational Talking Pictures assumes actual production details of the picture. Story, dialogue and continuity were written by Mike Simmons.

Wide Film Awaits Favorable Times

(*Continued from page* 19)

would not be common, it is pointed out that the 1.8-to-1 ratio would meet the balcony conditions in practically any theatre. The ratio of 1.6-1 was offered at the S M P E convention in May by those who thought the standard image should come as close as possible to the so called photographic ideal of 5-to-3. It is pointed out, however, that the interest in extension of the width, rather than making an image that merely is larger, is in favor of the ratio recommended.

Consolidated Net for August Is $124,000; 60% Over July

At the directors' meeting of Consolidated Film Industries, held in New York on Thursday, treasurer's report revealed net profit of $124,576 for August, against $77,624.20 for July. This is after allowance for Federal income taxes and shows an increase of 60 per cent.

During the first eight months of this year, Consolidated earned net profit after taxes, equivalent to 128 per cent of annual regular $2 dividend requirement of preferred stock.

Allied Is Girding For Fight Against Percentage Sales

(*Continued from page* 9)

saddled on the industry by percentage playing could be eliminated and a step towards true economy taken. I commend this thought," Myers declares, "to the Wall Street interests who are insisting on a false economy to be accomplished by a cheeseparing policy in the studios."

Not Fight on M-G-M

Expressing regret that Allied's opposition to percentage playing is construed to be a fight against M-G-M, and declaring that the organization's aims are to oppose any and all percentage contracts, Allied makes it clear that it "regrets that her fight against unfair percentage contracts is so often referred to as a fight against Metro. Allied is concerned about Metro's present policies, not about the company itself. That same opposition would be manifested against any company adopting a like policy, possibly with even greater zeal, since we are not unmindful of the fact that Metro has made a great contribution to the popularity of motion pictures by turning out an unusually high quality of product.

"However," the report concludes, "if Metro's product were twice as fine as it is, the theatre owners would not be justified in acquiescing in her present selling policies; hence their opposition, while impersonal, will continue to be deep-seated and unrelenting."

Allied's declaration against all percentage playing followed closely the report on the national exhibitors' protest meeting in New York against the M-G-M contract, made by Herman Blum, Allied director from Maryland, who officially represented the national Allied organization at the meeting. Blum charged Felix Feist, Metro sales manager, with attempting to "side-step every question that had any merit" put to him by the continuing committee representing the exhibitors, and said that the committee "didn't get anywhere" in its conference with Feist.

Issues Up to Members

Regardless of the outcome of the conference, the committee's report, which will be made public by Walter Vincent, chairman, within the next week, will recommend no action to be taken against Metro, it is understood. The committee's report will merely embody the results of the conference with Feist, and will make clear Metro's attitude on the application of the company's new contract. The committee's attitude is that it has no right to dictate a company's sales policy, nor any right to prescribe a definite method of retaliation for the enforcement of a policy to which there are objections. A course of action will be left to be determined individually or collectively by the exhibitors.

Although it was intimated at Metro that no formal action would be taken as a result of the protest meeting, reports were in circulation that a Metro concession might take the form of increasing the number of pictures available in the prescribed 25 percent playing group.

BRITISH EXHIBITORS ALL EXCITED WITH PLEA FOR EARLIER RELEASES

A Testimonial

Better than $6,000, the proceeds of a benefit performance in San Francisco, has gone to the needy and poor families of the West Coast city. Several hundred of the best known among the entertainers of downtown San Francisco took part in the benefit performance, and Carl Laemmle kindly donated the premiere of Universal's "Waterloo Bridge", for the film end of the bill. But the performance was not originally for the needy of the city. It was for San Francisco's "grand old entertainer," Ferris Hartman, ill and in need. Twenty-six hours before the curtain went up, however, the old stager's curtain rang down for the last time, but the performance, now a testimonial, carried on, and the net result went to many, rather than one.

Foreign Non-Theatre Mart as Great as Domestic, Says ERPI

The foreign market for non-theatrical sound installations is regarded by Erpi as being proportionately as valuable as the domestic market, according to P. L. Palmerton, Erpi foreign sales manager.

"A great deal has already been accomplished in England and on the continent in the way of developing the foreign non-theatrical market for sound equipment," Palmerton said. "Most of this work has been done in the educational and industrial fields, and has already attained results definite enough to reveal a potential market proportionately as important as the American non-theatrical market. Very little development of the foreign political and religious fields for talking equipment has been made yet," he said.

North Carolina Allied Meet Set

Allied Theatre Owners of North Carolina will hold their annual convention on September 17, at the Sir Walter hotel, Raleigh, where Abram F. Myers, national president, and Nathan Yamins will address the exhibitors.

Shute With Publicity Firm

George Shute, formerly with Motion Picture Herald, has joined the staff of the newly organized Mack's Publicity Service, with headquarters in the Dixie Hotel, New York.

Meyers With Peerless

Jack Meyers, former representative for Fox and Universal, has been appointed special representative for Peerless Productions, Inc., by Jack Bellman, vice-president of the company.

Always Way Around Law; There's the Rub

Gaumont-British Fills No Dates Over 3 Months Ahead—And There's Jack Warner's Statement

[London Bureau of THE HERALD]

Earlier general release is the question at present exorcising the trade in England. With the law compulsorily shortening the hold-up period step by step, only to run itself dry with next year's demand for a 90-day release, exhibitors are wondering whether there ought not to be a quicker way out, so that films can find their way into the date book to follow the trade show in a matter of days.

In fact, the Cinematograph Exhibitors' Association has been getting itself all het up on the question, and while the General Council has been expressing the desire for a general release a month after first showing—either trade show or pre-release, that is—along comes one of the big branches with a resolution that pictures should be available the day after they have been out for their first airing.

Always Way Around Law

That proviso in parenthesis about trade show *or* pre-release has its significance. For there are always ways 'round the law, and the Cinematograph Act has proved no exception. What is there to prevent the renter putting his big picture into his own key theatre for a pre-release run and then returning it to the vaults until he thinks time is ripe for the trade to see it officially? Of course, the law can't stop 'em and so that's what we've been getting.

What has helped to throw the exhibitors on this subject now are pronouncements from two well known executives, one to express the Hollywood view and the other speaking as booking controller of England's major circuit. None other than Jack L. Warner is the one, Arthur W. Jarratt of Gaumont-British is the other.

Jack says there isn't any sense to things as they are; the renter can't do himself or any one else any good by hoarding up the stuff in his locker. Films are not like furniture and don't improve with age; the longer they lie, the more mouldy they get. And so, he concludes, Warner Brothers and First National are going to throw their product on the market earlier so that the exhibitor can book pictures while they are still pictures.

Holds Dates to Three Months

Now what is Jarratt's gesture? He says: "I have decided to risk a shortage of product and have not filled any dates more than three months ahead."

A pity the British public cannot be imported en bloc to America for a spell, so as to get a taste of the 30-day release system Jack Warner tells us about. Then on their return they might have something to say about it. Because, to return to his argument, the public is definitely being kept out of date in the films it sees, and if present-day omens count that is going to be a noticeable thing.

Why, if only fashions and clothes are to count—as they do with the big women audiences—the danger is acute. Over here we have just been through the throes of a violent lightning fashion for bowler hats for women; it started on a Monday and was Victorian on the following Saturday. If Hollywood were to take on a sudden rage like that the pictures we would see as the result would look like scannings from the ashcan of 1898 by the time they passed through the projectors.

The whole situation has been incomprehensible to many for many years; if it's going to be straightened out they want it straightened out. For while the four months' release may be okay where British films are concerned, it's not so good in respect of what they get from the American side. If Britain sees American films four months after they reach it, England is still another three or four months away from the day the director stopped directing and the camera ceased to grind.

Supervisor Now Writers' Target

The supervisory system in Hollywood production has developed into the real stumbling block in the way of an accord between Coast producers and writers. At a five hour session at which were present representatives of both sides, the chief topic of discussion was the supervisor.

It is understood producers are firm in refusing to curtail the authority of the supervisor; while the writers contend that most humiliation and distortion of stories emanates from them, and that they favor triteness in story treatment.

Another meeting in two or three weeks, is not expected in production circles to settle the question this year. There will be no more four figure weekly salaries, it is understood, except to recognized persons, and no more unlimited time allowances on stories.

Film Industry Takes Part In Los Angeles La Fiesta

Friday, September 11, is Motion Picture Night at Los Angeles' La Fiesta, celebrating the 150th anniversary of the city's founding. The celebration runs from September 4, continuing to September 13.

The industry's night will be featured by the presentation of the 13 Wampas "baby stars," and an electrical pageant in Olympic Stadium, with studios supplying elaborate floats designed by their technicians.

UNIVERSAL LIGHTS UP BROADWAY AS WHOLE WORLD SHOWERS PRAISE ON A GREAT PICTURE!

"A dramatic bombshell." *Detroit News*

"WATERLOO BRIDGE recommended . . . high-powered, emotional drama." *Cleveland Plain Dealer*

"Mae Clarke earns class "A" rating. Chatterton or Garbo could not do this film more capably." *Cleveland News*

"A gem of screen entertainment." *Detroit Free Press*

"WATERLOO BRIDGE vivid, vital strong drama." *Detroit Mirror*

"Sincere, poignant film of many virtues." *Detroit Evening Times*

"Dramatic, intensely emotional story absorbingly told." *Hollywood Herald*

"Sterling in performance . . . stirring in dramatic appeal . . . auspicious beginning for any company this or any year." *M. P. Daily*

"A big hit." *N. Y. Daily News*

"Unusually fine entertainment for all classes." *Film Daily*

"Will register with any class of audience." *Film Curb*

"Outstanding offering." *Associated Publications*

"One of six best of month." *Photoplay Magazine*

"Fine picture . . . don't miss it." *Motion Picture Magazine*

"Film heights reached in WATERLOO BRIDGE." *Daily Mirror*

"Sensitive, touching, memorable." *N. Y. American*

"Brush off superlatives for WATERLOO BRIDGE unusually compelling and effective screen drama." *Evening Journal*

"WATERLOO BRIDGE one of superior photoplays. Touching, compassionate, excellent drama." *Herald Tribune*

"WATERLOO BRIDGE truly fine screen fare. Drama, thrill, tenderness, pulsing." *Daily News*

"WATERLOO BRIDGE moving, thoroughly satisfactory in every respect." *World Telegram*

"WATERLOO BRIDGE praiseworthy picture." *N. Y. Times*

"I too tip my hat to WATERLOO BRIDGE." *N. Y. Evening Sun*

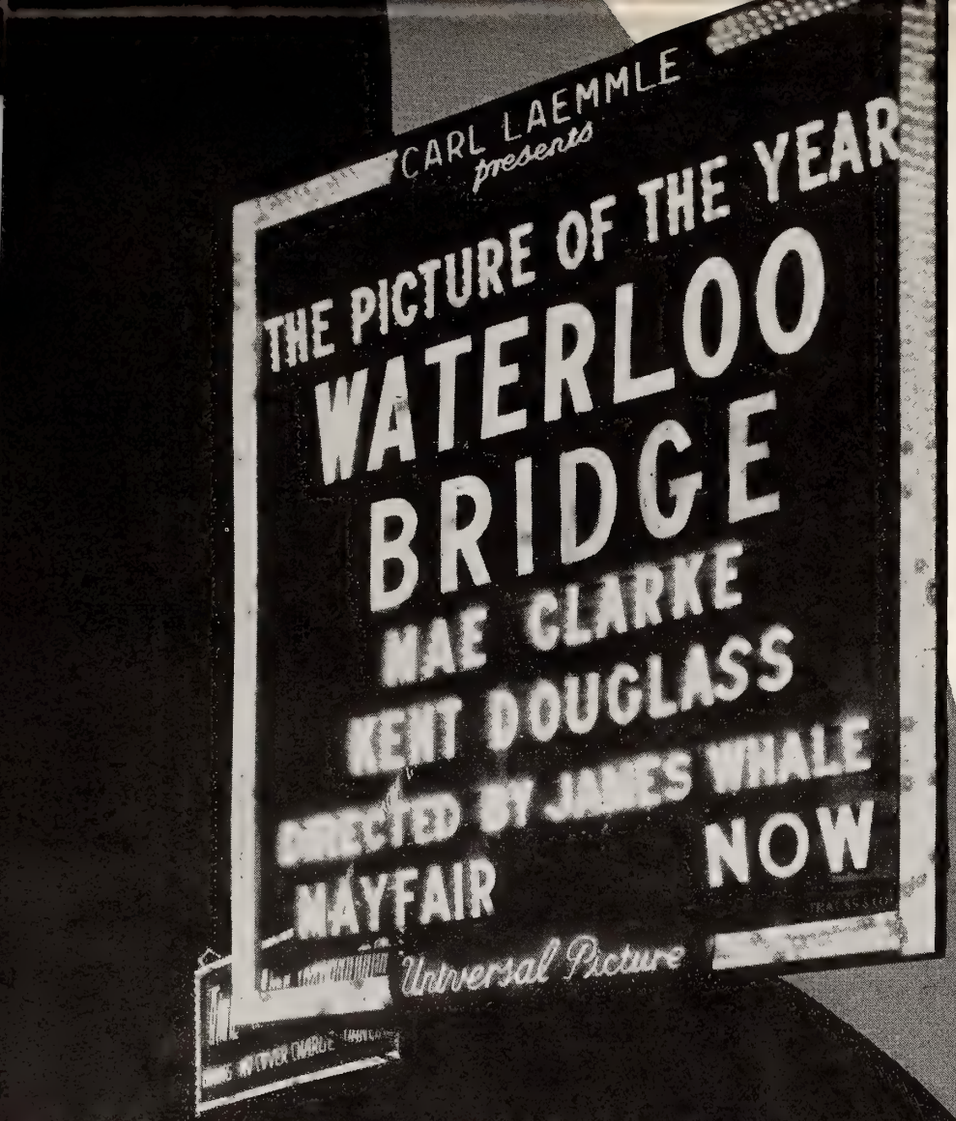
"WATERLOO BRIDGE positively great. You're going to be proud." *Douglas Fairbanks wires Robert Sherwood*

"Enjoyed WATERLOO BRIDGE enormously. Consider it flawless." *Jesse Lasky*

VARIETY says:

(UA).

Mayfair (2,200; 40-65)—'Waterloo Bridge' (U) (1st week). Big femme trade for this picture to reach $28,000 or beyond; received good reviews besides corking advance campaign; holds over.



Giant electric sign facing south at 48th St. and Broadway in commanding position on Times Square

Produced by Carl Laemmle, Jr.

BUSINESS IS GREAT AT UNIVERSAL!!

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter

Twenty Grand

(Universal)

Comedy Drama

An audience at the Santa Monica-Wilshire, on the Coast, seemed to extract a great deal of enjoyment from this Universal screen adaptation of the stage play, "The Up and Up."

Here is a comedy drama of betting, barber shop and a romance, with a good deal of comedy. The dialogue sparkles and the humorous lines are really humorous. Ricardo Cortez, Norman Foster and Mae Clarke take the leads and, according to audience comment, acquitted themselves most ably, particularly Cortez.

He is the operator of an illicit poolroom, and has more than half an eye on Mae Clarke, one time manicurist and now wife of Foster. His advances are repulsed, Miss Clarke, in love with her husband, being extremely cold, though poverty as the result of Foster's gambling, being at the front door of the couple. When Cortez's poolroom is raided, he installs the couple in a luxurious apartment and takes one room as a betting headquarters. Cortez aids Foster in getting a taxicab, and then frames him into betting all their money on a losing horse. Miss Clarke goes back to the barber shop and manicuring, and they leave the apartment, before the police enter and capture Cortez and his gang.

Foster is seen next running a gasoline station in the country. A visit by Cortez gives him a clue to Miss Clarke's whereabouts and he finds her for the expected reunion and conclusion.

Comment praised Cyril Gardner for his direction, and Courtenay Terrett did well with several clever devices in the continuity. Tom Reed adapted the play smoothly for the screen, it was conceded. Beside the three principals in the cast, Marie Prevost was accorded praise for her work and Slim Summerville was considered satisfactory, though he had little to do.

Produced and distributed by Universal. From the stage play by Eva K. Flint and Martha Madison. Adaptation by Tom Reed. Continuity by Courtenay Terrett. Directed by Cyril Gardner. Photographed by Jack Rose.

CAST

Bee.....Mae Clarke
Curly.....Ricardo Cortez
Doggie.....Norman Foster
The Drunk.....Slim Summerville
Alice.....Marie Prevost
McManus.....Thomas E. Jackson
Ryan.....Robert Emmett O'Connor

Bad Company

(RKO Pathe)

Drama

Another gangster picture, this time from RKO Pathe and with Helen Twelvetrees, Ricardo Cortez and John Garrick in the featured parts, but one which was apparently enjoyed by an audience at a Santa Monica, Cal., theatre.

The film apparently held the interest of the audience all the way, with specific comment attributing the attention gripping flavor of the film to the capable direction of Tay Garnett in eliminating all unnecessary dialogue, and to more than a little clever photography.

John Garrick, a lawyer turned crooked, falls in love with Miss Twelvetrees, sister of William V. Mong, gang leader. The marriage brings together the Mong and Cortez factions in gangdom. Cortez plans to kill both Mong and Garrick in order to assume leadership of both gangs, and incidentally, to take Miss Twelvetrees at the same time. Cortez almost succeeds in getting Garrick, and Mong in retaliation, goes after Cortez, but is himself killed by his rival. Miss Twelvetrees takes up the trail herself, and Garrick, in an attempt to save her, leaves the hospital and follows her to Cortez's apartment. In an attempt to kill Cortez, the two, Miss Twelvetrees and the gang leader struggle, and Cortez is killed.

No one is held responsible, however, since a detective, long after Cortez, takes the credit for the death of the gangster. General comment was that the cast as a whole is very satisfactory, with major honors going to Cortez.

Produced and distributed by RKO Pathe. Directed by Tay Garnett. From a story by Jack Lait. Adaptation and dialogue by Thomas Buckingham and Tay Garnett. Film editor, Claude Berkeley. Photography by Arthur Miller. Release date, October 2, 1931.

CAST

Helen.....Helen Twelvetrees
Goldie Gorio.....Ricordo Cortez
Steve.....John Garrick
Butler.....Paul Hurst
King.....Frank Conroy
Doc.....Frank McHugh
Barnes.....Kenneth Thomson
Dummy.....Arthur Stone
Emma.....Emma Dunn
Henry.....William V. Mong
Monk.....Wade Boteler
Pearson.....Al Herman
McBaine.....Harry Carey

We Three

(First National)

Drama

When this First National film was shown at the Forum on the Coast recently, the audience expressed itself in a manner indicative of satisfaction with story, cast and treatment. Ben Lyon, Rose Hobart and little Delmar Watson received the major share of the appreciative applause, as the principals in the dramatic piece.

Claude Gillingwater, playing the father of Ben Lyon, is desirous of bringing his son into his business. Lyon prefers to play about and is infatuated with Juliette Compton, who, however, turns him down. Despondent, he visits Rose Hobart, as the servant daughter of the town's notorious woman. Lyon is found with her, and is compelled to marry her. He does, and with her aid, succeeds so well on his own that his father brings him back into the business, and Lyon, his wife and the child, Delmar Watson, return to the father's home.

There, however, Gillingwater treats the girl so badly that she leaves, thinking Lyon no longer cares for her. He follows, proving her wrong, and they plan a fresh start together.

The story is simple, and comment indicated appreciation of the manner in which it is related. Miss Hobart won praise for her handling of the mother role, which dominates the film, and the work of Lyon, Gillingwater, Miss Compton and Florence Britton received favorable comment. Little Delmar Watson won the audience completely.

Produced and distributed by First National. Directed by John Adolfi. Adapted by Florence Ryerson. From the original novel by Edith Fitzgerald.

CAST

Stella.....Rose Hobart
Sidney Brock.....Ben Lyon
Louise Brock.....Florence Britton
Mr. Brock.....Claude Gillingwater
Mrs. Squires.....Emma Dunn
Tony.....Bert Roach
Sandy.....Delmar Watson
Mrs. Munsey.....Louise MacIntosh
Connie.....Juliette Compton
Pipton.....Edgar Norton

Personal Maid

(Paramount)

Drama

Nancy Carroll plays the lead in this Cinderella story of the poor girl who becomes a lady's maid to get away from the squalid East Side home in which she lives, and after a series of adventures in the wealthy home of a copper magnate, marries the college boy son, in an entirely expected manner.

Pat O'Brien and Gene Raymond are featured opposite, the former as the wealthy self-made manager of the magnate's affairs, who is rebuffed by Miss Carroll, the latter as the young son who falls in love with his mother's maid, successfully. Comment praised the performances of the leading players as well as the deft handling of their roles by George Fawcett as the crochety old millionaire and Mary Boland as the wealthy dowager, mistress of Miss Carroll.

The audience reaction was one of only moderate enthusiasm at the New York Paramount. The story, it was indicated, was rather improbable in its developments, and on the whole, hardly did full justice to Miss Carroll's ability as an actress.

As personal maid, she finds out more than a few things about how society lives and does, and naturally, becomes more or less a key in a family situation of some complexity, involving the son ejected from college, the girl's efforts to steer him from the wrath of the old millionaire, and the final straightening of a rather obvious situation.

Produced and distributed by Paramount. Directed by Monta Bell. Based on the novel by Grace Perkins. Adaptation by Adelaide Heilbron. Photography by Carl Freund. Release date, September 12, 1931. Running time, 77 minutes.

CAST

Nora Ryan.....Nancy Carroll
Peter Shea.....Pat O'Brien
Dick Gary.....Gene Raymond
Kipp.....Hugh O'Connell
Mrs. Otis Gary.....Mary Boland
Gary Gary.....George Fawcett
Barrows.....Ernest Lawford
Gwen Gary.....Charlotte Wynters
Ma Ryan.....Jessie Busley
Pa Ryan.....Donald Meek
Mrs. Wurtz.....Clara Langsner
Anna Ryan.....Terry Carroll

The Last Flight

(First National)

Drama

Richard Barthelmess has the lead in this characterization of four war fliers, who, nerves shattered when the Armistice is signed, run from one Paris bar to another and then to Portugal, in search of forgetfulness.

The four, Barthelmess, John Mack Brown, David Manners and Elliot Nugent, meet Nikki, played by Helen Chandler, as a naive young girl who seems to have no more purpose in life than the four ex-fliers. Walter Byron steps into the picture as the meddling American reporter, after Nikki has been in a sense adopted by the four, who move to her hotel and go the rounds with her.

The story, written by John Monk Saunders under the title of "Nikki and Her War Birds," was originally titled for the screen, "Spent Bullets."

When the group, accompanied by Byron, go to Portugal, the more or less expected tragedy that must inevitably be the end of their lives, comes upon them in a rush of dramatic events. Brown, at a bull fight, jumps into the arena

on a sudden impulse to handle the bull. He is gored to death. Later, at a shooting gallery, Byron, in a scuffle, shoots Manners, and as he is about to kill Barthelmess, Nugent pours lead into him from the rifle he is holding. Nugent steps off into the night after the killing, Manners dies in a cab on the way back to the hotel and Barthelmess and Nikki are left alone at the concluding sequence.

The film, apparently appreciated by the audience at the Broadway Strand is an unusual character study, meant to be a portrayal of the effect of the war on young and healthy minds and bodies. The direction of William Dieterle was accorded praise for the manner in which the unusual theme was handled.

Produced and distributed by First National. Directed by William Dieterle. Story by John Monk Saunders, from the original novel "Single Lady." Release date, August 29, 1931. Running time, 77 minutes.

CAST

Cary Lockwood ..... Richard Barthelmess
Bill Talbot ..... John Mack Brown
Nikki ..... Helen Chandler
Shep Labert ..... David Manners
Francis ..... Elliot Nugent
Frink ..... Walter Byron

24 Hours

(Paramount)

Drama

This adaptation of the Louis Bromfield novel when seen at the Ritz Theatre on the Coast, did not seem to hold audience interest throughout. The work of the players, however, was well received, with particular praise being accorded the work of Miriam Hopkins, generous applause following her rendition of two song numbers as the night club entertainer. The picture, comment indicated, was most entertaining when Miss Hopkins appeared on the screen.

Clive Brook, in the lead, becomes separated from his wife, Kay Francis, when each has an affair; she with Minor Watson and Brook with Miss Hopkins. Regis Toomey playing a half-insane Italian gangster and husband of Miss Hopkins, murders another gangster and later strangles Miss Hopkins. Brook, drunk in the apartment at the time, knows nothing of the murder.

He finally discovers the crime, informs the police and Toomey is captured, confessing both crimes. At the conclusion, Brook and Miss Francis are reunited.

The audience, comment indicated, failed to be convinced by Toomey's portrayal of the Italian gangster, the role seeming unsuited to him. Well received were Brook, Watson, Lucille La Verne, Wade Boteler and Adrienne Ames in particular, but the direction of Marion Gering and Dudley Murphy was not greeted very enthusiastically.

Produced and distributed by Paramount. Based on the novel by Louis Bromfield and play by William C. Lengle and Lew Levenson. Adaptation by Louis Weitzenkorn. Directed by Marion Gering. Cameraman, Ernest Haller. Release date, October 10, 1931.

CAST

Jim Towner ..... Clive Brook
Fanny Towner ..... Kay Francis
Rosie Dugan ..... Miriam Hopkins
Tony (Sicily) Bruzzi ..... Regis Toomey
Hector Champion ..... George Barbier
Ruby Wintringham ..... Adrienne Ames
Savina Gerrold ..... Charlotte Granville
David Melbourn ..... Minor Watson
Mrs. Backlehorst ..... Lucille La Verne
Pat Healy ..... Wade Boteler
Dave the flapper ..... Robert Kortman
Murphy ..... Malcolm Waite

Black Coffee

(Twickenham Films, Ltd.)

Mystery Thriller

Here is another mystery thriller from the same studio, and directed by the same director as the successful "Fatal Hour" shown recently at the Warner theatre in New York. But it is not based on a Conan Doyle story of Sherlock Holmes. It is instead contrived on the distinctly shoddy base provided by an Agatha Christie novel. Starting thus, it is packed with incredible happenings, into which a superman could not infuse a sense of conviction.

For all that Leslie Hiscott has made a worthwhile picture for popular theatre audiences. Story depends on the unravelling by Poirot, a clever French detective, of a dual mystery. Old Sir Claud Amory, who has invented a high explosive, is robbed of the formula, and knowing that the thief is among his guests at a house party, he plans that the lights shall be lowered for a moment so that the formula may be restored without exposure of the culprit. When the lights go up old man Amory is found in his study, dead, poisoned by hyoscine.

Poirot hovering near to elucidate the formula mystery now becomes more interested in the cause of the tragedy, and he eventually tracks the murderer, whom he tricks into confession. Events leading up to this point are somewhat overweighted with the kind of bluff which is invariably employed in the creation of false trails, but the secret is very cleverly kept, and there is a splendid kick in the last three hundred feet, when it appears that the murderer has succeeded in escaping detection by poisoning Poirot. The detective has simulated death by poisoning merely to trick the culprit, and the fade-out proves strong meat.

Picture is notable more for the brilliance of Austin Trevor's performance than anything else. Trevor is surely one of the finest artists left to the British screen and stage. He never played better than in this; his broken English being faultless enough for a native Frenchman. Director Hiscott has not made the best of the rest of his artists, one of whom, Philip Strange, recently back from Hollywood where he made one or two plain successes, behaves with incredible "amateurishness." Adrienne Allen as the leading woman, who finds herself a victim of blackmail as well as a self-accused murderess, is neglected just as so many British stars are; she could have been given more to do, and more photographic consideration. Good comedy work comes from Richard Cooper, but no other players are worthy of special comment.

A little more snap into the whole thing and this film might have touched very big money. As it is it will get a mixed reception, and will certainly not teach Hollywood anything either in originality of story or of treatment.

Produced by Twickenham Films, Ltd. Directed by Leslie Hiscott. Art direction by Jim Carter. Photography by Sydney Blythe and Wm. Luff. Recorded on RCA. Running time, 79 minutes.

CAST

Hercule Poirot ..... Austin Trevor
Sir Claud Amory ..... C. V. France
Lucia Amory ..... Adrienne Allen
Richard Amory ..... Philip Strange
Dr. Carelli ..... Dino Gallvani
Raynor (secretary) ..... Michael Shepley
Poirot's "Buddy" ..... Richard Cooper

Wm. H. Mooring

SHORTS

My Wife's Jewelry

(Paramount)

Funny

Tom Howard featured in a very amusing number, as the evening dressed burglar who appraises the jewelry taken from the safe, and then tells the master of the house how much or little he thinks it is worth. The master of the house and his butler lead Howard through a series of amusing imaginary scenes until the cop enters and he and Howard decide to take a walk.—Running time, 11 minutes.

Where Canaries Sing Bass

(RKO Pathe)

Amusing

Jimmy Gleason takes the lead in this adaptation of Arthur (Bugs) Baer's "Saga of Rufftown," as the fight manager who finds a fighter, whom he dubbs Ham Hand McShelly, played by Harry Gribbon, and matches for the "champeenship." The fight is held on a barge and the champion and the spectators all get seasick. Several good laughs with Gleason taking the first honors, and Gribbon contributing a few.—Running time, 18 minutes.

Bimbo's Express

(Paramount)

Amusing

One of the Talkertoon numbers and a good animated from Dave Fleisher. Comedy, fast song numbers and excellent synchronization add to the effectiveness. A New York audience managed a number of laughs during the short.—Running time, 6 minutes.

Beneath Southern Skies

(RKO Pathe)

Interesting

A Van Beuren Vagabond Adventure number, in which intimate and wholly interesting glimpses of Samoan life are pictured in the port of Pago Pago. The accompanying musical score and dialogue lend much to the effectiveness of the short.—Running time, 11 minutes.

Calling on Cairo

(Central Film)

Diverting

Here is a number, in the nature of a travelogue, which pictures, in interesting fashion, and with some splendid camera work, the temples, minarets and several pyramids. The sphinx comes in for its share of attention with beautiful angled shots. An accompanying voice describes the city as the camera travels through it.—Running time, 10 minutes.

Olympic Talent

(RKO Pathe)

Good

One of the Grantland Rice Sportlight numbers, in which are shown some of Americas men and women aspirants to titles of Olympic champions. Sprinters, hurdlers, high jumpers, distance runners, field event contestants, men and women, all exhibit their skill in an interesting and diverting short which has plenty of action throughout.—Running time, 10 minutes.

Harem Scarem

(B. M. Powell)

Only Fair

Here is a travelogue with a combination of cartoons and pictures of the visit of a group of gobs to Arabia. The whole idea, not particularly strong, becomes weaker when an attempt is made to weave the idea into a story. A few of the Arabian scenes are good, however.—Running time, 9 minutes.

Roaming In Gloaming

(MGM)

Fair

Harry Lauder singing one of the most famous of his well known songs. He is seen on a stage, with an audience laughing and applauding him, which novel note, however, is somewhat overdone. The words of the number are flashed on the screen for audience singing.—Running time, 10 minutes.

Elmer Takes the Air

(Paramount)

Good

Stubby Krueger, aquatic star, plays the rube, who reads of Lindbergh's success and attempts to win laurels in the air himself. The manner in which he handled the part was sufficient to draw more than a few laughs from a New York Paramount audience.—Running time, 17 minutes.

DEPEND

TIFFANY PRODUCTIONS' ARRIVES ON TIME

Keep your eyes on Tiffany Productions' precision of the Twentieth Century! Story are finely geared to meet the needs of the

ARRIVALS (*On Time*) AVAILABLE NOW

A JAMES CRUZE Production

"WOMEN GO ON FOREVER"

with **CLARA KIMBALL YOUNG** — MARION NIXON

Paul Page, Yola D'Avril. Directed by Walter Lang.

Vivid drama thrown against a background where life is raw and rough.

"Capacity audiences . . a human story . . enacted by a superb cast."—*L. A. Eve. Herald*

Produced by Samuel Zierler

"MURDER AT MIDNIGHT"

with HALE HAMILTON—AILEEN PRINGLE, ALICE WHITE

by Scott Darling. Directed by Frank Strayer.

The screen's weirdest mystery — the gamut of thrills in a game of death.

"THE ARIZONA TERROR"

A KEN MAYNARD WESTERN

"ALIAS THE BAD MAN"

A KEN MAYNARD WESTERN

"NEAR THE TRAIL'S END"

A BOB STEELE WESTERN

Distributed by SONO ART-WORLD WIDE

GET ABOARD THE TIFFANY PICTURES SPECIAL

ABILITY!

1931-32 PROGRAM STARTED ON TIME —AND IS BIG TIME

Release Schedule. It is operating with the material, stars, directors and producers box-office at the psychological moment!

Booming into Station BOX-OFFICE on Time!

Sept. 27
"The Nevada Buckaroo"
BOB STEELE WESTERN

Oct. 4
"Range Law"
KEN MAYNARD WESTERN

Oct. 11
"Left Over Ladies"
Based on the magazine article by Ursula Parrott, author of "Ex-Wife."

Oct. 25
"Race Track"
with LEO CARRILLO
A JAMES CRUZE SPECIAL

Nov. 1
"Morals For Women"
with BESSIE LOVE, CONWAY TEARLE
By A. P. Younger, Directed by Gene Lewis

Nov. 8
"Branded Men"
KEN MAYNARD WESTERN

Nov. 15
"South Of Santa Fe"
BOB STEELE WESTERN

Dec. 6
"Fighting Mad"
KEN MAYNARD WESTERN

Dec. 15
"The Last Mile"
A SUPER SPECIAL
From the tremendous stage hit by JOHN WEXLEY . . . destined to be one of the outstanding screen dramas of all time.

Dec. 20
"West Of The Rockies"
BOB STEELE WESTERN

Dec. 27
"X Marks The Spot"
By Florence Ryerson

Jan. 3, 1932
"Sunset Trail"
KEN MAYNARD WESTERN

Jan. 17
"Hotel Continental"
TIFFANY PRODUCTIONS' SPECIAL

Feb. 7
"The Galloping Romero"
BOB STEELE WESTERN

Feb. 14
"Those We Love"
From the stage success written by S. K. Lauren and George Abbott and produced by John Golden and Philip Dunning.

Mar. 6
"The Man From Hell's Edges"
BOB STEELE WESTERN

Mar. 20
"Luxury Girls"
By Mazie Grieg
Adapted by Olga Printzlau from the novel "Satin Straps"

April 3
"Strangers Of The Evening"
TIFFANY PRODUCTIONS' SPECIAL

April 10
"Riders Of The Desert"
BOB STEELE WESTERN

April 17
"Silent Thunder"
From the novel by ANDREW SOUTAR

June 5
"Texas Buddies"
BOB STEELE WESTERN

July 17
"Law Of The West"
BOB STEELE WESTERN

Aug. 21
"Son Of Oklahoma"
BOB STEELE WESTERN

TIFFANY PRODUCTIONS, INC.

WITH OLD MAN SHOWMANSHIP AT THE THROTTLE!

SELECTIONS

by MRS. RITA C. McGOLDRICK

Family Suitability

BEAUTIES OF ITALY *GOOD*
Ruby Film Co.
Travelogue—A delightful trip through Italy with an unusual view of Vesuvius in action. Instructive and entertaining.

BIG GAMBLE, THE *GOOD*
RKO Pathe
Drama—Dissatisfied with life and its vicissitudes, a young man decides to commit suicide. In order to pay his debts he takes out a large life insurance policy, and finds that he must live a year to have it valid. The year brings about his rehabilitation and there is a happy ending. (Stars: Billy Boyd, Dorothy Sebastian and Warner Oland.)

HUCKLEBERRY FINN *EXCELLENT*
Paramount
Although this adaptation of Mark Twain's story of the adventures of Tom Sawyer and Huckleberry Finn on their famous trip down the Mississippi on a raft does not capture the spirit of that classic as in the case of "Tom Sawyer," it is a delightfully refreshing story of boy life, admirably and convincingly acted by the juvenile characters and having entertaining dialogue. (Stars: Jackie Coogan, Mitzi Green, Junior Durkin and Jackie Searl.)

MERELY MARY ANN *VERY GOOD*
Fox
Delightful in its humor, with a Cinderella romance of a little household drudge and a young composer, this picture presents Janet Gaynor and Charles Farrell in roles similar to those that won them popularity.

MONKEY BUSINESS *GOOD*
Paramount
A very amusing comedy in which the four Marx Brothers play the roles of stowaways on an ocean liner. There is quick, catchy dialogue and impossibly ridiculous situations, which, combined with the flair for clowning that these clever comedians possess, go to make an entertaining picture. (Stars: Groucho Marx, Harpo Marx, Chico Marx and Zeppo.)

MYSTERY TRAIN *GOOD*
Monogram
Comedy—A light, rather inconsequential "society play" that has some of the ingredients of entertaining motion picture fare. The thrills are provided by a train wreck and a holdup. (Stars: Hedda Hopper, Bryant Washburn.)

PARDON US *GOOD*
MGM
Laurel and Hardy are hilariously funny in their first full length picture, which has amusing situations and capable direction. The action is a travesty on "The Big House" and takes place in a jail where the two have been placed for selling beer to a policeman.

PENROD AND SAM *VERY GOOD*
First National
Comedy—The adventures of Booth Tarkington's popular juvenile characters have again come to the screen, this time with the added attraction of sound. Leon Janney and Junior Coghlan are delightfully real as Penrod and Sam.

(*Continued on next page, column* 1)

AUTUMN and the new amusement season are upon us and with this issue MOTION PICTURE HERALD *resumes the monthly presentation of Mrs. Rita C. McGoldrick's "Selections," which, as remarked at the initial appearance of this service in the issue of August* 1, *constitutes a "selection of selections," made from the same level of critical viewpoint as the many excellent lists issued by various social organizations, but without the biases of their special interests.*

The frost that will take the last of the asters in her Sayville garden is only a few days away now and Mrs. McGoldrick is back and busy again in New York projection rooms and Broadway theatres surveying the new product.

In next week's issue MOTION PICTURE HERALD *will present a "School and Screen" section by Mrs. McGoldrick, renewing and continuing this highly successful department, relating the motion picture and juvenile education, which was so enthusiastically received at its initiation near the end of the last school year.*

Adult Suitability

[*The following pictures have received high rating by the various reviewing groups, but because of theme or incidental treatment are inappropriate for juvenile entertainment.*]

BAD GIRL *EXCELLENT*
Fox
Drama—Simply told, appealingly directed and acted, this story of a poor young couple and the birth of their first child has been made into a picture of almost unforgettable beauty. Their misunderstandings through the utter inarticulateness of their love and the dreadful difficulties of their sordid environment cannot help but call forth a sympathy and pity for all such people. The photography is excellent. (Stars: James Dunn and Sally Eilers.)

BRAT, THE *GOOD*
Fox
A comedy evolved around the complications arising when a tomboy is taken into the home of an author to be used as copy in his new book. Not particularly original in plot or presentation but amusing entertainment. (Stars: Sally O'Neil, Frank Albertson, Allen Dinehart.)

DAUGHTER OF THE DRAGON, THE *GOOD*
Paramount
Not to be compared in suspense and quality of production and direction with "The New

(*Continued on next page, column* 2)

Short Subjects

BENEATH THE SOUTHERN CROSS *GOOD*
RKO Pathe
Travelogue—One of the Vagabond Adventure Series, with scenes in southern waters. (Synchronized with dialogue by Tom Terriss.)

BIG GAME *GOOD*
RKO Pathe
Cartoon—An Aesop Fable in which all the animals take part in a hunting expedition. (Synchronized.)

FALSE ROOMERS *GOOD*
RKO Pathe
An amusing comedy in which Clark and McCullough have many difficulties in renting a room. (Sound.)

GREAT DECISION *EXCELLENT*
RKO Pathe
The first of a series of pictures by Floyd Gibbons called "Supreme Thrills." This deals with America's decision to enter the World War. It would make an excellent Wilson Memorial. (Synchronized with lecture.)

HEART OF A NATION *VERY GOOD*
Talking Picture Epics
An instructive picture showing the historic buildings and monuments of Washington. (Synchronized with lecture.)

ISLAND PARADISE OF BALI *VERY GOOD*
M-G-M
Travelogue—Bali, with its primitive life and customs, not yet discovered by tourists, has been fascinatingly pictured for adults. (Accompanying lecture.)

KENTUCKY BELLES *GOOD*
Universal
An Oswald cartoon in which the animals of the farm hold a derby of their own. The horse, on the last lap, stretches his neck and wins. (1 reel.)

LAND NOBODY KNOWS, THE *EXCELLENT*
Columbia
The Rambling Reporter in a visit to Mexico. (Synchronized.)

MANHATTAN MARINERS *GOOD*
RKO Pathe
A Grantland Rice Sportlight showing scenes on a water tour around Manhattan Island. (Accompanying lecture.)

MEAD TRIAL, THE *GOOD*
Educational
One of the William J. Burns mystery stories in which the question "Who killed Burton?" is answered by the detective in an interesting demonstration of the case. (1 reel)

(*Continued on next page, column* 3)

Family Suitability

(*Continued from preceding page*)

PHANTOM, THE *GOOD*
Art Class

Mystery—There is nothing new in this story of two young reporters who endeavor to find out the identity of "The Phantom" but the thrills of the search may prove amusing to the boys of the family.

PUBLIC DEFENDER, THE *VERY GOOD*
RKO Radio

Drama—Melodramatic, but with swiftly moving sequences, this picture is raised above the average by the capable acting of Richard Dix in the role of a playboy who avenges the ruin of his sweetheart's father by a band of swindlers. (Stars: Richard Dix, Shirley Grey, Edmund Breese.)

SPORTING BLOOD *VERY GOOD*
MGM

A racetrack story with all the elements of an oldtime melodrama, so skillfully written and depicted that one forgets that the same story has been told many times before. There is the sympathetic trainer, a crooked jockey, a lovely girl and a valiant horse—all of which will call forth cheers from the boys. (Stars: Clark Gable, Ernest Torrence, Madge Evans, Lew Cody.)

SUNDOWN TRAIL *GOOD*
RKO Pathe

One more western with the usual mediocre story. Good riding and the sweeping prairie background at B-Ranch give the picture a quality of interest. (Stars: Tom Keene and Marion Shelling.)

Theatre Sues Labor Paper For $50,000, Charging Libel

Because of articles interpreted as charging a booth fire due to inefficient machinery and presence of insects within a theatre, Wolfson-Meyer Theatre Enterprises has instituted a civil suit against the *Miami News,* reputed to be a representative of Labor opinion, asking $50,000 in damages.

According to the complaint, the paper printed an article stating that a fire occurred in the projection room of the Capitol theatre in Miami as a result of inefficient machinery and the presence of only one projectionist, which is permitted by an arbitration award. It is similarly alleged that another article stated that the Capitol theatre was infested with insects.

Publix Forms Two New Subsidiary Corporations

Two new Publix corporations have been formed under the name of Publix National Theatres in Virginia and Delaware, the one in the former state succeeding Southern Enterprises.

The Virginia company is headed by Spyros Skouras, with Austin C. Keough as secretary. Thomas B. Gay is to be active head in the state.

The Delaware company, capitalized at $5,000,000, was represented in the incorporating procedure by C. S. Peables, L. E. Gray and William M. Cooper of Wilmington.

Adult Suitability

(*Continued from preceding page*)

Adventures of Dr. Fu Manchu," this picture is notable only because of the excellent interpretation of character on the part of the cast. It continues with the story of the sinister Dr. Fu Manchu and his efforts to wipe out an English family. (Stars: Warner Oland, Anna May Wong and Sessue Hayakawa.)

GUARDSMAN, THE *VERY GOOD*
MGM

Drama—A picturization of Molnar's play with Lynn Fontanne and Alfred Lunt playing their original stage roles. It has been brought to the screen with all the charm of the Theatre Guild production in acting and setting.

LAST COMPANY, THE *EXCELLENT*
Talking Picture Epics

Drama—(Produced by Ufa in Germany.) A band of thirteen men trapped in an old mill valiantly try to oppose two hundred French. They are offered a chance to surrender but they decide to make a last brave stand for the honor of Germany. The attack takes place and all in the once victorious regiment are killed. (Stars: Conrad Veidt and Carena Evens.)

MOTHER AND SON *VERY GOOD*
Monogram

A drama featuring the oldtime player of silent pictures, Clara Kimball Young. The story concerns itself with the attempts of the operator of a gambling establishment to rear her son in ignorance of her past life and her sacrifices in order that he may have the advantages that had been denied her. (Stars Clara Kimball Young, Bruce Warren.)

STAR WITNESS, THE *EXCELLENT*
Warners

A gangster picture of unusual merit. It has an appealing human interest story and a strong moral lesson. It deals with the tragic situation of an ordinary, decent American family whose members become involved as witnesses in a gang killing. (Stars: Walter Huston, Chic Sale, Frances Starr, Grant Mitchell and Ralph Ince.)

AMERICAN TRAGEDY, THE *EXCELLENT*
Paramount
and
STREET SCENE
MGM

We wish to draw the attention of those readers of this list who are particularly interested in the artistry and the technical development of the motion picture to the two strong and outstanding pictures of the current season, "The American Tragedy," and "Street Scene." These bring to the screen the stark realism that is characteristic of our current literature and drama.

In both instances great pictures have been made; both are examples of brilliant directing and distinguished acting, but because of the bitterness of the theme these cannot be recommended for family audiences.

Bryson Resigns Universal Post; Succeeded by Ditcham

James V. Bryson, for eight years managing director of Universal's British organization, has resigned, with S. Frank Ditcham succeeding him.

The unexpected resignation is attributed to the rather unsatisfactory state of Bryson's health and his own dissatisfaction over present market conditions in England.

Short Subjects

(*Continued from preceding page*)

MICKEY'S THRILL HUNTERS *VERY GOOD*
RKO Pathe

Mickey McGuire and his gang give a thrilling exhibition of window cleaning on a tall building. (Sound.)

MICKEY'S WILDCATS *GOOD*
RKO Pathe

Comedy—Mickey and his gang adopt a baby. (Sound.)

OLYMPIC TALENT
RKO Pathe

A Grantland Rice Sportlight showing this year's athletic stars who will compete in the Olympic games. (Synchronized with accompanying lecture.)

PARAMOUNT PICTORIAL *VERY GOOD*
Paramount

A short picture that is both educational and pictorially beautiful. The colored scenes lend themselves to the subject matter very well: a trip to Finland, a goldfish farm in Japan, and a musical novelty. (Sound.)

POLAR PALS *GOOD*
RKO Pathe

Cartoon "Tom and Jerry" in the Arctic. (Synchronized.)

TUNA FISHING IN ITALY *VERY GOOD*
RKO Pathe

Catching fish for canning is shown to require skill and strength. (Synchronized.)

Manager Shifts Follow Publix Transfer to Sparks

Management changes will be made in a number of situations of the Publix theatres in Florida taken over by the E. J. Sparks interests. They are as follows:

Jesse L. Clarke goes from Jacksonville to become manager of the Tampa houses; J. L. Cartwright will go from the Tampa to the Daytona Beach houses and be succeeded by Jack Fitzwater of Jacksonville; Jackson Hodges of Jacksonville will succeed O. G. Finley, who continues with Publix at Knoxville, Tenn., at the Tampa Victory; and Charles Kirkconnell will go to the Royal at West Tampa from the Tampa Seminole, which will be managed by Charles Riley of St. Petersburg. James Newman will continue to manage the Tampa Franklin.

Other changes affect the theatres and policy. Some will be reseated and given new ventilating apparatus. In Tampa the matinee admission price will be straight 40 cents, instead of 35 cents weekdays and 50 cents Sundays.

Philadelphia Battery Firm Asks for Television Permit

The Philadelphia Storage Battery Company has filed an application with the Federal Radio Commission for a license to operate an experimental television broadcasting station in Philadelphia.

The company announced that one of their engineers had brought a new television system to a point where a broadcasting system is necessary to test it.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Men In Her Life"	Story by Warner Fabian. Director: William Beaudine.	Charles Bickford, Lois Moran	Shooting
"Unwanted"	Story by Ahem Finkel. Director: Louis King.	Russell Hopton.	Starting
"The Guilty Generation"	Story by Jo Milward and James Kirby Hawks. Director: Rowland V. Lee.	Constance Cummings, Leslie Fenton, Robert Allen.	Shooting
FOX			
"Ambassador Bill"	Dialog by Guy Bolton. Director: Sam Taylor	Will Rogers, Greta Nisson, Marguerite Churchill.	Shooting
"Delicious"	Story by Guy Bolton. Director: David Butler.	Janet Gaynor, Charles Farrell.	Shooting
"Surrender"	From novel "Axelle" by Pierre Benoit. Director: William K. Howard.	Ralph Morgan, Warner Baxter.	Starting
METRO-GOLDWYN-MAYER			
"The Mirage"	Play by Edgar Selwyn. Director: Clarence Brown.	Joan Crawford, Clarke Gable, Neil Hamilton.	Shooting
"Private Lives"	Play by Noel Coward. Director: Sidney Franklin.	Norma Shearer	Shooting
"The Champ"	Story by Frances Marion. Director: King Vidor.	Wallace Beery, Jackie Cooper, Irene Rich.	Shooting
"The Cuban"	Director: W. S. Van Dyke.	Lawrence Tibbett, Lupe Velez.	Shooting
MONOGRAM PICTURES			
"The Man From Death Valley"	Director: Lloyd Nosler.	Tom Tyler.	Shooting
"In Line of Duty"	Story by G. A. Durlam.	All Star.	Shooting
PARAMOUNT			
"The Man I Killed"	Original by Maurice Rostand and Alfred Savoir. Director: Ernst Lubitsch.	Phillips Holmes, Nancy Carroll, Tom Douglass, Lucien Littlefield.	Starting
"Girls About Town"	Original by Zoe Akins. Director: George Cukor.	Kay Francis, Joel McCrea, Lilyan Tashman.	Shooting
"Touchdown!"	Original by Francis Wallace. Director: Norman McLeod.	Richard Arlen, Jack Oakie, Charles Starrett.	Shooting
"The Beloved Bachelor"	Story and direction by Lloyd Corrigan.	Paul Lukas.	Shooting
"Dr. Jekyll and Mr. Hyde"	Original by Robert Louis Stevenson. Director: Rouben Mamoulian	Fredric March, Miriam Hopkins.	Shooting
RKO-PATHE			
"Suicide Fleet"	Story by Lew Lipton. Director: Al Rogell.	Bill Boyd, Robert Armstrong, James Gleason.	Shooting
Untitled	Story by George Drumgold and Hal Conklin. Director: Ralph Murphy.	Eddie Quillan.	Shooting
RKO-RADIO			
"Other People's Business"	Original and screen play by Jane Murfin. Director: William Seiter.	Phillips Lord (Seth Parker), Anita Louise.	Shooting
TEC-ART			
"The Hard Hombre"	Scenarist: Jack Natteford. Director: Otto Brower.	Hoot Gibson, Lina Basquette.	Shooting
"Torchy"	Director: C. C. Burr.	Ray Cooke, Joan Peers.	Shooting
TIFFANY			
"Left Over Ladies"	Story by Robert Presnell. Director: Erie Kenton.	Claudia Dell, Grant Withers, Allan Mowbray.	Starting
"Racetrack"	Story by J. Walter Ruben and Wells Root. Director: James Cruze.	Leo Carillo, Kay Hammond, Junior Coghlan.	Starting
UNITED ARTISTS			
"Sky Devils"	James A. Starr. Director: Edw. A. Sutherland.	Spencer Tracy, William Boyd, George Cooper.	Starting
"Cock o' the Air"	Lewis Milestone. Director: Tom Buckingham.	Billie Dove, Chester Morris, Matt Moore.	Starting
"Arrowsmith"	Novel by Sinclair Lewis. Director: John Ford.	Ronald Colman, Helen Hayes, A. E. Anson.	Shooting
UNIVERSAL			
"Frankenstein"	Novel by Mary Shelley. Director: James Whale.	Colin Clive, Edward Van Sloan, Dwight Frye.	Shooting
"Heart and Hand"	Story by Olive Eadens. Director: William Wyler.	Walter Huston, Helen Chandler, Kent Douglass.	Shooting
WARNER-FIRST NATIONAL			
"Her Majesty, Love"	Story by R. Bernauer and R. Osterricher. Director: William Dieterle.	Marilyn Miller, Ben Lyon, W. C. Fields, Leon Erroll.	Starting
WARNER BROTHERS			
"The Blind Spot"	Play by Kenyon Nicholson. Director: Rol Del Ruth.	James Cagney, Joan Blondell, Ralf Harolde.	Starting

LOOKS LIKE A MILLION!
COSTS WHAT IT LOOKS LIKE!

SAMUEL GOLDWYN

Presents

in

PALMY DAYS

HIT No. 3 *from* UNITED ARTISTS!

THEATRE RECEIPTS

A further rise in box office grosses from 29 cities for the current week continued the steady increase which has featured theatre receipts for the past several weeks from all parts of the country. Total grosses for the seven-day period computed below reached the figure of $2,309,077, $48,348 better than the previous week's $2,260,729. However, this week's figures indicated one new high and one new low, while last week there were two new highs and one new low, though it is significant of the trend that there was no increase in new low figures during the current week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)
			Picture	Gross	Picture	Gross	
Albany							
Harm-Bleecker..	2,300	35c-50c	"Sporting Blood" (MGM)..... (6 days)	11,000	"Politics" (MGM) ..... (6 days)	13,300	High 1-24-30 "Reducing" .....$ 18,500 Low 4-4-31 "Passion Flower" 6,100
Leland	1,350	20c-25c	"The Black Camel" (Fox)..... (6 days)	4,700	"A Holy Terror" (Fox)..... (6 days)	5,060	High 5-2-31 "Strangers May Kiss".. 8,100 Low 7-11-31 "Daddy Long Legs"..... 2,900
Proctor's RKO .	1,500	25c-60c	"Dirigible" (Col.) ..... (6 days)	6,500	"Too Many Cooks" (Radio)..... (3 days)	2,150	High 3-14-31 "Millie" ..... 8,600 Low 7-11-21 "Sweepstakes"..... 2,400
					"A Woman of Experience" (Pathe) (3 days)	1,960	
Ritz	1,146	25c-35c	"Murder by the Clock" (Para.).. (6 days)	4,175	"The Reckless Hour" (F. N.).... (6 days—2nd week)	4,000	High 12-13-30 "The Cat Creeps"..... 4,750 Low 6-6-31 "Party Husbands"..... 3,190
Strand	1,900	35c-50c	"Night Nurse" (W. B.) ..... (6 days)	8,750	"The Star Witness" (W. B.).... (6 days)	9,250	High 4-25-31 "The Finger Points".... 9,300 Low 7-11-31 "Broadminded"..... 5,500
Baltimore							
Auditorium	1,600	25c-50c	"The Dreyfus Case" (Col.) ..... (6 days)	4,095	"Tabu" (Para.) ..... (6 days)	4,745	.....
Hippodrome	2,250	25c-50c	"Three Who Loved" (Radio)..... (6 days and opening night show)	15,500	.....		.....
Keith's	2,500	25c-50c	"The Star Witness" (W. B.)..... (6½ days)	6,000	"Bought" (W. B.)..... (5⅔ days—2nd week)	4,034	High 5-9-31 "Bachelor Apartment".... 16,080 Low 5-17-30 "King of Jazz"..... 3,000
Loew's Century.	3,076	25c-60c	"Huckleberry Finn" (Para.)..... (6 days)	20,000	"Guilty Hands" (MGM)..... (6 days)	25,000	High 4-11-31 "A Tailor Made Man".. 30,000 Low 11-1-30 "Her Wedding Night".... 14,000
Loew's Parkway	987	15c-35c	"Pardon Us" (MGM) ..... (6 days)	3,900	"The Smiling Lieutenant" (Para.) (6 days)	4,200	High 1-3-31 "Follow the Leader"..... 5,500 Low 8-9-30 "Love Among the Millionaires" 2,900
Loew's Stanley..	3,522	25c-60c	"An American Tragedy" (Para.).. (6 days)	21,500	.....		High 4-11-31 "Strangers May Kiss" .... 33,500 Low 5-3-30 "Honey" 12,500
Loew's Valencia	1,487	25c-35c	"Pardon Us" (MGM) ..... (6 days)	2,800	"The Smiling Lieutenant" (Para.) (6 days)	3,000	High 7-26-30 "Sins of the Children".. 7,300 Low 11-29-30 "Only Saps Work"..... 1,800
New	1,600	25c-50c	"Merely Mary Ann" (Fox) ..... (6 days—2nd week)	8,000	"Merely Mary Ann" (Fox)..... (6 days and Sun. midnite show)	16,000	High 8-30-30 "Common Clay" ..... 18,500 Low 12-17-30 "Princess and Plumber".. 2,800
Rivoli	1,982	25c-50c	"Dirigible" (Col.) ..... (6 days)	8,000	.....		High 3-16-30 "Green Goddess" ..... 14,000 Low 6-14-30 "Golden Dawn" 3,200
W. B. Metropol.	1,300	15c-50c	"Bought" (W. B.) ..... (6 days—2nd week)	3,300	"Bought" (W. B.)..... (6 days—1st week)	4,500	High 3-16-30 "Green Goddess"..... 9,000 Low 7-26-30 "Sweet Kitty Bellairs".... 2,100
Boston							
Keith's	2,800	25c-65c	"Caught Plastered" (Radio).....	18,800	"Rebound" (Pathe).....	18,500	High 10-11-30 "Half Shot at Sunrise".. 34,500 Low 12-6-30 "Sin Takes a Holiday".. 16,500
Keith-Boston ..	2,500	25c-60c	"The Woman Between" (Radio)	18,500	"The Runaround" (Radio).....	17,500	High 1-10-31 "Danger Lights"..... 22,000 Low 7-18-31 "Up For Murder"..... 17,000
Loew's Orpheum	3,100	25c-50c	"Pardon Us" (MGM).....	20,000	"Sporting Blood" (MGM).....	19,000	High 1-17-31 "Hell's Angels"..... 31,500 Low 6-28-30 "Lady of Scandal"..... 17,500
Loew's State ..	3,700	25c-50c	"This Modern Age" (MGM).....	22,000	"Guilty Hands" (MGM).....	21,000	High 10-18-30 "Three French Girls".... 30,000 Low 6-28-30 "Bad One"..... 18,000
Metropolitan ..	4,350	35c-75c	"Secrets Of A Secretary" (Para.)	37,500	"Bought" (W. B.).....	32,000	High 10-11-30 "Sea God" ..... 49,000 Low 6-7-30 "True to the Navy"..... 26,000
Olympia	2,500	25c-50c	"An American Tragedy" (Para.)	15,000	"Young As You Feel" (Fox).....	14,500	High 7-5-31 "With Byrd at South Pole" 28,000 Low 2-21-31 "Sit Tight' 12,000
Scollay Square.	1,800	25c-50c	"Transatlantic" (Fox)	14,500	"The Common Law" (Pathe).....	14,500	High 10-11-30 "Numbered Men" ..... 20,000 Low 7-5-30 "Shadows of the Law".... 11,000
Uptown	2,000	25c-60c	"An American Tragedy" (Para.)	12,000	"Young As You Feel" (Fox).....	11,500	.....
Buffalo							
Buffalo	3,500	30c-65c	"Daughter of the Dragon" (Para.)	24,500	"Secrets Of A Secretary" (Para.)	24,500	High 3-28-31 "My Past"..... 39,500 Low 7-4-31 "I Take This Woman".... 19,000
Century	3,000	25c-35c	"Traveling Husbands" (Radio)	10,000	"Transgression" (Radio)	8,700	High 2-14-31 "Cimmaron"..... 25,600 Low 7-4-31 "Always Goodbye"..... 4,100
Great Lakes ..	3,000	25c-60c	"Pardon Us" (MGM).....	24,000	"Transatlantic" (Fox)	18,900	High 8-8-31 "Politics" ..... 35,100 Low 12-27-30 "Remote Control"..... 13,400
Hippodrome	2,100	25c-50c	"The Last Flight" (F. N.).....	22,000	"Broadminded" (F. N.).....	21,000	High 2-14-31 "Free Love"..... 26,300 Low 7-4-31 "Six Cylinder Love"..... 14,800
Lafayette	3,300	25c-35c	"The Miracle Woman" (Col.).....	13,000	"Arizona" (Col.)	9,100	High 4-11-31 "Ten Cents a Dance".... 24,100 Low 8-15-31 "The Viking"..... 6,700
Charlotte							
Broadway	1,167	25c-50c	"The Last Flight" (F. N.)..... (3 days)	4,250	"Star Witness" (W. B.)..... (6 days)	5,000	.....
			"The Miracle Woman" (Col.).... (3 days)	4,000			
Carolina	1,441	40c-50c	"An American Tragedy" (Para.).. (3 days)	6,200	"Young As You Feel" (Fox)..... (3 days)	6,000	.....
			"Secrets of a Secretary" (Para.).. (3 days)	6,000	"Silence" (Para.) ..... (3 days)	5,500	

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(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"This Modern Age" (MGM)	55,200	"Guilty Hands" (MGM) (50c-85c)	42,500	High 9-6-30 "Anybody's Woman"	64,800
							Low 7-18-31 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"Bad Girl" (Fox)	33,000	"Merely Mary Ann" (Fox) (50c-85c—3rd week)	25,400	High 7-12-30 "Big House"	50,800
							Low 4-13-30 "Son of the Gods"	17,500
Oriental	3,940	35c-85c	"Sporting Blood" (MGM)	34,000	"The Phantom of Paris" (MGM) (50c-85c)	35,000	High 7-19-30 "Our Blushing Brides"	60,600
							Low 6-27-31 "Party Husband"	19,450
Palace	2,509	35c-85c	"Women Between" (Radio)	23,000	"Too Many Cooks" (Radio)	23,500	High 6-7-30 "On the Level"	31,200
							Low 7-19-30 "Shooting Straight"	16,200
Roosevelt	1,591	35c-85c	"Murder By The Clock" (Para.)	15,100	"Murder By The Clock" (Para.) (50c-85c)	18,000	High 7-5-30 "With Byrd at South Pole"	32,800
							Low 6-6-31 "Tabu"	10,100
State Lake	2,776	35c-85c	"Rebound" (Pathe)	20,500	"Traveling Husbands" (Radio)	21,500	High 10-18-30 "Half Shot at Sunrise"	45,300
							Low 6-27-31 "Transgression"	13,200
United Artists	1,700	35c-85c	"An American Tragedy" (Para.) (4th week)	23,000	"An American Tragedy" (Para.) (50c-85c—3rd week)	25,400	High 3-21-31 "City Lights"	46,562
							Low 9-6-30 "Eyes of the World"	13,200
Woods	1,166	35c-50c	"Mystery Of Life" (U.)	11,500				
Cincinnati								
Erlanger	1,600	30c-50c	"Ten Nights In A Barroom" (Goetz)	7,500				
Keith's	1,600	30c-50c	"Arizona" (Col.)	4,700	"Ex-Bad Boy" (U.)	4,800	High 11-20-30 "Africa Speaks"	13,000
							Low 8-22-31 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"Just A Gigolo" (MGM)	24,636	"The Public Defender" (Radio)	24,075	High 1-3-31 "Remote Control"	33,321
							Low 12-20-30 "Silver Horde"	20,150
RKO Capitol	2,000	30c-50c	"Huckleberry Finn" (Para.)	13,432	"Night Nurse" (W. B.)	13,156	High 9-20-30 "Common Clay"	22,000
							Low 8-8-31 "Hush Money"	8,551
RKO Family	1,140	20c-35c	"The Texas Ranger" (Col.) (4 days)	2,579	"High Stakes" (Radio) (4 days)	2,593	High 11-1-30 "Men Without Law" and "Undertow"	5,600
			"Enemies Of The Law" (Regal) (3 days)	1,388	"Murder By The Clock" (Para.) (3 days)	1,397	Low 8-22-31 "Lawless Woman" and "The Man In Possession"	1,900
RKO Lyric	1,400	30c-50c	"The Smiling Lieutenant" (Para.) (2nd week—7 days and Sat. midnite show)	11,365	"The Smiling Lieutenant" (Para.) (1st week—7 days and Sat. midnite show)	18,969	High 10-25-30 "The Big House"	23,900
							Low 2-7-31 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Silence" (Para.) (7 days and Sat. midnite show)	14,279	"Young As You Feel" (Fox) (7 days and Sat. midnite show)	15,280	High 8-15-31 "Politics"	29,500
							Low 7-11-31 "Chances"	11,517
RKO Strand	1,350	25c-35c	"The Runaround" (Radio) (25c-40c)	4,383	"Politics" (MGM)	5,500	High 10-11-30 "Common Clay"	6,940
							Low 8-22-31 "Honeymoon Lane"	2,500
Cleveland								
Allen	3,300	30c-60c	"An American Tragedy" (Para.) (30c-50c)	15,000	"Transatlantic" (Fox) (6 days)	15,000	High 7-19-30 "Let Us Be Gay"	31,000
							Low 5-9-31 "Ladies Man"	12,000
Cameo	1,200	25c-50c	"The Girl Habit" (Para.)	3,000	"Forbidden Adventure" (Para.)	3,000		
RKO Hippodrome	3,800	25c-75c	"Waterloo Bridge" (U.) (25c-50c)	15,000	"Rebound" (Pathe) (25c-60c)	15,000	High 4-27-30 "High Society Blues"	46,000
							Low 4-25-31 "Cracked Nuts"	10,000
RKO Palace	3,100	25c-75c	"Traveling Husbands" (Radio)	25,000	"High Stakes" (Radio)	22,000	High 3-23-30 "Harmony at Home"	47,000
							Low 7-18-31 "Arizona"	18,000
State	3,400	30c-60c	"Pardon Us" (MGM) (30c-50c)	26,000	"Son of India" (MGM)	20,000	High 9-5-31 "Pardon Us"	26,000
							Low 6-20-31 "The Vice Squad"	14,000
Warner's Lake	800	40c-60c	"The Bargain" (F. N.) (30c-50c—5 days)	3,500	"The Star Witness" (W. B.) (9 days)	9,000		
Denver								
Denver	2,300	25c-65c	"This Modern Age" (MGM)	17,000	"Sporting Blood" (MGM)	20,000	High 8-8-31 "Politics"	25,000
							Low 7-4-31 "I Take This Woman"	13,000
Huff'n's Aladdin	1,500	35c-75c	"Young As You Feel" (Fox)	10,000	"The Common Law" (Pathe)	8,000	High 4-11-31 "Conecticut Yankee"	12,000
							Low 5-9-31 "God's Gift to Women"	4,500
Huffman Tabor	1,900	25c-50c	"Transatlantic" (Fox)	8,000	"Night Nurse" (W. B.)	11,000	High 3-21-31 "City Lights"	14,000
							Low 7-4-31 "Annabelle's Affairs"	7,000
Paramount	2,000	25c-50c	"The Squaw Man" (MGM)	12,000	"Pardon Us" (MGM)	13,000	High 1-10-31 "Hell's Angels"	22,000
							Low 6-27-31 "Just a Gigolo"	7,500
Rialto	1,040	25c-50c	"Guilty Hands" (MGM)	4,000	"An American Tragedy" (Para.)	4,200	High 3-28-31 "Trader Horn"	8,000
							Low 7-4-31 "Big Business Girl"	2,250
Des Moines								
Des Moines	1,600	25c-60c	"Bought" (W. B.)	8,000	"Huckleberry Finn" (Para.)	10,000	High 2-14-31 "Cimarron"	18,000
							Low 4-27-30 "Rogue Song"	5,000
Orpheum	2,000	25c-50c	"Miracle Woman" (Col.)	5,100				
Paramount	1,700	25c-60c	"This Modern Age" (MGM) (3 days)	8,000	"Sporting Blood" (MGM) (4 days)	8,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"	22,000
			"Guilty Hands" (MGM) (4 days)	6,000	"Murder By The Clock" (Para.) (3 days)	7,000	Low 12-6-30 "Three French Girls" and "Derelict"	8,000
Strand	1,100	20c-35c	"Duaghter Of The Dragon" (Para.) (20c-30c—4 days)	2,300	"Arizona" (Col.) (4 days)	2,500	High 3-23-30 "Evidence" and "Roadhouse Nights"	9,007
			"Lover Come Back" (Col.) (20c-30c—3 days)	900	"Tabu" (Para.) (3 days)	1,100	Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Hollywood								
Chinese	2,030	25c-65c	"Bad Girl" (Fox)	9,800	"Transatlantic" (Fox) (2nd week)	7,700	High 6-7-30 "Hell's Angels"	40,500
							Low 6-20-31 "Trader Horn"	4,900
Pan. Hollywood	3,000	35c-65c	"Politics" (MGM)	12,900	"The Magnificent Lie" (Para.)	13,100	High 6-14-30 "The Floradora Girl"	30,000
							Low 7-19-30 "True to the Navy"	8,800
W. B. Hollywood	3,000	35c-50c	"The Star Witness" (W. B.)	18,000	"Bought" (W. B.) (2nd week)	9,500	High 2-7-31 "Little Caesar"	30,000
							Low 7-11-31 "Big Business Girl"	9,500

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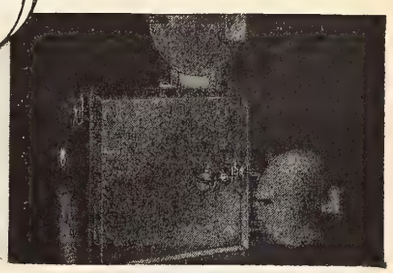

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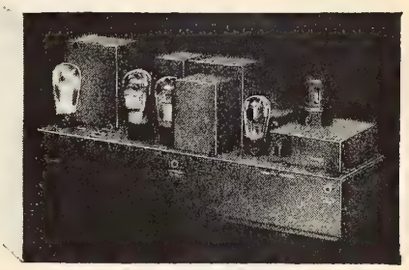

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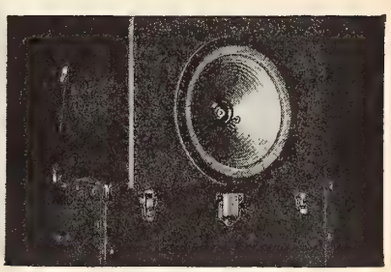

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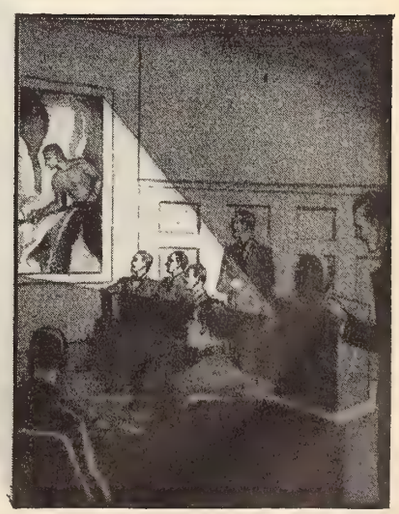

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(THEATRE RECEIPTS--CONT'D)

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to September, 1931)
Houston							
Kirby	1,654	25c-50c	"Secrets Of A Secretary" (Para.)	5,000	"The Star Witness" (W. B.) (25c-40c)	5,500	High 11-29-30 "Hell's Angels" 16,000 Low 8-15-31 "Old English" 3,200
Loew's State	2,700	25c-50c	"Arizona" (Col.)	6,000	"Ben Hur" (MGM)	7,000	High 5-2-31 "Trader Horn" 19,800 Low 6-27-31 "Five and Ten" 5,000
Metropolitan	2,512	25c-50c	"An American Tragedy" (Para.)	11,000	"Bought" (W. B.) (25c-40c)	7,000	High 1-24-30 "Love Parade" 18,000 Low 7-25-31 "The Secret Call" 6,500
RKO Majestic	2,250	25c-50c	"Caught Plastered" (Radio)	7,000	"Traveling Husbands" (Radio)	6,500	High 10-24-30 "Check and Double Check" 20,000 Low 8-29-31 "Traveling Husbands" 6,500
Indianapolis							
Apollo	1,100	25c-50c	"Merely Mary Ann" (Fox)	7,500	"Bought" (W. B.) (2nd week)	4,000	High 6-13-31 "Daddy Long Legs" 10,000 Low 7-4-31 "Annabelle's Affairs" 3,500
Circle	2,600	25c-50c	"The Public Defender" (Radio)	5,000	"Silence" (Para.)	7,250	High 11-1-30 "Check Double Check" 22,000 Low 5-23-31 "Reno" 2,500
Indiana	3,300	25c-50c	"An American Tragedy" (Para.)	13,000	"Huckleberry Finn" (Para.)	15,000	High 6-6-31 "Kick In" 21,000 Low 8-8-31 "Confessions of A Co-Ed" 11,500
Lyric	2,000	25c-50c	"Waterloo Bridge" (U.)	6,500	"Star Witness" (W. B.)	7,500	High 8-1-31 "Gold Dust Gertie" 12,000 Low 8-22-31 "Transatlantic" 6,000
Palace	2,800	25c-50c	"Guilty Hands" (MGM)	9,400	"Pardon Us" (MGM)	9,500	High 5-2-31 "Trader Horn" 22,000 Low 8-1-31 "The Great Lover" 7,500
Kansas City							
Liberty	1,200	25c-50c	"The Brat" (Fox)	5,500	"Transatlantic" (Fox)	5,500	
Mainstreet	3,067	35c-60c	"Traveling Husbands" (Radio)	15,000	"The Public Defender" (Radio)	17,000	High 2-14-31 "Cimmaron" 24,750 Low 4-13-30 "Framed" 11,000
Midland	4,000	25c-50c	"Pardon Us" (MGM)	20,000	"Hush Money" (Fox)	13,000	High 11-29-30 "Hell"s Angels" 29,000 Low 5-9-31 "Quick Millions" 7,500
Newman	2,000	35c-50c	"Merely Mary Ann" (Fox)	14,500	"Bought" (W. B.)	12,500	High 9-13-30 "Animal Crackers" 23,500 Low 4-13-30 "Light of Western Stars" 7,000
Uptown	2,200	25c-50c	"Many A Slip" (U.)	7,200	"Women Love Once" (Para.)	5,500	High 9-27-30 "King of Jazz" 10,200 Low 11-1-30 "Last of Lone Wolf" 4,000
Los Angeles							
Fox Criterion	1,652	35c-65c	"Bad Girl" (Fox)	9,500	"Transatlantic" (Fox) (2nd week)	6,400	High 5-24-30 "The Divorcee" 29,700 Low 1-31-31 "Royal Family of B'way" 7,000
Loew's State	2,418	35c-65c	"This Modern Age" (MGM)	32,400	"Sporting Blood" (MGM)	25,000	High 5-10-30 "Caught Short" 48,000 Low 8-8-31 "Hush Money" 15,000
Los Angeles	2,100	25c-65c	"Murder at Midnight" (Tiff.)	10,100	"Women Go On Forever" (Tiff.)	12,600	
Orpheum	2,750	35c-65c	"Dirigible" (Col.) (3rd week)	10,000	"Dirigible" (Col.) (2nd week)	12,200	High 2-14-31 "Cimarron" (5 days) 32,000 Low 12-27-30 "Ex-Flame" 6,000
Paramount	3,596	35c-65c	"Daughter of the Dragon" (Para.)	21,000	"Secrets Of A Secretary" (Para.)	16,400	High 9-6-30 "Animal Crackers" 40,000 Low 7-11-31 "The Girl Habit" 10,000
RKO	2,700	35c-65c	"Too Many Cooks" (Radio)	12,700	"The Public Defender" (Radio)	14,600	High 7-25-31 "Lawless Woman" 17,500 Low 9-27-30 "For the Love of Lil" 10,500
United Artists	2,100	35c-65c	"An American Tragedy" (Para.) (3rd week)	12,000	"An American Tragedy" (Para.) (2nd week)	20,000	High 9-20-30 "What a Widow" 30,000 Low 8-1-31 "Honeymoon Lane" 4,500
W. B. Downtown	2,400	35c-50c	"The Star Witness" (W. B.)	17,000	"Bought" (W. B.) (2nd week)	9,000	High 9-27-30 "Office Wife" 30,000 Low 3-14-31 "Captain Applejack" 8,000
Milwaukee							
Alhambra	2,660	25c-60c	"Never The Twain Shall Meet" (MGM)	10,500	"The Mystery of Life" (U.)	11,000	
Garden	1,150	25c-60c	"Salvation Nell" (Tiff.) (4 days)	4,100	"Fifty Million Frenchmen" (W. B.)	9,800	
			"Daddy Long Legs" (Fox) (3 days)	3,000			
Riverside	2,180	25c-60c	"Fifty Fathoms Deep" (Col.)	14,800	"Traveling Husbands" (Radio)	13,800	
Strand	1,406	25c-60c	"An American Tragedy" (Para.)	8,000	"The Magnificent Lie" (Para.) (8 days)	8,200	
Warner	2,500	25c-60c	"Bought" (W. B.) (2nd week)	12,300	"Bought" (W. B.) (1st week)	14,800	
Wisconsin	3,275	25c-65c	"Guilty Hands" (MGM)	15,200	"Murder By The Clock" (Para.)	14,000	
Minneapolis							
Aster	812	20c-25c	"Hush Money" (Fox) (4 days)	850	"Forbidden Adventure" (Para.) (4 days)	600	High 3-30-30 "The Aviator" 8,500 Low 4-18-31 "Men Call It Love" 900
			"The Reckless Hour" (F. N.) (3 days)	100	"Girl Habit" (Para.) (3 days)	800	
Lyric	1,238	20c-40c	"The Squaw Man" (MGM)	3,500	"Honeymoon Lane" (Para.)	2,500	High 3-23-30 "They Learned About Women" 5,000 Low 1-24-31 "Men On Call" 1,200
Minnesota	4,000	30c-75c	"This Modern Age" (MGM)	22,000	"An American Tragedy" (Para.)	22,000	High 7-5-30 "So This Is London" 45,000 Low 2-28-31 "Dance, Fools, Dance" 18,000
RKO Orpheum	2,900	25c-50c	"Traveling Husbands" (Radio)	14,000	"The Public Defender" (Radio)	17,000	High 2-14-31 "Cimarron" 30,000 Low 5-2-31 "Bachelor Apartment" 12,000
State	2,300	25c-50c	"Huckleberry Finn" (Para.)	10,000	"Sporting Blood" (MGM)	10,000	High 4-20-30 "Benson Murder Case" 26,600 Low 12-20-30 "River's End" 5,000
Uptown	1,700	25c-35c	"Tabu" (Para.)	2,500			
Montreal							
Capitol	2,547	25c-60c	"Laughing Sinners" (MGM) and "Hush Money" (Fox)	11,800	"The Magnificent Lie" (Para.) and "Honeymoon Lane" (Para.)	11,300	High 5-2-31 "A Connecticut Yankee" and "Don't Bet On Women" 15,750 Low 5-9-31 "Man of the World" and "June Moon" 9,000
Imperial	1,914	15c-40c	"Up For Murder" (U.) and "Ex-Bad Boy" (U.)	4,300	"The Chinese Bungalow" (British) and "The Sky Raiders" (Col.)	3,200	High 1-17-31 "The Office Wife" and "Oh, Sailor, Behave" 7,000 Low 6-20-31 "Single Sin" and "Dawn Trail" 3,000
Loew's	3,115	25c-75c	"A Woman Of Experience" (Pathe)	12,200	"Five And Ten" (MGM)	11,800	High 1-31-31 "Derelict" 16,000 Low 7-18-31 "Stepping Out" 9,000
Palace	2,600	25c-99c	"Silence" (Para.)	14,500	"Bought" (W. B.)	13,500	High 2-21-31 "Man Who Came Back" 19,000 Low 8-1-31 "Young Donovan's Kid" 10,500

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Princess	2,272	25c-65c	"Traveling Husbands" (Radio)	12,500	"Uneasy Virtue" (British)	10,400	High 4-11-31 "City Lights"	22,500
							Low 7-18-31 "Colonel's Lady"	7,200
Strand	750	15c-50c	"Night Angel" (Para.) and "Men Of The Sky" (F. N.)	4,000	"The Lawyer's Secret" (Para.) and "The Colonel's Lady" (Col.)	3,700	High 1-31-31 "Captain Thunder"	5,300
							Low 6-27-31 "East Lynne" and "Can Love Decide?"	3,000
New York								
Astor	1,120	50c-$2.00	"A Free Soul" (MGM) (14th week)	9,404	"A Free Soul" (MGM) (13th week)	13,571	High 7-5-30 "Big House"	24,860
							Low 6-13-31 "Free Soul"	20,181
Capitol	4,700	35c-$1.50	"Guilty Hands" (MGM)	63,059	"Pardon Us" (MGM)	62,284	High 8-30-30 "Romance"	98,322
							Low 3-21-31 "Great Meadow"	49,789
Criterion	850	50c-$2.00	"An American Tragedy" (Para.) (5th week)	10,500	"An American Tragedy" (Para.) (4th week)	14,300	High 1-3-31 "Reaching for the Moon"	22,675
							Low 5-24-30 "Silent Enemy"	10,800
Embassy	598	25c	All Newsreel	9,330	All Newsreel	8,610	High 11-29-30 Newsreels	9,995
							Low 8-16-30 Newsreels	6,625
Hollywood	1,549	65c-85c	"Bought" (W. B.) (3rd week)	19,476	"Bought" (W. B.) (2nd week)	34,821	.....	.....
Mayfair	2,300	40c-$1.00	"Rebound" (Pathe)	17,750	"Dirigible" (Col.)	19,780	High 11-8-30 "Check and Double Check"	51,000
							Low 7-4-31 "Sweepstakes"	12,500
Paramount	3,700	40c-$1.00	"Secrets Of A Secretary" (Para.)	53,100	"Daughter of the Dragon" (Para.)	63,100	High 8-23-30 "Anybody's Woman"	91,300
							Low 7-18-31 "The Secret Call"	41,000
Rialto	1,904	25c-50c	"Holiday" (Pathe), "Ten Cents A Dance" (Col.), "Sin Takes A Holiday" (Pathe)	6,200	"Holiday" (Pathe) and "Her Man" (Pathe)	6,500	High 9-6-30 "Animal Crackers"	62,500
							Low 6-27-31 "Hell's Angels" and "Dracula"	4,500
Rivoli	2,103	40c-$1.00	"Street Scene" (U. A.)	48,200	"The Smiling Lieutenant" (Para.) (6th week)	14,100	High 12-27-30 "Royal Family"	57,000
							Low 3-14-31 "River's End"	9,519
Roxy	6,200	50c-$1.50	"Bad Girl" (Fox) (3rd week)	71,900	"Bad Girl" (Fox) (2nd week)	100,500	High 1-10-31 "Man Who Came Back"	130,430
							Low 8-1-31 "Sunnyside Up" (Return Engagement)	39,800
Strand	3,000	35c-$1.00	"The Last Flight" (F. N.) (2nd week)	22,747	"Last Flight" (F. N.) (1st week)	36,231	High 11-8-30 "Doorway to Hell"	46,445
							Low 8-22-31 "Men Are Like That"	9,274
Warners	1,490	35c-75c	"The Dreyfus Case" (Col.)	14,629	"Should A Doctor Tell" (First Division)	3,130	High 8-30-30 "Old English"	22,203
							Low 8-29-31 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway"	1,646
Winter Garden	1,493	35c-$1.00	"The Star Witness" (W. B.) (5th week)	19,200	"The Star Witness" (W. B.) (4th week)	25,133	High 7-19-30 "Dawn Patrol"	51,128
							Low 11-8-30 "Life of the Party"	10,750
Oklahoma City								
Capitol	1,200	10c-50c	"This Modern Age" (MGM)	7,400	"Huckleberry Finn" (Para.)	5,800	High 11-8-30 "Check and Double Check"	17,000
							Low 4-6-30 "Party Girl"	3,800
Criterion	1,800	10c-50c	"Guilty Hands" (MGM)	6,500	"Pardon Us" (MGM)	6,700	High 2-21-31 "Cimarron"	15,500
							Low 4-6-30 "Locked Door"	4,400
Liberty	1,500	10c-50c	"Sky Raiders" (Col.)	5,000	"Mother's Millions" (U.)	5,500	High 11-29-30 "Truth About Youth"	8,500
							Low 6-20-31 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Transatlantic" (Fox)	5,200	"Bought" (W. B.)	6,800	High 8-9-30 "Dawn Patrol"	15,000
							Low 11-8-30 "Last of the Duanes"	3,800
Omaha								
Indiana	3,300	25c-50c	"An American Tragedy" (Para.)	13,000	.....	.....	.....	.....
Lyric	2,000	25c-50c	"Waterloo Bridge" (U.)	6,500	.....	.....	.....	.....
Orpheum	3,000	25c-60c	"Traveling Husbands" (Radio)	15,000	"The Public Defender" (Radio)	18,500	High 11-1-30 "Check and Double Check"	26,400
							Low 6-20-31 "White Shoulders"	11,500
Palace	2,800	25c-50c	"Guilty Hands" (MGM)	9,400	.....	.....	.....	.....
Paramount	2,900	25c-60c	"Bought" (W. B.)	9,000	"Young As You Feel" (Fox)	9,500	High 12-13-30 "Hell's Angels"	12,750
							Low 9-27-30 "Song of My Heart"	5,950
State	1,200	25c	"Chances" (F. N.)	2,550	"Hush Money" (Fox) (4 days)	1,200	High 3-14-31 "Trader Horn" (at 50c-$1.50)	10,000
					"Goldie" (Fox) (3 days)	900	Low 6-20-31 "Big Fight" and "Drums of Jeopardy"	900
World	2,500	25c-40c	"Night Nurse" (W. B.)	8,500	"Gold Dust Gertie" (W. B.) (4 days)	2,750	High 4-11-31 "Men Call It Love"	16,000
					"Son Of India" (MGM) (3 days)	3,000	Low 8-1-31 "Women Love Once" and "The Secret Call"	5,000
Ottawa								
Avalon	990	15c-35c	"Big Business Girl" (F. N.) (3 days)	1,250	"Seed" (U.) (3 days)	1,200	High 3-23-30 "Disraeli" and "Cockeyed World"	3,555
			"Tailor Made Man" (MGM) (3 days)	1,300	"Laughing Sinners" (MGM) (3 days)	1,200	Low 5-3-30 "Oh Yeah" and "Navy Blues"	1,810
Capitol	2,592	15c-60c	"Bought" (W. B.) (6 days)	8,900	"The Magnificent Lie" (Para.) (6 days)	8,900	.....	.....
Centre	1,142	15c-60c	"Broadminded" (F. N.) (6 days)	5,400	"Mother's Millions" (U.) (6 days)	5,200	High 1-24-31 "Madam Satan" and "Du Barry, Woman of Passion"	8,800
							Low 12-13-30 "Remote Control"	2,400
Imperial	1,091	10c-40c	"It's A Wise Child" (MGM) (6 days)	2,900	"Ten Nights In A Bar Room" (Goetz) (6 days)	2,400	High 5-9-31 "Trader Horn"	7,000
Regent	1,225	15c-60c	"Transatlantic" (Fox) (3 days)	2,300	"I Take This Woman" (Para.) (3 days)	2,500	Low 12-20-30 "East Is West"	2,050
			"The Secret Call" (Para.) (3 days)	2,700	"Rebound" (Pathe) (3 days)	2,300	High 5-24-30 "High Society Blues"	6,600
							Low 12-20-30 "Scotland Yard"	3,200
Philadelphia								
Arcadia	600	50c	"Confessions of a Co-Ed" (Para.) (6 days)	2,900	"Night Angel" (Para.) (6 days)	2,800	High 11-22-30 "Anybody's Woman"	5,500
							Low 8-1-31 "Forbidden Adventure"	2,200
Earle	2,000	25c-65c	"Secrets of a Secretary" (Para.) (6 days)	19,500	"The Runaround" (Radio) (6 days)	21,500	High 9-6-30 "Sap from Syracuse"	25,000
							Low 2-14-31 "Ex-Flame"	15,500
Fox	3,000	35c-75c	"Bad Girl" (Fox) (6 days)	30,000	"Young As You Feel" (Fox) (6 days)	25,000	High 2-7-31 "Man Who Came Back"	40,000
							Low 5-30-31 "Young Sinners"	20,000
Karlton	1,000	40c-50c	"The Bargain" (F. N.) (6 days)	4,500	"The Smiling Lieutenant" (Para.) (50c-6 days)	6,000	High 10-25-30 "Whoopee"	10,000
							Low 3-21-31 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Virtuous Husband" (U.) (6 days)	7,000	"Too Many Cooks" (Radio) (6 days)	8,500	High 1-3-31 "Tom Sawyer"	24,000
							Low 9-5-31 "Virtuous Husband"	7,000

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Mastbaum	4,800	35c-75c	"Silence" (Para.) (6 days)	41,000	"Caught Plastered" (Radio), (6 days)	62,000	High 8-29-31 "Caught Plastered"	62,000
							Low 7-11-31 "The Maltese Falcon"	35,000
Stanley	3,700	35c-75c	"The Star Witness" (W. B.) (6 days—2nd week)	13,500	"The Star Witness" (W. B.) (6 days—1st week)	18,000	High 2-14-31 "Cimarron"	26,000
							Low 7-25-31 "Rebound"	8,000
Stanton	1,700	25c-65c	"Sporting Blood" (MGM) (6 days)	12,000	"Traveling Husbands" (Radio) (6 days)	7,500	High 3-21-31 "The Last Parade"	16,500
							Low 7-11-31 "Arizona"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Merely Mary Ann" (Fox)	7,800	"Young As You Feel" (Fox)	7,800	High 1-10-31 "Min and Bill"	21,000
							Low 4-4-31 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"This Modern Age" (MGM)	14,800	"Huckleberry Finn" (Para.)	13,800	High 1-3-31 "Paid"	26,000
							Low 4-20-30 "Ladies Love Brutes"	9,456
Fox Rialto	1,498	25c-35c	"Caught" (Para.) (4 days)	1,600	"The Girl Habit" (Para.) (4 days)	1,450	High 10-18-30 "Road to Paradise"	12,800
			"Murder by the Clock" (Para.) (3 days)	1,300	"A Holy Terror" (Fox) (3 days)	1,650	Low 8-1-31 "The Great Lover" and "Misbehaving Ladies"	2,700
Hamrick's Music Box	1,800	35c	"Broadminded" (W. B.)	4,500	"The Star Witness" (W. B.)	5,800		
RKO Orpheum	1,700	25c-50c	"Traveling Husbands" (Radio) (25c-60c)	11,000	"Dirigible" (Col.)	14,500	High 2-14-31 "Cimarron"	20,000
							Low 5-23-31 "Iron Man"	8,500
Providence								
Loew's State	3,800	20c-75c	"Guilty Hands" (MGM)	10,000	"Pardon Us" (MGM)	15,500	High 12-13-30 "Hell's Angels"	28,000
							Low 6-27-31 "Five and Ten"	9,500
Majestic	2,300	20c-50c	"Bought" (W. B.) (10c-50c)	9,000	"Transatlantic" (Fox)	10,000	High 3-7-31 "Little Caesar"	18,000
							Low 4-4-31 "Love of Aloha and "Costello Case"	8,000
Paramount	2,300	20c-75c	"An American Tragedy" (Para.) (10c-50c)	7,500	"Huckleberry Finn" (Para.)	8,000	High 7-19-30 "Son of the Gods"	18,000
							Low 8-8-31 "Secret Call"	4,500
RKO Albee	2,500	20c-50c	"Waterloo Bridge" (U.) (10c-50c)	6,500	"Caught Plastered" (Radio)	8,500	High 8-2-30 "All Quiet on Western Front"	20,000
							Low 7-4-31 "Sweepstakes"	3,200
RKO Victory	1,600	20c-50c	"Fifty Fathoms Deep" (Col.) (10c-50c)	3,500	"The Runaround" (Radio)	3,200	High 4-6-30 "Golden Calf"	13,500
							Low 8-15-31 "Mother's Millions"	2,000
St. Paul								
Paramount	2,300	25c-50c	"An American Tragedy" (Para.)	7,500	"Young As You Feel" (Fox)	10,000		
Riviera	1,600	25c-50c	"Huckleberry Finn" (Para.)	9,000	"Sporting Blood" (MGM)	8,500		
RKO Orpheum	2,600	25c-50c	"Traveling Husbands" (Radio)	12,000	"The Public Defender" (Radio)	14,000		
Tower	1,000	15c-25c	"The Squaw Man" (MGM)	2,500	"Honeymoon Lane" (Para.)	2,000		
San Francisco								
El Capitan	3,100	25c-60c	"The Black Camel" (Fox)	13,000	"Five and Ten" (MGM)	13,000	High 12-6-30 "Up the River"	17,000
							Low 3-14-31 "Part Time Wife"	12,000
Fox	4,600	35c-60c	"This Modern Age" (MGM)	36,000	"Guilty Hands" (MGM)	33,000	High 1-3-31 "Lightnin'"	70,000
							Low 5-3-30 "Children of Pleasure"	18,000
Golden Gate	2,800	35c-65c	"Goldie" (Fox)	15,000	"The Public Defender" (Radio)	15,000	High 5-30-31 "Subway Express"	19,000
							Low 7-4-31 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Traveling Husbands" (Radio)	10,000	"Dirigible" (Col.) (2nd week)	20,000	High 2-14-31 "Cimarron"	30,000
							Low 9-6-30 "Outside the Law"	7,000
Paramount	2,700	25c-50c	"An American Tragedy" (Para.)	22,000	"Daughter Of The Dragon" (Para.)	16,000	High 2-7-31 "Morocco"	35,000
United Artists	1,200	25c-60c	"Front Page" (U. A.) (3rd week)	9,000	"Front Page" (U. A.) (2nd week)	10,000		
Warfield	2,700	25c-50c	"Secret Call" (Para.)	22,000	"Silence" (Para.)	18,000	High 5-24-30 "All Quiet on the Western Front"	41,000
							Low 4-5-30 "Bishop Murder Case"	9,500
Warners	1,385	35c-50c	"Bought" (W. B.) (2nd week)	8,600	"Bought" (W. B.) (1st week)	15,000	High 8-29-31 "Bought"	15,000
Seattle								
Fifth Avenue	2,750	25c-75c	"An American Tragedy" (Para.) (2nd week)	12,000	"Young As You Feel" (Fox) (3 days-2nd week)	5,000	High 4-18-31 "Trader Horn"	17,000
					"An American Tragedy" (Para.) (4 days—1st week)	8,000	Low 3-14-31 "Inspiration" (10 days)	10,000
Fox Coliseum	2,000	25c-50c	"Chances" (F. N.) (3 days--2nd week)	2,000	"Just A Gigolo" (MGM) (4 days)	3,500		
			"Murder by the Clock" (Para.) (4 days)	3,500	"Chances" (F. N.) (3 days—1st week)	2,500		
Liberty	2,000	15c-30c	"One Night at Susie's" (F. N.)	6,500	"Two-Gun Man" (Tiff.)	6,500	High 1-10-31 "The Lash"	11,500
							Low 6-13-31 "Sweet Kitty Bellairs" and "Oklahoma Cyclone"	5,500
Music Box	950	25c-75c	"The Star Witness" (W. B.)	7,500	"Bought" (W. B.) (2nd week)	6,000	High 2-28-31 "City Lights"	14,000
							Low 4-4-31 "Drums of Jeopardy"	5,500
Paramount	3,150	25c-75c	"This Modern Age" (MGM)	11,500	"Sporting Blood" (MGM)	12,000	High 9-13-30 "Animal Crackers"	21,900
							Low 10-11-30 "The Bad Man"	10,000
RKO Orpheum	2,650	25c-75c	"The Public Defender" (Radio)	13,000	"Traveling Husbands" (Radio)	12,000		
Toronto								
Imperial	3,444	15c-75c	"Transatlantic" (Fox) (6 days)	15,800	"The Miracle Woman" (Col.) (6 days)	14,600	High 9-27-30 "The Spoilers"	22,000
							Low 6-20-31 "Always Goodbye"	13,000
Loew's	2,088	25c-75c	"Guilty Hands" (MGM) (6 days)	12,500	"Sporting Blood" (MGM) (6 days)	11,300	High 4-18-31 "City Lights"	22,000
							Low 8-15-31 "Son of India"	10,500
Shea's	2,600	30c-75c	"Broadminded" (F. N.) (6 days)	13,500	"Reckless Hour" (F. N.) (6 days)	11,800	High 3-7-31 "Those Three French Girls"	16,500
							Low 6-27-31 "The Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Silence" (Para.) (6 days—2nd week)	9,500	"Silence" (Para.) (6 days—1st week)	11,300	High 2-28-31 "Cimarron"	19,500
							Low 12-20-30 "Alf's Button"	9,000
Uptown	3,000	15c-60c	"Transgression" (Radio) (6 days)	9,500	"The Public Defender" (Radio) (6 days)	9,000	High 8-16-30 "For the Defense"	17,500
							Low 8-1-31 "Father's Son"	8,300

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Lend Me Your Ears!

EVEN the "big shots" will admit that under circuit control, the home office and the house manager in the field have grown so far apart that it seems almost impossible that the two will ever get together again. Friendly conversation with most any house manager will reveal that he not only has no love for his big bosses . . . but actually has no use for them, . . . if such a term may be applied and understood within reason. . . .

This condition is not necessarily any one person's fault. As we said before . . . it is an outgrowth of circuit theatre operation during the process of which the home office becomes a sort of bugaboo to the manager and the manager becomes a piece of machinery to the home office. . . .

If you discuss a matter of this sort with the home office executives they will try to laugh it off and tell you how "happy" and "contented" their managers are . . . but under the laugh they are frowning . . . because they know they are kidding you . . . and themselves too. . . .

They would like to bridge the gap and create a warmer and friendlier feeling . . . but all attempts to do so have come to naught. . . . In some cases they have given up hope and are letting things go as they are . . . yet it represents the greatest handicap in circuit operation today and is probably responsible for many bad situations and losing houses . . . houses which might come through without a loss and possibly with a profit if the men who run them had a lot more faith in the outfit they work for . . . and were getting a decent break. . . .

But there must be a solution to this problem . . . a solution which will eventually show the circuit chiefs the unintentional error of their ways. . . . We offer this as our suggestion:

Each circuit should employ a contact man . . . not a cold blooded employment or personnel manager, . . . but a man who can win the confidence and friendship of the boys in the field . . . a man they would be willing to confide their troubles and kicks to . . . with a feeling that something would be done about it. . . . Not as at present . . . when they must tell it to their district supervisor who kids them along and then forgets about it. . . .

The right contact man working between the home office officials and the house managers could do more to build up the morale and confidence of the men in the field than any medium employed up to this time . . . and unless such a contact man is put on the job with each and every circuit the morale of those organizations will continue to go to the dogs. . . .

The boys in the field are human beings . . . they have their likes and dislikes . . . they want to be humored once in a while and encouraged occasionally . . . but they get nothing now . . . and the most they ever hear from their home office or it's executives is a form letter pat-on-the-back or a kick about something or other. . . .

We don't envy anybody the job of contact-man . . . it's gonna be one tough job and calling for every ounce of tact and diplomacy in order that he win the confidence and friendship of the manager and convince him that if anything is not going O.K. to call on him (the contact man) for help or advice. . . . He must likewise be able to exert a large measure of influence in the home office on behalf of worthy kicks from the managers . . . and above all his correspondence with these men must be held in the strictest of confidence and not open to the inspection of any individual.

This may sound far-fetched at first glance, but if the skeptics to such a plan would think it over carefully they would at least grant that the idea possesses possibilities and may really prove the solution to a problem that has had them worried for a long time. . . . At any rate they must admit that it is worth a trial over a period long enough to demonstrate whether it is practical or not . . . and they must also realize that the present salve handed out to the managers via letters and house organs is at best just cold type and carrying the odor of "official" orders. . . . Such stuff does not lend to the friendliness of two points so far apart as a home office and a manager . . . and decentralization is NOT the answer to this phase of circuit operation. . . .

The present feeling of unrest . . . lack of confidence . . . worry about jobs . . . and hundreds of other things . . . must be done away with before any organization will be able to function efficiently or profitably. . . .

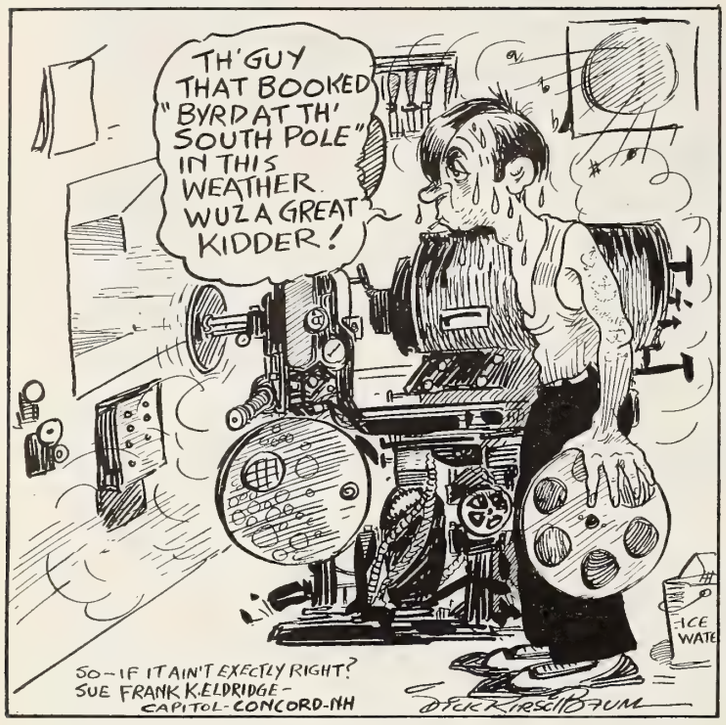
In conclusion, we make no claim that this suggestion will eliminate all the evils existing between home office officials and house managers . . . but it may help create a bond of better understanding and a far friendlier feeling between the two than there is now . . .

Of course the industry's usual quota of calamity howlers . . . bellyachers and pessimists will immediately see how much they can pick this idea apart . . . Let 'em pick . . . we'll stick to our claim . . . This may . . . or may not . . . be the solution . . .

"Chick."

"LOBBY LAFFS"

By DICK KIRSCHBAUM


TH'GUY THAT BOOKED "BYRD AT TH' SOUTH POLE" IN THIS WEATHER. WUZ A GREAT KIDDER!
ICE WATE
SO-IF IT AIN'T EXECTLY RIGHT? SUE FRANK K. ELDRIDGE - CAPITOL - CONCORD-NH
DICK KIRSCHBAUM

The Power Of Suggestion!

Forrester Engaged Horde Of Kids To Circulate Message

Extension circulation of a message was obtained through the medium of a flock of children by Eddie Forrester, manager of the Capitol Theatre, Grand Island, Neb., during the campaign he waged on "Daddy Long Legs."

He ran a two-column three-inch ad in the local daily, advertising for boys and girls who wished to earn tickets to see the picture. One hundred twenty-five children applied and each was provided with a binder of fools-cap and told to go out and get signatures. On the first page attractive illustrations from the press sheet were pasted and beneath was typed an explanation that the bearer was trying to obtain enough signatures to earn a free ticket to the picture. Some of the kids returned with as many as 300 names, although some were duplicates.

In conjunction with the above the cashier staged a direct telephone campaign and as additional publicity a flat-bottom truck with an entertainer was used for a street bally, covering every town within a radius of 40 miles. Thirty inches of free space was obtained through a classified ad tie-up with his paper and a full window was secured from a book store. A local minister, who is a movie fan, was also solicited for an endorsement, which he gave from the pulpit.

The signature gag was also used in connection with "Donovan's Kid," but in a different manner. A giant post card was prepared, addressed to Richard Dix and Jackie Cooper and bore the following copy: "Dear Richard Dix and 'Skippy' Cooper—We, the undersigned, are special fans of yours. We have heard that your new picture, Donovan's Kid, is a knockout and we're going to see it."

The card was displayed in the lobby five days before opening and was then carried through the business section of the city by one of the house staff for signatures. By night time the card was completely covered with names of local residents.

Well, Eddie, that was one way to tell them that these pictures were going to play your theatre and there's no question that kids will do a lot of circulating to win a free ticket. It's a good gag and one which will bring excellent results if, as he states, one doesn't pull it too many times so as to become a public annoyance. Anyway, it secured splendid publicity for him and he's passing it along for the benefit of other showmen.

Hutchinson Used Telephone Number Stunt On Picture

A. A. Hutchinson of the Strand Theatre, Spartanburg, S. C., derived lots of publicity for "Girl Habit" when he used a telephone-number stunt.

The telephone numbers of 25 of the most popular local girls were posted on a one-sheet mat board and put on display in the lobby for a week in advance.

Copy on the mat board read:—

LUCKY BOYS WITH THE "GIRL HABIT"
RATE GUEST TICKETS!

Boys! Is your girl's telephone number listed below?
(Telephone numbers)

If it is, call her up and ask her to see THE GIRL HABIT with you. If she accepts, bring her to the Strand Theatre Monday or Tuesday and she will be admitted free. Of course, we stick you for your ticket. (Who said, "It's the woman who pays?")

CHARLIE RUGGLES
In the Paramount comedy
THE GIRL HABIT
Laughs Galore.

The stunt proved to be very popular, causing plenty of favorable talk. All but one or two of the girls took advantage of seeing the picture in this manner.

——Business Is Going To Be Great!——

Bigness Of Picture Was The Main Point Sold By A. Hamilton

Bigness of picture was the main point stressed in a campaign made on "Daddy Long Legs" by Al Hamilton, manager of the Empress Theatre, South Norwalk, Conn., for it happened that the Norwalks had never witnessed the playing of one picture in two theatres at the same time.

He distributed 2,500 special throwaways in the Sunday papers and another 2,500 in a house to house distribution on Sunday morning.

The special throwaways were captioned, "Norwalk's Largest Theatre is Not Large Enough." For the first time in the history of the Norwalks, a picture has merited, by its tremendous reception at the Empress, a showing in two theatres."

He also advertised the picture on the special throwaways as the finest, sweetest and cleanest picture ever made as well as giving names of cast, theatres and playdates.

100 show cards were placed in store windows on day before the 4th of July. In fact, these window cards were put on view just prior to the stores being locked up for the night. Copy on these cards read, "Closed Today, gone to see Daddy Long Legs at the Empress." This stunt afforded much excellent advertising for the picture over the holiday week-end.

Naturally, this same situation regarding the two houses playing day and date is not going to generally exist but there are other excellent angles to Hamilton's campaign which can be capitalized upon and if you like them we're sure he will be glad to have you help yourself.

CHARLEY McLEARY STANDS BY!

A few weeks ago when City Manager Bill Saxton was on his vacation, Charley McLeary, manager of Loew's Century Theatre in Baltimore, was stricken with an attack of acute appendicitis. His doctor instructed him to go to the hospital at once, ordering an immediate operation. But he couldn't go with Bill Saxton away, and he didn't want to interfere with Bill's much-needed vacation. And so he stayed on the job until Bill returned. After the operation was successfully performed the doctor told Charley that it would have been fatal to have prolonged it a few more hours.

Charles McLeary

That's what we call standing by like a good soldier. Extreme, some may say, but certainly an expression of loyalty. And a strong sense of loyalty to any worthy person or cause is something any one of us might be proud to possess or hope to acquire. Here's hoping that Charley will soon be back on his job.

McDonald Sees Need Of Boosting Shorts; Cites An Experience

Medicine for heartaches and glum faces, which are sometimes common ailment with some managers during the summer months, is prescribed in a recent letter from Teddy McDonald, Coast exploiteer with Universal Pictures. According to Teddy, there still remains a manager who is under the impression that the feature picture is all he has to sell. "Be a salesman," he says, "sell your shorts; for in many cases, you have one booked which will carry more appeal than some weak feature."

McDonald calls attention to the racing through of the newsreel in some houses in order to save some time. He deplores this practice as one which cannot fail to produce bad feeling among patrons, in that there are many who get as much kick out of newsreels as they do from the rest of the show. Strong features of the reel should be played up, he firmly believes, as the individual display of news features will actually sell seats.

Not long ago McDonald ran an Oswald matinee at the Fox-Wilshire which netted a capacity crowd of 2,000 kiddies at the opening. During the performance a cartoonist (whom we presume to be Walter Lantz) attended the theatre and gave a short talk to the kids about Oswald's career. After the address Mack himself sang the theme song of the cartoon. Did he sing? Says Mack: "Chevalier would have blushed had he heard the applause." That's oke, Teddy, but it's just too bad all the boys haven't got a voice like yours! We are reproducing one of the photos taken at the time the rabbit cartoon drive was made and it shows part of the group of youngsters and a sample of the cartoon.

Well, fellows, the proof of the pudding is in the eating and from all accounts the Fox-Wilshire had a full stomach as the result of this kiddie drive. As Teddy states, it can be done! Play up your shorts to the fullest possible extent. We believe that the B. O. will return evidence of your work in the shape of increased receipts.

——No Empty Seats This Season!——

Tommy Phelan Put Film Over Top With Newspaper Contest

Tommy Phelan of the Paramount Theatre, Long Branch, N. J., put over a newspaper contest which undoubtedly helped his receipts with "THE SECRET CALL."

Daily, for six days prior to the opening of THE SECRET CALL, the Long Branch Daily Record ran a one-column illustration of Peggy Shannon, who is featured in the picture. In the illustration Miss Shannon was holding a telephone operator's mouthpiece, and a box was carried underneath the illustration of Miss Shannon. The box carried the following copy:

"Long Branch Record readers are urged to watch this space all this week as their telephone number is likely to appear in this panel, inviting them to be a guest to "The Secret Call" at the Paramount Theatre.

"Miss Peggy Shannon, the star of the picture, is calling Long Branch 692M today. If you are the winner, call at the business office of the Record, 192 Broadway, for your guest ticket."

This newspaper contest quite obviously had box office value. The above described stunt was a direct plug for THE SECRET CALL.

This active club member is a mighty familiar figure on our pages by reason of his many business-building stunts and so we start off the Fall season with this contribution from him. Keep many more rolling into headquarters, Tom.

"The Showman's Calendar"

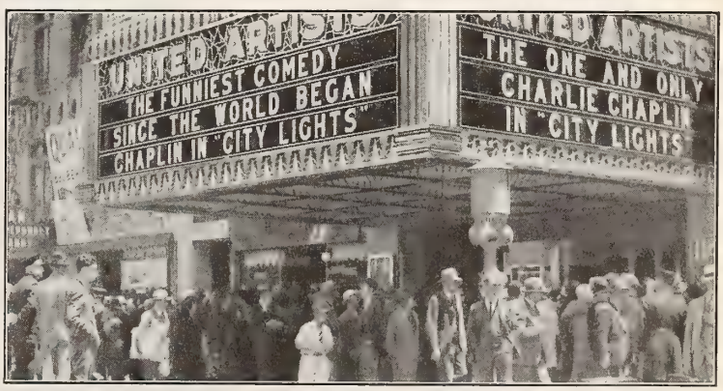
SEPTEMBER

21st	Yom Kippur (Jewish Day of Atonement)
22nd	Nathan Hale Executed (1776)
22nd	Samuel Adams — Revolutionary Patriot Born (1722)
23rd	First Day of Autumn
26th	Pacific Ocean Discovered by Balboa (1513)

OCTOBER

1st	Missouri Day
5th	Chester A. Arthur, 21st President, born (1830)
5th	Wright Bros. take first long distance flight in aeroplane, 25-1/5 miles (1905)
7th	First Colonial Congress met in N. Y. (1765)
8th	Chicago's Great Fire (1871)
9th	Fraternal Day (Alabama)
9th	Washington Monument Opened (1884)
10th	U. S. Naval Academy in Annapolis formally opened (1845)
10th	Farmers Day (Florida)
12th	Columbus Day
14th	William Penn (born 1644)

POLITICIANS AND STARS GALORE!



Attended a ceremonial dedication the day following the premiere of the new United Artists Theatre, San Francisco, Calif. Among the notables were, Governor Rolph of California and Mayor Rossi of San Francisco. Floral baskets were sent by many others prominent in Los Angeles theatre circles. Charles Leonard, publicity director of the theatre, had charge of the campaign. We're sorry not to be able to present the manager's name.

ASSISTANTS ARE ELIGIBLE FOR MEMBERSHIP IN THIS CLUB!

With the approval of the house manager, assistant managers are eligible for membership.

We started taking assistants into the Club about a year ago and subsequent surveys have proven that it provides the necessary "push" to make them real showmen. It increases their interest in the business and makes them try all the harder to gain promotion. For the six months period, ending June 30th of this year, Club records show that over three hundred assistant managers were promoted to handle their own houses.

Only accredited assistants are accepted. Those not entitled to this title should not apply as their managers will be asked to certify as to the position they now hold.

The Round Table Club will welcome members in this class and we urge every bonafide assistant manager to send in the application now.

——Get Your Share Of Big Business!——

Janecky's Kid Club Going Over In Big Way At The Warner

It didn't take Harold Janecky, manger of the new Warner Theatre, Milwaukee, long to organize a Saturday morning kiddie show when he took over the reins of this house and we'll say the public has responded in a big way. On one occasion the theatre accommodated 3,200 kids and records show that on another as many as 1,600 adults either sat in or accompanied the children during a morning show. Perhaps this may be due to the claim that the Warner is the only downtown first run to offer entertainment especially constructed for the youngsters.

The shows start at 9.30 A. M. and the admission is 10c for children and 25c for the grown-ups. 5,000 penny post cards have been sent out to advertise the showings and space has also been taken in the newspapers to get a message to the kids through their parents. The post cards carry the complete program for the special show, together with admission prices.

Janecky needs no introduction on these pages nor does his able advertising manager, Ben R. Katz, as we have had occasion prior to this to present samples of their brand of showmanship. The Club wishes both of them all kinds of success with the new house.

Election Herald Aided Hause When Selling 'Politics'

Lloyd Hause got out an election ticket herald to exploit Marie Dressler and Polly Moran in "Politics" playing at the Capitol Theatre, Bloomsburg, Pa.

The ticket showed a cut of Dressler, Moran and Roscoe Ates with the caption, "Elect This Laff Ticket." And then followed the line-up of candidates which in reality was the cast as: For Mayor, Marie Dressler, etc. And then more sales copy about the picture, theatre and play dates.

Each sample ballot had a number on it. If the holder of a ticket number had the same one that appeared in the lobby, then that person was entitled to see the picture as the guest of the theatre. Inasmuch as the sample ballots were distributed well in advance of picture, it meant that they probably keep the sample ballots on hand to compare their numbers with those posted in the theatre lobby.

Hause also consummated a tie-up with the Servel Refrigerator Co., this netting the theatre 40 inches of free space in two days besides the advantage of the space occupied by the entire ad.

There must be something inspiring about the town of Bloomsburg. Every showman we meet from that "burg" seems to be a go-getter, and Lloyd is no exception. "Knock 'em dead" Hause and you'll be needing more seats soon.

——Let's All Pull For Prosperity!——

Two Recent Stunts Of Herman's Secure Valuable Publicity

Advertising a picture by having the letters spelling the title frozen in a cake of ice, was one of two stunts recently pulled by Harry Herman, manager of the Paramount Theatre, Waterloo, Iowa.

The short title of "Seed" made it possible to freeze four cut-out letters and the display was placed in the window of a local drug store. The gag was to estimate the number of hours it would take the ice to melt and 15 passes, distributed to those making the 15 nearest estimates, was the only cost to the theatre.

Fans are always an acceptable souvenir-gift during the hot weather months and when playing "Laughing Sinners" he arranged with a department store to place 1,500 fan photos of Joan Crawford in outgoing parcels, 500 additional ones being distributed at the theatre. Back space on the fan was split evenly between store and theatre and the cost of fan and imprinting was borne by the store. The store's ad was devoted to Catalina Swim Suits, which Joan Crawford has endorsed.

The cake of ice stunt is generally an interesting attraction during the summer months and placing it away from the theatre secures valuable advertising at a remote point. As stated before, your local ice dealer will always be glad to cooperate with the freezing process and the entire cost is negligible when the amount of advertising received is taken into consideration. Regarding the distribution of the fans, this was another example of costless advertising which gave corking circulation to his message. Harry is a regular contributor to these pages and we'll be looking forward to further accounts of what he's doing out in Waterloo.

N. Y. RIVOLI'S ART FRONT ATTRACTS!

Here we present the latest in the series of artistic atmospheric fronts built for the popular long-run house on Times Square. Each succeeding attraction brings with it something decidedly interesting and worth stopping to look at for the native visitors on New York's gay white way.

Particularly novel on this display, is the skyline treatment above the main entrance doors. This appears in silhouette with the cutout buildings standing some ten inches away from the background, which is illuminated from the rear of the buildings.

The letters of the title are about a foot deep and make a most impressive appearance when viewed from the opposite side of the street. Other worthwhile slants can be found by studying this picture carefully and we believe it will act as a guide for other managers to follow when designing fronts for this picture.

SAMUEL GOLDWYN'S
STREET SCENE
PULITZER PRIZE PLAY
ELMER RICE'S PULITZER PRIZE PLAY
SAMUEL GOLDWYN'S
STREET SCENE
Has A Neglected Wife the Right to Seek the Attentions of Other Men?
Today's Most Important Question Answered

Kenimer's De Luxe Give-Away Campaign Is Hitting Bullseye

It's certainly necessary to step on it these days to keep business near the normal mark, and in some sections of the country, such as Florida, where business has been off for some time, it becomes expedient to bring about extra pressure in order to stimulate attendance. Necessity being the mother of invention, Guy Kenimer, in casting about for an idea along these lines, came upon one that is hitting patrons right where they want to be hit and is doing a world of good for the box office at the Florida Theatre. It's a very simple stunt and can easily be adapted to most any local conditions.

A copy of one of the 40,000 heralds used in connection with the idea explains the whole scheme in detailing rules governing the give-away of articles ranging from a popular priced auto down to a remote control radio. In between is an electric refrigerator and a trip to New York with all expenses paid. All articles, with the exception of the auto which was promoted from two dealers at a very substantial discount, were donated through merchant tie-ups. In order to own one of the articles it was necessary to make a purchase at one of the several stores tied in, receive a receipt which, in turn, had to be deposited in a sealed box placed in the theatre lobby. It was agreed to display the articles over a period of five weeks, crediting each one with the merchant's name.

By this time the reader is undoubtedly speculating as to how these de luxe articles were promoted and the answer is that each merchant kicked in one hundred dollars for the privilege of being a party to the idea. In addition, he was charged $1.25 for each thousand tickets distributed—the actual cost of printing. Or, this item of expense may be taken care of by selling the back portion for advertising to some other concern. Now you can see that the amount of money received for privileges nicely took care of all expenses the scheme involved. As a matter of fact, if more merchants are brought in, an actual profit can be made through the letting of these privileges.

Friday nights have been chosen for the give-aways and from experience gained from pulling the event on two previous nights, it has been arranged with the city to have the entire block in front of the theatre roped off when the auto is given away. It is estimated that this particular night will draw as many outside the theatre as inside. Capacity business has resulted from the first two try-outs, or about double normal trade.

The lobby of the theatre plays an important part in the above outlined scheme. A large barrel has been mounted on a stand and above it hangs a framed letter from the Mayor, stating that it was padlocked by him and that he holds the key. Because each entrant must come in the lobby in order to place the ticket in the box, it will be readily seen that this act furnishes the theatre with opportunities to sell many other admissions, together with the patron's additional opportunity to participate in the gifts. On the chosen night, the barrel is moved out from foyer to stage, each ticket that has been deposited permitting the holder to receive any one of the four articles. It will also be seen that it is necessary for one to be inside the theatre at this time.

As we write of this the Florida's de luxe give-away month is drawing to a close, only to be followed by a similar movement the next month. The merchants already in the deal are so well pleased that they are willing to go in again and others who were a trifle cold at first approach are now anxious to take part in it. You will undoubtedly recall Kenimer's big "Blue Ribbon" campaign that brought home the bacon when he was located in Tampa. He believes that this one has the latter stopped by a mile. If there is anything about his present campaign which you do not understand we feel sure that a line to him will bring the desired information. In the meantime, we will await returns concerning the second month's drive and predict it will go over the top.

——Make This Our Prosperity Season!——

DODGEVILLE IS PROUD!

Yes, proud that C. T. Kraegel is now in a position to give its citizens the finest kind of sound picture reproduction at the Crystal Theatre, Dodgeville, Wis. Kraegel is an active member of the Round Table Club and you will note that the framed membership certificate occupies a prominent position on his desk.

Managers' Round Table Club!

Devoted Exclusively to the Interests of the

HOUSE MANAGER

and all others participating in theatre management, exploitation and advertising.

THE INDUSTRY'S CLEARING HOUSE FOR IDEAS!

A GOLD MINE OF VALUABLE "DOPE" EVERY WEEK FOR THE LIVE-WIRE SHOWMAN WHO SEEKS TO GET AHEAD IN A BUSINESS WHERE "YOU HAVE TO GO LIKE HELL TO STAY WHERE YOU ARE"

And our slogan is typical of our organization:

"ALL FOR ONE AND ONE FOR ALL"

Stearn Suspended Large Muslin Cut-Out Across Street

Harry D. Stearn of the American Theatre, Pittston, Pa., pulled a unique stunt in exploiting "Daddy Long Legs."

Stearn used a 12-foot cut-out of a man with 30 feet of muslin for the legs and had this suspended across the street in front of the theatre with one leg tied to the marquee and the other directly across the street.

The stunt was a very effective one; causing passers-by to comment about it and reminding themselves and others about "Daddy Long Legs."

Business Is Going To Be Great!——

A Novel Ballyhoo Helped Lowry When Selling 'Politics'

Victor B. Lowery put on a novel ballyhoo that helped immeasurably in publicizing Marie Dressler and Polly Moran in "Politics" playing at the Majestic Theatre, Wichita Falls, Tex.

Lowery arranged with the Boys Club and the local American Legion band to parade two streets—carrying banners regarding the picture. The boys stopped on the principal intersections and one large boy would climb upon a parked car and start to make a political speech. The other boys would then start yelling, "We want Marie Dressler,"—"We want to laugh," and other catchlines in reference to the picture.

After the short parade and several "speech" interruptions, the parade ended in front of the theatre where the band played for 15 minutes. The stunt drew a large crowd and proved one of the best stunts used in some time in publicizing a picture.

Why can't we get more stuff like this? The tie-ups are so easily effected by wide-awake showmen that it seems a shame that so many of them sit around moping when they can be stimulating business right along. Nice work Victor, but don't make us wait so long for your material.

BURNETT USED STREET CARS!

One of the stunts pulled on "Politics" by Martin Burnett, manager of Loew's Dayton Theatre, Dayton, Ohio, is shown in the above photo. Permission to banner the cars was most difficult to obtain but he got away with it. He also staged a red-hot night parade that came in for a lot of attention and received a nice break from a daily newspaper when they published a story and photo describing and showing the Mayor being presented with a "Hattie Burns campaign" poster. In spite of terrific heat we understand that Burnett put on a most excellent campaign and we are sorry that we are unable to present further details regarding his work. It's all we have. And by the way, he's another entrant in the M-G-M prize contest.

If Your Customers Like Cows Try This One Of J. C. King's

Something new in the nature of give-aways was recently pulled off by J. C. King, manager of the Arcadia Theatre, Harlingen, Texas. It was a cow, boys, a cow! Now, what do you think of that! Four merchants kicked in enough dough to buy the animal and the stunt was used in connection with "Confessions of a Co-Ed." Heralds were distributed, copy on one side relating to the picture and the other disclosing how a theatre patron might become the proud possessor of the pet. Among other points, weight of the animal was discussed—so we think we've let you in on how the gag was gagged. To further exploit the stunt, the cow was bannered and led through the town's streets several days in advance, the banner also telling how the creature might be taken home.

'Course Texas is a big cow state and they go over in a great way down there. We're not quite sure just how much one of them would be appreciated in metropolitan centres. Apartments are small, and with a limited number of back yards, it might prove embarrassing for a man or woman to take one home Furthermore, the cow was kept up half the night in order to have her on hand at a midnite matinee and these animals have been known to emote dangerously on a stage when deprived of their usual amount of sleep. As to originality of an idea for a give-away we'll have to hand it to King. The only suggestion we could possibly make is to also ring in a milking contest before the cow is taken home. So there you are Club members; if you think your patrons would like to compete for a nice cow, try this one. It was a big success in Harlingen and got this Round Tabler just what he wanted in the way of publicity.

——Let's All Pull For Prosperity!——

Leahy Distributed 300 Pill Boxes As Ad On Rogers Film

M. H. Leahy of the Paramount Theatre, Colorado Springs, Colo., effectively distributed 300 pill boxes to exploit Will Rogers in "Young As You Feel."

On both top and bottom of pill boxes were pasted labels on which was printed "For That Tired Feeling see Will Rogers in YOUNG AS YOU FEEL—Directions inside."

Inside was a numbered coupon on which was printed, "Compare this number with those posted in the Paramount Theatre lobby. You might win a pass to see WILL ROGERS in YOUNG AS YOU FEEL, starting Saturday for one week only."

The pill box stunt caused a lot of favorable comment and helped immeasurably in popularizing the picture and contributed to the general activity of this showman in his consistent campaign to "Fill Those Empty Seats." Apparently he's succeeding and we're here to tell you that his future exploitation will always find a welcome spot on these pages. Keep it up Leahy.

Evans Davis Tied With Telegraph Co. To Boost A Picture

A variety of gags were recently used in connection with the exploitation of several pictures by Evans Davis, formerly manager of the Rialto Theatre, East Rochester, N. Y., which bear evidence that this Club member is still stepping along with the business of selling shows.

As a boost for "Ten Cents a Dance" and a Laurel & Hardy short he tied up with the Postal Telegraph Co. for distribution of a message addressed to "Mr. and Mrs. Movie Patron, Everywhere in East Rochester," stating that this particular program was to be shown at his theatre. His name was signed to the message.

Evans doesn't tell just how this distribution was effected but there are several methods which have been brought to our attention. It is obvious that the telegraph company will supply the blanks free of charge, and it can often be prevailed upon to also do the typing in return for advertising received. The messages may be delivered along with regular paid or collect messages of a different nature, or it may be possible to arrange for a hand delivery house to house at the cost of one cent per message. The latter method is cheaper than two cents postage plus the value of having a uniformed messenger do your work. There are also other ways of getting circulation of this form of message, such as hand-outs at busy intersections and at the theatre.

Other accessories used by Evans include the distribution of a miniature tab herald on "Finger Points," containing stills and captions of characters in the picture and an imprint on the back to effect that every kid attending the theatre on Saturday would be presented with a free chocolate bar; a "Don't Let the Season Pass" card on "Secret Six," and a printed paper napkin wrapped around an orange to advertise "Lemon of Orange."

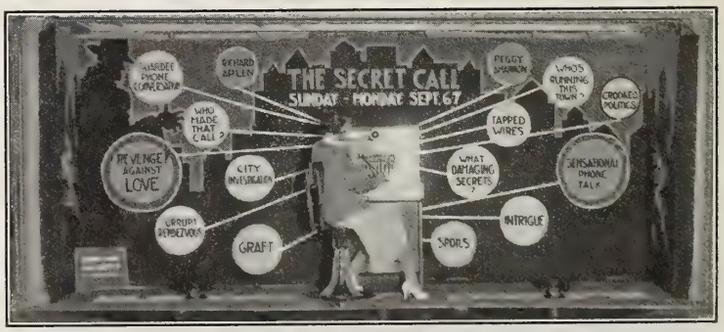
Your brother Club members are glad to hear from you again, Evans, and now that the new season is about due will expect you to keep them posted on what else is happening up your way. Shoot along your ideas and we'll see that they make an appearance on these pages.

——Get Your Share Of Big Business!——

Brown Constructed Fine Foyer Display For "Secret Call"

Before he left his post at the Fox-Lefferts Theatre, Brooklyn, N. Y., to take charge of the Ambassador Theatre, same city, William Brown constructed a strikingly novel foyer display which was used two and one-half weeks in advance of "Secret Call." The arrangement will be of interest to all Round Tablers.

He had the house artist paint the entire background with a New York sky line and all around this were etched 20 discs representing different 'phone calls, each disc with snappy catch lines. From the local phone company he promoted a switchboard, operator's chair, head receiving set and two French telephones to fill out the picture. To add to the 'phone call effect, white ribbons were strung as per photo, to each disc. An elaborate colored lighting effect, with baby spot, and a young lady sitting at the board making imaginary calls, completed the set. Additional effort on this picture included the use of program-heralds, 24-sheets, newspaper advertising and screen trailers.



The entire cost to Brown for the display described above was only $15 and we know for a fact that it came in for a lot of comment from patrons during the time it was shown. The Phone Company loaned the equipment free of charge and even delivered it to the theatre. In return a card was made up to give the proper credit. Well, Bill, that was a clever stunt to pull for your last one at the Lefferts and the Club wishes you all kinds of luck at your new house. Just as soon as you find your way around, which should not take long, don't forget your fellow members.

Bartholet Secures Full Pages Of Ads To Sell His House

Several full-page advertisements were secured through merchant tie-ups when Hughes-Franklin Theatres were introduced in Toppensih, Wash., by Arch Bartholet, manager of the Liberty Theatre in that city.

The pages were run as a co-op, a dozen or so merchants contributing ads to each page. On the left and right upper portions appeared photos of Howard Hughes and H. B. Franklin and the theatre ad occupied a large part of the center of the page. Captions under the two photos set forth the company's policy.

This is another instance of where merchants show their interest in theatre enterprise by coming through with co-operative pages of advertising and it also indicates that Bartholet had not forgotten that the value of having an up-to-date theatre organization in their midst is realized. The several pages of co-ops he secured are proof of his excellent salesmanship and the Club wishes him all kinds of luck with this new organization.

Smith Capitalized On "Post" Story by Maurice Chevalier

John C. Smith of the Georgia Theatre, Atlanta, Ga., made excellent use of a story appearing in the Saturday Evening Post on Maurice Chevalier to plug the picture, "The Smiling Lieutenant."

Smith got out a poster (16 in. x 21 in.) printed in red and blue inks on a white background—copy reading, "Out Tuesday—Saturday Evening Post—'How I Got That Way' by Maurice Chevalier, idol of two continents. Read this delightful story in the Post and see him in THE SMILING LIEUTENANT now playing at Keith's Georgia."

In a box on the right hand side of the poster, appeared, "His Personality Is Just As Vivid In Print As It Is On The Screen."

The 350 posters cost nothing except for the printing and were hung up in news stands, drug store windows, etc. They were printed up to take advantage of the story that appeared in the Saturday Evening Post out Tuesday of the week the picture was playing. City wide coverage was secured with excellent locations, getting the showing from Saturday to Friday inclusive.

'Nuff said, John. With stuff of this kind you will surely not have to worry about business depressions or gloom. Keep chasing the clouds away with live-wire showmanship and the box office will sing a cheerful accompaniment all the time.

DON'T PUT YOURSELF UNDER OBLIGATIONS

(From Fox's "The Last Word")

It is well to keep on the best of terms with your school people, but avoid contacts that will *obligate* you to such organizations as Parent Teachers or women's clubs which have to do with children's welfare. These may become too involved. There are certain exceptions, however, which you will be aware of. It is well to have all the good will that can be built with these organizations, but do not do it at the expense of having them dictate to you later.

We would suggest that the teachers, of course, be notified as to the character of the picture which you intend to show the children on Saturday matinees, and, if possible, they should recommend it to the children, but unless you have such a picture—silence would be the better course.

WON FIRST PRIZE IN HOLIDAY PARADE!

That's what the above bally did for Lloyd Perkins, manager of the Burns Theatre, Newport, Vt., and so he thinks it's good enough to show to other Round Tablers. Perkins is an experienced theatre man, in both managerial end and on the road. No more road work, he says, for he's married now and trying to settle down. Newport is just about at the end of one part of the U. S. A. but he states that if you don't believe it's a good town, take a look at the map.

Club Index for Month of August

Herewith we list the many items of exploitation, etc., which appeared on the Club pages during the month of August. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.

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	22nd	66
Twenty-four Sheets	29th	49
Whisker Gag	8th	176
Whoopee Parties	1st	68

PROGRAMS—A GOOD SELLING MEDIUM

FOR this week's selection we offer the house organs of three different circuits. We have already reproduced independent programs so thought you might be interested in taking a look at how the "big" boys turn them out.

The layouts, however, are widely different and present several slants not shown before. For example, the Capitol program carried a three colored cover which lent much dignity and attractiveness to it. Not that it is so very essential to use color, but where possible, it certainly won't do you any harm.

Loew's as most of you probably know, is a home office product and the same throughout the metropolitan area, possibly throughout the circuit. This is very much of the newsy type. The Cameo, a Warner house, like the Capitol, features an artistic front page carrying no plugs or propaganda of any sort.

With the coming of the new season, we expect to see a decided improvement in the appearance of more house organs. That more interest than ever before has been manifested we can vouch for by reason of the number of requests for sample programs received at Club headquarters since we inaugurated this feature in our section.

Those who have discontinued regular weekly mailing lists during the summer, are asked to put us down for their weekly program when they resume next month. Plenty of assorted programs are available for those who want them.

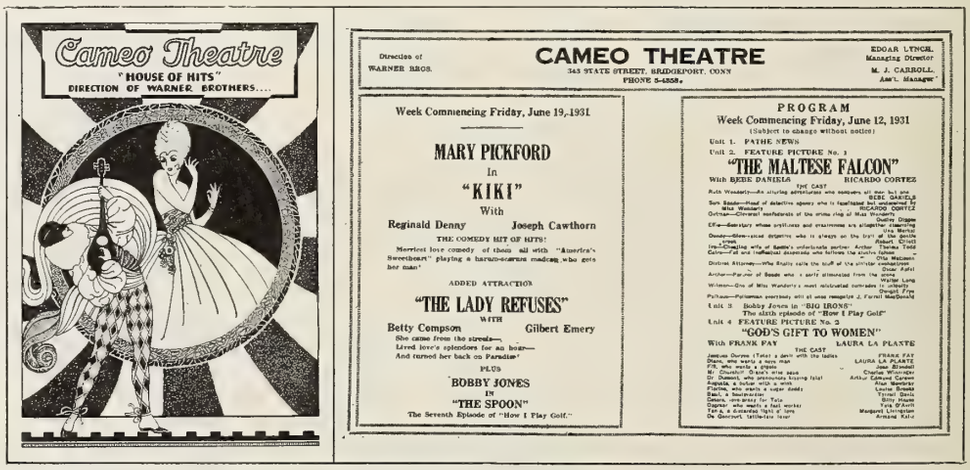
The new season should witness a decided trend towards better and more worthwhile programs. This angle has been sadly neglected by many theatres for a long time, yet it represents a valuable aid in seat selling. There are so many forms of house organs, there should be one in every theatre in the country, made up to fill a vital post in the theatre scheme of things.

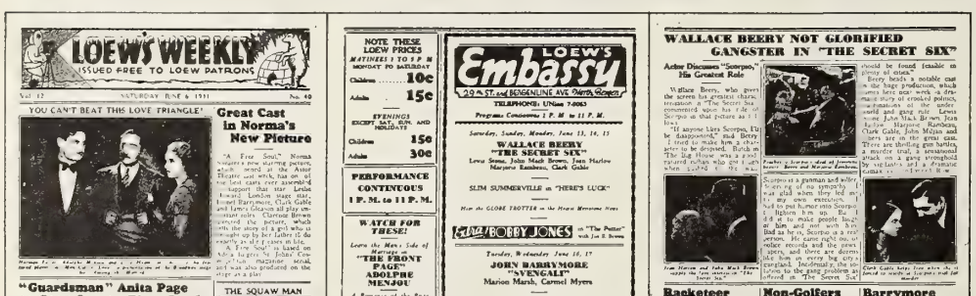
EDGAR LYNCH has been at the Cameo in Bridgeport, Conn., so long that he will soon qualify for long-distance honors. But, as the ads would say, "Such popularity must be deserved."

His program is another of the "dignified" group. Stressing the current week's attractions, it conveys the cast and theme of the picture with just enough "dope" to make them want to know more about it.

It should be kept in mind, when looking over this program, that the Cameo is the "class" house of the town. Years ago when most exhibitors were grinning at sound equipment, this house went one hundred percent talkie and it played some attractions two a day for three to five weeks.

Ever since that time the Cameo has held a unique position in the town's theatrical makeup and therefore this type of program fits right in with the general impression about the house.




LOEW'S WEEKLY
ISSUED FREE TO LOEW PATRONS
YOU CAN'T BEAT THIS LOVE TRIANGLE'
Great Cast in Norma's New Picture
"Guardsman" to Star Lunt and Fontanne
Anita Page Plays Lead for Buster
M-G-M Signs Noted Athlete
New "Tarzan" For Talkies
THE SQUAW MAN
NOTE THESE LOEW PRICES
MATINEES 1 TO 7 P. M.
MONDAY TO SATURDAY
Children 10c
Adults 15c
EVENINGS
EXCEPT SAT., SUN. AND HOLIDAYS
Children 15c
Adults 30c
PERFORMANCE CONTINUOUS
1 P. M. to 11 P. M.
WATCH FOR THESE!
Loew's Embassy
729 N. ST. and BEDFORD AVE. Cor. Utica Avenue
TELEPHONE: UNion 7-3063
Program Commences 1 P. M. to 11 P. M.
Saturday, Sunday, Monday, June 13, 14, 15
WALLACE BEERY
"THE SECRET SIX"
Lewis Stone, John Mack Brown, Jean Harlow
Marjorie Rambeau, Clark Gable
SLIM SUMMERVILLE in "HERE'S LUCK"
BOBBY JONES in "The Putter" with Joe E. Brown
Tuesday, Wednesday June 16, 17
JOHN BARRYMORE
"SVENGALI"
Marion Marsh, Carmel Myers
"NINE NIGHTS IN A BAR ROOM," Monkey Comedy
EDDIE LAMBERT in "LAFF TOUR"
Thursday, Friday, June 18, 19
"THE PUBLIC ENEMY"
James Cagney, Jean Harlow
CHARLEY MURRAY in "STAY OUT"
"SULTAN'S CAT"—Terrytoon
SPECIAL MIDNITE SHOW
Saturday, June 13
ALL GERMAN TALKING PICTURE
"DICH HAB ICH GELIEBT"
Made Christians
Walter Jiuhahn
Hans Stuwe
HARRY LANGDON in "DER KOENIG"
WALLACE BEERY NOT GLORIFIED GANGSTER IN "THE SECRET SIX"
Racketeer Film Thrills
Non-Golfers Like Bobby Jones Film
Barrymore Triumphs as "Svengali"

YOU may, or may not, have seen a copy of the Loew circuit program. If you've seen one you've seen them all. But don't let that detract from the many valuable points embodied in the make-up.

In addition to carrying the current week's program, it is crammed full of live and interesting news about current and coming attractions. Despite the reduction of the program to this size you can readily pick out the many little "bits" of news and you can see at a glance just how they make up this little sheet.

Every detail of the Loew program, as used in and around the metropolitan area, is handled from the home office publicity department. The house manager has nothing to worry about, except to secure new names for the mailing list. And, incidentally, those who turn up their noses at large and expensive mailing lists should remember that here is a mighty successful circuit using hundreds of thousands of names each week as regular as clock work.

MANAGER SAM FRIEDMAN of the Publix-Capitol in Pottsville, Pa., is one of the few remaining showmen to emphasis his program with a colored cover.

This one is particularly attractive and really makes an impression when one opens it up. Another good point to mention, is, the finer-than-usual brand of stock used for this house organ. There is entirely too much of thin, cheap stock being used by theatres who can well afford the little additional cost for coated stock.

As for the program itself; your own perusal will reveal how neat and cleancut the entire job is. The house staff; policy; advertising; program of attractions with cast of characters; coming week's attractions, etc.; not forgetting the advance plug for "Free Soul."

It might pay interested showmen to communicate with Friedman to get some "dope" on the cost of his fine programs. Especially the slant on a colored cover. We are quite sure that he is not spending too great a sum for this added appearance.

Ed Hart Ballyhooed 'Daddy' With Flock Of Kids On Stilts

For a street bally on "Daddy Long Legs," Edgar Hart, manager of the Liberty Theatre, Astoria, Oregon, constructed several pairs of stilts and engaged a number of kids to walk around the city for three days. Lest the stunt imply any hardship on the youngsters, let us state that enough were engaged to give relays to each other during parading hours.

On the outside of each stilt, where the foot-rest is located, he nailed a good sized wall board shield, carrying name of star, title and play dates. Then he turned the first detachment of the kid loose for their tour through the busy districts. The boys not only got a big kick out of the advertising they were doing, but the stilt idea grew until many other kids were building them all over town.

As a result of the boost given this picture through use of the above stunt the house record was broken during the run of this picture and Hart suggests that the stilts can be used as a bally for any picture which suggests "elevation"—humorously adding, "even the high-society dramas." This is his first contribution to the Club and we will hope to hear often from this new member.

——Get Your Share Of Big Business!——

Fred Crosson Used Cooking School To Aid Matinee Trade

A good idea to combat the slump in matinee trade during the hot weather is submitted by J. Fred Crosson, manager of the Majestic and Riceland Theatres, Stuttgart, Kansas. He is one of the recently elected members of this Club and we want to state right here that if this is a sample of the kind of material he intends to pass on to his fellow Round Tablers, all of us are in line for some good live show tips.

Basing his idea on a generally accepted theory that cooking schools are to an extent responsible for slim attendance of women on certain matinee days, it occurred to him that a lesson in culinary art could be worked as an added attraction in connection with a regular performance. So he contacted the local gas and ice concerns and the So. Cotton Oil Co., the first two donating a stove and ice box and the latter furnishing the services of a cooking expert. These three firms, along with other merchants, paid the entire cost involved in the scheme. Churches were also tied in with the idea and the stove and ice box were presented to the one that had the largest attendance for the three days. Of course, in order to register the church it became necessary to buy a ticket.

The above is a brief description of the way the school was promoted and Fred states he'll be glad to give full details to any Club member who wants them. We can only add that his business was doubled during the time he carried out this stunt. He characterizes this first contribution as "submitting dues" for Club membership and that's just about what it amounts to. Here's hoping that this new member will continue to keep up his end.

O'CONNELL'S AVALON HOLDS PREMIERE!

The Mayor of the city and many prominent citizens turned out when Jack O'Connell's New Avalon Theatre was officially opened to a Toledo, Ohio, public. The American Legion unit acted as guard of honor escort to the Mayor's party and newspapers treated the affair as a gala event. Three bombs were exployed at 8.30 to announce the opening. A huge crowd jammed the street to such an extent that cars and buses could not get through. The Avalon is a De Luxe neighborhood house. Ken Benson is manager.

EVERY STATE, CITY AND TOWN TO PARTICIPATE IN NINE MONTHS BICENTENNIAL CELEBRATION

(Editor's Note: Following our recent reference to this nation-wide celebration, we present, herewith, a portion of the Clip Sheet sent out by the Bicentennial Commission in Washington, D. C. Read this over carefully if you want to get a brief idea of what is being planned. Further information regarding this celebration, as well as literature, weekly clip sheets, and other important material, will be sent upon request to this Commission at their headquarters mentioned below.)

These points should be emphasized with respect to the Celebration of the Two Hundredth Anniversary of the Birth of George Washington next year:

1—It is sponsored by the United States Government: Congress created the George Washington Bicentennial Commission and the President of the United States is its chairman.

2—It will not be a world's fair or exposition, and it will not be held in any one place.

3—It will be a nation-wide, even a world-wide series of celebrations in which every state, city and town—every organization and institution, every home and individual—in this country, together with Americans and others in many foreign countries, will participate. Every community is expected to plan and carry out its own program of events, in cooperation with the United States Commission and the State Commissions.

4—It will last from Washington's Birthday, February 22, 1932, to Thanksgiving Day, November 24, 1932, with special local and national celebrations everywhere on all holidays, anniversaries, or other days which can be connected with the life of George Washington.

5—While the ceremonies on February 22 should be especially elaborate and impressive, as marking the actual Two Hundredth Anniversary of George Washington's Birth, arrangements also should be made for public gatherings, pageants, plays, processions, musical festivals, tableaux and other events at various times during the entire period of more than nine months. Every program should relate to the great life and work of the First President and Founder of the Republic. On Memorial Day, Independence Day, Labor Day, Thanksgiving Day and other national and local holidays or anniversaries there should be special programs, but the celebration should not be confined to these days.

6—It will take time to prepare the local programs and arrange for the local celebrations. The United States Commission urges mayors and other officials of every city and town in the country to appoint George Washington Bicentennial Commissions or Committees, in order to prepare for the events of the Bicentennial Year.

7—All organizations and institutions of whatever character—civic, business, labor, educational, religious, fraternal, literary, social and others—are urged to plan for a "George Washington Year" in 1932.

8—The United States George Washington Bicentennial Commission, Washington Building, Washington, D. C., will send literature and suggestions for local programs to any committee, organization or group that will write for them.

——No Empty Seats This Season!——

Roy Smart Had A Novel Co-Op Page On Recent Picture

Roy Smart of the Paramount Theatre, High Point, N. C., put over a new twist on an old plan of selling space co-operatively to plug "The Front Page."

One of the inside pages of the Enterprise looked identically like a front page with a caption in large bold face type spread across the entire width of page, news articles, etc.

Instead of using co-operative ads to fill a page, this page was written up in story form, playing up the merchandise of some seventeen merchants. In fact the only ad appearing on the page was one on the picture, "Front Page," itself.

The page also presented itself as a contest to all those wishing to participate with the hope of winning one or more guest tickets to the theatre.

Contestants were required to make a list of the seventeen firms represented on the page, and listing opposite each of them one item of service or for sale. Completeness, neatness and correctness were considered in awarding the prizes.

It's been quite a while since we last published an account of Roy's activities but we were well aware of the fact that he was stepping along at his usual fast pace so we were patient and just waited until he had time to get around to it. We're sure some more stuff from him will be forthcoming soon.

CARROLL JOINS PARAMOUNT-SKOURAS!

Winding up two active years as publicity director for Warner-Hudson County Theatres in New Jersey, Charlie Carroll resigned to become executive assistant to George Skouras who operates a string of about a hundred theatres for Paramount-Skouras.

The Club pages have reflected many unusual stunts from the creative brain of this smart showman and those who were privileged to know him and his work are well acquainted with the type of stuff he can engineer and see through to a successful conclusion.

Charles P. Carroll

His first assignment under Skouras will be to open four houses: Pittsburgh, Altoona, Greensburg and Johnstown, Pa. After these houses have been opened and started off for a big season he will return to Jersey. His future activities will be carried from time to time on these pages where his many friends will be able to follow his smart showmanship.

Burt Hoffman, formerly Carroll's assistant with Warner Bros., succeeds his retiring chief and should be able to carry on the fine work which he handled so well with Charlie for those Hudson county houses.

It is gratifying to watch these aggressive men climb the ladder, rung by rung, and we look forward to carrying many more announcements about Carroll and his fine brand of publicity and advertising.

——Let's All Pull For Prosperity!——

Ben Cohen Tied-Up With Furniture Co. For A Herald Co-Op

Ben M. Cohen of the Capitol Theatre, Hazleton, Pa., tied up with a furniture merchant whereby "The Smiling Lieutenant" profited in lots of publicity.

The merchant distributed and paid for 5,000 heralds; the heralds carrying co-operative copy and also a jumbled contest. To the persons properly assembling the pieces of Chevalier and bringing them to the store received a guest ticket to see the picture. The merchant purchased 130 tickets at the regular admission price.

Always count on Ben for a new slant in show-selling. He serves it on a silver platter and makes 'em like it too. No wonder the Capitol is keeping pace with the rest of the houses up in that part of the country. Send us lots more Cohen, we always can use it for the benefit of those thousands of other showmen.

Blanchard Called Public Attention To Film By Dummy

J. M. Blanchard of the Publix-Strand Theatre, Sunbury, Pa., called the public's attention to "Daddy Long Legs" by placing a dummy across the street in front of the theatre.

The dummy part was of the body only, showing him wearing a coat and a derby. On one sleeve was lettered "Daddy" and on the other "Legs." Strips of muslin were used for the legs.

The strips of muslin were unusually long giving the impression that the dummy was stepping across the street as one leg rested on the theatre marquee and the other on the opposite side of the street, just as Stearn did in Pittston, Pa.

In any town where the manager can get away with a stunt of this kind it's bound to be sure-fire for attracting attention. Try it yourself next time a picture lends itself to such treatment. Blanchard got away with it and so can any other smart showman.

——No Empty Seats This Season!——

Another Naify Now Club Member; Did A Fast One On 'Skippy'

We've another member of the Naify clan with us at this writing and as a means of introducing him to his brother Club members we will tell you how he has put over a couple of recently played pictures. We refer to S. S. Naify, manager of the California and Mystic Theatres, Petaluma, Calif.

The Druids were holding their state convention when "Skippy" was shown in Petaluma and during the run this organization held a large parade that attracted attention from every one in town. Naify got together a lot of kids, carrying banners that advertised the picture, theatre and playdates, and dressed in typical "Skippy" costumes they followed the parade and mingled with the onlookers. This stunt captured a lot of on-the-spot publicity which was splendidly reflected at the box office.

For those who have yet to play "Fifty Million Frenchmen" he thinks that a gag he used can be profitably employed. One of the members of the theatre staff was dressed in a long coat, dark trousers and tall hat and strolled along the thoroughfares carrying a suitcase which had a habit of coming open whenever the carrier approached a group of people. Ladies wearing apparel of all description fell out of the bag, together with heralds advertising the picture.

There's no doubt that Naify's quick thinking on that stunt with the kids and convention earned some corking publicity and his suggestion for the other picture is another good one for any one who had this one to play off. He's using a plan for a warm weather business booster right now which he states will convince a patron he ought to attend a theatre when an auto ride beckons. We'll tell you more about this one in a later issue.

JEFF LAZARUS' EDITORIAL SCRAP

(From the Hughes-Franklin House Organ, "Now.")

What is it?
When is it?
Where is it?

If you haven't told your public those three things about what you're selling, you might as well tell them nothing. An ad that doesn't include them all is incomplete . . . there's no telling how many of its readers will be lost because one or more of those questions was in their minds, but remained unanswered.

That trinity, together making the obiter dicta of show advertising, first pronounced by P. T. Barnum, is still the daddy of all advertising rule in our business. Once you have these three principles established in your copy—and they're so easily established—then you must turn to the next most important requirements. These, while not so fundamental as "what," "when" and "where," are, nevertheless, of primary importance. . . . They too are answers; answers you must furnish to other unasked questions. They are: why should anyone come to see your show?

Now, the way to answer the first is to fill your ads with reasons why readers will read it. First of these is inviting appearance. For that you must have a clean, symmetrical layout, well spotted through grouping of copy and illustrations, and by the same token of course, grouping of white space. You must have an eye-catcher, either in the form of illustration or spot catchline. With all of these, your answer to the question of why any one will read the ad will be because it stands out from the page; it stands away from the other combined advertisements and it is good to look at. Anything that's good to look at, gets looked at!

To answer the second question, to provide reasons why people should come to your show—that must be in your copy. It can be in your illustration, but after all, legs have been used so much, clinches have been slung about the drama page so frequently, dimples have been played up so prominently, that they are all more or less commonplace. We have seen drama pages with a dozen theatres all using a half tone of two lovers in hypnotic embrace. You must use illustrations, true, and you can get some good ones. But only in rare instances will the illustration do more than hint at the atmosphere of the picture. That is part of your message and must be used, but the big difference between ordinary ads and extraordinary ads is strong, sincere, simple, and (if possible), startling selling copy.

If you're worth running a theatre at all, you should have the knack and the habit of saying to yourself on every picture you run, why shall any of my neighbors come to see this one? There's a snare in every picture, a reason why some people will come to see it. That's the thing to dig out. That's the thing to use, and when you use it, it isn't necessary to use big words; don't try to be "eloquent." It is only necessary to talk to your people with your type, as you would talk to your chums; if over the bridge table, you wanted to tell them to see some particular picture that you'd seen and liked. . . . Write intimately, sincerely, like the announcer on the "Camel" radio hour talks. . . . That's what makes "selling" copy.

Is it a mystery you're selling? Say so. Is it action you're selling? Say so. Is it intrigue, adventure, jungle stuff?—whatever it is, make up your mind what it is and then put it down on paper, simply.

Have you ever noticed that the most important ingredient in enthusiasm is sincerity? Indeed. that's what MAKES enthusiasm.

Get that feeling into your copy. It's not enough to hand the "mat" and the names of the star and the picture scribbled on the back of an envelope, to the makeup man of your newspaper.

People are waiting to be sold. Auburn proved that. Lucky Strike proved that. Sell 'em. Try this: before ever you write an advertisement, before ever you put your pencil to your paper, before ever you call up the composing room or the display desk, say to yourself, what is it? where is it? when is it? why should they read my copy? why should they come to see what I am selling?

Then write your copy, and you'll have an "ad" my son!

UP-TO-THE MINUTE NEWSPAPER AD-VERTISING FROM THE WORKSHOP OF B.V. STURDIVANT

(INDIANAPOLIS, IND.)

His LOVE-CHILD!
He had been duped . . tricked . . . betrayed! . . . and now a gossip-hungry world would know the awful secret
Her Father was NOT her Father after all!
SILENCE
CLIVE BROOK
Peggy Shannon
Marjorie Rambeau
You've NEVER seen a picture like this!
Extra! LLOYD HAMILTON in "HOWDY MATES"
CIRCLE

LOVE Sealed His Lips!
. . . and she must never, never know the awful truth . . . He would DIE first!
Her Father was NOT her Father after all!
SILENCE
CLIVE BROOK
Peggy Shannon
Marjorie Rambeau
You've NEVER seen a picture like this!
CIRCLE

TOMORROW, All Indianapolis . . . will go on a joyous fun spree with this merry gang of trouble-chasers!
HUCKLEBERRY FINN
JUNIOR DURKIN
JACKIE COOGAN
NEW FALL HIT NO. 4
HERE THEY ARE! The stars of "Tom Sawyer" together again in Paramount's sparkling Hit of Glorious Youth!
MITZI GREEN
JACKIE SEARLE
Children under 12 15c anywhere anytime
INDIANA
Always Coolest Spot in Town

BANG!—Went All Attendance Records!
NEVER has the Indiana seen such large and enthusiastic crowds as yesterday afternoon!
Mothers and Fathers . . Brothers and Sisters . . Uncles and Aunts — All on one grand and glorious joy spree with these trouble-chasing youngsters!
C'mon, EVERYBODY! Let's Be Kids Again!
"HUCKLEBERRY FINN"
NEW FALL HIT NO. 4
JUNIOR DURKIN JACKIE SEARL MITZI GREEN JACKIE COOGAN
Children under 12 15c anywhere anytime
INDIANA

SO-SHE WAS A LOVE-CHILD!
. . . and THREE People Held the Awful Secret!
After twenty years of luxurious respectability . . after tasting the joys of social distinction . . almost on the very eve of her wedding, she learned the terrible truth . . .
Her Father was NOT her Father after all!
CLIVE BROOK
JOHN WRAY
SILENCE
CLIVE BROOK
Peggy Shannon
Marjorie Rambeau
You've NEVER seen a picture like this!
Extra! LLOYD HAMILTON in "HOWDY MATES"
MARJORIE RAMBEAU
CIRCLE

TODAY
PLAY HOOKEY FROM YOUR TROUBLES! FORGET YOUR CARES!
"HUCKLEBERRY FINN"
NEW FALL HIT NO. 4
PARAMOUNTS JOYOUS JUBILEE HIT! FROM MARK TWAINS IMMORTAL CLASSIC
BE A "PIRUT" WITH THIS MERRY GANG! RECAPTURE THE JOYOUS, DAYS OF CAREFREE CHILDHOOD!
IT'S BETTER THAN "TOM SAWYER" AND ALL INDIANAPOLIS KNOWS WHAT THAT MEANS! . . . .
INDIANA
A RAFT OF FUN! Here's a picture for the whole family . . . for boys and girls from six to sixty! C'mon, be a kid once again!
JACKIE COOGAN JUNIOR DURKIN
Children under 12 15c anywhere anytime

Grist Made Tie-Up With A Department Store For Tickets

Willis W. Grist, Jr., of Paramount Theatre, Lynchburg, Va., tied up with a department store on a stunt that resulted in lots of publicity for "The Miracle Woman."

The store printed 200 tickets which were valid for the first show of "The Miracle Woman." These tickets were being sold for one-cent each to feminine patrons only.

The store advertised these tickets by carrying copy relative thereto in a box in their regular ads.

When the store opened Monday morning at 9 o'clock there was approximately 500 women storming the doors and almost wrecking the place in their endeavor to get tickets.

Much favorable comment resulted from this stunt; and the newspaper gave it an excellent write-up too, mentioning picture, theatre, cast and playdates.

About thirty local ministers together with their wives were invited to the showing of the picture. Their favorable comments also helped in putting the picture over.

No one will deny the excellent judgment used by Grist in the way he handles himself and his theatre by virtue of this type of exploitation. Other showmen would have little to worry about it they got behind things the same way. Keep up this pace, Willis, and we'll predict a great future for you in your organization.

——Make This Our Prosperity Season!——

Schmidt's Ballyhoo With An Orchestra Created Publicity

Wm. E. Schmidt of the Capitol Theatre, Williamsport, Pa., put on a ballyhoo that created lots of publicity for "Honeymoon Lane."

A local transfer company was contacted for the use of one of their trucks and after this was gotten, a local orchestra was sold on the idea of playing on the truck for the advertising it would derive from the stunt.

In order to add some comedy and give the people something different, Schmidt procured a horse and an old buggy; a man and woman in wedding clothes riding behind the truck ballyhoo. The buggy was reputed to be about 100 years old.

The truck and buggy traveled through the streets of town and would stop occasionally at busy intersections for a short concert.

Not only was the ballyhoo used on the street but it traversed the parks, beaches, ball parks and picnic places and other places where there was an assembly of people. Of course, the truck was appropriately bannered—playing up the picture and play.

What more can be said about Schmidt? You've heard us rave about this showman's fine work so often that you'll think he's related to us. But he is just another one of the Round Table gang and mighty glad we are to have him.

ROUND TABLE CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

Smith Made Deal With Bus Line To Sell 'Arizona'

Sidney Smith of the Capitol Theatre, Scranton, Pa., tied up with a bus line in advertising "Arizona."

The bus line carried banners on their busses stating that two-round-trip bus tickets were to be given away; the tickets good for trips to Arizona or California.

The winners were determined by the number of their stubs; the numbers being drawn on the stage at one of the evening performances of "Arizona." The stunt was put over at no cost to the theatre.

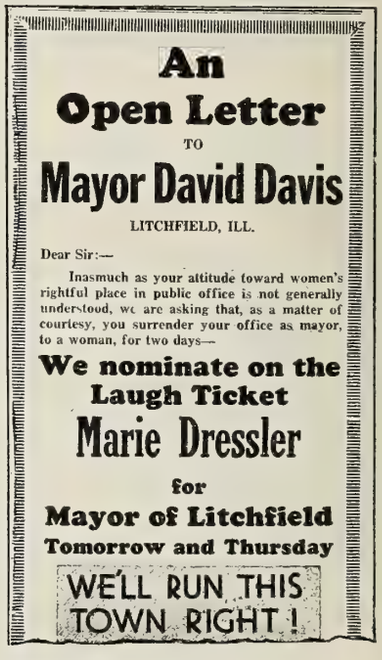
Seems like we've encountered this same Sidney Smith somewhere in the wilds of New England; are we right Sid? But right or wrong you are giving Scranton a neat sample of showmanship. If you keep it up we're sure you'll be heard from in other important spots for Publix.

——Business Is Going To Be Great!——

Crivello Won Out On "Politics" In Face Of Big Odds

Some tough competition in the shape of an always well-attended Chautauqua faced Joe Crivello, manager of the New Capitol Theatre, Litchfield, Ill., when he played "Politics" but when we record that his campaign on this picture set a new house record you'll agree, in view of the opposition, that he came through with flying colors.

His date was set about the time this picture was reaping a lot of publicity in St. Louis journals, so he took advantage of the fact that these newspapers enjoy a large circulation in and around Litchfield by getting busy with the erection of a special sign atop the theatre building. Letters were cut out of pressed wood and surfaced with silver glass tinsel, producing a dazzling display under a flood light borrowed for the occasion. The total cost of sign amounted to less than $15 and advance arrangements were made for its use on later dates in nearby towns, thus pro-rating this cost.


An
Open Letter
TO
Mayor David Davis
LITCHFIELD, ILL.
Dear Sir:—
Inasmuch as your attitude toward women's rightful place in public office is not generally understood, we are asking that, as a matter of courtesy, you surrender your office as mayor, to a woman, for two days—
We nominate on the Laugh Ticket
Marie Dressler
for
Mayor of Litchfield
Tomorrow and Thursday
WE'LL RUN THIS TOWN RIGHT!

The balance of his work was confined to generous distribution of heralds, three sheets and two teaser and display ads in the local newspaper, the latter of particular value to Crivello inasmuch the paper has 1,560 subscribers in a population of about 6,000 people. This means that the paper reached almost everyone in the town. Its total circulation is 3,400 and covers every town within a radius of 25 miles, thus explaining his interest in this medium.

We are reproducing a portion of a large display ad run one day before opening and would have used all of it had its proportions been practical. It ran two columns for almost the entire depth and below the copy, "We'll run this town right," appeared a large cut of Dressler and Moran; this statement being signed by Polly Moran's name as campaign manager. Name of theatre, title and play dates followed.

By building his ad around the Mayor, whose name meant as much if not more in that town than either of the star's, Crivello could not fail to arrest the reader's attention. Of course, you've got to know your Mayors to pull a stunt of this kind and Joe evidently knows his. Most managers do, if they get around. So, we're passing this one along for other Club members to use if they see fit, inasmuch as it is looked upon as one of the highlights on the above outlined campaign. We also hope to hear some more about this manager's future activities in show business. He's one of several entrants in the M-G-M contest for outstanding work on this picture and he feels that his campaign helped immeasurably to hang up a record gate; hence, once again we wish another contestant luck.

That Sure Was Some Battle That Harold Rice Won in Pueblo

The artillery warfare angle strongly appealed to Harold E. Rice, manager of the Rialto and Palm Theatres, Pueblo, Colo., when "Chances" was booked for the former house and he immediately set the necessary machinery in motion.

First he contacted the head of the National Guard unit in his city and secured permission to place in front of his theatre a French "75," a caisson, an anti-aircraft gun, machine guns and numerous fire control instruments used by field artillery.

Harold E. Rice

Then he paid a call on his city editor and tied the paper in with an idea to stage a defense demonstration against an imaginary enemy in front of the theatre. The newspaper liked the idea and after considerable conversation with city officials permission was secured from the fire and police departments to go ahead with the show.

Lights were turned out on the theatre front on the night of demonstration and bombs which could be heard for miles around were fired from the roof of the theatre. Red fuses were used to light the front and a giant searchlight played its beam in the sky, as round after round of ammunition was fired from the artillery pieces, manned by Guardsmen under the direction of two lieutenants and two sergeants. Five hundred rounds were shot off during the two "battles."

Our reply to the above is a quotation from his letter: "People are still wondering how we got away with it." But a further answer is that it got the business. It was estimated that 2,500 people gathered the first night, with practically the same number on hand for the second demonstration. The police had to rope off the street to handle the crowd and the box office receipts certainly justified the ballyhoo. Ten stories made the newspaper and broke on front page four times—and the stunt made people talk about the theatre. So there you are.

Before closing we'd also like to call attention to an ad used by Rice on "Broadminded." It measured about four by four inches and copy started off reading: "Rialto Staff Won't Work—Doorman Doubled Up—Ushers Rolling in Aisles—Operators With Tears of Laughter Streaming Down Their Their Cheeks"—and had a mat of Joe E. Brown on the right hand side, with enough white space all around to set the whole ad off. Examples of these sort of ads have been mentioned from time to time in these columns and it is our idea that the same kind can be profitably adapted to advertising pictures in the smaller communities. The make up and copy is 'way different from regular run of material commonly used and we believe it will make readers sit up and take notice.

Rice is a new member of this Club and we're mighty glad to hear about what he's doing out his way. Like many a manager who sends along his application he admits that he's been following this department for a long time. Now he intends to play ball.

BOUCHER AND MORRIS MERIT PROMOTIONS!

We always get a great kick out of announcing anybody's promotion, but when it involves such loyal Round Table members as Frank Boucher and Walter Morris, it's more than an announcement; it's a celebration.

Boucher, until recently, was the district manager of the Maryland section for the Warner Bros. Theatre, operating out of the Washington (D. C.) Divisional headquarters. He now takes over the entire district in the Shenandoah Valley in Virginia, with Lynchburg as his office.

This aggressive showman happens to be one of those men who never forgot that he too was once, "just a theatre manager." His ability to train men has earned for him an enviable reputation and the majority of managers down his way were brought into the organization as assistants and promoted to house management jobs as fast as they qualified.

We are not worried a bit about Frank's ability to make good in this greatly enlarged district now under his jurisdiction. We are looking forward to a further promotion for him and what's more, we know he will win it.

Walter Morris is one of the men Boucher brought into the Warner outfit as manager of their Metropolitan Theatre in Baltimore. He soon proved that he was not only a capable showman, but a common-sense business man as well, and there are few who can claim to be both.

As a fitting reward for his fine work in Baltimore, Walter now steps into Boucher's shoes as district manager for the Maryland houses. After working with Frank for so many months, it should be an easy task for him to fit right into the situation and carry on where Boucher left off.

Here's wishing both of these fine showmen lots of luck and all the success they so well deserve.

Talbot Put Over Co-Op In Colors To Sell 'Politics'

Robert B. Talbert of the Ritz Theatre, Columbia, S. C., put over a co-operative page in two colors to advertise Marie Dressler and Polly Moran in "Politics."

The co-operative page offered prizes to persons willing to sit down and do a little thinking. For the person who turned in the most words, using only the letters in the title of the picture, was awarded $5.00 in gold. The 2nd prize winner received six guest tickets; 3rd prize, four guest tickets and the next ten winners, one ticket each.

And of course the theatre ad occupied top center of page which carried forceful sales copy about picture as well as mentioning cast, title, theatre and playdates.

Talbert also had several boys on the streets carrying slogan placards announcing the campaign of Marie Dressler and Polly Moran in "Politics."

——Let's All Pull For Prosperity!——

Hugh Smart Made Deal With Newspaper For Film Reviews

Hugh J. Smart worked the local newspaper to sponsor a critics contest for "The Smiling Lieutenant" playing at the Montgomery Theatre, Spartanburg, S. C.

Tickets were offered for the best review of the picture. This was announced with two stories and the winning review was published in paper together with names of the other winners. Although only a comparative few submitted reviews, the contest, however, gave the picture three good stories and an excellent review of the picture.

Arrangement were made with the district booker to send a telegram boosting the picture and stating that it was impossible for the theatre to run the picture six days (instead of three) because of previous books.

The local Postal Telegraph office made up 50 extra telegrams and these were "lost" in lobbies, on streets, in banks, post office, and other public places. A number of them were returned to the theatre, the persons finding them thinking that they had actually been lost.

"Smart" is more than just a name when one starts to discuss the doings of Roy or Hugh. "Exploitation Twins" would be a better title. But seriously Hugh, can't we get a lot more of your peppy showmanship? It's just what we are looking for and when we say "we," we mean some three thousand showmen.

NO DEPRESSION WITH THESE SHOWMEN!

BURTON HOFFMAN succeeds Charles P. Carroll as manager of the big Stanley Theatre, Jersey City, N. J., and believe us, Round Table members, if he sets the same pace in the way of contributions as Carroll, you can all look forward to receiving some interesting stories. As you no doubt know by this time, Carroll recently won an important promotion in show business. So we will hope that just as soon as Hoffman finds his way around over there, he'll advise us what's going on. In the meantime, the Club wishes him good luck.

———*Wear Your Club Pin! ! !*———

E. B. LEWIS is the manager of the Tivoli Theatre, Aurora, Ill., and we are enrolling him as a member of this Club. Lewis is another Publix man to join our organization and, like many of his fellow managers, he's on the job when it comes to putting over a show. We will look forward to hearing more about his work.

———*Wear Your Club Pin! ! !*———

MAX FARFIN is located in Jasper Park, Alberta, Canada, where he manages the Chaba Theatre and we're mighty glad to introduce him as a new Club member. The next time you write, Max, tell us all what stunts you've got lined up for the new season. Your fellow members will be interested in your plans.

———*Wear Your Club Pin! ! !*———

BRUCE MEYERS has charge of Warner's Juneau Theatre in Milwaukee and he is proposed for membership by Bob Gross. It's a pleasure to extend the Club welcome to you, Bruce, and please convey our thanks to Bob for putting us in touch with you. The Club is exceptionally well represented in your city and we've had some great show tips from your brother city managers. Now we'll expect to get a line on your activities.

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

CLYDE M. PRATT is another Hall Industries Theatre manager to join the ranks of this organization of showmen and we take this opportunity to introduce him as the manager of the Rialto Theatre in Alice, Texas. And what a spirit he displays in times which have not been entirely bereft of calamity howling. Says it's a grand game to be in; has a grand little house in a grand little town, with everything necessary to carry on successfully, and gleefully chirps: "We've never heard of your so-called depression." 'At-a-boy, Clyde, that's the stuff that puts a man and theatre over the top. Let's hear more from you.

———*Wear Your Club Pin! ! !*———

BYRON LEE is still another Publix theatre manager to become enrolled in the Round Table Club and he is at the helm of the Globe Theatre in Scranton, Pa. Quite a number of Club members are located in your city, Byron, and we're going to ask you to convey our best regard to all when you happen to meet. We know you are on the job at your theatre and will hope to be kept posted as to future activities.

———*Wear Your Club Pin! ! !*———

HENRY SPIEGEL is the assistant publicity director at the big Paramount Theatre in Brooklyn, N. Y., where Robert Weitman holds forth as managing director. He's in a live theatre neighborhood and one which is productive of live show-selling ideas. We'd like to know what he is doing to assist his boss in the way of publicizing this large playhouse and will hope to hear from him soon. Remember us to Mr. Weitman, Henry, and remind him that we're awaiting an article.

———*Wear Your Club Pin! ! !*———

C. C. STANFIELD has finally yielded to the impulse to become a member of this organization and we will now introduce him to you all as partner-manager of the Rex Theatre in Elk City, Okla., a Griffith Amusement Co. house. As a Rotarian he is known as "Cliff" and as a Round Tabler he shall be known by the same name. Glad to know that you're with such a fine organization, Cliff, and the Club wishes you all kinds of success. Be sure to let us know what's doing out your way when you can find the time to write.

———*Wear Your Club Pin! ! !*———

JOSEF ZIMANICH is the manager of the Music Novelties Department in the Publix Theatres Corp., Times Square, New York City, and while he is not directly engaged in theatre operation we feel that his membership in this Club will supply these pages with a number of articles on subjects that are vital to successful management of any theatre. Let us hear from you, Zimanich, about the solution of problems that are brought to your notice. We're sure all Round Tablers will be interested

———*Wear Your Club Pin! ! !*———

A. J. O'NEILL is the manager of the Roth-Lyons-Madison Theatre, Madison, N. J., and one of the first things we heard about this new member was a corking tie-up he made with a well known local aviator to appear during showings of a picture with airplane atmosphere. We'll tell you all about it in a forthcoming issue. Meet A. J., Round Tablers, and let's hope he will become an active contributor to this department.

TOM W. EDWARDS has charge of the Eldon-Electric Theatre in Eldon, Mo,. and the usual Club welcome is extended to this newly elected Round Tabler. Tom is iot only manager, but owner of the Electric and we're sure that he will have some interesting show selling experiences to contribute to these pages. Shoot in your ideas, T. W., and your Club headquarters will see that same are passed along to others.

———*Wear Your Club Pin! ! !*———

PHIL KIELPINSKI manages the Kosciuszko Theatre, Milwaukee, Wis., and we are again indebted to Bob Gross for entering this manager's application to become a member of this constantly growing organization of showmen. With your name added to the many Club members in your city, Phil, it won't be long before Milwaukee will always be represented in this department. Help keep up the good work by letting the rest of the boys know what you are doing to sell shows.

———*Wear Your Club Pin! ! !*———

E. R. TOERPE is in charge of the Orpheum Theatre in Galesburg, Ill., and his application for membership adds another Publix man to the large number already enrolled in this organization. The Club is indebted to many of your fellow managers, E. R., for a considerable portion of the live-wire tips that constantly appear in this department. Can we count upon you to help keep up the good work?

———*Wear Your Club Pin! ! !*———

FLOYD ORT is the assistant manager of the Granada Theatre, Milwaukee, and we extend to him our sincere wish that we will soon be able to announce that he is headed for the management of a house of his own. Keep on your toes, Floyd, and with the able coaching from your Boss, it is predicted that your name will soon appear among the full fledged Round Tablers.

———*Wear Your Club Pin! ! !*———

CARL BAUMGARTNER is at the helm of the Rialto Theatre in Refugio, Texas, and it is a pleasure to introduce this new member to his host of fellow showmen. Soon we'll be hearing what Carl is doing for the show world and in the mentime we will all wish him a lot of success in whatever he undertakes in the way of selling amusement in his community.

———*Wear Your Club Pin! ! !*———

BEN R. KATZ has the responsibility of publicizing all Warner Theatres in Milwaukee, Wis., and we are quite sure that many Club members are familiar with the kind of work he turns out. He's a Round Tabler now and it is a pleasure for us to introduce him to his fellow members. We will await with interest an account of what he has planned for the new season.

———*Wear Your Club Pin! ! !*———

JAS. WOOD, JR., was appointed manager of the Strand Theatre, Newport, Ky., several weeks ago, and prior to this promotion he was assistant manager of the RKO Palace Theatre in Cincinnati, Ohio. He's a full fledged Club member now and we're going to count upon him becoming an active member. His house has just been remodeled, reseated and new sound system installed and he's all set for the coming season. Let's go, James!

A Third Circuit Seen Looming in The Antipodes

A third exhibiting circuit, worthy of consideration as formidable opposition to Union Theatres and Hoyts, looms on the horizon in Australia, with the decision of Fullers Theatres, Ltd., to expand its present circuit by a process of steady penetration. Under a scheme devised by Sir Benjamin Fuller, the company will gather in suburban theatres around Sydney for a start; expand later to other states; and then move into the country, adding the pick of theatres offered to its already valuable circuit.

To build a huge cinema on the site of the old City Hall in Brisbane, and a modern house in Lismore, important country centre of New South Wales, Fullers Metropolitans, Ltd., has already been floated on a nominal capital of $1,000,000, but, according to present intentions, building will stop there, and Fullers will concentrate on the acquisition of theatres already standing.

Has 69 Theatres

Sydney suburban theatres now held by Fullers number five; there are four more situated in Melbourne and Adelaide, in which revue and musical comedy are presented; and 60 in New Zealand.

By an official statement issued in Sydney by Sir Benjamin Fuller, it is evident that the company's expansion plans have, as much as anything else, been decided upon so that an increase in film buying power can be gained.

The prediction that Fullers will some day threaten the ascendancy of Hoyts and Union, is looked upon as a possibility.

Amkino Lists 35 on Its 1931-32 Program

Thirty-five Russian productions, both silent and in sound, will be distributed in the United States, Canada and Central America by Amkino on its 1931-32 program. Among the titles, some of them tentative, are:

"The Quiet Don," "The Road to Life," "Soil Is Thirsty," "A Jew at War," "A "Son of the Land," "The Black Sea Mutiny," "Alone," "Tommy,' "Toys," "The Dead House," "The Mechanical Traitor," "In the Far East," "Struggles of Life" (with English dialogue), "The Five Year Plan," "Russia's Remaking" (dialogue in English), and a number of sound shorts and cartoons, including "Mail," "Pacific" and "Dorvoz."

Publix Signs One-In-Booth Pack In Colorado, Wyoming

Publix has signed an agreement with the operators' union calling for one man in the booth in all towns where it has theatres in Colorado and Wyoming, with the exception of Denver and Colorado Springs.

Fox has signed a similar agreement on the same basis or is at the moment negotiating.

YOUR PUBLIC

by RITA C. McGOLDRICK

THE monthly list of selected pictures presented in this issue is the second installment of a new HERALD service designed to be of practical, and, we hope, far-reaching helpfulness to the theatreman. Written simply, and without the too finely drawn edge of analytical criticism that characterizes the professional critic's comments, this evaluation of pictures represents the sane average viewpoint of the review committees of the several national organizations engaged in this work.

The lists of endorsed pictures printed and distributed by national groups for distribution to their constitutents are frequently widely divergent in viewpoint and rating on outstanding productions. "The American Tragedy," for instance, was listed in class 4, by one organization—the lowest rating it could give to any picture, although an inconsequential pie-throwing variety of comedy had been awarded the higher praise of class 2. This inconsistency frequently has found its cause in organization policy, bias, or reviewers' personal tastes. The theatreman wishing to steer his bookings into a safe middle channel has had to compare the various lists before making his decision.

The SELECTIONS service which the HERALD offers you through this Department is, we hope, the solution to a difficulty. Reprints of the list as it appears in these pages will be mailed to you regularly, without cost to you, if you will address a postal card of request to this department. We will be glad to send the list also to your club leaders, or to interested persons in your community whose names and addresses you may send to us.

Children's Movie Clubs

A surprising number of letters have come in to us during the summer from theatremen as well as club women asking for help in the formation and development of juvenile motion picture clubs which have proven to be popular and profitable in many communities. In order to answer these inquiries in a definite, helpful way we have assembled all the data available on the subject from all the groups who have had success in this type of work. In some instances the Junior matinee idea has been popularized through a children's chorus.

Many theatre men from whom we have heard are working in harmony with the local school authorities to encourage the children to present pageants, songs and recitations in costume and individual acts at the Junior Matinee performances. In several cities the Brownie and the Mickey Mouse Clubs have been the means of winning enthusiastic response from children. One manager who claims that he has turned his juvenile shows into gold mines has an average attendance on Saturday afternoons of 1,300 to 1,500 youngsters, under the age of 14, who literally storm the doors of his theatre. Many of them bring their parents. As a result, the gross income of the theatre for an afternoon that ordinarily would do a modest business has increased more than 100 per cent.

We have communicated with him for working details of his methods, as we have with dozens of other groups whose juvenile plans have been financially successful. The result of this survey will be available to you in printed form within two weeks' time. The HERALD, in offering this series of printed pamphlets to its subscribers without additional cost, aims to develop through these columns a practical public relations service which the theatre man may use as a clearing house for many of his problems.

Macon Invites the Lawyers

The Better Films Committee of Macon, Ga., sent the following invitation to the lawyers of the city:

"Knowing that, naturally, you have an interest in courts and trials, attorneys and great speeches, examinations of witnesses and verdicts, we should like to call your attention to the screen version of Theodore Dreiser's 'An American Tragedy,' which plays the Capitol theatre Monday and Tuesday, August 31—September 1.

"Welford Beaton, editor and owner of *The Film Spectator,* says that Pichel's address to the jury is a forensic masterpiece, and in delivery and context is worthy of a permanent place in a record of great orations. That Middleton's examination of his client is an extraordinary example of vigor, intelligence and training. That the trial is dramatic throughout and that the courtroom sequence, perhaps half of the picture, is the outstanding triumph of talking picture mechanism.

"Of course, you know the story of 'An American Tragedy' too well for comment to be necessary. Through his able direction Von Sternberg has given it dignity. In it he has brought, with brilliance, the sound camera to the peak of its powers. By it he proves to what artistic heights screen art can reach.

"If you think the production is as good as Mr. Beaton says it is, we should like to know it."

14 Companies Affiliated In International 16 mm. Pictures

Fourteen major and independent producing companies are understood affiliated on a profit-sharing basis in International 16 mm. Pictures, Inc., which started operation last week with headquarters in the New York Center Building. Louis B. Mayer is said to be personally interested in the association, in which 30 16 mm. equipment concerns will also participate.

Reduced versions of features, educationals and industrials will be handled by the organization. Rudolph Mayer, A. M. Miltenberg and Josiah Levin are president, vice-president and treasurer-secretary, respectively.

MUSIC AND TALENT

STAGE SHOWS

Denver Denver

Week ending September 9

The stage show, "Hot Java," a Fanchon & Marco Idea, starts off in a snappy manner with a dozen girls in the line dressed as waiters. Their costumes are contrasts, black and white, with bright orange trays and caps. Their routine is the usual, a few dances in line and formations, with a little singing. For the other lineups they wear costumes reminding one of Joseph's coat of many colors, and they put more snap in their dancing.

Weston and Lyons start their act with a phoney mike, but work away from it and put over a good line of chatter, burlesque and singing. Miss Lyons, with her apparently double jointed hips and knees, keeps the audience roaring.

The Three Samuels, a trio of tap dancers, are precision artists. They attempt nothing spectacular but just give the crowd their fill of a clever routine. Appearing in what appears to be ushers' uniforms, they go through a group of dances, then they appear with popguns and sailors' caps and panic the audience with their military drills—dancing all the while.

Armanda Chirot sings a few songs of the Orient, and Noree, billed as Arabia's dancing daughter, is a versatile dancer.

Vincent Yerro does a few impersonations that are better than the originals, his mimicking of Harold Lloyd getting a big laugh.

The scenery, supposedly scenes from Java, is in keeping with the name of the unit, "Hot Java." The backdrop for the first part is a huge idol-like girlish figure, with a coffee urn in her hand. The second setting is beautiful, showing a few oriental buildings, while the third uses another idol painting for the background. The final flash is colorful, with everybody on the stage in the brightest things they can wear.

The overture is woven into a flower show being held by the theatre. There are flowers everywhere, beautiful and gorgeous. The orchestra and organ lift are banked with them, with Christmas tree lights among the bouquets. The overture, by Fred Schmitt and the orchestra, is called "A Basket of Flowers," and the selections include "Narcissus," "Whispering Flowers" and "Violets." Harry Wilson sings "Roses of Picardy" through a rose-lined megaphone, and George Roy plays a cornet solo, "Gift of Roses."

Brandy Orchestra Opens at Plaza in San Antonio

Brandy's Singing Orchestra opened Labor Day at the Plaza Hotel roof, in San Antonio, after a successful stay in Milwaukee, Chicago and St. Louis. The band also has appeared on both the Columbia and NBC networks. All members of the orchestra are soloists. Edward Brandenburg is leader. They will broadcast locally over the S. A. Light's radio station KTSA located in the same hotel. This is something new for Texas legitimate fans. The engagement is indefinite.

Denver Organist Replaced

Carl Bonne has taken over the organ assignment at the Denver Paramount from Armand Carlos. He is from the Miami, Fla., Olympia.

LEO WEBER

Here is a young fellow who has been doing plenty traveling in the past year and one who is now back in the old home roost. We shouldn't call the RKO Keith Memorial in Boston that because it is one of the finest and most beautiful theatres in the country and that is where Lee is now. He opens at the mammoth organ console of this house Friday (Sept. 11) and if his record in the houses in which he has played previously, while with the Paramount-Publix circuit, is a criterion, Boston can look for big things from this native son of hers. RKO and Bostonians in particular are getting a versatile young man in Leo Weber. He is not only an accomplished musician but a fine showman as well and Boston will find that out in due course.

Esther Leaf at Console At Paramount in Omaha

During the summer months, Omaha's Paramount has been a strictly picture theatre, its wonderful pipe organ in perfect silence. The console returns to use with the coming to Omaha of Esther Leaf, on September 10. Miss Leaf, who in private life is Mrs. Harry DuBoff, recently came back from the Paramount studios in New York. A year ago last January she returned to Omaha from Los Angeles, where she for some years played in Graumann's downtown theatre. Previously she had played in Omaha's Strand and Rialto theatres. She is a sister of Ann Leaf, who plays each evening over the Columbia chain from New York.

Would Ban Gang Films

An ordinance has been introduced in the city council of Salem, Ore., providing fines for the showing of gang pictures in that city.

STAGE SHOWS

Cincinnati Albee

Week ending September 11

There are four instead of the customary five acts on this week's bill, but the headliners, Olsen and Johnson, consume 45 minutes of the stage time, and the bill runs for the allotted period.

This week also serves to introduce Sam Freed, Jr., previously conductor of the New York Hippodrome orchestra, who takes charge of the Albee pit with an augmented orchestra. The revamped musical organization hereafter will feature overtures, and is using "Rhapsodie Classique" for the inaugural number.

Herbert Krall, feature organist at WKRC, local broadcasting station, starts as solo organist at this house.

Dorothea's Yellow Jackets in the hello spot start things off at a rapid pace with solo and ensemble tap and acrobatic dances. Although the hoofing does not throw the customers into a rave on account of novelty, it is nevertheless highly rhythmic, every movement being executed with skill, grace and precision.

Dick Nash and Midgie Fately, the former a six-footer or better, and the girl of very diminutive stature, occupy the deucer. After a series of single and duo songs and dances, Nash, who is an advocate of the Will Rogers style of stage entertainment, spins lariats and yarns simultaneously, and dances within the lariats. The act bowed off to a hefty hand.

Rita Burgess Gould, dramatic songstress, follows, assisted by an unprogrammed gent at the grand. Her act depicts the rise and fall of Rebecca Weinberg, done in four character bits. It clicked mightily with the customers, who brought Miss Gould back for several bows and an encore in which she disseminated some timely and pertinent advice on "quality thinking," stressing optimism and cheer in commercial and domestic routine.

Olsen and Johnson, screen stars, with a company of 15 stooges, simply panicked 'em with their clowning and gags, some of which are highly suggestive and risque, but those out front simply ate it up and called for more. The act uses considerable of the material presented last season, with much new added. Seven Negro dancers, ranging from mere babies to an old man with a peg leg, working to accompaniment of Olsen and Johnson on the piano and violin, were the applause hit of the act.

Milwaukee Wisconsin

Week ending September 3

Fanchon & Marco's "Circus Days" Idea works in nicely with the Wisconsin's Fall Kiddie Frolic in which 600 youngsters of Fanchon & Marco's free dancing school participate. The Idea opens with a circus setting, Lillian St. Leon & Company performing. Miss St. Leon is an equestrienne of no mean ability and the way she flits about atop her horse is nobody's business. Two male members of the company, garbed as clowns, flip-flop about with amazing agility.

Carl Sayton & Partner perform a number of startling gymnastic balancing stunts. Their offerings are unique and receive well earned plaudits.

The next episode presents a lesson in bareback riding as taught to novices. Three youngsters are brought upon the stage and Lillian St. Leon & Company put them through their paces which bring forth plenty of chuckles.

Hooper & Gatchett clown a bit and offer a Hawaiian vocal number after which both sing "Who" with diverse comedy embellishments.

(*Continued on next page, column 2*)

UP AND DOWN THE ALLEY

HELLO EVERYBODY

Thinking back for the last few weeks and how I've been lazing around, reminds me of one fellow who went on his vacation and worked like——. His name is **Kearney Walton Jr.** . . . Yeah, I know, you probably know him and will undoubtedly think this is the bunk, . . . all you have to do though is take a look at him now, he sure looks great. . . . I had better start at the beginning. . . . Kearney (who is m.c. at the **New Haven Paramount)** and his **Dad, Kearney Walton Sr.** (who books singing talent with **Paramount-Publix)** were talking about the junior Walton's apparent obesity . . . and his Dad was laying it into him for letting himself get that way. . . . Well . . . Kearney junior merely said "O.K." and then went on his vacation and two weeks later came back with the physique of a gladiator, much to the surprise of everyone. . . . He wouldn't tell what he had done, so his **Dad** made inquiries and found, to his amazement that his youngster had hired out as a "mucker," (pick and shovel laborer) and had worked at this hard labor for all of his vacation. . . . Sure have to hand it to this young fellow. . . . That hard work not only did Kearney a lot of good, physically, but has caused the enmity of all the Yale boys because all the co-eds and the rest of the girls in **New Haven** have gone "wozzy" about him. . . .

▲ ▲ ▲

Guy Lombardo, one of **Music Corporation** of **America's** ace orchestra leaders is going to play a "command performance." **Lombardo** and **His Royal Canadians** were asked by **Governor Franklin Roosevelt** of **New York** to play for a state function at the **Pavillon Royal,** on September 17. . . . It was a personal invitation from the Governor and as a result Lombardo's routing was changed so that he might play for **Governor Roosevelt**. . . . The following day, September 18, **Lombardo** and his musicians will furnish the music for the national convention of the **American Bar Association** at **Atlantic City**. . . .

▲ ▲ ▲

Harry "Pop" Blair, manager of the organ and slide department of **Shapiro, Bernstein** and **Company** and president of the w.k. **"Noon-day Club"** (the many national members will be glad to learn) is now thirty (30) pounds lighter, due to a well-regulated diet.

The special service department of **De-Sylva, Brown** and **Henderson's** is again vacant, due to the departure by **George Simon** for his former job with **Abe Oleman**. . . . **Molly Schrager and Al Saloman** (Sullivan to me) are carrying on. . . . What I can't understand is, why the firm hasn't put Al in charge long ago, he knows everyone and I'm sure they all like him. . . . Not only that but the boy is a darned hard worker and deserves the position. . . .

Toodle-oo-oo.

ED. DAWSON.

STAGE SHOWS

(Continued from preceding page)

Bee Starr performs suspended from a rope. She twists and turns in a manner which has the audience wondering how she does it. Her specialty is a one-armed somersault in mid-air which gets plenty of applause.

For the finale Adele Nelson trots out her three baby grand elephants who perform in a delightfully intelligent manner. They roll barrels, do waltzes, the hula-hula and other equally entertaining bits.

Omaha Orpheum

Week ending September 3

Eva Puck and Sam White, heralded as international favorites, together with Pepito, the famous Spanish clown, share headline honors at the Omaha Orpheum this week. Others on the bill are Furman, Sharkey and Lorraine and "Eight Feet of Rhythm" in the persons of Frank Starr, Castle Nick, Dot Probley and Helen Olcott.

As teacher and pupil of a dancing school, the Puck-White act gets under way well. White impersonates a scene at the ticket office of an old-time melodrama and later the two join in giving the play, about the down and out widow of a drunkard husband, with the suitor who would bring his own way to pass through the use of a rawhide. They call the number "The Girl Friend." To add to the mirth, the back walls of the tenement room seemingly accidentally fall down and expose Pepito rouging himself for a following act and other members of the evening's program. All dashed wildly out of sight. The house roared with laughter during the moment the backstage was exposed.

A novelty number in Pepito's act is one in which, as a French singer of opera, he leans to one side and another at impossible angles, his feet being held to the floor by hooks on his shoes, fastened to hooks on the floor, hardly visible to the audience generally, however. Another novelty is his wooden spoon Spanish xylophone number.

In a stage setting replete with the circus clowns' most extravagant dream, Pepito, assisted by Juanita and Bombo, entertains as prince of entertainers in his chosen field. His crying baby, egg juggling, cow-milking and other features take hold of the audience as he would have them. His girl assistant goes through various unusual body contortions.

"A Three-some on the Song Course," Furman, Sharkey and Lorraine open their act with "If We Had Re-Incarnation." They follow this with "The Men Are Going to Be the Weaker Sex Now." In trio, they conclude their act, well balanced and replete for their given time on the program, with a "Prosperity" song.

Two Omaha newsboys, winners of the Opportunity amateur night, staged for youngsters under 16 years of age at the last show each Thursday evening, give a skit, dancing and mouth harps. One lad is an agile dancer, wiry and capable of much hip effect. The other has a novelty in playing a small harp without the use of his hands. The two close with a mouth harp duet, playing "Stars and Stripes Forever." The Eight Feet of Rhythm act, as the name implies, is a dance act. Polo habits, black boots, white breeches, caps and all are there. Their tap dancing, individually and in unison wins them much applause.

BERNIE COWHAM
RKO THEATRE
FLUSHING, NEW YORK CITY

SLICES OF MELLIN

By BOBBY MELLIN
CHICAGO

AUDREE COLLINS, pianist in Harris' Chicago office is feeling like a "Million Dollar Baby From a Five and Ten Cent Store," for Audrey, who really worked behind the counter at Kresge's pounding the piano, collaborated with Charlie ("Smiling") Agnew in writing that "Slow But Sure," one which looks like one of the big hits of the year. No wonder Audrey feels tickled pink when she tickles the ivories demonstrating this number. . . . Wilson Doty, organist at WBBM just returned from a week's vacation.

* * *

Wayne King, the "Waltz King," and his orchestra are back at the Aragon ballroom. King is called "Mad Anthony," though he's never gone in for the mad, merry orchestrations of some of the other bands. Waltzes are his favorite forte, and his arrangements are always the essence of melodious simplicity. Hear a single phrase of his music and you recognize it instantly. It is as individual as the music of Guy Lombardo, Rudy Vallee, or Coon-Sanders. King is a first rate golfer, shooting in the middle 70's and spend much of his time nowadays at flying fields, having recently won his pilot's license.

* * *

Ted Weems, popular conductor of the Trianon Ballroom orchestra, is the direct descendant of Angus Weymes, credited with inventing the Scottish bagpipes, and though he was born in Pittsburgh he has developed a slick dance band—a versatile crew of performers with a heavy radio following. Ted Weems is an orchestra leader of accomplishments. He set up his jazz tent a couple of seasons ago at Lombardo's old stand and made good. The smash hit, "Somebody Stole My Gal," is credited by Music Corporation of America with giving Weems an opportunity to play at the inaugural ball of the President of the United States. Weems organized his band with his brother, Art, while attending the University of Pennsylvania. Their rhythmic dance music can be heard every evening over station WGN. . . .

* * *

Dom Miller, organist, is now playing at the Punch and Judy theatre, the millionaire club theatre, located at Grosse Pointe, the Gold Coast of Detroit, and would like to hear from his many friends. . . . Billee Kvale, blonde beauty now singing at the Vanity Fair, expects to start an engagement soon at one of the choice cafes of Milwaukee. . . . Al Mora of Mora & Goldman, clothiers to the theatrical trade, is a great golf fiend and would gladly give away a suit of clothes if he were lucky enough to make a hole-in-one. Al is a fine boy and I can recommend his clothes to anyone. . . .

* * *

Returning to the scenes of their first big success, Guy Lombardo and his Royal Canadians are scheduled to play a two-weeks' engagement at the Granada Cafe. Friendship between Guy and Al Quodback, proprietor of Chicago's popular night club, caused the famous MCA band leader to cancel other engagements so that he might spend two weeks at the Chicago cafe.

* * *

Lew White expressed his artistic temperament in other ways than merely through the medium of his great organ. The NBC organist has decorated his office in a veritable symphony of modernistic furnishings. . . . Rudy Vallee, orchestra leader and crooner, will continue under exclusive management of the National Broadcasting Company for an additional three-year period under the terms of a new contract.

ORGAN SOLOS

BERNARD COWHAM (New York City Flushing RKO) presented another of his novelty organ programs, which he built up with special lyrics and photos of his vacation trip, interpolating them between songs. He first played the signature song of RKO and then flashed a special lyriced version of "I Wanta Sing About You," on the screen for his opening song for the audience to sing to. From then on, the audience grew more and more hysterical as Bernie told them of his trip and showed them old-time photos which were supposed to represent his relatives. The songs Bernie offered the audience to sing were: "Nevertheless," "Waltz You Saved For Me," "Through With Love" and the old time favorite, "There Are Smiles." The audience here are certainly glad to see Bernie back on the job and their applause before and after the solo proved it.

FRANKLIN BENTEL (Beaver Falls Rialto) introduced another of his novelty organ presentations called "Melody Scrapbook," for this week's solo and did very well with it. Before the audience sang all of the melodies from Bentel's scrapbook, he introduced the solo with a cleverly written special version to "Among My Souvenirs," and then orally introduced each song before playing it. The program consisted of "Tears," "Little Old Church In the Valley," "I Have a Sweetheart," "Heartaches," and "Loves Old Sweet Song." The novelty was put together very well and judging from the applause the audience enjoyed it too.

RUSS HENDERSON (Worcester Plymouth). The "Radio Popularity Contest," which this organist presented here last week, proved so successful that the management had him use it a second week. Solo opened with oral conversation by Henderson, to the effect that the audience had their favorite radio stars and just to see who was the most popular he would present their individual pictures and have the audience sing the songs associated with them. Applause and singing would determine the winner. Colored photos of a number of radio stars including Valee, Downey and Kate Smith were used before each song was sung by the audience. The songs were: "For You," "You're In My Arms," "Happy Returns of the Day," and "Million Dollar Baby."

The applause on each was great and apparently Henderson considered it a tie, because he flashed a slide on the screen bearing the words, "The contest is closed so I'll call the darn thing tied." Applause for him was so good that he played "Hikin' Down the Highway," for an encore.

AL HORNIG (Baltimore Century) offered a novelty, "Sunburnt and Broke," with colored cartoon slide he hove into sight at the console in the spot while playing an introductory number with the orchestra. Then came words about Barney liking the sea and having a boardwalk romance and getting friendly with a girl while Hornig played "Walking My Baby Back Home." This was followed by "Have You Forgotten the Night." A parody on "My Bonny Lies Over the Sea," was then played and then words were flashed while he offered more fun with burlesque on "One More Time" entitled "One More Dime," which he followed up with "Walking My Baby" again with words about Barney not being able to forget when she rolls her eyes. For the finale, the orchestra, directed by George Wild, joined in on the song "Maybe I'm Right," with audience coming in strong for singing words. Big applause at end.

STUART BARRIE (Chicago Chicago) offered "Legend of the Bells." Using chimes and illustrated slides on the front drop of the stage he described the burning of Moscow. Much credit must be given him for the unique arrangement and greater credit must be given to the originator of the mechanical effects. At the beginning, a picture of several Moscow cathedrals was flashed upon the screen and as the story progressed other slides were superimposed upon the first one telling the story and at the same time one could see the flames of fire slowly gaining headway. Finally the flames destroy the cathedrals until only the smoldering remains can be seen.

The number ends rather abruptly and it is not until after Barrie has taken a bow that the audience realizes it is time for a hand. By the time the applause is finished another feature of the show is in progress and it is too late to call him back.

PAUL TOMPKINS (Baltimore Century) was the guest organist in place of Al Hornig. Coming into view as the console rose in a spot, he opened his novelty, "The Hey! Ride," with "Hail, Hail, the Gang's All Here," using appropriate wording on screen. This was followed by words about "Let's Go on a Hey! Ride," played to an old tune, and then he swung into "Hi, Ho, the Merio," with words about Bill getting a good idea, and comedy about a farmer and his still, with another tune, "The Old Grey Mare." Then came "When She's Out Walking She's a Gorgeous Thing," with "Whistling in the Dark" flashed with bars of music and played. Some more words about necking to "Hi, Ho, the Merio," and then into "Dream a Little Dream of Me," with audience warming up and singing and also joining in with "Wabash Moon." Then for the finale words flashed announced "Our Hey Ride Is a Pleasure That's Ending All Too Soon," and more on "Wabash Moon."

JOE STOVES (Jamaica, Long Island Valencia) did very well with his novelty organ presentation entitled, "Radio Popularity Contest." The solo was composed of songs made famous by a number of popular radio favorites, whose photos flashed on the screen before the playing of their particular number. Each of the numbers was enjoyed and sung as loudly as possible by the fans of each radio luminary. Numbers played by Stoves and sung by the audience were, "For You," "I'm in Your Arms," "When the Moon Comes Over the Mountain," "Million Dollar Baby" and a final chorus of "Let's Get Friendly." Stoves is gaining a lot of popularity at this house, with his clever novelties and fine organ playing.

EARL ABEL (San Antonio, Texas) offered a thirty-minute organ solo over KABC, newly opened radio station in the Texas building. It was a good boost for the Publix theatre. Earl Abel played the following selections: "Now You're In My Arms," "By My Side," "Come On and Let's Get Friendly," "Dream a Little Dream of Me," "When I Take My Sugar to Tea," "For You," "You're the One I Care For," "I Want to Sing About You," "Out of Nowheres," "It's the Girl," "Loveless Love," "All Dressed Up With a Broken Heart," "Can't You Read Between the Lines," and "Just One More Time." This master organist has also been heard over stations KTSA, KONO, and KTAP from time to time. At the end of the broadcast many of the Texas theatre patrons phoned in and asked for a great many request numbers.

ARMAND CARLOS (Denver Paramount) guest organist for a week thrilled the patrons when he put the organ back into use after standing idle for several weeks. His offerings were a ballad, fox trot and waltz—"Falling in Love Again," "Moonlight Saving Time," and "When the Moon Comes Over the Mountain," respectively. For the first offering the words followed the music on the screen and for all three appropriate backgrounds added to the enjoyment. The pictures used for the last were taken at Seven Falls, near Colorado Springs and showed exceptionally fine photography.

LOU BONDER (New York Park Plaza) offered one of his most interesting organ novelties recently in which Mr. Benjamin, the manager of the house did much in putting the stunt over. The presentation was entitled "Around the Dial," and was a burlesque on radio reception. Solo opened as spotlight picked out Bonder seated at the console, twirling the dials on a radio placed on the console, with voice coming out, apparently, of the pictured loud speaker on the screen. The announcing of the different programs, singing, talking, etc., were accomplished with the use of phonograph records and Mr. Benjamin's voice. The songs sung by the audience were, "Just One More Chance," a special to the tune, "Don't Tell Her," "Happy Returns of the Day," a tongue-twister starting with, "Sick Slim," etc., and a final chorus of "On the Beach With You." Each of the songs is cleverly introduced and announced by Mr. Benjamin and enhanced the program to the extent of earning an encore for Bonder.

JACK MARTIN (Milwaukee Wisconsin) again offers "Your Part of the Program," assisted by Orville Rennie, tenor. His selections include "I Found a Million Dollar Baby," "It's the Girl" and "Nevertheless," the latter two being sung through by Rennie along with the audience.

CON MAFFIE (New York Paradise) introduced the "Lung Tester," a novelty organ presentation in which the audience are invited to test and expand their lungs, by singing each song as the organist plays it. All introductions to songs and incidental explanations are made through a "mike" by Maffie. Opening with "Dream a Dream," the program continues with special lyrics to the tune, "Exactly Like You," which is played and sung as a challenge between the ladies and gentlemen in the audience, "Million Dollar Baby," and a closing chorus of "I'm Through With Love." Just before the last number, Maffie introduces Bon Walker, who is supposed to represent a local newsboy. Bon gets a great hand for his fine singing of "Rocky Mountain Lullaby." He interpolates a well-known yodel chorus and earns himself an encore, in which he leads the audience in the singing of the closing number.

The audience who patronize this house apparently like Maffie very much, always giving him a fine reception.

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J. C. Jenkins—His Colyum

Neligh, Nebraska

DEAR HERALD:

We sometimes wonder if there isn't a lot of bologna about this "depression" stuff. Dad wears patches on the seat of his pants because of this depression. Ma says she can't buy Willie a new pair of pants because of the hard times. Sister is sore because Ma bought her lisle stockings instead of silk, but you never find the gas tank empty.

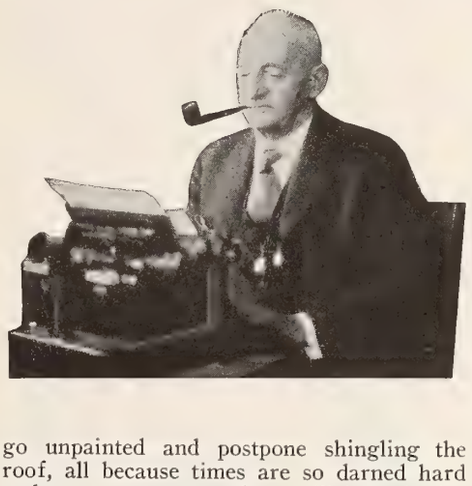
Pa and Ma and sister and Willie will all get into the flivver and drive twenty miles to see 'em "Ride 'er Cowboy" and when they get home Pa will go down town and talk "depression" as long as he can get anyone to listen to him. The merchants will close their places of business so that everybody can go and see the races. Thirty thousand yaps will pay five dollars per to see a couple of pugs maul each other for thirty minutes and then stand off the grocer because of this terrible depression.

We quote an editorial in the *Omaha World-Herald* which covers this subject of depression about the best of anything we have seen. It reads in part:

"Yes, times are hard. The depression is the worst in the history of the country. It is almost impossible to borrow money, and collections are very slow. You hear these things every day from all sides, but somehow or other what one sees rather belies what one hears. Now, for instance, right here in Nebraska within the last thirty or forty days nearly twenty thousand people paid admissions to see a rodeo at North Platte, another fifty or sixty thousand paid admission to see the rodeo at Burwell, another fifty thousand paid admissions to see the Broken Bow rodeo-fair, thirty thousand paid admissions to see the Trenton powwow, the Adams county fair drew thirty thousand paid admissions and goodness only knows how many thousands of dollars were spent for oil and gasoline by those who paid these admissions.

"Nor can anyone hazard more than a guess how many hundreds of thousands of dollars all these folks paid out for hot dogs, hamburgers, corn games, chuck-a-luck, riding devices, side shows and whatnot.

"We may stint on food, wear dilapidated shoes, last year's straw hat, visit the barber less often, let the house and outbuildings



go unpainted and postpone shingling the roof, all because times are so darned hard and money so scarce, but we'll be golswiggled if we just don't have to see the rodeo and go places in the auto, and spend six or 'leven dollars to win a dollar-and-a-half cotton blanket, and cough up dimes and quarters to see the fattest girl and the largest snake in captivity and the hula-hula girls straight from Harlem, or put a coin on a number and tremble with expectancy while the wheel goes around."

That editorial not only sums up human nature to a gnat's eye, but it proves beyond doubt that people will buy entertainment if they are offered what they want, depression or no depression.

Producers claim that the reason the show business is so bad is because the showmen don't get out and sell their product to the public.

That's a fine alibi for them to put up for their own delinquencies, when the facts are that, outside of four or five meritorious productions, they haven't had a thing to sell for the past year, notadamthing.

It's no proof that a merchant is a poor merchant because he can't sell a basket of rotten apples with four or five sound ones on top, and that is what producers expect theatremen to do.

Within the past six weeks, when our lumbago and hay fever would permit, we have seen quite a number of pictures, and outside of two, there wasn't a picture that was worth spending one's time to see, and these two drew better business on the second night showing, while the others flopped on the second night, which is further proof that the public is particular about its entertainment. Give the public what it wants to see and there will be no such thing as depression at the box offices, and no sort of hocus pocus advertising is going to do the business. It takes PICTURES, for the public have chased rainbows as long as they are going to.

The producers will give a director an insipid, disjointed semblance of a story and expect him and the stars to make entertainment out of it.

It is really pitiful to see stars of ability struggling through seven or eight reels of film trying to make something that will pass as entertainment. There has never been a time when story material has been as weak and meaningless as it has been within the past year. There are too many sheep-herders writing stories for the screen, that's what makes mutton so high. This doesn't apply to all of them, but it does apply to altogether too many. The time has passed when a picture was a picture; today it must be ENTERTAINMENT.

This will probably not please certain elements in the business, but it is not written for that purpose, in fact, it is not written to please anybody, but we have felt that somebody ought to tell the TRUTH about it, and that's what we are trying to do.

Our experience with thousands of exhibitors all over the country warrants us in saying that when they have a picture with merit, and one that appeals to the sensibilities of the people, there is no complaint of a lack of patronage. This being true, it is going to be rather difficult for the producers to fasten the blame for this box office depression on the shoulders of the exhibitors, for they can show only what is furnished them, and the Lord knows they have been getting the worst of it lately. Maybe it's our lumbago and hay fever that makes us feel that way, but if it takes lumbago and hay fever to bring the truth out of a man, then there are a lot of people in the business who ought to have lumbago and hay fever, and we hope they get both of 'em.

J. C. JENKINS,
The HERALD Man

Ask Theatres to Support Relief of the Unemployed

Creation of funds with which to relieve San Francisco unemployed, is sought in the appointment of a committee of city officials and civic leaders who, seeking $1,500,000, have designated the theatres and railroads as the source of the prescribed revenue.

George W. Gerhard of the Civic League of Improvement Clubs offers a plan to levy a tax of one-tenth of one per cent on the sales of railroad and theatre tickets. Amusement interests have announced their protests, pointing to theatres operating at a loss, and other indications that motion picture theatres are not capable of supporting the relief believed necessary as a result of the depression.

It is feared that an amusement tax adopted in San Francisco might be included as a state-wide measure. Governor Rolph has already announced that a special session of the state legislature will be called to discuss unemployment relief.

Named Chief of Service

Lester Ketner, Motion Picture Herald representative in San Antonio, has been named chief of service of Acme Amusement.

Course on Films Added By New School of Research

Lectures on the motion picture have been added to the studies offered by the New School of Social Research in New York, and beginning with the fall term, a course embracing cinematic history, technique and achievement will be conducted by Hugh Miller.

Miller has been affiliated with motion picture activities in both England and the United States, part of the time as an actor. He has also been on the stage. In 1925 he founded, with Ivor Montagu, the Film Society of London, an organization presenting motion pictures to subscription audiences.

WABASH AVE

CHICAGO

From booker to branch manager, with his 30th birthday yet to be celebrated, is the record of Earl Silverman, who this week assumed charge of the Warner branch in Chicago. Silverman succeeds Joe Vergesslich, who has been recalled to New York to take over the post of Metropolitan division manager, comprising the New York, New Jersey and Brooklyn territory. Silverman started in the motion picture business in 1921 as a booker with Associated Producers, later joining First National. He joined Warner Brothers six years ago and since that time has earned an enviable reputation as city salesman. In assuming his new duties Silverman will have associated with him as assistants Tom Gilliam in charge of country sales and Percy Barr in charge of city sales. His many friends along the Row are giving Silverman the glad hand.

▲

Management of the Elston theatre has been taken over by Louis Boyer.

▲

While a lull exists in the warfare between Allied exhibitors and the operators, feeling along the Row is that the calm "just isn't natural." At this writing the factions are taking pot shots at each other with newspaper ads, broadcasts and a series of trailers turned out by Filmack.

▲

Si Greiver has acquired selling rights in ten states for a new lobby attraction board manufactured by American Display Corporation of New York. Installations have been made in the Woods, Oriental and Roosevelt.

▲

A note of optimism is to be observed in Detroit these days which is in sharp contrast to the feeling over business conditions of several weeks ago, says E. T. Gomersall, Universal district manager, who has just returned from a visit to the Motor City.

▲

Frank Young, branch manager and Maurice Hellman, city salesman for United Artists spent the past week among down state exhibitors.

▲

Steve Montgomery, who has a host of friends along the Row, was a visitor last week.

▲

Reorganization and opening of new offices in the Standard Oil building of the Central Division of General Talking Pictures Corporation was completed last week. J. V. Allan, formerly with Erpi and at one time southern and western sales manager for Warner Brothers, is the new manager. Associated with Mr. Allan on the sales and engineering staff are O. E. Florine, Arthur M. Elliott, Henry P. Zapp and Tom Beryle.

▲

Preparations are underway to start the bowling season among the exchange pin topplers. A. M. Van Dyke at Fox will head the activities.

▲

Scores of folk from the Row turned out for the opening of the Publix Great States new theatre at Aurora last week. The new house seats 2,100. Jules Rubens was master of ceremonies at the opening exercises.

▲

Carlos E. Moore is in Chicago handling "Way Down East," the Griffith masterpiece having been brought up to date with sound.

▲

A. A. Stagg, veteran football coach at the University of Chicago, saw himself in the new Universal one-reelers, "Football for the Fan," at the Universal projection room last week. With a Hearst newspaper having signed the mentor for articles during the new football season, the Universal films are in for nice tie-up possibilities.

HOLQUIST

NEWS PICTURES DIGEST

HEARST METROTONE NEWS—No. 298—Gridiron warriors begin mobilizing—Metrotone flies over huge Alaskan glacier—Reviving ancient sport of jousting in France—New York police practice shooting to kill—Auto racers speed in streets of Belfast, Ireland—Old Ironsides visits New York—Summer pilgrims flock to Lourdes, France—Thundering herds rounded up in South Dakota.

PARAMOUNT SOUND NEWS—No. 11—Nautical jousting contest held in France—William Green, A. F. L. head, addresses Labor Day message—Annual rodeo in Oregon thrills thousands—New York greets Old Ironsides—Looking over Connie Mack's American League pennant winners—California man, 787 pounds, weds 110-pound woman.

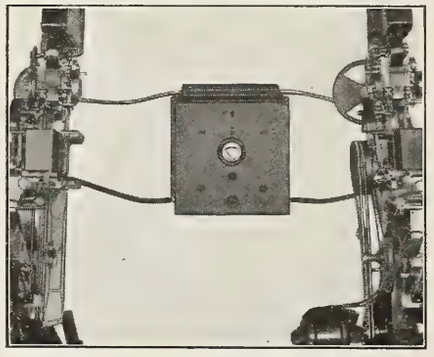
UNIVERSAL NEWSPAPER NEWSREEL—No. 72—King cuts vacation because of government collapse—Allison and Van Ryn win American doubles title in tennis tournament—German air pioneers cross Arctic to Chicago—News paragraphs—Southern planters plan cotton ban in 1932 to rescue industry—Pilgrims flock to Mexican shrine—thousands acclaim entries at Asbury Park baby show.

PATHE NEWS—No. 10—DO-X dominates New York skyline—Dry agents find liquor in supposed load of coal—Cowboys in big roundup in Oregon—Green speaks for A. F. L. on Labor Day—Canadians hail Earl Jellicoe, hero of Jutland—Aces thrill crowds at Cleveland air show.

PATHE NEWS—No. 11—Auto racers speed through streets of Belfast, Ireland—Pathe News takes you on motor trip across new Hudson span—A glimpse behind the scenes of England's political situation—Grantland Rice sees big season for football fans—Baby parade at Asbury Park keeps mothers on toes—Water polo between German and Czechoslovakian teams—Two Maine guides in New York with rifles to hunt gangsters.

Bevan In Sennett Comedy

Billy Bevan, comedian, has been signed for the Mack Sennett comedy number, "The Lyin' Hunter," one of the Brevities series.



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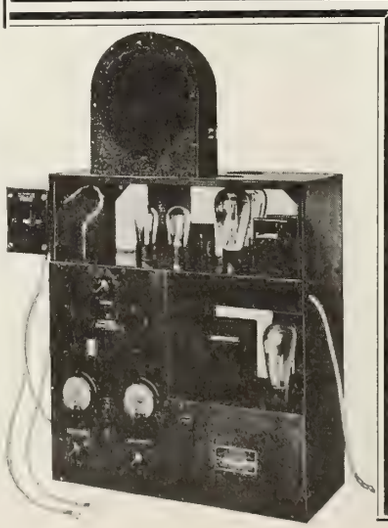

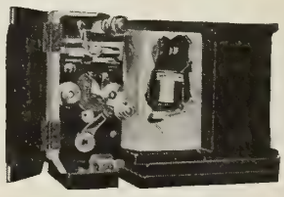

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SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 94.—(A) Name as many as you can of the various possible causes of fires in motion picture projection. (B) What may cause film to stop, pile up and get into the light beam? Name contributing possible causes for this sort of happening. (C) Tell us what damages are done by a too-heavy aperture tension and how you would make test to ascertain whether or not the tension is too heavy. Have YOU ever made such a test? (D) Name various causes for film buckling.

Answer to Question No. 93

Answer to question No. 93—The question was: (A) Just what attention should the sound gate aperture have and how often? (B) In event you have begun projection without having closed the sound gate, what would you do? (C) Just what attention should be given the pick-up optical system each day?

Last week six correct answers to question No. 92 came too late to be given credit, namely: Lester Borst, Harlan B. Fox, VanBuskirk and Edgar Kroll, Edward Daniels, Bert Adams and Henry Edgar. Try to get your answers in as soon as you can after the question is received. It is a tremendous task to examine the answers in any event and of course delayed replies add to the difficulty. I am not complaining; just asking you to help all you can. Well, up to a thousand answers a week spells very real work under the best circumstances.

Up to this writing the following correct answers have been received to question No. 93: Herman Billings, Harlan B. Fox, George Anderson, G. E. Doe, Stanley Dickson, Leroy Macklin, Arthur Quick, T. Van Vaulkenburg, Herman Billings, Phil Granning, Bill Doe, Dan Harrison, Andy Drew, Phillip Matteson, F. H. Bates, George Richards, W. D. Peck, Lemuel K. Rosen, Bob Danning, Robert Peterson, George Jacobs, Robert Dodson, Hiram Mitchel, H. D. Schofield, James McGuire, John Andrews, Another Doe, David Moses, S. Evans, Tom Avery, Richard Singleton, L. D. Daniels, L. M. Corning, Abe Sewards, D. Fausett, Wm. D. Hotaling, Evers Stanton, Henry Edwards, Frank Oleson, Alex Lodi, Tom Turk, Dan L. Graves, Frank Samuels, Jack Billings, Alex P. Jones, G. L. Grimes, Gregory Day, P. H. Douglas, Walter Sever, Walter Karlton, James Devoy, Mike Evans, Tom Mason, John T. Marsh, T. G. Irwin and Phillip Miller.

Hiram Mitchel, G. E. Doe, Bill Doe, James McGuire and Frank Oleson gave exceptionally good replies. Friend McGuire says: "(A) See that both aperture and gate and all parts thereof are perfectly clean. This includes the sound sprocket and path of the film through the sound gate. (B) If I found I had made such an unpardonable blunder I would set the fader at zero, close the sound gate and advance the fader as fast as consistent with good results. Then I would call myself hard names for having done such an entirely inexcusable thing. Have been handling sound equipment every day for two years and can honestly say I've pulled no such boner yet. Hope I never will! (My compliments. I hope so too. You won't, either, so long as your mind is continuously on your work while on duty.—Editor.) (C) Every day I remove the exciting lamp from its holder, examining it for filament sag and clean its outer surface. I also test the light at the sound aperture to make sure everything is O. K. I polish the outer lens surfaces of the system every third day, finding that to be quite sufficient, though it might be necessary more often in some locations. Here the air is very clean; also I use every effort to keep dust out of my projection room."

Warning: I have rejected many answers otherwise correct for the reason that wrong nomenclature is employed. When you refer to a projector, don't say "machine." That is incorrect; also there are several varieties of machine in the modern projection room. The recommended nomenclature of the Society of Motion Picture Engineers is standard in this department. A projection room is a projection room, not a "booth." An intermittent sprocket is a "pull-down" sprocket, true enough, but we don't call it that. Use correct nomenclature if you expect to have your answers get by.

REAL COOPERATION

We are in receipt of a letter from Mr. W. H. Hirschfeld of the Enterprise Optical Manufacturing Company, makers of the Motiograph Projector, which is along the lines of true cooperation with the work of this department.

Mr. Hirschfeld says: "Dear Mr. Richardson: We have noticed several articles in your department dealing with the arc control trouble on Motiograph Deluxe Reflector Art Lamps. Particularly we refer to one from Gray Phillips, Crescent theatre, Grand Haven, Michigan, which appears in the June 27th issue. Some while back there was another from J. H. Johnson, chief projectionist Temple theatre, Wellsville, New York, who spoke of a filter being manufactured by a Chicago concern which corrects this trouble. We have since had an interesting discussion with Mr. Johnson and it seems that he now rather agrees that we are right.

"In view of the fact that this trouble is not one peculiar alone to the Motiograph Deluxe Reflector Arc Lamps, but may be experienced by any make of arc controls, we feel that a point of information would not be out of order.

"This trouble was never experienced in the days before the advent of sound. We note that you don't ask Mr. Gray Phillips whether or not he is using arc lamps or controls in connection with sound equipment, and therein perhaps lies the whole reason for his difficulty, as we discovered after long and very careful investigation.

"To explain the situation, Mr. Richardson, when automatically fed arc lamps were used before the days of sound the spark discharge across the relay points of the control was very weak. The spark had such low intensity that it did not pit the contact points, or cause any other trouble. As a matter of fact, we have had arc controls operate for a period of two or three years without even renewing the points. Since the inception of sound, however, in a number of instances it was found that this spark discharge, weak as it was across the arc control relay points, would be picked up by the amplification system and emerge through the horns or loudspeakers very audibly, sounding almost exactly like static on a radio.

"A number of projectionists discovered that this noise could be eliminated by the shunting of one or two M.F.D. condensers across the arc relay points.

"Fine! This did eliminate the noise in horns or speakers, but what it did to the arc control in a short while was just too bad, and I don't mind telling you it took us

a long time to find out what the trouble was.

"It seems that putting the condenser across the relay points changed the nature of the harmless little spark so that, through the action of the condenser it became a very hot spark which, for want of a better description, might be called a high frequency spark. We discovered that the spark was so hot that it would oxidize the metal or the contact points, said oxidation sometimes forming an insulation between the contact points would of course put the arc control out of business.

"In other instances the intensly hot spark would raise a small projection of metal from one of the contact points, which seemingly would weld itself to the opposite contact point, causing the two points to stick together. This, of course, would cause the arc control to feed until the carbons came into contact with each other, whereupon the projectionist would, very naturally, attempt to manipulate the adjustment screw, which would spread the points, and after readjustment the control might again, for a short while, function all right. This oxidization of the points and welding characteristic would cause all sorts of freak operation by the arc control. Usually the projectionist would clean the points with emery paper and the control would again work for a while, or until this condition would again be set up, whereupon the control would again be erratic in operation.

"The cure, Mr. Richardson, we found to be something more than simply putting a condensor across the contact points. We had in fact to work out a regular filter system, which included other elements beside the condensers. This system works out very satisfactorily. It operates to leak off the spark discharge across the relay points, and thus to reduce the spark from high frequency characteristics back to its harmless normal nature again. With this system in operation there is no corroding or oxidization of the points. The arc controls as sensitively and as perfectly as it did in the old days before sound. The filtering system is known as RA737C. Its cost is only $15 for two lamps, including full installation instructions and blue prints."

This letter is the right sort. In it the manufacturer not only tells the projectionist what the real trouble is, but he explains it in detail so the man may know exactly what he is doing. We commend the equipment spoken of. It is put out by a reliable manufacturer, hence may be depended upon. We commend it to the serious consideration of projectionists who have trouble with their relay contact points.

▼ ▼ ▼

Reflector Arc for Portable

The portable projector manufactured by Phototone may now be had with a reflector type arc, instead of the 1,000 watt Mazda heretofore supplied. This arc of course provides a very much more powerful light source than was supplied by the Mazda, hence it will enable the projector to cover a wider range of work. Phototone will market this as the first instance of a reflector type arc light source being used on a portable projector.

The arc lamp equipment is very similar to those now in use on regular professional projectors, except that its size is in proportion to the size of the portable projector. The reflector type arc is not supplied as regular equipment, but may be obtained as an accessory, at an increased price. A current rectifier is supplied with the equipment, so that direct current will be available at the arc.

Re-elected Projection Head

Harry M. Brooks, Troy, N. Y., has been re-elected president of the New York State Association of Motion Picture Projectionists, at the annual convention in Syracuse.

Baltimore Hippodrome Reopens

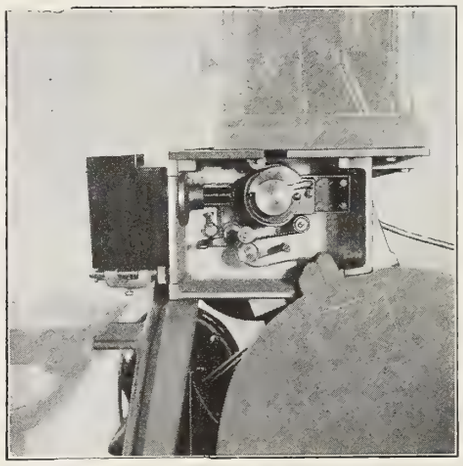
The Hippodrome in Baltimore has reopened with six acts of vaude. George Jessel was master of ceremonies. Benjamin Klasner is orchestra director, Ace Beery managing.

Equipment Payment Per Cent of Gross, ERPI English Plan

Inauguration of a new sales policy in the British Isles, by which sound equipment installations may be paid for on the basis of a small percentage of the theatres' weekly receipts, is announced by Erpi. The sales plan opens the way to sound installations for large numbers of small British theatres which would otherwise have found the purchase of sound equipment impossible. Service charges will also be paid for on the same basis of a percentage of the gross receipts.

P. L. Palmerton, Erpi foreign sales manager, stated that the new purchase plan would be available only to theatres of good credit ratings and that the percentage payment would not be fixed but would be determined by individual theatre situations.

When You Buy a Sound-Head What do You Consider?



First of all you want the best return on your money. You get that from Syncrofilm because its marvelously real sound charms patrons into returning regularly.

You want a soundhead that is free from trouble. Syncrofilm is built like the finest watch. It is simple, chromium-armored where the wear comes and cadmium-plated to eliminate rust.

You want absolute satisfaction or your money back. You'll get the satisfaction, for not one Syncrofilm owner in over 800 has asked for refund.

Made for standard Simplex and Motiograph projectors in both A.C. and battery-powered models. The model J for small theatres has all the features that have made standard models 100% successful. Write for prices.

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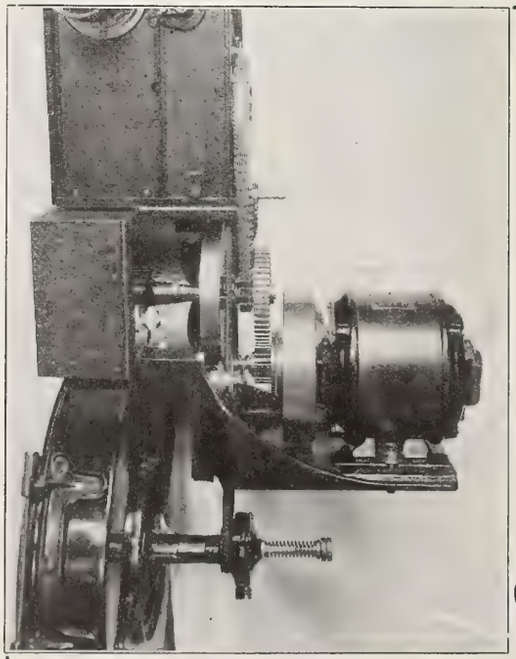

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DISTRIBUTORS WANTED

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Lariats	Wally Wales	Aug. 25,'31	60	
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Riders of the Cactus	Wally Wales	July 7,'31	60	July 25,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Shadows			6 reels	
Blazed Trails			6 reels	
Cyclone Kid	Buzz Barton		6 reels	
Dance Hall Kisses			6 reels	
Desert Spawn			6 reels	
Devils Decoy			6 reels	
Diamond Mystery			6 reels	
Guns and Saddles			6 reels	
Hard Pan Gulch			6 reels	
Headin' for Trouble	Bob Custer		6 reels	
Highway Raiders			6 reels	
Lure of the Range			6 reels	
Mark of the Spur			6 reels	
Midnight Prowlers			6 reels	
Quick Trigger Lee			6 reels	
Railroad Mail Limited			6 reels	
Rip Roaring Broncs			6 reels	
Rio Grande Raiders			6 reels	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Branded	Buck Jones	Sept. 1,'31	61	
Desert Vengeance	Buck Jones-Barbara Bedford	Jan. 25,'31	65	Feb. 28,'31
Dirigible	Holt-Gray-Wray	Apr. 4,'31	93	Mar. 14,'31
Dreyfus Case, The	Cedric Hardwicke	Aug. 28,'31	92	May 2,'31
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17,'31		
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31	61	
Flood, The	Boardman-Blue	Feb. 28,'31	75	
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	54	Apr. 11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	80	Feb. 14,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Man from Chicago	Bernard Nedell	Mar. 17,'31	65	
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Men Are Like That (Arizona)	John Wayne-L. La Plante	June 27,'31	67	Aug. 22,'31
Middle Watch, The		Mar. 3,'31	65	
Miracle Woman, The	Barbara Stanwyck	July 20,'31	87	Aug. 22,'31
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15,'31	67	
Subway Express	Holt-Kelsey-Pringle	Mar. 1,'31	68	May 9,'31
Ten Cents a Dance	Barbara Stanwyck-Cortez	Mar. 6,'31	79	Mar. 19,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31	61	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blonde Baby	Jean Harlow			
Border Law	Buck Jones-L. Tovar	Oct. 15,'31		
Dangerous Affair, A	Holt-Graves-Blane			Sept. 5,'31
Deadlines, The	Buck Jones			
For the Defense	Evelyn Brent			
Gallagher	Young-Harlow-R. Williams			
Gamblers' Guns	Tim McCoy			
Guilty Generation	Leo Carillo-C. Cummings			
Headin' for Love	Buck Jones			
In the Secret Service	Jack Holt			
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8,'31		
Range Feud	Buck Jones	Dec. 1,'31		
Shanghaied Love	R. Cromwell-Blane-N. Beery			
Shopworn	Barbara Stanwyck			
Shot Gun Pass	Tim McCoy			
Unwanted	Russell Hopton			

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31		May 23,'31
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31		
Sea Devils	Molly O'Day-Edmund Burns	Jan. 15,'31	58	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Eagles			6 reels	
Hellion's Last Cruise, The			6 reels	
Rose of Chinatown			6 reels	
Streets of Shadows			6 reels	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The	Lewis Stone-Doris Kenyon (Reviewed under title "You and I")	Sept. 5,'31	70	Apr. 18,'31
Beggars Opera, The	Rudolph Forster	June '31	114	
Big Business Girl	Loretta Young-Ricardo Cortez	July 4,'31	80	Mar. 14,'31
Broadminded	Joe E. Brown	Aug. 1,'31	72	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18,'31	72	May 9,'31
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lady Who Dared	Billy Dove	May 29,'31	56	
Last Flight	Richard Barthelmess	Aug. 29,'31	77	
Little Caesar	Edw. G. Robinson	Jan. 25,'31	81	Jan. 17,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Naughty Flirt	Alice White	Jan. 11,'31	76	
Party Husband	Dorothy Mackaill	June 6, 31	68	Apr. 18,'31
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31	72	May 2,'31
Right of Way, The	Nagel-Young	Feb. 7,'31	68	
Too Young to Marry	Young-Withers	May 8,'31	68	Nov. 29
Woman Hungry	Lee-Kohler-Blackmer	Apr. 4,'31	68	Mar. 28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good As New	All Star			
Blue Moon Murder	Huston-Young			
Five Star Final	Edward G. Robinson	Sept. 26,'31	89	June 27,'31
Her Majesty, Love	Marilyn Miller			
Honorable Mr. Wong	Edw. G. Robinson			
Honor of the Family	Bebe Daniels	Oct. 17,'31		
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12,'31		
Local Boy Makes Good	Joe E. Brown			
Merry Wives of Reno	Chas. Butterworth-L. Young			
Penrod and Sam	Leon Janney	Oct. 3,'31		Aug. 29,'31
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31,'31	76	
We Three	Ben Lyon-Rose Hobart			

FITZPATRICK PICTURES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lady of the Lake	Percy Marmont-Benita Hume	Nov. 1	45	Oct. 25

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24,'31	60	Apr. 25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14,'31	75	May 30,'31
Are You There?	Lillie-Garrick	May 3,'31	60	Nov. 29
Bad Girl	James Dunn-Sally Eilers	Sept. 13,'31	88	July 18,'31
Black Camel	Warner Oland-Eilers	June 21,'31	71	May 15,'31
Body and Soul	Farrell-Landi	Feb. 22,'31	82	Mar. 7,'31
Brat, The	Sally O'Neil-F. Albertson	Sept. 20,'31		July 25,'31
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	69	Mar. 28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5,'31	96	Mar. 21,'31
Daddy Long Legs	Gaynor-Baxter	June 7,'31	80	May 23,'31
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	82	Apr. 4,'31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15,'31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1,'31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1,'31	62	
Girls Demand Excitement	Wayne-Cherrill	Feb. 8,'31	68	Feb. 14,'31
Goldie	Harlow-S. Tracy-W. Hymer	June 28,'31	68	July 11,'31
Holy Terror, A	George O'Brien-S. Eilers	July 19,'31	53	July 25,'31
Hush Money	J. Bennet - J. Kirkwood-Hardie Allbright	July 5,'31	69	June 13,'31
Man Who Came Back	Gaynor-Farrell	Jan. 11,'31	81	Jan. 3,'31
Man on Call	Edmund Lowe - Clarke	Jan. 18,'31	70	Mar. 7,'31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22,'31	67	Mar. 7,'31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8,'31	61	Apr. 11,'31
Once a Sinner	Dorothy Mackaill - Joel McCrea	Jan. 25,'31	70	Jan. 24,'31
Quick Millions	Tracy-Churchill-Eilers	May 3,'31	70	Apr. 4,'31
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29,'31	91	Feb. 7,'31
6 Cylinder Love	Spencer Tracey - Merkel (Reviewed under title "The Minute Man")	May 10,'31	70	Apr. 18,'31
Spider, The	Edmund Lowe-Lois Moran	Sept. 27,'31		Aug. 22,'31
Spy, The	Hamilton-Johnson	Apr. 26,'31	68	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12,'31	57	
3 Girls Lost	Wayne-Young	Apr. 19,'31	71	Apr. 18,'31
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30,'31	73	July 18,'31
Women of All Nations	McLaglen-Lowe-Nissen	May 31,'31	72	May 30,'31
Young As You Feel	Will Rogers-Dorsay	Aug. 23,'31	78	Apr. 18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17,'31	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Queens	Baxter-Bennett			
Ambassador Bill	Will Rogers			
Business and Pleasure	Will Rogers-Jetta Goudal	Nov. 22,'31		
Cheating	Linda Watkins	Jan. 3,'32		
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1,'31		
Delicious	Gaynor-Farrell			
Disorderly Conduct	McLaglan-Lowe	Dec. 27,'31		
First Cabin	Ralph Morgan			
Heartbreak (Tent.)	C. Farrell-H. Allbright			
Merely Mary Ann	Gaynor-Farrell	Sept. 6,'31		Aug. 1,'31
Over the Hill	Lane, Dillaway, Marsh, Kirkwood, J. Dunn, Sally Eilers			
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18,'31		
She Wanted a Millionaire	J. Bennett-S. Tracy			
Skyline	T. Meighan - H. Allbright-Maureen O'Sullivan	Oct. 11,'31		Aug. 22,'31
Sob Sister	Linda Watkins-James Dunn	Oct. 25,'31		
Surrender	Warner Baxter			
While Paris Sleeps	McLaglan-Helen Mack			
Wicked	V. McLaglen-Elissa Landi	Oct. 4,'31		Aug. 8,'31
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15,'31		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Complete Surrender	Joan Crawford	May 9,'31	81	
Dance, Fools, Dance	Joan Crawford	Feb. 21,'31	81	Jan. 3,'31
Daybreak	Ramon Novarro	May 2,'31	76	Apr. 18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7,'31	73	
Five and Ten	Marion Davies	June 13,'31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20,'31	92	Apr. 25,'31
Gentleman's Fate	Gilbert-Wolheim	Mar. 7,'31	93	Jan. 31,'31
Great Lover, The	A. Menjou	July 18,'31	71	July 4,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Guardsman, The	Lunt-Fontanne-Z. Pitts	Oct. 3,'31		Aug. 8,'31
Guilty Hands	L. Barrymore-M. Evans	Aug. 22,'31		July 18,'31
It's a Wise Child	Marion Davies	Mar. 21,'31	75	Feb. 28,'31
Just a Gigolo	William Haines	June 6,'31	67	Apr. 25,'31
	(Reviewed under title "Dancing Partner")			
Laughing Sinners	J. Crawford-N. Hamilton	May 30,'31	72	June 6,'31
Lullaby, The	Helen Hayes-Lewis Stone	Aug. 8,'31		
Man in Possession, The	Robert Montgomery	July 4,'31	84	June 13,'31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14,'31	71	Feb. 28,'31
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16,'31	80	May 30,'31
Pardon Us	Laurel-Hardy	Aug. 15,'31	55	Aug. 29,'31
Parlor, Bedroom and Bath	Keaton-Ellers-Denny	Feb. 28,'31	72	Jan. 31,'31
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 19,'31	74	
Politics	Dressler-Moran	July 25,'31	73	July 4,'31
Prodigal, The	Lawrence Tibbett	Feb. 21,'31	83	Jan. 17,'31
	(Reviewed under title "The Southerner")			
Secret Six, The	Beery-Harlow	Apr. 18,'31	83	Apr. 25,'31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25,'31	72	Mar. 28,'31
Son of India	Ramon Novarro	Aug. 1,'31	73	Aug. 1,'31
Sidewalks of New York	Buster Keaton	Oct. 10,'31		Aug. 15,'31
Sporting Blood	Clark Gable-M. Evans	Aug. 8,'31	84	July 18,'31
Squaw Man, The	Roland Young-Valez-Baxter	Sept. 5,'31	106	
Stepping Out	Denny-Greenwood-Hyams	Apr. 11,'31	73	Mar. 21,'31
Strangers May Kiss	Norma Shearer	Apr. 4,'31	77	Feb. 28,'31
Tailor Made Man, A	William Haines	Mar. 28,'31	80	Mar. 7,'31
This Modern Age	Joan Crawford	Aug. 29,'31		June 13,'31
Trader Horn	Harry Carey-Renaldo-Booth		120	Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School	Madge Evans-Jordan-Page			
Champ, The	Wallace Beery-Jackie Cooper			
Cuban, The	L. Tibbett-L. Velez			
Emma	Marie Dressler			
Family Affair, A	Robert Montgomery			
Flying High	Bert Lohr			
Hell Divers	Beery-Rambeau			
Mati Hari	Greta Garbo-R. Navarro			
Mirage, The	Joan Crawford-Clark Gable			
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Sept. 26,'31		
Private Lives	N. Shearer-R. Montgomery			
Susan Lenox, Her Fall and Rise	Greta Garbo	Sept. 12,'31		July 18,'31
West of Broadway	J. Gilbert-Brendel-L. Moran			Aug. 22,'31

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27,'31	60	Aug. 8,'31
In Line of Duty	Sue Carol-Noah Beery	Sept. 1,'31	7 reels	
Man from Death Valley, The	Tom Tyler	Sept. 1,'31	6 reels	
Montana Kid, The	Bill Cody	Aug. 10,'31	60	
Mother and Son	Clara K. Young	Aug. 1,'31	60	Aug. 22,'31
Partners of the Trail	Tom Tyler	July 11,'31	64	Sept. 5,'31
Ships of Hate	L. Hughes-D. Sebastian	June 20,'31	65	Aug. 8,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Oklahoma Jim	Bill Cody	Sept. 15,'31	6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22,'31	95	June 6,'31
Blue Angel, The	Jannings-Dietrich	Jan. 3,'31	109	Nov. 22
Caught	Richard Arlen-L. Dresser	Aug. 8,'31	68	July 4,'31
City Streets	Sylvia Sidney-Gary Cooper	Apr. 18,'31	80	Apr. 11,'31
Confessions of a Co-Ed	P. Halmes-Sylvia Sidney	July 11,'31	75	
Conquering Horde, The	Arlen-Wray	Mar. 7,'31	72	Feb. 21,'31
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5,'31	79	Aug. 8,'31
Dishonored	Marlene Dietrich-McLaglen	Apr. 4,'31	91	Mar. 7,'31
Dude Ranch, The	Jack Oakie	May 16,'31	67	Apr. 18,'31
Fighting Caravans	Cooper-Damita	Feb. 14,'31	91	Feb. 7,'31
Finn and Hattie	Errol-Green	Feb. 28,'31	76	Oct. 11
Gang Buster, The	Oakie-Arthur	Jan. 17,'31	68	Dec. 13
Girl Habit, The	Charles Ruggles	June 27,'31	77	July 11,'31
Gun Smoke	Arlen-Brian	Apr. 11,'31	64	Mar. 14,'31
Honeymoon Lane	Eddie Dowling	July 25,'31	71	July 11,'31
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21,'31	75	Mar. 7,'31
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15,'31	80	Aug. 1,'31
I Take This Woman	Gary Cooper-Carole Lombard	June 27,'31	74	
It Pays to Advertise	Foster-Gallagher-Lombard	Feb. 28,'31	64	Feb. 14,'31
June Moon	Jack Oakie-Frances Dee	Mar. 21,'31	70	Feb. 28,'31
Kick In	Clara Bow	May 23,'31	74	Apr. 25,'31
Ladies' Man	Wm. Powell-Kay Francis	May 9,'31	75	Apr. 4,'31
Lawyers' Secret, The	Clive Brook	June 6,'31	63	May 23,'31
Magnificent Lie	Ruth Chatterton	July 25,'31	79	July 25,'31
Man of the World	Wm. Powell-Lombard	Mar. 28,'31	70	Mar. 7,'31
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8,'31	74	July 4,'31
Newly Rich	Mitzi Green-Jackie Searl	June 20,'31	77	June 6,'31
	(Also booked as "Forbidden Adventure")			
Night Angel	Nancy Carroll-Fred March	July 18,'31	71	July 11,'31
No Limit	Clara Bow	Jan. 24,'31	72	
Range		Mar. 7,'31	64	Jan. 24,'31
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31,'31	81	Jan. 3,'31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7,'31	73	Dec. 20
Secret Call, The	Peggy Shannon-Richard Arlen	July 25,'31	73	
Secrets of a Secretary	C. Colbert	Sept. 5,'31	75	
Silence	Clive Brook-Peggy Shannon	Aug. 29,'31	68	July 25,'31
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25,'31	88	Mar. 21,'31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1,'31	89	July 11,'31
Stolen Heaven	Nancy Carroll-Phillips Holmes	Feb. 21,'31	76	Feb. 21,'31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1,'31	81	Mar. 21,'31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2,'31	80	May 9,'31
Unfaithful	Chatterton-Lukas	Mar. 14,'31	85	Feb. 28,'31
Up Pops the Devil	N. Foster-Carole Lombard	May 30,'31	75	
Vice Squad	Lukas-Francis	June 13,'31	70	May 9,'31
Women Love Once	Lucas-Boardman-Tashman	July 4,'31	73	July 4,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Bachelor	Paul Lukas	Oct. 24,'31		
Blind Cargo (Tent.)	G. Cooper-C. Colbert	Nov. 7,'31		
Cheat, The	T. Bankhead	Nov. 28,'31		
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32		
Girls About Town	Kay Francis-L. Tashman	Nov. 14,'31		
Ladies of the Big House	Sylvia Sidney	Dec. 5,'31		
Mad Parade	E. Brent-L. Tashman	Oct. 10,'31		May 2,'31
Man I Killed, The	P. Holmes-L. Barrymore-N. Carroll	Nov. 28,'31		
Mary Makes a Call	Nancy Carroll-C. Rogers			
Monkey Business	Four Marx Bros.	Sept. 19,'31	77	Aug. 1,'31
My Sin	Tallulah Bankhead-March	Oct. 3,'31		
No One Man	R. Arlen-C. Lombard	Jan. 9,'31		
Once a Lady	Ruth Chatterton	Oct. 31,'31		
Personal Maid	Nancy Carroll	Sept. 12,'31		
Rich Man's Folly	G. Bancroft-Kay Francis	Nov. 21,'31		
Road to Reno	Charles Rogers	Sept. 26,'31	73	Sept. 5,'31
Round Up	Eugene Pallette-Stuart Erwin			
Thruogh the Window	Wm. Boyd - S. Gallagher - Kay Francis			
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14,'31		
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 7,'31		
Two Kinds of Women	P. Holmes-M. Hopkins	Jan. 30,'32		
Working Girls	P. Shannon-S. Erwin	Dec. 12,'31		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	Loy-Forbes-Bronson	Sept. 20,'31		
Sea Ghost, The	L. La Plante-Alan Hale	Sept. 10,'31		

RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr. 15,'31	77	Feb. 28,'31
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82	Jan. 31,'31
	(Reviewed under title "Private Secretary")			
Caught Plastered	Wheeler-Woolsey-D. Lee	Sept. 5,'31	68	June 27,'31
	(Reviewed under the title "Full of Notions")			
Cimarron	Richard Dix-Irene Dunn	Feb. 9,'31	124	Jan. 3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	64	Feb. 14,'31
Donovan's Kid	R. Dix-Shilling-Sheridan-Jackie Cooper	June 6,'31	77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76	May 9,'31
Gay Diplomat, The	G. Tobin-B. Compson	Sept. 19,'31	67	Aug. 1,'31
	(Reviewed under the title "Woman Pursued")			
High Stakes	Lowell Sherman-Mae Murray	Aug. 18,'31	69	May 9,'31
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76	Jan. 24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72	Mar. 7,'31
Millie	Helen Twelvetrees	Feb. 8,'31	85	Jan. 17,'31
Perfect Alibi	All Star	Apr. 1,'31	76	
Public Defender, The	Richard Dix	Aug. 1,'31	70	
Runaround, The	Kerr, Prevost, Brian, Hines	Aug. 22,'31	66	May 9,'31
	(Reviewed under the title "Waiting at the Church")			
Sin Ship, The	Wolheim-Mary Astor-Ian Keith	Apr. 18,'31	65	
Three Who Loved	B. Compson-R. Ames-C. Nagel	July 31,'31	78	June 13,'31
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18,'31	77	Aug. 22,'31
Transgression	Kay Francis-Ricardo Cortez	June 27,'31	69	
Traveling Husbands	Evelyn Brent	Aug. 15,'31	74	May 2,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	81	May 30,'31
W. Plan, The	All Star	Mar. 15,'31	98	Apr. 4,'31
Women Between, The	Lily Damita-Lester Vail	Aug. 8,'31	73	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	All Star			
Consolation Marriage	Irene Dunn-Pat O'Brien	Nov. 21,'31		Sept. 5,'31
Dove, The	Dolores Del Rio			
Fanny Foley Herself	Edna May Oliver	Oct. 17,'31		Aug. 15,'31
Friends and Lovers	Lily Damita-Adolph Menjou-Eric Von Stroheim	Oct. 4,'31	68	Aug. 15,'31
Frontier	Dix-Dunne			
Ladies of the Jury	Edna May Oliver			
Lost Squadron, The	Erich Von Stroheim-Pat O'Brien			
Marchita	Dix-Dunne	Sept. 12,'31		
Other People's Business	Phillips "Seth Parker" Lord			
Peach O' Reno	Woolsey-Wheeler			
Penthouse	Hope Williams-Joel McCrea			
Secret Service	Dix			
Should Wives Work	Mary Astor-Rob't Ames			
Smart Woman	Mary Astor-Rob't Ames	Sept. 12,'31	68	Aug. 1,'31
Sour Grapes	Mary Astor-Ricardo Cortez			

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73	Apr. 18,'31
Born to Love	Constance Bennett	Apr. 17,'31	99	
Common Law	Constance Bennett	July 24,'31	77	July 25,'31
Lonely Wives	Horton-Ralston-LaPlante Miller	Feb. 22,'31	92	Jan. 24,'31
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	85	Jan. 17,'31
Rebound	Ina Claire	Sept. 18,'31	91	June 13,'31
Sweepstakes	Eddie Quillan-Marion Nixon	July 10,'31	77	June 13,'31
Woman of Experience	Helen Twelvetrees	Aug. 7,'31	76	Apr. 25,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Auto Camp	Eddie Quillan			
Bad Company	Helen Twelvetrees	Oct. 2,'31		
Big Gamble, The	Bill Boyd	Sept. 4,'31		
Dangerous to Love	Constance Bennett			
Devotion	Ann Harding	Sept. 25,'31		
Freighters of Destiny	Tom Keene			
Ghost City	Tom Keene	Oct. 23,'31		
Lady with a Past	Constance Bennett	Nov. 6,'31		
Pick Up	Helen Twelvetrees			
Suicide Fleet, The	Bill Boyd	Nov. 6,'31		
Sundown Trail	Tom Keene-M. Shilling	Sept. 11,'31		
Timber Beast	Bill Boyd	Jan. 22,'32		
Tip Off, The	Eddie Quillan	Oct. 16,'31		
Woman Commands	Pola Negri			
Women Need Love	Ann Harding	Nov. 20,'31		

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60	Mar. 21,'31
First Aid	Gr. Withers-Marjorie Beebe	July 25,'31	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10,'31	65	July 18,'31
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25,'31	62	June 20,'31
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Aug. 30,'31	62	
Neck and Neck	Glenn Tryon-Vera Reynolds	Sept. 15,'31		
Symphony in Two Flats	Novello-Logan	Apr. 15,'31	74	
Swanee River	Withers-Todd	Mar. 15,'31	58	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30,'31
By Rocket to the Moon		Ufa	Feb. 6,'31	97	Feb. 14,'31
Cain and Artem	Emil Gall	Sovkino			
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			June 13,'31
Clearing the Range	H. Gibson-S. Ellers	M. H. Hoffman, Jr.			Apr. 25,'31
Comrades of 1918		Forenfilm			Feb. 28,'31
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6,'31
Die Foerster Christl	Irene Eisinger	Trans-Ocean Film		94	July 4,'31
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17,'31	94	Aug. 1,'31
Express 13	Heinz Koenecke	Ufa	Aug. 7,'31	65	Aug. 22,'31

Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Enemies of the Law	M. Nolan-J. Walker	Capital Films	July 21,'31	69...July	18,'31
Glamour	Wardour Films	Seymour Hicks		73...July	4,'31
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22,'31
Jade Casket, The	French Cast	Cosmos	Oct. 31	64	
Jew at War, A	Venimin Zuskin	Ukrainfilm		71...Aug.	1,'31
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15,'31	63...July	4,'31
Let's Love and Laugh	Gene Gerrard	Wardour Film		84...May	30,'31
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15,'31	59...Aug.	22,'31
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Maciste in Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11,'31
Mad Parade, The	M. Day-L. Fazenda	Liberty Prod.			May 2,'31
Merry Wives of Vienna	Willy Forst	Super Films	July 9,'31	95...July	18,'31
Mysteries of Nature		Ufa		71	
Night Life in Reno	Virginia Valli	Artclass Pictures Corp.			Aug. 8,'31
No Lady	Lupino Lane	Gaumont-British		72...May	30,'31
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		60	
Primrose Path, The	Foster-Darrow	Hollywood Films		94...Jan.	24,'31
Pueblo Terror	Buffalo Bill, Jr.	West Coast Studios	Apr. 15,'31	60...Apr.	11,'31
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road to Hell		Public Welfare Films			July 4,'31
Rosenmontag	Mathies Wieman, Lien Dyers	UFA		8 reels	
Sally in Our Alley	Gracie Fields	Ass. Radio Pictures		77...July	25,'31
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18,'31
Smoke Bellew	Conway Tearle	First Division		73	
South of Panama	Carmelita Geraghty	Chesterfield		70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31		
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85...Aug.	8,'31
Three from Filling Station	Willy Fritsch	Ufa		75...July	4,'31
Thunder God	Cornelius Keefe	Crescent		66	
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16,'31
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	55...Jan.	31,'31
Viking, The	C. Starrett	J. D. Williams		72...June	20,'31
Wien du Stadt Der Lieder	Max Hansen	Protex		8 reels	
Wild Horse	Hoot Gibson	Allied Pictures			July 11,'31
Wild West Whoopee	Jack Perrin	Allied			Feb. 28,'31
Women Men Marry	Harlan-Blaine	Headline Pic.		69...Mar.	7,'31

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept. 1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Vanishing Legion, The	Harry Carey-Edwin Booth	June 10,'31	12 episodes	July 25,'31

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr. 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Minutes	Reviewed
Battling with Buffalo Bill	Tom Tyler-Rex Bell	Nov. 28,'31	12 episodes	
Danger Island	Ken. Harlan-Luicille Brown	Aug. 24,'31	12 episodes	Aug. 1,'31
Fingerprints	Kenneth Harlan	Mar. 23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Spell of the Circus	F. Bushman, Jr.-A. Vaughn	Jan. 12,'31	10 episodes	

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Minutes	Reviewed
Code of the West	Bob Custer		51	
God's Country and the Man	Tom Tyler	May 1,'31	67	
Law of the Rio Grande	Bob Custer	July 20,'31	58...Aug.	15,'31
Phantom of the Desert	Jack Perrin	Nov. 1	58...Feb.	14,'31
Riders of the North	Bob Custer	Mar. 1,'31	67...Apr.	11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1,'31	61...May	9,'31
Son of the Plains, A	Bob Custer	May 15,'31	60...July	11,'31
West of Cheyenne	Tom Tyler	Jan. 15,'31	60...Mar.	7,'31
Westward Bound	Buddy Roosevelt		60...Jan.	24,'31

TALKING PICTURE EPICS

Features

Title	Star	Rel. Date	Minutes	Reviewed
*Across the World with Mr. and Mrs. Martin Johnson		Feb. 1	93...Aug.	9
Bottom of the World, The	Robt. Cushman Murphy	Aug. 1	45...July	19
Break Up, The	Capt. Jack Robertson	Aug. 1	60	
Girl from the Reeperbahn	German Import	Mar. 6,'31	94...Feb.	14,'31
Hell Below Zero	Carveth Wells	June 26,'31	42...July	4,'31
*Hunting Tigers in India	Comm. G. M. Dyott	Nov. 15,'31	82...Dec.	14,'29
Immortal Vagabond	Liane Haid	July 31,'31	80...Aug.	8,'31
Last Company (13 Men and a Girl)	Conrad Veidt	Aug. 14,'31	63...Aug.	22,'31
Lost Gods	Byron De Provok	July 1	55...July	12
Monsters of the Deep	Capt. Jack Austin	July 4,'31	59...May	23,'31
*To the South Seas	Mr. & Mrs. Gifford Pinchot	Sept. 15	60	
White Devil	Lil Dagover	Aug. 27,'31	77...Sept.	5,'31
Wild Man of Kalihari	Dr. C. Ernest Cadie	Jan. 1,'31	50...Nov.	29

[NOTE—Features marked with asterisks are also released as serials. Exhibitors have the choice of booking either as feature versions or as serials.]

TIFFANY

Features

Title	Star	Rel. Date	Minutes	Reviewed
Alias the Bad Man	Ken Maynard	July 15,'31	66...Aug.	15,'31
Aloha	Torres-Lyon	Feb. 16,'31	87	
Arizona Terror, The	Ken Maynard	Sept. 1,'31		
Caught Cheating	Murray-Sidney	Jan. 21,'31	63...Mar.	7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16,'31	79	
Drums of Jeopardy	Roland Collyer-Hughes	Mar. 2,'31	68...Feb.	21,'31
Hell Bound	Carrillo-Lane-Hughes	Apr. 15,'31	70...Feb.	7,'31
Leftover Ladies		Oct. 1,'31		
Morals for Women	Bessie Love	Sept. 1,'31		
Murder at Midnite	Alice White-Hale Hamilton	Sept. 1,'31		
Riding Fool	Bob Steele	May 25,'31	64...June	20,'31
Salvation Nell	Graves-Chandler	July 1,'31	85...July	11,'31
Single Sin, The	Johnson-Lytell	Feb. 23,'31	73...Feb.	21,'31
South of Santa Fe	Bob Steele	Sept. 15,'31		
Sunrise Trail, The	Bob Steele	Feb. 7,'31	67	
Two Gun Man, The	Ken Maynard	May 15,'31	63...June	13,'31
Women Go on Forever	Clara Kimball Young	Aug. 15,'31		July 18,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone at Last				
Branded Men	Ken Maynard			
Fighting Mad				
Gangster Girl				
Hotel Continental				
Husband Hunters				
Last Mile, The				
Luxury Girls				
Men of the Night				
Near the Trail's End	Bob Steele			
Nevada Buckaroo	Bob Steele			
Price, The				
Race Track	Leo Carrillo			
Range Law	Ken Maynard			
Silent Thunder				
Strangers of the Evening				
Sunset Trail	Ken Maynard			
Those We Love				
Thrill Girl				
X Marks the Spot				
Yellow Sheet				

UNITED ARTISTS

Features

Title	Star	Rel. Date	Minutes	Reviewed
City Lights	Charlie Chaplin	Mar. 7,'31	88...Feb.	14,'31
Front Page	Adolphe Menjou	Apr. 4,'31	90...Mar.	28,'31
Indiscreet	Gloria Swanson	Apr. 25,'31	94...Mar.	14,'31
Kiki	Mary Pickford	Mar. 14,'31	89...Feb.	21,'31
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21,'31	91	Dec. 20
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5,'31		Aug. 22,'31
Unholy Garden, The	Ronald Colman	Sept. 19,'31		Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Nov. 14,'31		Aug. 29,'31
Arrowsmith	Ronald Colman	Dec. 26,'31		
Cock of the Air	Billie Dove	Oct. 7,'31		
Corsair	Chester Morris	Oct. 17,'31		
Greeks Had a Word for It	Ina Claire-M. Evans-Blondell	Feb. 13,'31		
Palmy Days	Eddie Cantor	Sept. 26,'31		Sept. 5,'31
Scarface	Paul Muni	Nov. 28,'31		
Sky Devils	All Star	Jan. 9,'32		
Struggle, The	Zita Johann-Hal Skelly	Oct. 28,'31		
Tonight or Never	Gloria Swanson	Dec. 12,'31		

UNIVERSAL

Features

Title	Star	Rel. Date	Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23,'31	67...Mar.	14,'31
East of Borneo	Rose Hobart-Chas. Bickford	Sept. 15,'31	74	
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15,'31	66	
Dracula	Lugosi-Manners-Chandler	Feb. 14,'31	75...Jan.	3,'31
Iron Man, The	Lew Ayres	Apr. 30,'31	72...Mar.	28,'31
Lasca of the Rio Grande	Leo Carillo	Oct. 27,'31	65...July	25,'31
Many a Slip	Ayres-Bennett	Mar. 2,'31	74...Feb.	28,'31
Mother's Millions	May Robson	Aug. 15,'31	93...Feb.	28,'31
Mystery of Life	Clarence Darrow	Aug. 3,'31	73...July	11,'31
Resurrection	Boles-Velez	Feb. 2,'31	77...Jan.	10,'31
Seed	John Boles-Genevieve Tobin	May 11,'31	97...Apr.	25,'31
Strictly Dishonorable	Paul Lukas-Sidney Fox			
Up for Murder	Ayres-Tobin	June 15,'31	70	
Virtuous Husband	Compson-Elliot Nugent	Apr. 12,'31	76...Mar.	21,'31
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1,'31	81...Aug.	8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Rose Hobert			
Eagles	Lew Ayres			
Fate				
Frankenstein	Colin Clive-Mae Clarke			
Graft	Regis Toomey-Sue Carol	Sept. 21,'31	54...Aug.	15,'31
Heart and Hand	W. Huston-H. Chandler			
Heaven on Earth	Lew Ayres-Anita Louise	Oct. 13,'31		
Homicide Squad	L. Carrilo-M. Brian-N. Beery	Sept. 29,'31		
Impatient Maiden	Sidney Fox			
Marriage Interlude	John Boles, Lois Wilson, Sidney Fox			
Murders in the Rue Morgue				
Spirit of Notre Dame	Lew Ayres			
Twenty Grand	Mae Clarke-Norman Foster			

WARNER BROTHERS

Features

Title	Star	Rel. Date	Minutes	Reviewed
Bought!	Constance Bennett-Ben Lyon	Aug. 22,'31	83...July	18,'31
Captain Thunder	F. Wray-V. Varconi	Apr. 26,'31	67...May	16,'31
Children of Dreams	Marget Schilling	July 25,'31	83...July	25,'31
Fifty Million Frenchmen	W. Gaxton-H. Broderick	Feb. 14,'31	74...Jan.	3,'31
God's Gift to Women	Fay-LaPlante	Apr. 25,'31	75...Mar.	14,'31
Gold Dust Certie	Winnie Lightner	June 27,'31	68...May	9,'31
Illicit	Stanwyck-Rennie	Feb. 14,'31	81	Oct. 25
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13,'31	80...Apr.	18,'31
Millionaire, The	George Arliss	May 1,'31	81...Mar.	14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14,'31	74	Dec. 20
Night Nurse	Barbara Stanwyck	Aug. 8,'31	73...July	25,'31
Public Enemy, The	Harlow-Cagney	May 15,'31	96	
Sit Tight	Lightner-Brown	Feb. 28,'31	79	Oct. 4
Smart Money	Edw. G. Robinson	July 11,'31	81...May	16,'31
Star Witness, The	Walter Huston	Aug. 22,'31	68...July	25,'31
Svengali	John Barrymore-M. Marsh	May 22,'31	83...May	9,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12,'31	71...June	13,'31
Blind Spot, The	Joe Cagney, Joan Blondell			
Expensive Women	Dolores Costello	Oct. 24,'31		
Larceny Lane	James Cagney-J. Blondell	Oct. 17,'31		Aug. 22,'31
Mad Genius, The	John Barrymore	Nov. 7,'31	81	
Mouthpiece, The	All Star			
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10,'31	70...Aug.	1,'31
Safe in Hell	All Star			
Side Show	Lightner-Butterworth	Sept. 19,'31	66...July	4,'31

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Radio Razzberry, A	Jamison-Murdock	Feb. 7,'31	25	
Wages of Gin, The	Jamison-Murdock	Apr. 28,'31	25	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barnyard Broadcast	Mickey Mouse			
Birthday Party	Mickey Mouse	Jan. 6,'31	1 reel	Feb. 7,'31
Blue Rythm	Mickey Mouse		1 reel	
Busy Beavers, The	Silly Symphony		7 min.	
Castaways, The	Mickey Mouse	Apr. 6,'31	1 reel	
Cat's Nightmare	Silly Symphony	July 28,'31	8 min.	
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar. 13,'31	1 reel	
China Plate	Silly Symphony	May 25,'31	8 min.	
Clock Shop, The	Silly Symphony		1 reel	
Curiosities No. C 212		Aug. 29	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curiosities No. C 216	Novelty by Walter Futter	Jan. 8,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 29,'31	1 reel	
Curiosities No. C 220		Mar. 26,'31	1 reel	
Curiosities No. C 221		May 25,'31	1 reel	
Curiosities No. C 222		June 25,'31	1 reel	
Curiosities No. C 223		June 26,'31	1 reel	
Curiosities No. C 224		Aug. 1,'31	1 reel	
Curses! Curses! Curses!	Monkey Shines		1 reel	
Delivery Boy	Mickey Mouse	June 15,'31	1 reel	
Disarmament Conference	Krazy Kat	Apr. 27,'31	1 reel	
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Egyptian Melodies	Silly Symphony		1 reel	
Father Nile	Rambling Reporter	May 11,'31	1 reel	
Fishing Around	Mickey Mouse			
For Christopher's Sake	Specialties (Eddie Buzzell)		1 reel	
Home of the Sheikh	Rambling Reporter	Jan. 29,'31	1 reel	
I Can't Find a Name for It	Specialties (Eddie Buzzell)		9 min.	
Jerusalem, City of Peace	Rambling Reporter	May 11,'31	10 min.	
Kings or Better	Specialties (Eddie Buzzell)	May 1,'31	8 min.	May 30,'31
Land Nobody Knows	Rambling Reporter	June 27,'31	9 min.	
Land of Enchantment		July 31,'31		
Last of Moe Higgins	Specialties (Eddie Buzzell)	May 22,'31	1 reel	
Laughing with Medbury in Africa			9 min.	Apr. 25,'31
Laughing with Medbury in Reno		July 6,'31	10 min.	
Laughing with Medbury in Turkey				
Little Beezer	Monkey Shines	July 5,'31	8 min.	
Little Pest, The	Scrappy Cartoons	Aug. 15,'31	1 reel	
Little Trail, The	Krazy Kat Kartoon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Mickey Steps Out	Mickey Mouse	July 16,'31	7 min.	
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug. 10,'31	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse	May 8,'31	1 reel	May 30,'31
Mother Goose Melodies	Silly Symphony	Apr. 17,'31	1 reel	May 9,'31
Natives Along the Nile	Rambling Reporter		1 reel	
Rodeo Dough	Krazy Kat Kartoon	Feb. 13,'31	1 reel	Mar. 7,'31
Soda Poppa	Krazy Kat Kartoon	May 29,'31	7 min.	
Stork Market	Krazy Kat Kartoon	July 11,'31	7 min.	
Streets of Cairo	Rambling Reporter	Apr. 14,'31	7 min.	May 30,'31
Subway Jam	Krazy Kat		1 reel	
Sunday Clothes	Scrappy Cartoons			
Svengarlie	Krazy Kat	Aug. 3,'31	1 reel	
Swiss Movements	Krazy Kat Kartoon	Apr. 4,'31	1 reel	
Vale of Kashmer, The	Rambling Reporter			
Weenie Roast, The	Krazy Kat			
Wine, Women—But No Song	Specialties (Eddie Buzzell)	Feb. 14,'31	1 reel	
Yelp Wanted	Scrappy Cartoons		1 reel	

EDUCATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An Anonymous Letter	Wm. J. Burns Detective Mysteries	Jan. 4,'31	10½	Feb. 7,'31
Albany Branch, The	P. Kilton-T. Dugan	Aug. 2,'31	6	July 4,'31
Asbury Park Murder Mystery, The	Wm. J. Burns Detective Mysteries	Dec. 21	10½	Jan. 24,'31
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	20	Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan. 18,'31	11	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15,'31	11	Mar. 14,'31
Blues	Terry-Toon	June 28,'31	6	July 4,'31
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar. 22,'31	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	13	Jan. 17,'31
By the Sea	Terry-Toon	July 12,'31	6	July 4,'31
Canadian Capers	Terry-Toon	Aug. 23,'31	6	
Cannonball, The	Clyde	Sept. 6,'31	19	Aug. 29,'31
Chemo, The	Terry-Toon	Sept. 20,'31	6	
Clowning	Terry-Toon	Apr. 5,'31	6	Mar. 28,'31
Club Sandwich	Terry-Toon	Jan. 25,'31	5½	Jan. 24,'31
College Racket, A	Glenn Tryon	June 14,'31	20	June 6,'31
College Vamp, The	Clyde-D'Avril	Feb. 15,'31	22	Feb. 7,'31
Come to Papa	Ford Sterling	Feb. 22,'31	20	Feb. 21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10,'31	22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5,'31	20	Mar. 21,'31
Cross Roads	Romantic Journeys	May 3,'31	11	Apr. 11,'31
Dance Hall Marge	Gribbon-Beebe	Jan. 18,'31	19	Jan. 3,'31
Day to Live, A	Terry-Toon	May 31.'31	6	
Death House, The	Wm. J. Burns Detective Mysteries	Apr. 12,'31	10	
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 26	21	Jan. 17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar. 15,'31	22	Nov. 1
Don't Bite Your Dentist	Clyde-Pollard	Nov. 9	18	Jan. 17,'31
Don't Divorce Him	Clyde Cook	May 31,'31	18	May 2,'31
Dream World	Romantic Journey	July 5,'31	9	Aug. 29,'31
Explorer, The	Terry-Toon	Mar. 22,'31	6	Feb. 23,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	21	Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr. 12,'31	19	Mar. 7,'31
Fainting Lover	Clyde, Boteler, Dent	Aug. 16,'31	18	
Fireman's Bride, The	Terry-Toon	May 3,'31	5	Apr. 11,'31
Foolish Forties	Ford Sterling-June McCloy	June 28,'31	21	June 6,'31
Fowl Affair, A	Gayety Comedy	Apr. 26,'31	6	Mar. 21,'31
Framed	Wm. J. Burns Detective Mysteries	May 10,'31	10	
Freshman's Finish, The	Vanity Comedy	Sept. 20,'31	22	
Ghost Parade	Clyde-Gribbon-Beebe	May 24,'31	22	May 2,'31
Girls Will Be Boys	Charlotte Greenwood	Jan. 25,'31	21	Jan. 24,'31
Glories of America	Romantic Journeys	Sept. 27,'31		
Go West Big Boy	Terry-Toon	Feb. 22,'31	6	Feb. 21,'31
Happy Little Honeymoon, A	Glenn Tryon	Feb. 15,'31	21	Feb. 7,'31
Harem Secrets	Romantic Journeys	Aug. 2,'31		
Her First Egg	Terry Toon	July 26,'31	6	
Highlights of Travel	Hodge Podge	Sept. 12,'31		
Hold 'er Sheriff	Beebe-Murray	June 7,'31	21	
Honeymoon Land	Romantic Journeys	Feb. 1,'31	10	Mar. 28,'31
Honeymoon Trio	Cameo Comedy	Aug. 30,'31	10	
In Conference	Clyde-Gribbon-Wilson	Apr. 26,'31	21	Apr. 11,'31
I Surrender Dear	Bing Crosby	Sept. 13,'31		
Jazz Mad	Terry-Toon	Aug. 9,'31	6	
Jesse and James	Terry-Toon	Sept. 6,'31	6	
Jungle Giants	Hodge Podge	June 21,'31	11	
Just a Bear	Clyde-Gribbon-O'Leary	Mar. 29,'31	29	Feb. 21,'31
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan. 11,'31	21	Jan. 17,'31
Lure of Hollywood	Brooks-Chandler	July 5,'31	20	June 27,'31
Marriage Rows	Lloyd Hamilton	Jan. 18,'31	20	Jan. 24,'31
Mead Trial, The	Wm. J. Burns Detective Mysteries	June 7,'31	10	
Medley of Rivers, A	Hodge-Podge	Nov. 9	21	Jan. 24,'31
My Harem	Moran-Bradbury	Nov. 16	19	
Money Makers of Manhattan	Hodge-Podge	July 19,'31	10	July 11,'31
Monkey Business in Africa	Clyde-Beebe	June 21,'31	22	July 4,'31
Movie Town	Sennette-Beebe	July 5,'31	17	
One Quiet Night		Oct. 25,'31		
One Yard to Go	Beebe-Eastman	Feb. 1,'31	21	Jan. 31,'31
Outpost of the Foreign Legion	Romantic Journeys	Sept. 6,'31		
Pete and Repeat	Harrison-Elms	Mar. 1,'31	20	Feb. 21,'31
Philadelphia Lancaster Counterfeiters, The	Wm. J. Burns Detective Mysteries	Feb. 1,'31	9	Feb. 21,'31
Pigskin Capers	Terry-Toon	Dec. 28	6	Jan. 3,'31
Poker Widows		Sept. 13,'31	19	
Popcorn	Terry-Toon	Jan. 11,'31	6	Jan. 17,'31
Poor Fish, A	Beebe-Stewart-Stone	Jan. 4,'31	12	
Quack, Quack	Terry-Toon	Mar. 8,'31	6	Feb. 21,'31
Razzberries	Terry-Toon	Feb. 8,'31	6	Feb. 7,'31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	11	Apr. 11,'31
Rough Idea of Love	Beebe-Eastman	Dec. 21	21	Jan. 3,'31
Shotgun Wedding, A	Buster & John West	Apr. 19,'31	20	Mar. 14,'31
Shooting of Dan the Duck, The	Cook-McPhail	Feb. 22,'31	20	Feb. 21,'31
Sing Sing Song	Terry-Toon	Apr. 19,'31	8	Mar. 28,'31
Slide, Speedy, Slide	Daphne Pollard-Tom Dugan	July 19,'31	18	
Speed	A. Clyde - M. Beebe	Sept. 27,'31	22	Apr. 11,'31
Speed Up	Hodge-Podge	Dec. 21	8	
Spring Training			9	Sept. 5,'31
Starbrite Diamond, The	Wm. J. Burns Detective Mysteries	May 24,'31	11	
Strange Bird	Beebe-Eastman-Alberni	Nov. 23	10	Feb. 7,'31
Strangler, The	Wm. J. Burns Detective Mysteries	Mar. 29,'31	12	June 6,'31
Sultan's Cat, The	Terry-Toon	May 17,'31	6	May 2,'31
Tamale Vendor, The	Patricola-De Montez	Sept. 6,'31	20	Aug. 20,'31
Taxi Troubles	Andy Clyde	Oct. 18,'31		
Three Hollywood Girls	L. Lane-R. Flynn-P. Crane	Jan. 4,'31	21	Jan. 3,'31
Tidbits	Hodge-Podge	May 24,'31	9	
Too Many Husbands	Andy Clyde - Boteler	Aug. 30,'31	21	
Torchy	Ray Cooke-Dorothy Dix	Oct. 4,'31		
Trail of the Swordfish, The		Sept. 6,'31	10	Aug. 29,'31
Trap, The	Wm. J. Burns Detective Mysteries		11	Aug. 29,'31
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1,'31	11	Apr. 11,'31
2000 B.C.	Terry-Toon	June 14,'31	6	June 6,'31
Vagabond Melodies	Hodge-Podge	Aug. 16,'31	10	
Up Pops the Duke	Geo. Chandler-Helen Bolton	Sept. 20,'31		
What a Head	Duffy-Rondell	July 26,'31	20	
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	21	Apr. 11,'31
World Flier, The	Mack Sennett Brevities	Sept. 13,'31	9	

FITZPATRICK PICTURES, INC.

Traveltalk Series

	Running Time Minutes	Reviewed
No. 1—From Barcelona to Valencia	11	
No. 2—From Valencia to Granada	11	Oct. 12,'29
No. 3—From Granada to Toledo	11	Nov. 10,'29
No. 4—In Old Madrid	10	Feb. 8
No. 5—Egypt—The Land of the Pyramids	11	June 21
No. 6—Gateway to India, The	9½	
No. 7—Temple of Love, The	10½	Sept. 6
No. 8—Imperial City, The	9	Aug. 23
No. 9—Picturesque Hong Kong	10	
No. 10—The Island Empire	8	Sept. 6
No. 11—Japan in Cherry Blossom Time	9	Nov. 22
No. 12—Java—The Fragrant Isle	9	
No. 13—Charming Ceylon	9	
No. 14—Honolulu to Havana	10	
No. 15—Siam to Korea	10	Jan. 3,'31

American Holiday Series

Abraham Lincoln	3
Armistice Day	3
Christopher Columbus	3
George Washington	3
Independence Day	3
Labor Day	3
Memorial Day	3
Mother's Day	3
Origin of Christmas	3
Thanksgiving	3

Movie Horoscope Series

One Release for Each Month of the Year

Title	Star	Rel. Date	Running Time Minutes	Reviewed
People Born in August			9	
People Born in September			11	
People Born in October			10½	
People Born in November			8	Nov. 9
People Born in December			8	
People Born in January			10	
People Born in February			10	
People Born in March			10	
People Born in April			8	
People Born in May			8½	
People Born in June			10½	
People Born in July			9	Aug. 2

Music Master Series

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Geo. Bizet		Sept.	11	
Johannes Brahms			11	
Franz Liszt			11	
George Frederick Handel		Oct.	11	
Frederick Chopin		Oct.	10½	
Ludwig Von Beethoven			7½	
Guiseppe Verdi		Nov.	9½	Nov. 29
Felix Mendelssohn		Dec.	9	
Johann Strauss		Nov.	6	Dec. 13

FOX FILMS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Magic Carpet Series				
Down to Damascus	Near East		8	May 9,'31
Giants of the Jungle	Elephants		8	May 9,'31
Happy Days in the Tyrol	Bavarian Alps		8	May 9,'31
King's Armada, The	Great Britain's Fleet		9	May 9,'31
Pageant of Siam, The	Bangkok and the Siamese		9	May 9,'31
Wild Life on the Veldt	Govt. of South Africa		8	May 9,'31
Wild West of Today	Wyoming Mountains		8	May 9,'31
World at Prayer	Miracle at Lourdes		8	May 9,'31

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Tight	Boy Friends	May 9,'31	17	May 2,'31
Ambitious People	Colortone Revue	Mar. 21,'31	17	
Bargain Day	Our Gang	May 2,'31	19	
Beau Hunks	Laurel and Hardy			Sept. 5,'31
Be Big	Laurel-Hardy	Feb. 7,'31	24	Mar. 28,'31
Big Dog House, The	Dogville	Mar. 14,'31	16	Aug. 8,'31
Big Ears	Our Gang	Aug. 29,'31	17	
Blood and Thunder	Boy Friends	Jan. 17,'31	20	
Busy Barcelona	Holmes	Apr. 11,'31	9	Mar. 14,'31
Call a Cop		Sept. 12,'31	19	
Catch as Catch Can		Aug. 22,'31	20	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chickens Come Home	Laurel-Hardy	Feb. 21,'31	30	Mar. 14,'31
Come Clean	Laurel-Hardy	Sept. 19,'31	21	
Crazy House	Dane-Moran	Feb. 7,'31	16	Mar. 14,'31
Devil's Cabaret	Revue	Mar. 7,'31	17	Mar. 14,'31
Dublin and Nearby	Holmes	Dec. 27	9	Apr. 4,'31
Fisherman's Paradise		Aug. 15,'31		
Fly My Kite	Gang	May 30,'31	21	
Forehand, Backhand Service	Wm. Tilden		9	Aug. 15,'31
Gems of M-G-M	Novelty	Jan. 3,'31	21	
Geography Lesson	Colortone Revue	Mar. 28,'31	17	
Helping Grandma	Our Gang	Jan. 3,'31	21	Nov. 1
High C's	Charley Chase	Dec. 27	29	
High Gear	Boy Friends	Feb. 28,'31	25	
I Love a Lassie	Sir Harry Lauder	Dec. 10,'31		
Land of Maharajahs, The	Travelogue	Aug. 22,'31		
Laughing Gas	Flip the Frog Series	Mar. 14,'31	7	Mar. 14,'31
Laughing Gravy	Laurel-Hardy	Apr. 4,'31	21	
Let's Do Things	The Boy Friends	June 6,'31	27	
Little Daddy	Our Gang	Mar. 28,'31	21	Mar. 14,'31
Love Business	Our Gang	Feb. 14,'31	20	Dec. 13
Love Fever	Boy Friends	Apr. 11,'31	20	
Love Tails of Morocco	Dogville	Sept. 5,'31	16	Aug. 15,'31
Nanny	Sir Harry Lauder	Nov. 14,'31		
One of the Smiths	Charley Chase	May 23,'31	26	
Our Wife	Laurel-Hardy	May 16,'31	22	Apr. 11,'31
Panic Is On	Charley Chase	Aug. 15,'31	20	Aug. 15,'31
Peeps at Peeking	Holmes	Jan. 17,'31	8	May 9,'31
Pip from Pittsburgh, The	Charley Chase	Mar. 21,'31	21	Mar. 14,'31
Ragtime Romeo	Flip the Frog Series	May 2,'31	9	May 30,'31
Roamin' in the Gloamin'	Sir Harry Lauder	Sept. 5,'31	10	Aug. 15,'31
Rough Seas	Charley Chase	Apr. 25,'31	20	June 6,'31
Rounder, The	Novelty	Nov. 22	20	
Roy Evans	Roy Evans		9	Apr. 11,'31
She's My Daisy	Harry Lauder	Oct. 10,'31		
Snappy Caballero		Jan. 3,'31		
So Quiet on the Canine Front	Dogville	Jan. 31,'31	18	
Soup Song, The	Flip the Frog Series	Jan. 10,'31	16	
Splash	Novelty	Oct. 3,'31	9	
Sultan's Camp of Victory	Holmes	Feb. 28,'31	9	June 20,'31
Tale of the Alhambra, A	Holmes	Feb. 7,'31	10	
Tilden Tennis Subject—				
No. 1—Tennis Technique	Bill Tilden		8	Sept. 5,'31
No. 2—Tennis Technique	Bill Tilden		9	Sept. 5,'31
No. 3—Volley and Smash	Bill Tilden		8	Sept. 5,'31
That Little Bit of Heaven	Holmes	Mar. 21,'31	9	
Through the Yangtze Gorges	Holmes	Oct. 25	10	
Thundering Tenors	Charley Chase	Feb. 7,'31	9	
Trader Hound	Dogville	Nov. 28,'31	21	
Two Barb Brothers, The	Dogville	Oct. 12,'31		
Village Smiths, The	Flip the Frog Series	Jan. 31,'31		
Whippet Racing			9	
Wild and Woolly	Sports	Nov. 7,'31	9	Sept. 5,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
No. 10—Lowell Thomas—Golf Chats—Sweet Lady of the Air		June 6,'31	1 reel	
No. 11—Lowell Thomas—Golf Chats—Flo Ziegfeld		June 27,'31	1 reel	
No. 12—Michael Fokine—Africa, U.S.A.—Jesse Crawford		July 18,'31	1 reel	
Paramount Sound News	(Two Editions Weekly)		1 reel	
Paris	Lester Allen	Aug. 8,'31	9	
Patient, The	The Three Swifts	Nov. 29	1 reel	
Pent House Blues	Muriel D'Or-Cy Kahn	Feb. 21,'31	1 reel	Feb. 7,'31
Pest, The	Tom Howard	Mar. 14,'31	1 reel	
Plastered	Willie, West & McGinty	Nov. 22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan. 10,'31	1 reel	
Puff Your Blues Away	Lillian Roth	Sept. 26,'31	1 reel	
Pulling a Bone	Burns & Allen	Jan. 10,'31	1 reel	Nov. 8
Putting Party, The	Juliet	Dec. 27	1 reel	
Real Estators, The	Smith & Dale	May 2,'31	10	May 23,'31
Retire Inn	Billy House	Aug. 15,'31	2 reels	
Row, Row, Row	Screen Song	Dec. 20	1 reel	
Runaway Boys	Bruce Novelty	Jan. 31,'31	9	
Screen Souvenirs No. 1	Old Time Novelties	Aug. 15,'31	1 reel	
Screen Souvenirs No. 2	Old Time Novelties	Sept. 12,'31	1 reel	
Screen Souvenirs No. 3	Old Time Novelties	Oct. 10,'31	1 reel	
Seeing Helen Home	Helen Lynd	Dec. 6	1 reel	
Seven in One	Juliet	May 21,'31	1 reel	
Silly Scandals	Talkartoon	May 23,'31	1 reel	May 9,'31
Simply Killing	Willie & Eugene Howard	Jan. 31,'31	1 reel	Feb. 7,'31
Sky Scraping	Talkartoon	Nov. 1	1 reel	
Somebody Stole My Gal	Screen Song	Mar. 21,'31	1 reel	May 2,'31
Song Service	Lee Morse & Co.	Oct. 25	1 reel	
S. S. Malaria	Smith & Dale	June 6,'31	2 reels	
Stateroom 19	Clute-La Mar	Jan. 17,'31	1 reel	
Studio Sap	Chester Conklin	Feb. 28,'31	2 reels	
Taxi	Chester Conklin	Apr. 11,'31	2 reels	
Teacher's Pest	Talkartoon	Feb. 7,'31	1 reel	Feb. 7,'31
Tex in 1999	Texaco Company		7 min.	May 2,'31
13th Alarm, The	Chester Conklin	July 4,'31	2 reels	
That Old Gang of Mine	Screen Song	July 11,'31	1 reel	
There Ought to Be a Law	Ford Sterling	Sept. 12,'31	2 reels	
Thou Shalt Not	Billy House	May 23,'31	2 reels	May 2,'31
Tongue Tied	Lulu McConnell	Dec. 13	1 reel	
Tons of Trouble	Rudy Muller and Rosie	Jan. 3,'31	1 reel	
Top Notes	Willy Robyn	Mar. 21,'31	1 reel	Mar. 14,'31
Tree Saps	Talkartoon	Feb. 21,'31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr. 25,'31	1 reel	June 13,'31
Twenty Legs Under the Sea	Talkartoon	June 6,'31	1 reel	
Two's Company	Marion Harris	Feb. 7,'31	1 reel	Jan. 3,'31
Tune Detective, The	Dr. Sigmund Spaeth	Feb. 14,'31	1 reel	Nov. 22
Two A.M.	Tom Howard	May 2,'31	1 reel	
Via Express	Tom Howard	July 4,'31	1 reel	
What Price Pants	Smith & Dale	Aug. 22,'31	2 reels	
Why Continue the Struggle	Casey-McHugh	Nov. 15	1 reel	
You're Driving Me Crazy	Screen Song	Sept. 19,'31	1 reel	
You're in the Army Now	Johnny Burke	Oct. 11	2 reels	

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace of Spades, The	Talkartoon	Jan. 17,'31	1 reel	Feb. 7,'31
African Dodger, The	Tom Howard	Apr. 4,'31	10	Mar. 14,'31
A Hunting We Did Go	Bruce Novelty	May 16,'31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9,'31	1 reel	
All for the Band	Eddie Younger	Apr. 4,'31	1 reel	Mar. 14,'31
And the Green Grass Grew All Around	Screen Song	May 30,'31	1 reel	
Antique Shop, The	Burns and Allen	Mar. 7,'31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18,'31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28,'31	1 reel	Feb. 28,'31
Anything But Ham	Smith and Dale	Jan. 24,'31	1 reel	Jan. 3,'31
Beauty Secrets from Hollywood	Technicolor	Sept. 5,'31	1 reel	
Betty Co-Ed	Rudy Vallee	Aug. 1,'31	7	May 16,'31
Big Splash, The	Weismuller-Kruger	Jan. 17,'31	2 reels	
Bimbo's Express	Talkartoon	Aug. 22,'31	1 reel	
Bimbo's Initiation	Talkartoon	July 25,'31	1 reel	
Broadway Romeo, A	Talkartoon	Mar. 28,'31	2 reels	
Bullmania	Jack Benny	Aug. 15,'31	2 reels	
Bum Bandit, The	Billy House	Apr. 4,'31	1 reel	
By the Beautiful Sea	Talkartoon	Jan. 24,'31	1 reel	
Cab Waiting	Screen Song	June 20,'31	1 reel	May 16,'31
Cheaper to Rent	Jack Benny	Sept. 19,'31	1 reel	
Climate Chasers	Willy West and McGinty	July 11,'31	9	
Clinching a Sale	Bruce Novelty	Apr. 18,'31	1 reel	
Cow's Husband, The	Harry Richman	Mar. 14,'31	8	Mar. 28,'31
Crazy Compositions	Talkartoon	Apr. 11,'31	1 reel	
Devil Sea	Fuzzy Knight	Feb. 28,'31	1 reel	
Discovered	Ethel Merman & Leslie Stowe	Jan. 17,'31	1 reel	Jan. 17,'31
Elmer Takes the Air	Solly Ward			
	Stubby Kruger-Assan-Jordanoff	July 18,'31	2 reels	
Fair and Square Ways	Eddie Miller	May 2,'31	1 reel	
French Line, The	Gina Malo	Jan. 24,'31	1 reel	
Fur, Fur Away	Smith & Dale	Aug. 22,'31	18	Sept. 5,'31
Gallagher & Shean	Screen Song	Aug. 29,'31	1 reel	
Gents of Leisure	Chester Conklin	May 9,'31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3,'31	1 reel	Dec. 13
Great Pants Mystery	Smith & Dale	Feb. 14,'31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14,'31	1 reel	
Headache, The	Billy House	Mar. 14,'31	2 reels	June 13,'31
He Was Her Man	Gilda Gray	Apr. 25,'31	2 reels	
Helping Hand, The	Solly Ward	June 27,'31	1 reel	
His Price	Johnny Burke	Dec. 13	1 reel	Mar. 21,'31
Hudson and Its Moods	Leslie Stowe — Speed Young	Apr. 11,'31	1 reel	May 2,'31
I'd Climb the Highest Mountain	Screen Song	Mar. 7,'31	1 reel	June 13,'31
I'm Telling You	Willie & Eugene Howard	Mar. 7,'31	1 reel	
In My Merry Oldsmobile	Screen Song		6	Mar. 21,'31
It Might Be Worse	Georgie Jessel	Jan. 3,'31	2 reels	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14,'31	1 reel	
Kitty from Kansas City	Rudy Valee-Screen Song	Oct. 31,'31	1 reel	
Knock, Knock, Knock (Tent)	Talkartoon	July 25,'31	1 reel	
Laugh It Off	June MacCloy	Feb. 14,'31	1 reel	May 9,'31
Lease Breakers, The	Dave & Arthur	Sept. 5,'31	1 reel	
Let's Stay Single	Frances Williams	Mar. 14,'31	1 reel	
Little Annie Rooney	Screen Song	Oct. 10,'31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31,'31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10,'31	1 reel	
Male Man, The	Talkartoon	Apr. 25,'31	6	May 23,'31
Melodies	Smith Bros.—Singing		1 reel	
Miscast	Jas. Kelso-Dolores DeMonde	Mar. 21,'31	1 reel	
Moonlight and Romance	Moreno-Martini	Feb. 21,'31	1 reel	
Movie Memories				
No. 4—Sponsored by Chesterfield Cigarettes			10	May 16,'31
No. 5—Sponsored by Chesterfield Cigarettes			10	May 16,'31
M'Lady	Irene Bordoni	Mar. 28,'31	1 reel	
My Wife's Jewelry	Tom Howard	Aug. 22,'31	11	
My Wife's Gone to the Country	Screen Song	June 13,'31	1 reel	
My West	Bruce Novelty	Mar. 7,'31	1 reel	Mar. 14,'31
No More Hookey	Haig Trio	Aug. 29,'31	11	
Nothing to Declare	Lulu McConnell	Aug. 8,'31	19	
Office Blues	Ginger Rogers	Nov. 22	1 reel	Jan. 24,'31
Once Over, Light	Burns and Allen	May 23,'31	1 reel	May 16,'31
One Big Night	Ben Blue	Feb. 7,'31	1 reel	
One Hundred Percent Service	Burns and Allen	Aug. 1,'31	10	Sept. 5,'31
Out of Bounds	Billy House	Sept. 19,'31	2 reels	
Paramount Pictorial:				
No. 1—Clara Bow		Sept. 27	1 reel	
No. 2—Fish Fares; Munich Mannikins; Walrus Hunting in Siberia; Stars of To-morrow		Oct. 25	1 reel	
No. 3—In the Gloaming—Lowell Thomas-Jesse Crawford		Nov. 29	1 reel	
No. 4—Whaling in North Atlantic—Lowell Thomas-Leslie Thrasher		Dec. 27	1 reel	
No. 5—Up the River in Mexico—Lowell Thomas-John Phillip Sousa		Jan. 31,'31	1 reel	
No. 6—The Trout Harvest—The Children's Hour—Lowell Thomas		Feb. 28,'31	1 reel	
No. 7—Rudy Vallee—Lowell Thomas Marionette Show		Mar. 28,'31	1 reel	
No. 8—Jesse Crawford-Ruth St. Dennis-Lowell Thomas			1 reel	
No. 9—Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas		May 2,'31	1 reel	

RADIO PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondes Prefer Bonds	Louise Fazenda			
Clean-Up on the Curb, A	Roscoe Ates	Sept. 12,'31	20	June 13,'31
County Seat, The	Charles "Chic" Sale	Aug. 15,'31	20	
Cowslips	Charles "Chic" Sale	Sept. 19,'31		
Dizzy Dates	Dane-Arthur	Dec. 7	19	
Dumbells in Derbies	Geo. K. Arthur-Karl Dane	Feb. 7,'31	10	Mar. 1,'31
Facing the Gallows	Nick Harris	Sept. 26,'31	21	
False Roomers	Clark and McCullough	Oct. 17,'31		
Gland Parade	Rosco Ates	Sept. 26,'31	18	Aug. 1,'31
Guppy Twins, The	Rosco Ates			
Hard to Get	Clark & McCullough			
House Dick, The	Jimmy Savo			
Humanette No. 6	Benny Rubin	Jan. 25,'31	9	Jan. 3,'31
Humanette No. 7	Nat Carr	Feb. 25,'31	10	Mar. 14,'31
Humanette No. 8	All Star	Mar. 22,'31	9	Mar. 7,'31
Humanette No. 9		Apr. 15,'31		
Humanette No. 11	Eddie Lambert	June 13,'31	10	
Humanette No. 12	"On the Spot"		10	June 20,'31
He Loved Her Not	Nick & Tony	Jan. 25,'31	20	
Itching Hour, The	Louise Fazenda	Feb. 1,'31	22	
Lime Juice Knights	Dane-Arthur	Mar. 22,'31	21	Mar. 7,'31
Lone Starved Ranger, The	Rosco Ates	Aug. 8,'31	20	July 25,'31
Melon Drama, A	Clark & McCullough			
Mickey's Crusaders	Mickey Yule	Apr. 12,'31	19	
Mickey's Diplomacy	Mickey McGuire	July 15,'31	18	
Mickey's Rebellion	Mickey McGuire	June 27,'31	18	
Mickey's Stampede	Mickey Yule	Feb. 7,'31	19	
Mickey's Thrill Hunters	Mickey McGuire	Sept. 12,'31	18	
Mickey's Wildcats	Mickey McGuire	Sept. 12,'31	18	
Polar Pals	Tom and Jerry Cartoons	Sept. 5,'31		
Scratch As Catch Can	Clark & McCullough			
Second Hand Kisses	Louise Fazenda	Mar. 29,'31		Mar. 2,'31
She Went for a Tramp	Hugh Herbert-Rosco Ates	Mar. 15,'31		Mar. 7,'31
Strife of the Party, The	Ned Sparks	Oct. 17,'31	17	
Talking Turkey	Benny Rubin	Jan. 25,'31		
Toby Hollowe'en	Toby, the Pup	May 1,'31	6	Dec. 13
Toby in the Bughouse	Toby, the Pup	Dec. 7	6	
Toby in Circus Times	Toby, the Pup	Jan. 25,'31	7	Mar. 7,'31
Toby in the Brown Derby	Toby, the Pup	Mar. 22,'31	7	
Toby Down South	Toby, the Pup	Apr. 15,'31	7	
Toby the Bull Thrower	Toby, the Pup	June 7,'31	7	May 23,'31
Toby the Fiddler	Toby, the Pup	Sept. 1	6	Nov. 15
Toby the Miner	Toby, the Pup	Oct. 7	7	
Toby the Milkman	Toby, the Pup	Feb. 25,'31	7	Nov. 8
Trader Ginsburg	Nat Carr	Dec. 27	7	May 23,'31
Trouble From A Broad	Ford Sterling-Lucien Littlefield	Aug. 22,'31	20	June 20,'31
Use Your Noodle	Rosco Ates			
Way of All Fish	Ned Sparks	Aug. 29,'31	18	June 13,'31
Wet a Night	Tom and Jerry Cartoons	Aug. 1,'31	9	
Wife O'Reilly	Nick & Tony	Feb. 25,'31	20	Mar. 7,'31

RKO PATHE

NOTE — RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	22 min.
Pathe News	10 "
Pathe Review	11 "
Aesop's Fables	8 "
Grantland Rice Sportlights	10 "

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Rules	Rainbow Comedy	June 6,'31	19	May 23,'31
All Gummed Up	Whoopee Comedy	May 23,'31	2 reels	May 16,'31
Angles on Angling	Sportlight	Dec. 28	1 reel	Jan. 3,'31
Animal Fair, The	Aesop Fable	Feb. 1,'31	1 reel	Jan. 31,'31
Battle Royal	James Gleason	Feb. 29,'32	2 reels	
Backfield Aces	Rockne Football	Oct. 15	1 reel	
Bare Knees	Pollard	Mar. 8,'31	2 reels	Mar. 7,'31
Battling Silver Kings	Sportlight	July 12,'31	11	July 18,'31
Beach Pajamas	Louis John Bartels	Sept. 21,'31	2 reels	
Beneath the Southern Cross	Vagabond Adventure	Aug. 24,'31	10	
Big Game	Aesop Fable	Aug. 3,'31	9	
Big Scoop, The	Frank McHugh		2 reels	
Blondes by Proxy	MacCloy-Shilling-Short		2 reels	
Blue Grass Kings	Sportlight	June 20,'31	1 reel	July 4,'31
Bon Voyage	Edgar Kennedy	Feb. 22,'32	2 reels	
Breakfast in Bed	Pollard-Pangborn	Nov. 16	2 reels	
Call of Mohammed	Vagabond Adventure	Apr. 7,'31	1 reel	Apr. 4,'31
Camping Out	Edgar Kennedy	Dec. 14,'31	2 reels	
Campus Champs	Nat Carr	Feb. 1,'31	2 reels	Feb. 14,'31
Chasing Trouble	Checker Comedy	Apr. 26,'31	2 reels	May 9,'31
Cinderella Blues	Aesop Fable	Apr. 12,'31	8	Apr. 11,'31
Crashing Reno	Manhattan	Aug. 29,'31	2 reels	Aug. 8,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Capers	Fable	Mar. 15,'31	1 reel	Mar. 21,'31
Cowboy Blues	Fable	Feb. 15,'31	1 reel	Feb. 7,'31
Dance with Me	Wanzer-Palmer	Nov. 23	2 reels	
Diamond Experts	Sportlight	May 17,'31	10	May 23,'31
Disappearing Enemies	Dot Farley-Rex Bell	Mar. 1,'31	2 reels	Apr. 4,'31
Days of Solitude	Vagabond Adventure	Feb. 6,'31	1 reel	Feb. 14,'31
Doomed to Win	James Gleason	Dec. 31,'31	2 reels	
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel	Mar. 7,'31
Dumb Dicks	Benny Rubin		2 reels	
Easy to Get	McCloy-Shilling-Short	Dec. 7,'31	2 reels	
Eve's Fall	All Star	Dec. 28	2 reels	
Fallen Empire	Vagabond Adventure	July 27,'31	10	
Fisherman's Luck	Aesop Fable	June 13,'31	10	July 4,'31
Fly Guy, The	Aesop Fable	May 10,'31	7	June 6,'31
Fore!	Farrell Golf	Feb. 15,'31	1 reel	Feb. 14,'31
Frozen Face	Manhattan Comedy	Apr. 19,'31	2 reels	Apr. 18,'31
Full Coverage	Benny Rubin	Nov. 9,'31	2 reels	
Fun on the Ice	Aesop Fable	July 19,'31	8	Aug. 8,'31
Getting on the Green	Farrell Golf	Mar. 22,'31	1 reel	Apr. 11,'31
Gossipy Plumber, The	Folly Comedy	May 17,'31	2 reels	May 2,'31
Great Junction Hotel	Masquers Comedy	Oct. 26,'31	2 reels	
Guests Wanted	Benny Rubin	Jan. 18,'32	2 reels	
Half Pint Polly	Capital Comedy	May 3,'31	2 reels	
Help Wanted—Female	Pollard	Jan. 11,'31	2 reels	Jan. 10,'31
Hold the Baby	Agnew-Crane-McPhail	Nov. 9	2 reels	
Hot Spot, The	Louis John Bartels	Sept. 14,'31	2 reels	
Hunting Thrills	Sportlight	Apr. 21,'31	1 reel	Apr. 11,'31
Hurricane Island	Vagabond Adventure	Apr. 21,'31	1 reel	Mar. 28,'31
In the Rough	Farrell Golf	Mar. 8,'31	1 reel	Feb. 28,'31
I'll Take That One	All Star	Oct. 5	2 reels	
Julius Sizzer	Benny Rubin	Sept. 7,'31	20	Sept. 5,'31
June First	June MacCloy-Shilling	July 27,'31	20	July 4,'31
King of Bugs	Fable	Dec. 21	1 reel	Jan. 3,'31
Lemon Meringue	Edgar Kennedy	Aug. 3,'31	20	June 6,'31
Love in the Pond	Aesop Fable	Aug. 17,'31	1 reel	
Mad Melody	Fable	Apr. 26,'31	1 reel	May 2,'31
Makin' 'Em Move	Aesop Fable	July 5,'31	9	July 25,'31
Manhattan Mariners	Sportlight	Aug. 24,'31	1 reel	
Mellon Drama, A	Clark & MacCullough			Sept. 5,'31
Messenger Boy	Benny Rubin	June 29,'31	22	July 25,'31
Neat and Tidy	All Star	Nov. 28	2 reels	
Next Door Neighbors	Housman-Deering	Jan. 28,'31	2 reels	Jan. 3,'31
Night Class	Campus Comedy	Aug. 17,'31	2 reels	May 16,'31
Not So Loud	Melody Comedy	May 3,'31	2 reels	May 2,'31
Oh, Oh, Cleopatra	Wheeler-Woolsey	Aug. 17,'31	22	Aug. 8,'31
Oh, Marry Me	Manhattan	Nov. 2,'31	2 reels	
Only Men Wanted	MacCloy-Shilling-Short	Feb. 8,'32	2 reels	
Open House	Nick Stuart	Mar. 22,'31	20	Apr. 11,'31
Old Hokum Bucket, The	Aesop Fable	Mar. 29,'31	7	Apr. 4,'31
Olympic Talent	Sportlight	Aug. 9,'31	8	
Outboard Stunting	Sportlight Series	May 3,'31	1 reel	May 31,'31
Over the Radio	Pangborn	Dec. 14	2 reels	Feb. 7,'31
Pale Face Pup	Aesop Fable	June 22,'31	9	July 4,'31
Parading Pajamas	Johnny Arthur	Dec. 21	2 reels	Jan. 24,'31
Pathe News	Released Twice Weekly		1 reel	
Pathe Review	One a Month	July 27,'31	1 reel	
Parents Wanted	Folly Comedy	Mar. 15,'31	2 reels	Apr. 4,'31
Play Ball	Aesop Fable	May 24,'31	10	May 30,'31
Poise	Sportlight	July 27,'31	9	Aug. 8,'31
Radio Racket	Fable	Mar. 1,'31	1 reel	Feb. 28,'31
Red Riding Hood	Fable	Jan. 18,'31	1 reel	Jan. 31,'31
Rough and Tumble	Sportlight	Jan. 25,'31	1 reel	Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr. 5,'31	2 reels	Mar. 14,'31
Sands of Egypt	Vagabond Adventure	Nov. 2	1 reel	
Seein' Injuns	Pollard	Feb. 15,'31	2 reels	Jan. 3,'31
Selling Shorts	Louis John Bartels	Nov. 30,'31	2 reels	
Shadow of the Dragon	Vagabond Aventure	Mar. 8,'31	1 reel	Mar. 14,'31
She Snoops to Conquer	Daphne Pollard	June 22,'31	20	June 20,'31
Sink or Swim	Sportlight	Mar. 22,'31	9	Mar. 28,'31
Ski Pilot	Sportlight	Feb. 8,'31	1 reel	Feb. 14,'31
Slow Poison	James Gleason	Oct. 19,'31	2 reels	
Speed Limit	Sportlight	Mar. 8,'31	1 reel	Mar. 14,'31
Spirit of Sho-Gun	Vagabond Adventure	Dec. 28	1 reel	Jan. 3,'31
Stage Struck	Walter Catlett	Jan. 18	1 reel	Feb. 28,'31
Stan That Run	Louis John Bartels	Feb. 1,'32	2 reels	
Stout Hearts and Willing Hands	Frank Fay	June 15,'31	20	May 30,'31
Take 'Em and Shake 'Em	McCloy-Shilling-Short	Sept. 28,'31	2 reels	
Tale of Tutulia	Vagabond Adventure	Jan. 25,'31	1 reel	Feb. 7,'31
Tennis Top-Notchers	Tilden-Wills	Apr. 4,'31	11	Apr. 4,'31
Thanks Again	Edgar Kennedy	Oct. 5,'31	2 reels	
That's My Line	Louis John Bartels	July 13,'31	20	June 6,'31
That's News to Me	Frank McHugh	July 6,'31	20	May 30,'31
Thom the Unknown	Vagabond Adventure	Mar. 22,'31	1 reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr. 12,'31	2 reels	Apr. 18,'31
Touchdown	Rockne Football	Nov. 2	1 reel	
Toytown Tale	Fable	Jan. 4,'31	1 reel	Jan. 3,'31
Twisted Tales	Arthur Housman-Marion Douglas	Mar. 29,'31	22	Apr. 4,'31
Two Minutes to Go	Rockne Football	Oct. 15	1 reel	
Under Cover	Sportlight	Jan. 11,'31	1 reel	Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	9	Mar. 28,'31
Utmost Isle	Vagabond Adventure	Sept. 21,'31	1 reel	
Water Bugs	Johnny Weismuller	June 6,'31	10	May 23,'31
Well of Fortaleza, The	Vagabond Adventure	Feb. 28,'31	1 reel	Feb. 21,'31
Wide Open Spaces, The	Masquen		2 reels	
Where Canaries Sing Bass	James Gleason	Aug. 10,'31	2 reels	
Winning Putts	Farrell Golf	Mar. 1,'31	1 reel	Apr. 4,'31
Younger Years	Sportlight	June 29,'31	10	July 4,'31

STATE RIGHTS

Title	Star	Distributor	Running Time Minutes	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay		Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel	
Birds of a Feather		Ideal	8	Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10	
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Down Hawaii Way	Color Novelty	Castle	10	
Eli-Eli	Cantor Waldman	Judea Film	12	
Evening in Jewish Camp	Eval Miller	Judea Film	1 reel	
Friend Husband		Burr	2 reels	
Hunting the Carpathian Bear		Ufa	12	Aug. 1,'31
In the Good Old Summer Time		Ideal	8	Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	21	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
Kids and Pets	Color Novelty	Castle	1 reel	
Knights in Khaki		Falcon Prod.	22	May 23,'31
Kol Nidre No. 1	Cantor Schmillkel	Judea Films	10	
Kol Nidre No. 2	Cantor Waldman	Judea Films	2 reels	
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	6	Mar. 14,'31
Legend of the Skies		Ideal		
Mal-Ko Mashma-Lou	Harry Feld	Judea Films	2 reels	
Meet the Family	Harry Delf	Elbee	8	Apr. 4,'31
Monkey Business		Purr		
Monkey Squawks				
Natasha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Oh Doctor	Special Cast	Judea Films	20	
Old Songs for New	Bob Welsh	Welshay	9	Sept. 5,'31
Peculiar Pets		Ideal	8	Apr. 4,'31
Poem in Stone, A		Ideal	7	Mar. 14,'31
Sacred Elephants of India		Ideal	8	Mar. 21,'31
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
Secrets of Plant Life		Ufa	10	Aug. 1,'31
Shoemaker's Romance		Judea Films	21	
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes from Broadway	Color Novelty	Castle	1 reel	
Some Wild Appetites		Ideal	8	Mar. 21,'31
Spring Is Here		Ideal	9	Mar. 21,'31
Style and Class	Marty Barratz	Judea Films	23	
Wings of Tomorrow		Visuographic	10	May 2,'31
World Unseen, A	Scientific	Ufa	12	

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time	Reviewed
Alice Chops the Suey		Feb. 1,'31		
Alice Gets Stage Struck		Jan 15,'31		
Alice Loses Out		Mar. 1,'31		
Alice Picks the Champ		Mar. 15,'31		
Alice Plays Cupid		Apr. 1,'31		
Alice Rattled by Rats		May 1,'31		
Alice Solves the Puzzle		Apr. 15,'31		
Alice in the Jungle		Jan. 1,'31		
Alice's Mysterious Mystery		May 15,'31		
Alice's Orphan		Feb. 15,'31		
Broken Spur, The	Jack Hoxie	Feb. 1,'31	2 reels	
Desert Bridegroom	Jack Hoxie	Jan. 15,'31	2 reels	
Romantic Sheriff	Jack Hoxie	Jan. 1,'31	2 reels	
Sparks of Flint	Jack Hoxie	Feb. 15,'31	2 reels	

TALKING PICTURE EPICS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr., '31	10	Aug. 8,'31
Bird Island of Peru	Dr. Robt. Cushman Murphy	Feb. 12,'31	10	Nov. 8
Calling on Cario			10	Sept. 5,'31
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	10	May 30,'31
Freaks of Nature	Dr. Raymond L. Ditmars	June 14,'31	9	
Ghost Towns	George Lancaster	Aug. 3,'31	9	
Heart of the Nation	Washington	May 25,'31	9	
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug. 31,'31	10	
Killing the Killer	Dr. Raymond L. Ditmars	June	9	
Land of Evangeline	(No. 2) Wanderlust	Jan. 30,'31	10	Feb. 14,'31
Land That Time Forgot	Frank Ormston	July 10,'31	9	Aug. 8,'31
Let's Sing	Howard Wade Kinsey	Sept. 1	10	
Like a Beaver	Dr. Raymond L. Ditmars	Feb. 12,'31	10	Feb. 14,'31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec. 25	9	May 30,'31
Naked Man vs. Beast	Martin Johnson	Oct. 15	10	
Navajo Witch	Wild Life Series		11	Sept. 5,'31
Relation	Al Alt	Aug. 27,'31	20	
Seeing Bermuda on a Bicycle	(No. 1) Wanderlust	Oct. 15	10	Dec. 13
Sunny Sweden	(No. 4) Wanderlust	June 15,'31	9	
This Is Australia	Natives	June 15,'31	15	
Today and Yesterday	Hearst News	Nov. 15,'29	30	July 4,'31
Top of the Old World	(No. 6) Wanderlust	June 15,'31	9	
Tropic Lure	(No. 3) Wanderlust	Aug. 27,'31	11	
Up and Down New York	(Empire State Bldg.)	May 25,'31	9	

TIFFANY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Color Symphonies Series	6 in Technicolor		10	
Chinese Flower Boat		July 5	10	
Dancing Bear		June 10	10	
Parisian Nights		June 25	10	
Kentucky Jubilee Singers	Series of 6			
Old Black Joe		May 1	18	
Pickin' Cotton			9	
Road Home, The			18	
Slave Days			10	
Welcome Home		Dec. 12	10	
Musical Fantasies	Series of 6		10	
Fire Worshippers		Aug. 10	10	Sept. 27
Memories		Apr. 23	11	
William Tell		Aug. 1	11	
Way Down South			11	Dec. 6
Paul Hurst Comedies	Series of 6		11	
De Woild's Champion				
One Punch O'Toole		Mar. 23	20	Dec. 6
Tale of a Flea, The			18	Mar. 28,'31
Missing Link, The				
Rolling Stone Series	Series of 6		10	Sept. 6
In the Mountains		Sept. 25	10	
The Desert		Dec. 18	18	
Tiffany Chimp Series	6 Monkey Comedies			
1. Blimp Mystery, The			16	Sept. 27
2. Little Covered Wagon, The		Sept. 5		Aug. 30
3. Little Big House, The		Oct. 15	19	Oct. 4
4. Little Divorcee, The			20	Dec. 6
5. Nine Nights in a Bar Room		Jan. 26,'31	16	Jan. 3,'31
6. Chasing Around		Mar. 23,'31	16	Mar. 28,'31
7. Africa Squawks		July 7,'31	18	
8. Apeing Hollywood		Aug. 16,'31	21	
9. Cinnamon			11	
10. The Gland Hotel				
Voice of Hollywood Series	Station S-T-A-R	Jan. 26	11	
No. 25	Seben 'n' Leben	Jan. 20,'31	11	
No. 26	Kenneth Harlan	Mar. 2,'31	11	Mar. 28,'31
Voice of Hollywood Series (new)	John Wayne - Our Gang			
No. 1	Lew Ayres		10	Sept. 5,'31

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arabian Knights	Slim Summerville	Apr. 8,'31	2 reels	Mar. 28,'31
All Excited	Sidney-Murray	Mar. 23,'31	2 reels	Feb. 28,'31
An Apple a Day	Lloyd Hamilton	Sept. 30,'31	2 reels	
Backfield Plays	Football Short No. 4	Sept. 2,'31	8	Aug. 29,'31
Band Master, The	Oswald Cartoon	May 18,'31	6	June 20,'31
Burglar to the Rescue	Shadow Detective Series No. 1	Sept. 7,'31	18	Aug. 15,'31
Butter in Yeggman, The	Sidney-Murray	May 6,'31	2 reels	Apr. 11,'31
Campaign Capers	Slim Summerville		20	July 25,'31
Cay On	Football Shorts No. 5	Oct. 5,'31	1 reel	
Cat's Paw, The	Red Star Comedy	July 8,'31	2 reels	Apr. 4,'31
Champion, The	Leather Pushers	Feb. 25,'31	2 reels	
Champ, The	Oswald Cartoon	July 27,'31		
China	Oswald Cartoon	Jan. 12,'31	1 reel	
College	Oswald Cartoon	Jan. 28,'31		
Clown, The		Nov. 2,'31		
Comeback, The	Leather Pusher Series No. 4	Dec. 3	2 reels	
Country School, The	Oswald Cartoon	May 5,'31	1 reel	May 16,'31
Dangerous Daze	Red Star Comedy	Mar. 11,'31	2 reels	Mar. 14,'31
Discontented Cowboys	Sidney-Murray	Nov. 12	2 reels	Oct. 11
Divorce a La Carte	Sidney-Murray	Apr. 15,'31	2 reels	Mar. 14,'31
Famous Plays of 1930	Football Short No. 3	Sept. 21,'31	10	Aug. 29,'31
Farmer, The	Oswald Cartoon	Mar. 23,'31	1 reel	Mar. 14,'31
Fast and Furious	Daphne Pollard	Oct. 11,'31	2 reels	
Fireman, The	Oswald Cartoon	Apr. 6,'31	1 reel	
First to Fight	Slim Summerville	Sept. 2,'31	44	Aug. 8,'31
Fisherman, The		Oct. 19,'31		
Fowl Ball, The	Oswald Cartoon	Oct. 13	1 reel	
Framed	Leather Pusher Series No. 7	Jan. 14,'31	2 reels	Dec. 13
Go to Blazes	Sidney-Murray	Oct. 15	2 reels	Nov. 8
Hammer & Tongs	Leather Pusher Series No. 2	Oct. 8	2 reels	
Hare Male, The	Oswald Cartoon	Oct. 5,'31	1 reel	
Hello, Russia	Slim Summerville	Jan. 17,'31	2 reels	Dec. 20
Hello, Napoleon	Red Star Comedy	June 3,'31	17	July 11,'31
Here's Luck	Slim Summerville	May 20,'31	2 reels	May 2,'31
Heroes of the Flames	Tim McCoy	June 2,'31	17	Apr. 4,'31
Hot and Bothered	Sidney-Murray	Mar. 4,'31	2 reels	
Hot Feet	Oswald Cartoon	Sept. 14,'31		
Howdy Mate	Red Star Comedy	July 22,'31	2 reels	
Hunter, The	Oswald Cartoon	Sept. 21,'31	1 reel	
In Old Mazuma	Sidney-Murray	Jan. 21,'31	2 reels	Jan. 3,'31
In Wonderland	Oswald Cartoon	Sept. 28,'31	1 reel	
Kane Meets Abel	Leather Pushers	Feb. 11,'31	2 reels	
Kentucky Belle	Oswald Cartoon	Sept. 7,'31	1 reel	
Knockout, The	Leather Pusher Series No. 3	Nov. 5	2 reels	Oct. 11
Lady Killer, A	Leather Pusher Series No. 8	Jan. 28,'31	2 reels	
Laughback, The	Red Star Comedy	Dec. 24	2 reels	Jan. 3,'31
Let's Play	Slim Summerville	Apr. 29,'31	18	Aug. 8,'31
Mars	Oswald Cartoon	Dec. 29	1 reel	
Models and Wives	Sidney-Murray		18	Aug. 8,'31
No Privacy	Red Star Comedy	Apr. 22,'31	2 reels	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
North Woods	Oswald Cartoon	June 29,'31	6	July 11,'31
Notre Dame Offensive System	Football Short No. 2	Sept. 14,'31	10	Aug. 29,'31
One Day to Live	Red Star Comedy	Apr. 1,'31	2 reels	Apr. 11,'31
One Hundred Dollars	Chase-Lawrence	Sept. 16, 31	20	Aug. 29,'31
Parisian Gaieties	Slim Summerville	June 17,'31	2 reel	May 16,'31
Radio Rhythm	Oswald Cartoon	July 27,'31	7	Aug. 15,'31
Rolling Along	Sidney-Murray	Oct.	2 reels	
Royal Bluff	Slim Summerville	Feb. 18,'31	2 reels	Feb. 28,'31
Sargie's Playmates	Slim Summerville	Mar. 8,'31	2 reels	Feb. 21,'31
Scared Stiff	Red Star Comedy	May 13,'31	2 reels	May 2,'31
Shifts	Football Short No. 1	Sept. 7,'31	1 reel	
Shipwreck	Oswald Cartoon	Feb. 9,'31	1 reel	Feb. 21,'31
Stamford Football Short No. 1		Oct. 12,'31	1 reel	
Stay Out, The	Sidney-Murray	May 24,'31	2 reels	May 16,'31
Stone Age, The	Oswald Cartoon	July 13,'31	1 reel	
Strange as It Seems No. 5	Novelty	Jan. 19,'31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 18,'31	1 reel	Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar. 16,'31	1 reel	Mar. 14,'31
Strange as It Seems No. 8	Novelty	Apr. 13,'31	1 reel	Apr. 11,'31
Strange as It Seems No. 9	Novelty	May 11,'31	1 reel	July 4,'31
Strange as It Seems No. 10	Novelty	June 8,'31	1 reel	July 11,'31
Strange as It Seems No. 11	Novelty	July 6,'31	1 reel	
Strange as It Seems No. 12	Novelty	Aug. 31,'31	9	Aug. 29,'31
Strange as It Seems No. 13	Novelty	Sept. 15,'31	1 reel	
Strange as It Seems No. 1	Second Series	Oct. 12,'31	1 reel	
Sunny South	Oswald Cartoon	Apr. 20,'31	1 reel	May 2,'31
Trapped	Shadow-Detective Series No. 2	Oct. 7,'31	2 reels	

VITAPHONE SHORTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures in Africa	No. 1—Into the Unknown		2 reels	June 6,'31
Adventures in Africa	No. 2—An African Boma		2 reels	July 25,'31
Adventures in Africa	No. 3—The Lion Hunt		2 reels	July 25,'31
Adventures in Africa	No. 4—Spears of Death		2 reels	
Adventures in Africa	No. 5—Trails of the Hunted		2 reels	
Adventures in Africa	No. 6—The Buffalo Stampede		9	Aug. 15,'31
Adventures in Africa	No. 7—The Witch Doctor's Magic		14	Aug. 22,'31
Adventures in Africa	No. 8—Flaming Jungles		2 reels	
Adventures in Africa	No. 9—Dangerous Trails		2 reels	
Adventures in Africa	No. 10—Maneaters		2 reels	
Adventures in Africa	No. 11—Beasts of the Wilderness		2 reels	
Adventures in Africa	No. 12—Unconguered Africa		2 reels	
Babykins	Pee Wee Singer and Bill Halligan		1 reel	Aug. 8,'31
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel	
Baby Face	Victor Moore		1 reel	
Believe It or Not, No. 6	Robert L. Ripley		7	Mar. 28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel	Feb. 21,'31
Believe It or Not, No. 9	Robert L. Ripley		9	May 23,'31
Believe It or Not, No. 10	Robert L. Ripley		1 reel	July 18,'31
Believe It or Not, No. 11	Robert L. Ripley		1 reel	
Bosko's Holiday	Looney Tune No. 11		1 reel	May 9,'31
Dandy and the Belle, The	Frank McGlynn, Jr. - Mary Murray		9	
For Two Cents	De Wolf Hopper		10	June 6,'31
Gangway	Joe Penner		9	Aug. 15,'31
Gigolo Racket, The	Helen Morgan		2 reels	Aug. 1,'31
Good Mourning	Eddie Kay-Dressler-White		10	Sept. 5,'31
Good Pie Forever	Billy Wayne-Thelma White		1 reel	Aug. 8,'31
Gold Digging Gentlemen	Al Klein - Joan Abbott		10	Aug. 22,'31
Grand Dames, The	Patsy Kelly		1 reel	May 9,'31
Handy Guy, The	Earl Sande		15	May 23,'31
How I Play Golf	Bobby Jones			
No. 1—The Putter			2 reels	Apr. 25,'31
No. 2—Chip Shots			1 reel	Apr. 25,'31
No. 3—The Niblick			1 reel	Apr. 25,'31
No. 4—The Mashie Niblick			1 reel	
No. 5—The Medium Irons			1 reel	
No. 6—The Big Irons			1 reel	July 18,'31
No. 7—The Spoon			1 reel	Aug. 8,'31
No. 8—The Brassie			1 reel	Aug. 22,'31
No 9—The Driver			1 reel	
No. 10—Trouble Shots			1 reel	
No. 11—Practice Shots			1 reel	
No. 12—A Complete Round of Golf			1 reel	
I'll Fix It	Kent-Lake		9	Mar. 28,'31
In Your Sombrero	Billy Wayne		1 reel	
Inventor, The	Billy Wayne-Thelma White		10	May 16,'31
Just a Gigolo	Cameron-Crosbie-Austin J. Young		9	Aug. 15,'31
Last Straw, The	Romney Brent		8	May 2,'31
Lodge Night	Phillips-Cox		7	May 16,'31
Looney Tunes	Song Cartoons			
No. 9—Dumb Patrol			1 reel	Mar. 28,'31
No. 10—Yodeling Yodels			1 reel	
No. 11—Bosko's Holiday			1 reel	
No. 12—Trees' Knees			1 reel	
No. 13—Bosko's Shipwrecked			1 reel	
Maid to Order	Eleanor Shalor-Bob Lynn		1 reel	May 2,'31
Martinelli Troubadour, The			7	May 9,'31
Meal Ticket, The	Jack Pearl		2 reels	June 13,'31
Merry Melodies	Song Cartoons		7	Apr. 25,'31
No. 1—Smile, Darn You, Smile			1 reel	
No. 2—One More Time			1 reel	
Military Post, The	Roberto Guzman		1 reel	
Milky Way, The	Neely Edwards-Muriel Abbott Dancers		11	July 18,'31
Moving In	Joe Penner		2 reels	
Naggers' Housewarming, The	Mr. & Mrs. Jack Norworth		8	Sept. 5,'31
Naggers in the Subway, The	Mr. & Mrs. Jack Norworth		11	Aug. 8,'31
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel	May 2,'31
Naggers at the Races, The	Mr. & Mrs. Jack Norworth		8	Aug. 15,'31
Naggers at the Ringside, The	Mr. & Mrs. Jack Norworth		10	May 16,'31
Nine o'Clock Folks	Whitey & Ford		1 reel	
No-Account, The	Hardie-Hutchison		9	
No Privacy	Lloyd Hamilton		20	May 2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel	
Number, Please	Sheila Barrett-L. Barrie		10	Mar. 31,'31
Partners	Wm. Gaxton-Geo. Haggerty		21	Apr. 4,'31
Purely an Accident	Brown-Kearns-Otto		10	May 16,'31
Rough Sailing	Joe Penner		2 reels	
Sax Appeal	Joe Penner		8	Aug. 1,'31
Say a Little Prayer for Me	Cameron Crosbie-Dorothy Vogel		1 reel	
Silent Partner, The	Billy Gaxton		18	Aug. 15,'31
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel	May 9,'31
Sky High	Janet Reade-Durdey Clements		10	Mar. 28,'31
Southern India	E. M. Newman			
Sportslants				
No. 1—Ted Husing	Sport Novelty		1 reel	
Squaring the Triangle	Donald Brian-Mayo Meillet			
Strange Case, The	Charles Halton		8	May 16,'31
Strong Arm, The	Harrington-O'Neil		1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard		17	Sept. 5,'31
Taking Chances	Billy Wayne-Thelma White		1 reel	May 9,'31
Trip to Tibet, A	Scenic		1 reel	May 2,'31
23 Skiddoo	Lew Fields		14	May 2,'31
Twixt Love and Duty	Howard-Graham-Percival		10	May 2,'31
With Pleasure	Dolly Gilbert-Billy Wane		1 reel	May 2,'31
World Wide Travel Talks	E. M. Newman			
No. 1—Little Journeys to Great Masters				

Only Ghost Missing In Film Exhibit at Atlantic City Pier

The ghost from "The Ghost Walks" is not in the Hollywood Motion Picture Exhibit on the Steel Pier, Atlantic City, and that's news, because just about everything else is there. From the perfume of the stars, "blended to express their individual personalities," to Chester Conklin's mustache —247½ whiskers, count 'em, 247¾—the countless factors that go into the physical making of a motion picture are presented for the delectation of the Boardwalkers. And there are wax figures of the reigning beauties of stardom to make the wild waves a bit wilder.

The third annual exposition of what's what and who's who in the studios, past and present, is now at its peak, occupying an auditorium on the Steel Pier of the pleasure and health resort. With Ed F. Corcoran as director and G. Burling Jarrett, manager, the exhibit has the cooperation of the following companies: Educational, Tiffany, Columbia, Warner-First National, Eastman Kodak, D. W. Griffith, M-G-M, Paramount Publix, RKO, United Artists, Harold Lloyd, Christie, and Hal Roach.

Standing in one corner of the auditorium, one has before him a vista of exhibits. In the booth on the left is the clothing of each of the youngsters in Our Gang, together with one of their trick autos. In another booth are original and authentic properties, costumes and so on, from new pictures. There is a group of Christmas cards used by stars, as well as their personal stationery. A showcase contains a layout of grease paint, powder and rouge.

Down another wall is a booth of many curiosities, including two of Mary Pickford's curls which she parted with in Chicago before making "Coquette." There is a life-size bust of Paul Whiteman sculptured from a 200-pound cake of soap. There is a costume worn by Ramon Novarro in "Son of India," a sombrero worn by Ken Maynard, a ukulele autographed by Cliff Edwards, and wax figures of a number of stars.

Finally, there's a booth dedicated to those who have passed on and out of the studio—though not out of the picture of memory. A copy of Rudolph Valentino's last will and testament, a goldheaded cane that had been presented to Wallace Reid, makeup box of Lon Chaney, a photograph of Milton Sills. An appropriate setting for the star of "The Barker."

Williams Buys "Ten Nights"

K. Lee Williams, road showman of Oklahoma City, has taken over distributing for L. E. Goetz, of Chicago, for "Ten Nights in a Barroom" for Oklahoma, Arkansas, Louisiana, Texas, Mississippi, New Mexico, Colorado, Utah and Wyoming. The picture will be road showed on special ballyhoo calliope trucks, with tieups, advance screenings and a bill posting car 7 days in advance. L. C. McHenry will be associated with Williams.

May Switch Agencies

Switching of United Artists distribution agencies abroad is indicated in the trip of Joseph M. Schenck, president of the company, to Europe to join Arthur W. Kelly, vice-president and treasurer, for a survey of conditions abroad.

Fox Is Reopening Several Theatres In New England

New England Division Manager Herschel Stuart of Fox is reopening several houses closed for the summer and has made several new managerial assignments. The houses opening are: Lyric, Bridgeport; College, New Haven; Poli, Meriden; Palact, Hartford; Nelson, Springfield, and the Elm Street and Plaza in Worcester, Mass.

The following transfers have been made: L. Dering, assistant, Poli, Bridgeport, to assistant, Poli, Springfield; J. Brassill, assistant, Capitol, Port Chester, to assistant, Poli, Bridgeport; George French, assistant, Poli, Springfield, to manager, College, New Haven; Ed Fitzpatrick, manager, Palace and Poli, Meriden, to manager, Plaza, Worcester; W. E. Thompson, assistant, Police Palace, Waterbury, to manager, Poli, Meriden; James Gleason, assistant, Poli, Meriden, to assistant, Palace, Waterbury; Robert Portle, assistant Poli Palace, Worcester, to manager, Elm St., Worcester; Wm. Ryan has been made assistant at the Palace, Worcester.

Named Schine District Head

Howard G. Carroll has been named district manager of the Schine theatres covering the territory between Lockport, Buffalo, and Rochester, with headquarters in Rochester.

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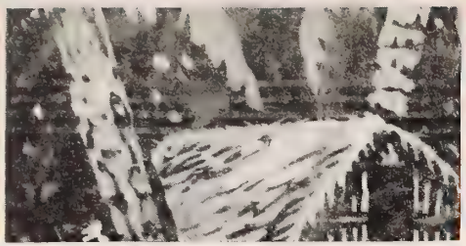
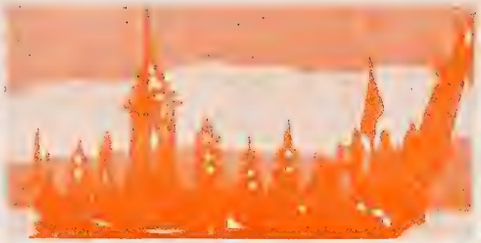

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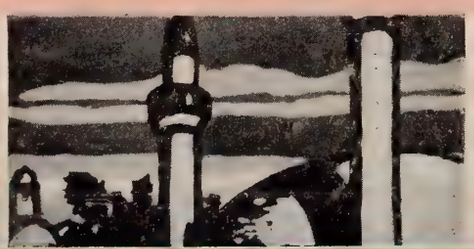

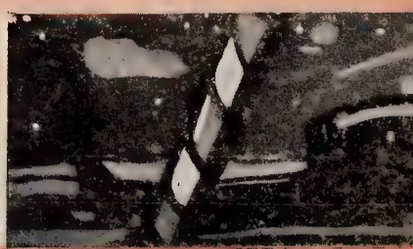

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PROTECTION?

A nation-wide report on the chaotic irregularity of protection arrangements as reflected in thirty-one cities

SCHOOL & SCREEN

In which Rita C. McGoldrick opens the new season of motion picture service to the cause of education

Vol. 104, No. 12 Entered as second-class matter, January 17, 1930, at the Post Office at New York, N. Y. under the act of March [illegible] Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York [illegible] September [illegible], 1938

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★★★★ "GUARDSMAN" sparkles four stars. A new triumph of the young cinema season. A foreseen success. Earns its four stars by magnificence of portrayal combined with subtletly and wit of the story which is Ferenc Molnar's. How could it be anything but perfect entertainment? Lunt and La Fontanne, superb artists, take splendidly to the camera. He is handsome; she beautiful; both are fascinating and glamorous. "The Guardsman" is an enchanting evening of fun. We think you'll love it. IRENE THIRER—*Daily News*

It is a wonderful relief to sit through such a production. Through the discerning eye of the camera one has the opportunity of enjoying this Molnar work to its fullest extent. The audience applauded as though Mr. Lunt were present in person. Dozens of subtle, witty scenes in this film. MORDAUNT HALL—*Times*

First Family of the Stage becomes practically the First Family of the Screen by the gayety, deftness and light hilarity of their incomparable portrayals. The Lunts are magnificent. Admirable entertainment. RICHARD WATTS, JR.—*Herald-Tribune*

Its picturization has given the current film year a notable film addition. One of the most charming and satisfying of the 1931 movies. JULIA SHAWELL—*Graphic*

Superb entertainment. Brilliantly acted, sophisticated in theme and sparkling in dialogue. The result is one of the outstanding productions of the year. ROSE PELSWICK—*Eve. Journal*

Masterly work. Delightful, suave, mature, literate and humorous piece, of which not only Metro-Goldwyn-Mayer, but the two principals, may well be proud. Altogether "The Guardsman" is an excellent picture. WILLIAM BOEHNEL—*World-Telegram*

A wholly delightful talkie comedy. Gratifyingly close to perfection. The Astor, evidently, has a new long-lease tenant. MARTIN DICKSTEIN—*Bklyn. Eagle*

CLIMAXING A YEAR OF ASTOR $2 HITS!

Lunt and Fontanne have taken their Theatre Guild success "The Guardsman" and made of it a screen success of very much the same caliber. It is delightful entertainment all the way through and ought to keep the ushers at the Astor busy for a long time. THORNTON DELEHANTY—*Eve. Post*

A coup for Metro-Goldwyn-Mayer. Nothing quite like it has been attempted in the talkies. Alfred Lunt and Lynn Fontanne as brilliant as ever. The talkies are lucky to have them. I wouldn't overlook "The Guardsman" if I were you. JOHN S. COHEN, JR —*Sun*

Alfred LUNT — *Lynn* FONTANNE

THE GUARDSMAN

By the courtesy of the Theatre Guild Inc., in a picturization of their greatest stage success with **ROLAND YOUNG — ZASU PITTS.** *From the play by Ferenc Molnar. Screen play by Ernest Vajda. Directed by* **SIDNEY FRANKLIN.**

METRO-GOLDWYN-MAYER

RECOGNIZED FIRST
GO ON RECORD
THEY'RE PROUD TO

Representative showmen the nation

over sum up the merit of the Tiffany

productions for 1931-32 in letters

which ring with words of approval.

These first-line exhibitors are happy

TIFFANY

HE
NEW
BROADWAY
THEATRE
DIRECTION OF B. S. MOSS

BROADWAY AT 53rd STREET
NEW YORK

TELEPHONES: COLUMBUS 6262
0440
6300

Sept. 5, 1931.

Mr. Budd Rogers,
Tiffany Productions,
1501 Broadway,
New York City.

Dear Mr. Rogers:

The concensus of opinion of my staff after the successful eight-months run of "New Yorkers" at the Broadway Theatre has determined a popular priced policy for this house.

I have evolved a new form of entertainment to be known as B. S. Moss VARIETIES which will combine the best elements of all theatrical fields and film productions.

In furtherance of our plans, I was pleased to conclude a contract for first-run Tiffany Pictures which I feel certain will and must measure up to the high level we have set for ourselves.

Yours very truly,

B S Moss

BSM/GDT

MAJESTIC - GARDEN
THEATRES
MILWAUKEE

Direction of
LEONARD K. BRIN

August 28, 1931

Mr. Budd Rogers,
General Sales Manager,
Sono Art-World Wide Pictures Inc.,

Dear Mr. Rogers:

It is with pleasure I acknowledge receipt of an approved contract for your product for the Tiffany 1931-32 season.

Having operated the Garden in Milwaukee for four years as well as theatres throughout the state of Wisconsin, I have learned the entertainment tastes of the people of this particular section.

Study of the work sheet issuedrby your companies and confidence in the men now associated with you, makes it possible for me to say I believe the entire line-up of Sono Art, Tiffany, Cruze and Sennett special meets with the requirements of the people of Milwaukee and Wisconsin and fits in well with the other product I have secured for the Garden, long acknowledged Milwaukee's premiere downtown, first-run theatre.

Naturally you will understand, I purchase pictures to make money. I believe I can and will gain a substantial bank balance through showing of your pictures. The Morgan and Mack special, directed by Sennett, I believe, will be a real harvest bringer. Too, "Race Track", "The Last Mile" "Left Over Ladies", "Hotel Continental", "X Marks the Spot", and others should reap profits for us for they are great stories and with proper casts should make great pictures.

Personally I am sure this is going to be a good year for both of us.

Very truly yours,

L K Brin

LKB:rb

Louis R. Greenfield Theatres
San Francisco, California

NEW MISSION
NEW FILLMORE
NEW AMERICAN
THEATRES
Consolidated Amusement Co., Ltd.
HONOLULU

WILLIAM J. CITRON
General Manager
109 Golden Gate Avenue
Phone UNderhill 0680
Phone UNderhill 0681

August 26th, 1931.

Mr. Budd Rogers,
Director of Sales
Sono Art-World Wide Pictures, Inc.
1501 Broadway
New York City.

Dear Mr. Rogers:

It is with a great deal of pleasure that I can inform you that we have contracted for the new Tiffany group of attractions.

I am quite certain that this group of pictures will add materially to the benefit of the exhibitors and we are looking forward to a successful showing of them all. I can assure you that because of the past performance of pictures produced by your organization we will be compensated greatly as exhibitors using your service.

I want to thank you for the opportunity afforded us to procure these pictures and to wish you the good fortune and business success that your product deserves. Also I am looking forward to seeing you in San Francisco again in the near future.

With best wishes.

Sincerely yours,

Wm J Citron

General Manager.

WJC:RM

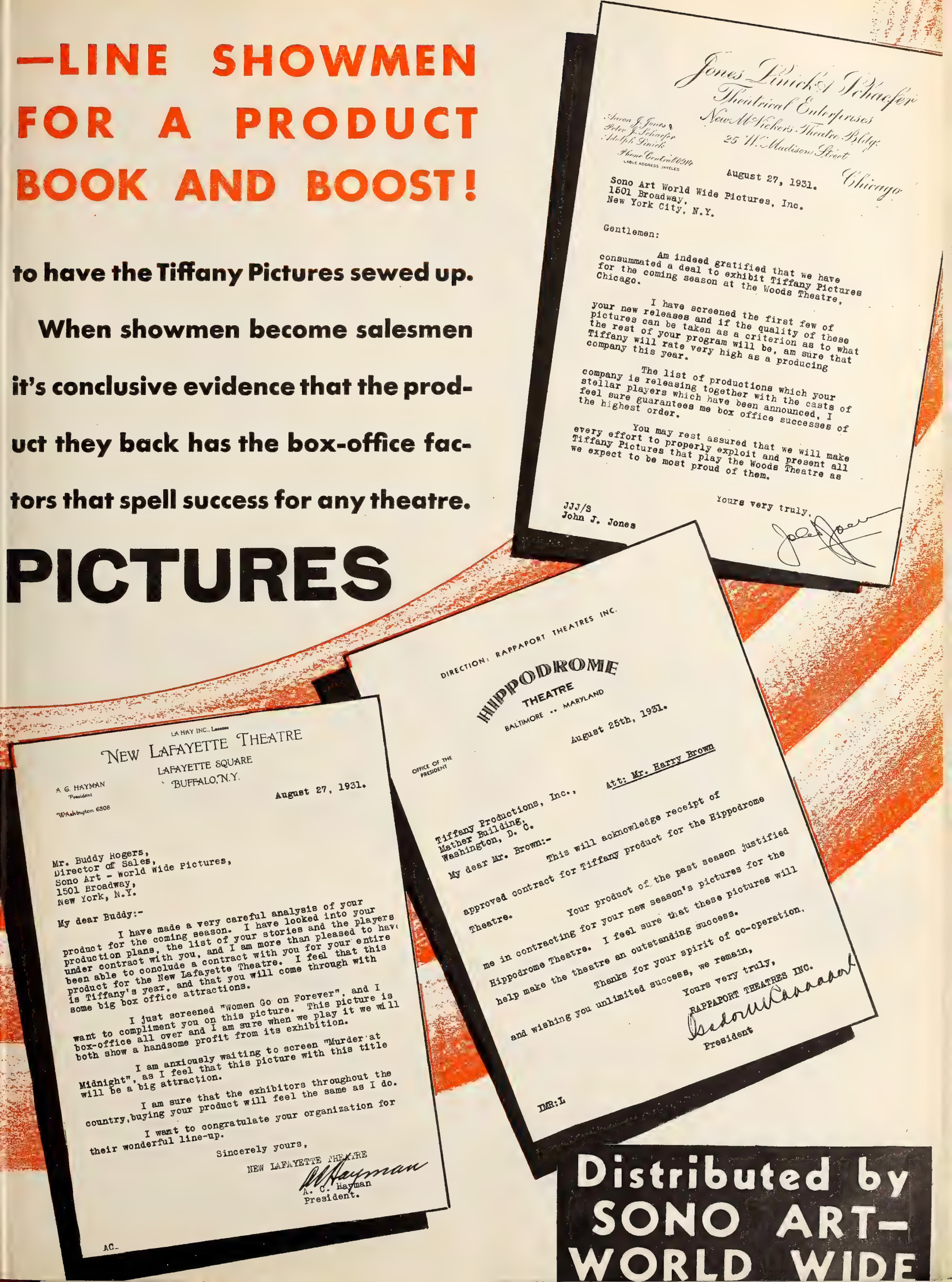
TIFFANY
PRODUCTIONS, INC.

—LINE SHOWMEN FOR A PRODUCT BOOK AND BOOST!

to have the Tiffany Pictures sewed up.

When showmen become salesmen it's conclusive evidence that the product they back has the box-office factors that spell success for any theatre.

PICTURES



Jones, Linick & Schaefer
Theatrical Enterprises
New Mc Vickers Theatre Bldg.
25 W. Madison Street
Chicago

August 27, 1931.

Sono Art World Wide Pictures, Inc.
1501 Broadway,
New York City, N.Y.

Gentlemen:

Am indeed gratified that we have consummated a deal to exhibit Tiffany Pictures for the coming season at the Woods Theatre, Chicago.

I have screened the first few of your new releases and if the quality of these pictures can be taken as a criterion as to what the rest of your program will be, am sure that Tiffany will rate very high as a producing company this year.

The list of productions which your company is releasing together with the casts of stellar players which have been announced, I feel sure guarantees me box office successes of the highest order.

You may rest assured that we will make every effort to properly exploit and present all Tiffany Pictures that play the Woods Theatre as we expect to be most proud of them.

Yours very truly,

JJJ/S
John J. Jones

DIRECTION: RAPPAPORT THEATRES INC.

HIPPODROME
THEATRE
BALTIMORE .. MARYLAND

August 25th, 1931.

OFFICE OF THE PRESIDENT

Tiffany Productions, Inc.,
Mather Building,
Washington, D. C.

Att: Mr. Harry Brown

My dear Mr. Brown:-

This will acknowledge receipt of approved contract for Tiffany product for the Hippodrome Theatre.

Your product of the past season justified me in contracting for your new season's pictures for the Hippodrome Theatre. I feel sure that these pictures will help make the theatre an outstanding success.

Thanks for your spirit of co-operation, and wishing you unlimited success, we remain,

Yours very truly,
RAPPAPORT THEATRES INC.
President

DMR:L

LA HAY INC., Lessees

NEW LAFAYETTE THEATRE
LAFAYETTE SQUARE
BUFFALO, N.Y.

A. G. HAYMAN
President

WAshington 6308

August 27, 1931.

Mr. Buddy Rogers,
Director of Sales,
Sono Art - World Wide Pictures,
1501 Broadway,
New York, N.Y.

My dear Buddy:-

I have made a very careful analysis of your product for the coming season. I have looked into your production plans, the list of your stories and the players under contract with you, and I am more than pleased to have been able to conclude a contract with you for your entire product for the New Lafayette Theatre. I feel that this is Tiffany's year, and that you will come through with some big box office attractions.

I just screened "Women Go on Forever", and I want to compliment you on this picture. This picture is box-office all over and I am sure when we play it we will both show a handsome profit from its exhibition.

I am anxiously waiting to screen "Murder at Midnight", as I feel that this picture with this title will be a big attraction.

I am sure that the exhibitors throughout the country, buying your product will feel the same as I do.

I want to congratulate your organization for their wonderful line-up.

Sincerely yours,
NEW LAFAYETTE THEATRE
A. C. Hayman
President.

AC-

Distributed by SONO ART—WORLD WIDE

Up from the four million to the "four hundred." From river barge to Park Avenue. Tingling story of ambitious youth with the amazing skyline of New York, birthplace of Theodore Roosevelt, Al Smith and Jimmie Walker as the background.

Rat-a-tat of skyscrapers going up. Sobs of humans going down. Laughter of ladies who live on their beauty. Smiles of girls whose hearts are true. Saints and sinners of the city of subways in a thrill-and-throb romance of today.

SKYLINE

with

THOMAS MEIGHAN
HARDIE ALBRIGHT

MAUREEN O'SULLIVAN • DONALD DILLAWAY

MYRNA LOY • STANLEY FIELDS

A SAM TAYLOR Production

NEW SEASON
FOX
NEW HITS

©CIB 129029

SEP 19 1931

MOTION PICTURE HERALD

Vol. 104, No. 12 — September 19, 1931

Sentimental America

A CONTRIBUTION to the answer to the motion picture makers' perpetual question "What do they Want?" is available in the results of an expensive and extensive radio program survey just completed by Montgomery Ward & Company, Chicago mail order house.

As a radio advertiser it became important to this concern to discover what the American housewife in some nine million homes wanted to hear on the air and when she wanted to hear it. The answer in summary is: "sentimental stuff" and at 8:30 o'clock in the morning.

This inquiry is probably the most exhaustive and the most carefully safeguarded survey of public taste that has been made in the terms of the great mass audience, the audience that the motion picture serves. Montgomery Ward sent out a four-page folder, outlining a sequence of varied radio test programs, mailing it to nine million families. Ten thousand dollars in prizes, ranging from $1,000 to $10, were offered for responses to the questionnaire. Each program of the test broadcasts contained a key word to give assurance that the program was really heard by the contestant. The range of material offered in the four tests, each running a week, was from sprightly music, through typical air dialogue and drama and minstrelsy to the sheer sentiment of a program of "Beautiful Thoughts." After the elimination of faulty responses to the elaborate questionnaire, some seventy thousand were accepted as eligible, and in this seventy thousand a tremendous majority voted for a permanent program of "Beautiful Thoughts."

So now Montgomery Ward is on the air to its millions with old songs and hymns, bits of poetry of the Eddie Guest school, and even interludes of mellow, time-ripened prose of the calibre of Senator Vest's appreciation of the dog from McGuffey's Fifth Reader.

It is submitted that seventy thousand house wives of America cannot be wrong—at least about what they want on the air. And, remember, the motion picture is the prayer-wheel of the Wish.

▲ ▲ ▲

Bang Goes Another Million!

WITH a considerable flambuoyance of type, United Artists advertises "Palmy Days" in a reversion to the old dollar publicity technique with the line "Looks like a Million—costs what it looks like." Far too often we have to observe that cost is not an index of value in the world of the motion picture, that dollar strutting annoys the customers, and that the exhibitor does not care what it costs, but is most eager to know what it is worth.

Save the Wild Flowers

FOR many years the Pennsylvania censors held the world championship for general assininity, but today the title goes to the New York Board of Motion Picture Censors, which has handed down a ruling barring from the screen:

> " . . . *any scene showing an infant at the breast of its mother, where the mother is civilized.*"

This to be sure leaves to the art of the motion picture a number of excellent races, the yellow, the black and the brown, for the purposes of portraying maternal care, if the types chosen are sufficiently primitive. Presumably an educated Tahitian mother would be barred while her wilder and more nubile sister from Morea would be eligible. If this keeps up, the stars of the Milky Way will be ruled out of popular astronomy.

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"Excuse for Love?"

A RESUME of "The Hundred Best Pictures of Eight Months," compiled in the offices of Mrs. T. G. Winter, in public relations work for the Hays office in Hollywood contains a review of "An American Tragedy" with which we can disagree with a mean grin. It says, among other things: "In picture form the story has lost much of its slime and overdone sexuality, as well as part of its 'punch.' . . . Holmes is not a convincing excuse for the love of women and the excitement that is supposed to center around him." Now, Mrs. Winter, really! Just suppose Mr. Holmes was really caloric. Then what?

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"In Conference"

MR. EDGAR PAUL HERMANN, advertising manager of the Lincoln National Life Insurance Company, has taken his pen in hand to record in two and a half pages of "Printers' Ink" fifteen reasons why sales conferences are no good. His analysis is charming but one reason is enough—they do not get anywhere. The other day Mr. Ralph Kettering of General Motors remarked that the way to kill anything was to refer it to a committee. Conferences and committees are valuable only for the purpose of having the "buck" passed to them. A careful consideration of the big moments in the development of the motion picture finds each of them marked by a husky one-man decision. Committees and conferences play safe. Aggression and daring belong to individuals.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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WHAT THE PRESS SAYS

Writing in MOTION PICTURE MONTHLY, an organ of the Motion Picture Producers and Distributors of America, Inc., Alice Ames Winter surveys the indications to be had in a review contest in which eleven hundred Pasadena school children of the ninth to twelfth grades participated. Mrs. Winter observes:

The thing to remember is that no pressure was brought to bear on the pupils as to what pictures they should write about—or in fact as to whether they should choose to criticize a picture at all. They lived in a town where the nine theatres show practically all the major output. They are adolescents, concerning whom most producers have definite preconceptions in the problem of subject-matter interest. Yet the number of sex pictures they chose to discuss was negligible. So also was the number of gang pictures. The most astonishing thing is the picture that led all others in the number who selected it for review. One may have theories to explain it—afterward. But I am willing to wager that no one could have predicted it—for it was "Dracula," with 106 criticisms. Close on its heels came "Skippy" with 98, and then "Cimarron" with 89. Up high in the number were "The Big Trail," "Father's Son," "Just Imagine" and "Lightnin'."

The interest shown in "Dracula" and "Just Imagine" is an answer to the people who think the youth of today has passed into an unimaginative and purely materialistic attitude of mind. And the selection is perhaps a reply to others who have set youth down on a sordid scale.

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MUSICAL & THEATRICAL NEWS of SAN FRANCISCO, the official organ of Musicians Union, Local No. 6, presents an article by Frederick Burr Scholl, which deals rather more calmly with the sound picture than is the wont of musicians. He observes:

Entertainment in the motion picture theatre today is in a transitory state. It has been this way before, but is aggravated at the present time by the great slump in business. Many claim that the talkies cannot stand on their own legs. There is, no doubt, a grain of truth in that statement, but that is not the whole truth.

Years ago, you often heard this phrase that "motion pictures were in their infancy"; in fact, you heard this almost up to the advent of the talkies. Judging by the standard of the recent picture plays, one could almost say that the pictures were now in their second childhood. It is to be noticed, however, that a good talkie is a money maker, and that in spite of the depression people somehow find the necessary money to attend. Needless to say, the talkie product will be vastly improved.

What is worrying the managers nowadays is to find out just what the public wants, and what is the best method of balancing up the show, and doctoring up business in general.

There is now a definite trend toward putting human music back in the picture shows. If the public had more money to spend the human element would be a big factor in filling up the gaps which now exist on the program.

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In THE NEWS of CLEVELAND, Ed Jacobs writes these pointed words about times and manners and morals:

". . . Two weeks ago a mother asked her companion if it would be proper for her to talk over the affairs of life with her 17-year-old daughter. The reply was 'go ahead, you'll probably learn plenty.'

"Merely a bit of persiflage but truthful enough at that. Also it is indicative of the more modern trend that leans more toward frankness than in that epoch when the censors' standards for film appraisal were formulated. . . . Now that our films represent about an hour and a half of continuous dialogue it would be foolish to assume that there would be no cunning little innuendo or bit of business in evidence, at least in the same degree as obtains in the average drawing-room. . . ."

This Week

Warners and Western Electric go to arbitration in $50,000,000 fight over old contract on sound picture business — Page 9

New move for uniform zoning finds Department of Justice favorable to fair and reasonable protection plan; chaotic condition in territories is shown by HERALD survey — Page 11

Circuit in East brings return of wholesale double featuring policy — Page 31

America as seen by Miss L. H. Clark, editor of *Today's Cinema*, London — Page 14

Golf tournament conducted by *The Hollywood Herald and Quigley Publications* is best ever; 14 ties result from matches of 230 players — Page 25

Less than 20 musical pictures will be produced this season; publishers predict return of songs — Page 20

Fight on "bootleg" exchanges goes to court — Page 24

Plans are proposed to relieve unemployment within motion picture industry — Page 21

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DEPARTMENTS

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The Short Feature — Page 48
Along Wabash Avenue, Chicago — Page 48
The Release Chart — Page 68
Classified Advertising — Page 74

McCALL'S MAGAZINE, in its monthly presentation of motion picture observations by the distinguished Mr. Robert M. Sherwood, carries, in the forthcoming issue, some warnings to the "movie struck" youth of the nation, thus:

It is generally believed among film fans that most of the biggest stars began their screen careers as humble extras, moving about in the backgrounds of mob scenes until they caught the eye of perceptive directors. Our national passion for success stories, as exemplified in the Horatio Alger school of fiction, has led us to assume that any obscure clerk or salesgirl who can get work on a movie set is certain to develop rapidly into another Valentino or Garbo.

The bitter facts, however, prove otherwise. There are now some 18,000 registered extras in Hollywood, and no one knows how many more who are unregistered. At times it may be as many as 100,000 helpless, hopeless drifters. Of the 18,000 who are on the official lists, and therefore more likely to get work, only one earned enough last year to pay an income tax, and that was a woman who averaged $40 a week. (Her success was due primarily to the fact that she owned $3,500 worth of clothes.) Only 833 others of the gallant 18,000 were employed as much as one day a week throughout the year, at an average salary of $9 per diem. From these statistics, even an amateur mathematician (like the present writer), can figure out that only about one in 20 of the registered extras is privileged to earn the princely income of $500 a year.

The chances of an extra climbing to the eminence of star are not easily gauged, there being no exact figures on file. But it is safe to say that the odds against this miracle coming to pass are at least 10,000 to 1.

▼ ▼ ▼

The HERALD of SAPULPA in Oklahoma thinks that the title makers of the movies are not being entirely fair to their product, editorially commenting:

Lurid, sexy film production titles have been decidedly misleading in the past few months. . . . Too often these titles have had nothing at all in common, hardly any connection whatsoever with the attraction as depicted on the screen. Will Hays will gain a feather in his cap for requiring a more consistent relationship between production and title representation.

"They (producers) give us pictures of life as it is today. They do not glorify crime and illicit love. . . . Children don't have to go to movies to learn undesirable things. The world is full of such object lessons. . . ."—Mrs. H. R. Berkshire, Logansport, Ind.

BATTLE FOR MILLIONS UNDERWAY AS WARNER ASKS ERPI SHOWDOWN

Universal Restores Salaries To Scale Before Cut Last May

Universal Pictures Corporation this week restored salaries to the scale which existed prior to the reduction of last May.

The announcement was issued Thursday, following upon the return of Carl Laemmle, president, from a sojourn in Europe and a week of analysis of business conditions reflected in Universal's 42 American exchanges and 58 foreign branches.

Universal was the last of the larger motion picture concerns to cut salaries and is the first to restore the normal scale.

The salary cut instituted in the spring was 15 per cent from all receiving $35 a week and upward. About 1,600 persons were affected. In a letter to employees Mr. Laemmle says:

"After a careful study of the general business situation and Universal's expanding business, I have decided to abolish our former salary reduction and to pay you, beginning with the next pay day, on the basis of your former salary. I know this will be joyous news to you and I assure you it takes a load off my own mind. I was mighty unhappy to make any cuts at all, but it was the wise thing to do. I thank you for the spirit in which you accepted the reductions and in which you carried on during the summer.

"I hardly feel it necessary to tell you that your utmost cooperation is needed more now than ever if we are to justify this return to the former salary basis. You must not relax for a moment in your determination to maintain all possible economies."

A stimulating piece of news was created by Mr. Carl Laemmle just prior to his departure for Hollywood after a week's review of company affairs in the Universal home office.

Mr. Laemmle abolished the salary reductions which had been in effect throughout the Universal Pictures Corporation since last May.

In a letter to employees of the company Mr. Laemmle stated that a study of general business conditions and the affairs of the Universal company, following his recent return from Europe, enabled him to make the decision to abolish the salary reductions and to restore the payroll figures to former levels.

This action on the part of Universal will be heartening to the trade at large as well as being an encouraging development to business generally, reflecting as it does the bright light of confidence and progressiveness against the drab picture that has been the business world during the past few months.

This depression will end, as have all former depressions.

Such action as this courageous and commendable one which has been taken by Mr. Laemmle is a swift and definite means of hastening the end of the depression and speeding the return of prosperity.

MARTIN QUIGLEY

A. H. Giannini Coming East

Dr. A. H. Giannini, chairman of the board of the Bank of America, is en route to New York from Los Angeles after an extended stay on the West Coast. His close friends expect his trip to New York to result in an important decision on his personal future.

There have been rumors for several months that Dr. Giannini intended to furfill an often expressed desire to return to California permanently and would transfer his association from the Giannini New York banks to the Giannini California banks.

Dr. Giannini has long been associated with the financing of motion pictures. He was one of the first commercial bankers to finance picture production and was foremost in helping the business attain a sound credit basis.

Dr. Giannini with his brother, A. P. Giannini, founded the Bank of Italy in San Francisco and extended it up and down the Pacific Coast. Dr. A. H. Giannini came to New York, establishing for the Giannini group a foothold in an Eastern bank by the purchase of the Bowery & East River National Bank which was later merged with the Empire Trust Company and eventually became a part of the Bank of America, N. A., a unit of the tremendous Trans-America Corporation, the world's largest bank holding company.

Settlement of Royalties Claim Up To Arbiters

Upwards of $50,000,000 Due Producer for Role in Commercializing Sound, Is Charge

By GEORGE SCHUTZ

After some five years of secret conflict, the lines of battle have been joined between Warner and Western Electric. The issue is over Warner Brothers' claims to royalties on the art of the talking picture and running to the amazing sum of 50 millions of dollars.

The war is probably on its way to the courts, but for the time it is being waged in the sessions of a board of arbitrators as provided in the contract from which the controversy arises.

The arbitrators went into session Monday last and will likely be engaged in the taking of testimony for some two weeks.

The specific issue before the arbitrators is the charge that Electrical Research Products, Western Electric's sales subsidiary, has not paid Warner Brothers the royalties due on disc recording by the Western Electric system, in accordance with the agreement entered into when Warner Brothers undertook the commercialization of Western Electric's then new talking picture device.

Recalls Patents Case

The battle today tends to repeat in pattern the early history of the motion picture when the first decade and a half found the industry torn by litigation over camera and projector patents, culminating at last in the great case of the United States versus the Motion Picture Patents company. The sound patents tangle is quite as complex as those of the original picture mechanisms. The Warner-Western Electric war is but the first of a sequence of such controversies which the industry must ultimately face.

The secrecy thrown around the sessions of the arbitrators tends to increase the impression of their significance, and possibly also importance, to the industry at large. It is a kindly secrecy, but one at least designed to be effective. Held at the handsome executive offices of Western Electric, 195 Broadway, New York, the arbitrators met with representatives of the disputants in an elaborately maintained privacy.

Portals Guarded

From the Warner side came the statement that there was "nothing to be said at this time." From the Erpi side, "We long ago decided that this case would not be tried in the papers." Those charged with meeting gentlemen of the press admitted that "they had been cautioned to steer clear of the whole thing." Those charged with guarding the portals to the session chamber were as careful that no word get out and no question get in.

The contract under which the Warner claim is being arbitrated is one of April, 1927, on which a similar claim was made

(Continued on next page)

DISPUTED CONTRACT SIGNED IN 1927

(Continued from preceding page)

two years ago. The present claim therefore includes sound pictures produced during the past two years, as well as those before that, and the amount now claimed by Warner Brothers in unpaid royalties is understood to be upward of $50,000,000.

The Warner claim is centered in the contention that Erpi's method of licensing other producing companies and associated practices were contrary to the intent of the contract. To this Erpi replies with a blanket denial, offering at the same time to show that Warners failed to be always actuated by the clauses and spirit of this, now historical, document.

Specifically, the contract provides, in substance, that in return for the production, theatrical and exploitation facilities of Warner Brothers (Vitaphone Corporation), Western Electric, later acting through Electrical Research Products, would pay the film company 37½ per cent of eight per cent of the equipment concern's gross receipts on disc recording.

Antedated "Jazz Singer"

At the time this agreement was entered into, "The Jazz Singer" had not yet demonstrated what the talking picture was to become. That achievement surprised the world and revolutionized motion picture entertainment in the fall of 1927, and it was in the spring of 1926 that Warner Brothers formally agreed with Western Electric to be the means by which the invention should be brought before the public—for what response, nobody knew.

Other companies had already rejected this this new child of science. As in the case of wide film, such a radical innovation was frowned upon generally. It meant millions in investments, with the motion picture world turned upsidedown, and though the first motion picture ever devised was thought impossible of commercial success because no way could be found to give its actors voice, the silent picture had since become the world's story-teller. Ultimately approached by Walter J. Rich, persuasive Wall Street envoy extraordinary whom W. E. had engaged to "peddle" the idea to the film industry, the four Warner brothers—Sam was living then—deemed themselves in a position to gamble on the outcome.

The Effort to Put Sound Over

The Vitagraph studio already acquired by Warner Brothers was turned into a practical laboratory for the actual application of what Western Electric—more specifically, its parent company's Bell Laboratories—had contrived theoretically. In addition, Warners rented Hammerstein's Manhattan theatre in New York for further production of pictures with sound, and by the middle of summer of the same year, a full-length dramatic film, "Don Juan," was ready to be run through projectors in synchronization with a highly-amplified phonographic reproduction of interpretative orchestral music.

It wasn't much—as a demonstration of the audible screen. For those with less sensitive ears, such a combination of sound and pictorial sequence might have promised elimination of tinny pianos and mechanical or indifferently played organs in many theatres. But shown to the public in New York on August 6, along with a promising short in which the operatic tenor, Martinelli, was heard as well as seen singing, "Don Juan" failed to convince film leaders that sound could add anything worth revolutionizing a great industry for.

The Disc-or-Film Issue

The faith that the Warner brothers had in this "phonograph contraption" is significant in the light of subsequent events, culminating in the event of this week. Experimentation by actual production continued throughout that year and into the next, realizing some encouragement in a peculiar efficacy of sound to short subjects, permitting vaudeville acts and playlets.

Still there was no "Jazz Singer" when the contract of 1927 was drawn up, giving Warner Brothers a substantial share in Western Electric's income from sound, as the latter's co-worker in its commercial development. At that time, W. E. took over the activities of the Fox-case laboratory in developing sound-on-film. Participating only in the financial benefits accruing to W. E. from sound-on-disc, Warner interests lay in the retention and fostering of that method, which situation, however, failed to deter Western Electric scientists from pursuing the perfection of sound-on-film.

Then, in the fall of 1927, "The Jazz Singer." Western Electric (now more immediately, Erpi) and Warner Brothers, in contractual cooperation, had put the thing over. To the victors, the spoils—only now thousands of dollars became millions. A prize worth sharing, and in Europe as well as America, reproducing equipments other than Western Electric were brought forward.

In the United States one heard these others (except Photophone) called "bootleg" equipment, and one of the first was the Pacent Reproducer. It is now an Erpi contention that the former broke faith by backing this competitive apparatus. In the recent injunction suit brought by W. E. against Sol Wallerstein, Buffalo exhibitor, charging patent violations in his Pacent equipment, Warner Brothers took over the defense.

In Germany Warner Brothers also stepped outside of the American group awaiting a reciprocal arrangement between Klangfilm and Western Electric, and made its own agreement with the German interests whereby Warner product could be reproduced in that country—and W. E., so to speak, be damned.

Hiscock Succeeds Untermeyer

The original effort to settle the dispute between the partners so necessary to each other in 1926 and 1927, was postponed following the withdrawal of Samuel Untermeyer of New York from the arbitration committee upon his assuming an official connection with Fox. Appointment of a successor, who is Judge Hiscock of the New York Court of Appeals, now requires a completely new submission of testimony.

Representing Warner Brothers in the negotiations are George E. Quigley, president of the Vitaphone corporation; Abel Cary Thomas, secretary of Warner Brothers; and Senator Pepper of Pennsylvania. Representing Erpi are Green & Hurd, New York legal firm; J. E. Otterson, president, and Whitford Drake, vice-president, of the company.

Submission of the dispute to arbitration at this time follows the issuance of a financial statement showing a net loss for Warner Brothers during the first six months of the year, consequences of which were reflected this week in the fall of the common stock to 8¾, but four points above its low for the year. While Erpi has the right to appeal any decision of the arbitration committee to the courts, its acceptance of a decision awarding Warners a substantial portion of the royalties claimed would be a timely non-cinematic boost to the Warner exchequer likely to find amplification on the floor of the stock exchange.

Warner-Erpi Arbitrators

Members of the committee now completely rehearing in arbitration proceedings, the royalty dispute between Warner Brothers and Electrical Research Products, Inc., are:

Nathan Miller, former governor of the State of New York.

Frank Hogan of Washington, D. C.

Judge Hiscock of the New York Court of Appeals.

The first two named were members of the original committee appointed two years ago. Judge Hiscock succeeds Samuel Untermeyer, New York attorney, who resigned upon associating himself with the Fox Film Corporation during the latter's reorganization.

Roxy "Idea" Commission All Set for European Junket

Itinerary of the Roxy European pilgrimage, which begins a month's trip abroad on Wednesday when the party sails on the Bremen, was fixed at a luncheon at the Ritz-Carlton in New York this week. The group of architects, builders and technicians who will accompany S. L. (Roxy) Rothafel on the pilgrimage, will study the latest developments abroad in construction and architecture, and will seek new ideas in the fields of music, drama, ballet, lighting, acoustical and ventilation methods with a view to incorporating them in the gigantic Radio City enterprise now under way in New York.

Kent to Europe for Two Months

Sidney R. Kent, Paramount vice president in charge of distribution, sailed for Europe Friday on the Olympic, accompanied by Mrs. Kent. The trip, which will combine both business and pleasure, will consume about two months.

NEW MOVE FOR UNIFORM ZONING FINDS U. S. OFFICIALS FAVORABLE

Department of Justice Indicates "Fair and Reasonable Systems" Would Be Held Legal—Chaotic Situation Revealed in Territories; See Circuits Limited

The Department of Justice, MOTION PICTURE HERALD learns, has indicated to distributing organizations that there can be no question of the legality of zoning or protection when "fair and reasonable systems are evolved by a just representation of parties concerned."

The opinion comes at a time when the systems of protection in work throughout the country are being assailed as unfair or oppressive in numerous situations and, where no workable systems are in existence, protection is being bartered for blindly, or arbitrarily dictated by buying powers. The latter condition is most common throughout the country, a country-wide survey reveals.

Plan to Renew Uniformity Move

Although officials of the Department of Justice refused to comment publicly on the reported opinion, its authenticity is reflected in the plans of the Motion Picture Producers and Distributors of America to resume in the near future its efforts to install uniform zoning and protection systems throughout this country and Canada. These efforts were abandoned one year ago when a question of the legality of protection was raised.

Official of both the Hays' organization and the Motion Picture Theatre Owners of America believe that the present chaotic conditions arising from the absence of any uniform protection plan in a majority of the key centers would be removed by the establishment of uniform systems, and also believe that positive benefits would result to the small theatre and the independent operator from the establishment of such systems.

See Circuits Limited

Their belief is based on the protection limitations placed on circuits by a uniform zoning system; limitations which appreciably would reduce the protection now obtained by circuits in many situations. In addition, they say, a uniform system of zoning and protection would fix the maximum protection obtainable in given situations, and it is their belief that the maximum would not always be demanded by the circuits.

M. A. Lightman, president of the M P T O A, said that, whereas the national organization made no attempt to dictate to its affiliates, the board of directors of the organization favors "a fair and reasonable uniform protection system." Lightman said that such a system, equitably evolved, would be certain to eliminate the glaring instances of unreasonable protection which is accorded buying power, whether circuit or independent, in many situations.

In contrast with this attitude and presenting a serious obstacle in the way of any widespread installation of uniform protection systems is that of Allied States Exhibitors Association, which went on record at its last national convention as being "opposed to protection extending beyond the actual playing time of a picture, or giving any corporate city protection over another city."

Although there is no indication of any official change in Allied's attitude, there are numerous situations in which a uniform zoning system would result in better protection to Allied exhibitors who are operators of large theatres than would Allied's own proposal and, it is believed, little opposition to a uniform plan would be registered by these.

Hays office sponsors of the uniform protection plans are of the opinion that "99 exhibitors out of every hundred who are in a competitive situation want protection, regardless of whether they are circuits or independents."

Moreover, it is pointed out that "equitable agreements which are binding in the light of the recent Department of Justice opinion can be reached between exhibitors and distributors in spite of a registered minority obejction."

The explanation of this viewpoint lies in the reported understanding of the Department of Justice that the variance in picture rentals establishes a just basis for reasonable protection, and that the establishment of "fair and reasonable" schedules implies concessions on the part of buying power as well as on the part of the small scale exhibitor. Such schedules, when equitably arrived at, may be legally binding on the assumption that what is fair for one is fair for another, and may thus be established despite the protests of objectors.

Predict Adoption Soon

In announcing that the Hays office shortly would resume sponsorship of efforts to establish uniform zoning and protection systems throughout the country, a spokesman for the organization declared that widespread adoption of uniform schedules was looked for within the next few months, and that but little opposition to them was expected. This same official advanced the belief that the existing chaotic conditions resulting from the lack of adequate and established protection systems within the industry have placed both circuit and independent exhibitors in a frame of mind favorable toward the adoption of orderly protection schedules. Where uniform protection systems are in work, he pointed out, there is a minimum of complaints from competing exhibitors, and where arbitrary or haphazard systems are in vogue there is widespread unrest and dissatisfaction, frequently reflected in recourse to agencies outside the industry.

This official's views are corroborated by a national survey of protection conditions just

(Continued on page 26)

M-G-M 12 Week Net $1,974,975

Metro-Goldwyn Pictures Corporation reports net profit after taxes of $1,947,975 for the 12 weeks ended June 5. Gross profit was $3,517,594, and net before federal taxes, $2,213,608, which compares with $3,186,267 in the corresponding period last year.

Net profit before taxes for the 40 weeks to June 5, reached $6,231,152, against $9,262,589 last year, a decline of 33 per cent. Earnings this year, however, are reported ahead of previous years with the exception of 1930.

Western Electric Omits Quarterly

Directors of Western Electric omitted the quarterly dividend due this week. The company's announcement said that "owing to decreased volume of sales, the directors took no action on the dividend."

Three months ago a dividend of 75 cents a share was declared, and $1 a share was paid for the first quarter of 1931. Announcement of the dividend action was followed by a three-point drop in the price of stock of American Telephone and Telegraph, Western Electric's parent organization.

Joseph Moskowitz Elected a United Artists V.-President

Joseph H. Moskowitz has been appointed executive assistant to the president and elected vice-president of United Artists' Corporation at a meeting of the board of directors last week.

Moskowitz, as vice-president of Art Cinema and personal representative of Joseph M. Schenck, had devoted most of his time to financing Schenck's productions and handling the circuit. Now, however, he will also have a hand in distribution.

Whiteman, Shields Get NBC Executive Posts In Chicago

Paul Whiteman has been named music supervisor and Leroy Shields musical director of the National Broadcasting Company in Chicago.

Whiteman has been associated with NBC since last February, while Shields joined NBC from the RCA-Victor Company, with whom he served in Hollywood and Chicago.

John Gilbert to Quit for Europe

Hollywood reports late Thursday had it that John Gilbert is about to quit the lead of "Arsene Lupin" to tour Europe on a lengthy vacation.

A story
that only
MOTION PICTURE
HERALD
can tell

A circulation, paid up by its subscriber readers, beyond any approximation or parallel in the history of this industry

The latest publisher's statement to the Audit Bureau of Circulations for MOTION PICTURE HERALD, covering the period of six months ending June 30, 1931, duly sworn and attested, shows a weekly average net paid circulation to the exhibition branch of the industry of **12,843**

and a weekly average distribution to other branches of the industry of **4,784**

—giving a total distribution to all branches of the motion picture institution of **17,627**

MOTION PICTURE HERALD is the only business publication of this industry which belongs to the Audit Bureau of Circulations, the organization which supplies the data of undebatable values in the field of publication.

MOTION PICTURE HERALD's tremendous circulation success of today—and—now is built upon the heritage of the attainments of the best in film publication for a quarter of a century, in the experience, service and successes of Motography, Moving Picture World, Motion Picture News and Exhibitors Herald.

Reader acceptance and appreciation has put MOTION PICTURE HERALD where it stands—dominant—today.

AMERICA—AS A BRITISH EDITOR SEES IT

Has the Industry Forgotten, at the Instance of Its Financiers, That the Picture Is the Deciding Factor?

By L. H. CLARK
Editor, TODAY'S CINEMA, London

General depression notwithstanding, the American film industry has only itself to blame for its present situation. Broadly it is suffering from the ill-considered and too hurried launching of the talkies upon a public grown critical of the quality of the silent film product, but more particularly from its neglect to consolidate the people's faith in the greatest form of entertainment in the world at the time when that faith was most malleable.

Success disturbed the balance of many of those responsible for the industry's well-being, and today the difficult lessons of the pioneer days are being learned all over again.

Jugglery and Incompetency

Financial jugglery and individual incompetency have to answer for this lamentable position. The film has been relegated to the level of mere merchandise produced on factory lines and the reaction has been hastened by world depression.

The film industry has forgotten, at the instance of its financiers, that the film is the deciding factor. A season of good films will put it on the road to prosperity and a continuance of worthwhile product will obviate its ever again feeling so terribly the effects of general depression. Just as surely as our trade was the last to suffer so will it be the first to recover, but *only* through good films.

Opinions may differ on what constitutes good films, but it should be obvious that the tastes of the masses alone count at the box office. Such supposed tastes have in the past been responsible for doses of cheap hokum and sensationalism—no sensible person would state that the masses can be educated to a highbrow level by a few productions even by the cleverest directors—but there is such a thing as serving hash delicately. Less talk about living down to the public and more about living up to the ideals of decent people would prove distinctly advantageous.

Less Sex and Crime

Let us have less sex, crime and sophistication, fewer photographed stage plays, more action and less dialogue. To judge by the success of "Bad Girl," even New York welcomes simplicity; while the reception given British International's "Dreyfus Case" augurs very well for the "different" type of film.

Necessarily, the reduction of gross receipts will tend towards still greater economy in production. And that can be achieved without boomerang tactics by the elimination of waste before the director takes the floor. The story selection committee initiated by one of the biggest American companies is a step in the right direction—the reduction of the "yes" men ranks another. Drastic salary cutting is a falacious procedure but a considered elimination of "dead wood" much more than temporarily advantageous. A star is worth, within reason, the money he or she can draw at the box office, but the departmental head whose narrow outlook affects adversely those whom he engages for their ability to work as thinking individuals, can easily destroy that asset. Unfortunately, the industry suffers from many such parasites whose insidous weaknesses undermine the brilliant work contributed by those who place the welfare of the industry before that of the individual.

MISS L. H. CLARK, editor of Today's Cinema, London daily trade publication, who this week completed a two-month's study of pictures and conditions in the industry in Canada and throughout the United States, and, who, prior to returning to England, wrote exclusively for MOTION PICTURE HERALD a general summary of the industry as she finds it today in this country.

Of especial interest to those in America is Miss Clark's analysis of the market in Great Britain, particularly in its relationship to English activities of U. S. companies.

Needs to Reorganize Personnel

The industry needs reorganizing upon reformatory lines insofar as its personnel is concerned. Its methods of distribution and relations with the exhibitor generally (despite the perpetual chorus of moans) are quite satisfactory.

Insofar as the British market is concerned, it still has an undiminished appetite for American films, but that it should sometimes demonstrate a preference for its own product is natural. Let America concentrate on making better product of a not too definitely national type dealing with the simple rather than the complex, and there need be no diminution in the grosses from English-speaking countries. The British public today leans towards its home product for obvious reasons but continues to buy *entertainment.*

Our (British) producers generally imitate rather than originate, but slowly and surely they are achieving a standard higher than it has been ever before. We, too, have forgotten to profit by the other fellow's mistakes, but there is no doubt that the British film is becoming a strong competitor in world markets.

Must Improve Standard

British films may sometimes lack the snap and sparkle of the American—but that, after all is a matter of national outlook. They have however that care for detail and inherent sincerity that are quite as necessary components of successful entertainment.

To refer to the fact that so few British films are shown on this side is to reopen a dangerous subject. A distributor has every right to pick and choose his "outside" product in accordance with his idea of the public's taste, and we do not expect our mediocre films to succeed abroad when they scarcely get by at home. But we do not expect to continue to show mediocre or exclusively national foreign films when British product is available.

British Public Easily Moved

America will find her foreign markets increasingly difficult to satisfy unless the general standard of entertainment improves considerably. Each year, a number of outstanding films are produced—the great majority by America—and from these, goodwill, such as far transcends financial receipt is promoted throughout the world. By the general trend of affairs, the day is not far distant when only films of such a standard will find a sale abroad. And America can only maintain her share of the world market by extending the viewpoint of her producers beyond the confines of Broadway audiences. Sophisticated patrons can appreciate simplicity where the masses cannot absorb subtlety, and only such pictures can prove general successes.

Broadly, the most sophisticated offerings are those containing the most dialogue, and the demand is for less talk and more action. The restful charm that permeated the cinema in the days of the silent film must be brought back.

The British public is critical of story values but comparatively easily moved to

(Continued on page 38)

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THE Musicians' Union in Chicago evidently knows how to handle its bad boys, as learned from the following which appears in the current issue of the union's own publication.

"NO MEMBER IS BIGGER THAN HIS UNION"

"Concerning One Jimmy Balletto"

"Here was a member who thought he could do as he pleased in this jurisdiction. The Union meant nothing to him whenever its rules and regulations interfered with his activities.

"Balletto was a bulldozer who figured he could ride roughshod over anyone who opposed him. He had a 'drag'—to hear him tell it—and boasted that he could do anything he saw fit to do and get away with it.

"Just how much of a drag Mr. Balletto really had was revealed when it came to a show-down. He found out that he was 'just another member'; one of the eight thousand who have to comply with the laws of the Local, or lose their membership. Balletto learned, as have so many others before him, that:—No Member Is Bigger Than His Union!

"Balletto was fined $1,000 by the Board of Directors for paying for only two doubles on an engagement where three doubles were used, and for using vile and threatening language to the member who reported him."

▲ ▲ ▲

Have you ever thought of what might happen . . . when present sound contracts between exhibitors and the electrics expire in about six years? . . .

Wonder which group will be on the defensive? . . . Exhibitors or the electrics? . . .

▲ ▲ ▲

There's a deal now being negotiated for the production of a feature at the Vatican, in sound and color. . . . An American electric is raising finances. . . .

▲ ▲ ▲

Thieves entered a Fox theatre booth and took two Peerless low intensity arc lamps and a Simplex mechanism. . . . The identifying numbers on the mechanism are 24321-3855 . . . and on the lamps: 7686 and 7674. . . . Watch for them! . . .

▲ ▲ ▲

You can buy five reels of old silent "dramas" and a metal shipping case all for $10 . . . from an outfit at Tampa . . . which calls itself the "Movie Supply Company." . . . Shades of yesteryear! . . .

▲ ▲ ▲

Arch Reeve warns Paramount Publix managers against promising even a screen test to beauty contest winners and bathing revue beauties. . . . "There is not a chance in the world for the winner of one of these local contests to break into the movies," says Archie. . . .

▲ ▲ ▲

Walter Winchell relates the yarn about the autograph collector at a premiere who asked "who's Al Jolson?" . . .

"Al Jolson, you dope," interrupted a columnist, "is the feller who for 10 years cried for his Mammy—and got Ruby Keeler!" . . .

▲ ▲ ▲

George Browning, Columbus, O., who has earned the sobriquet of "Sneezer," and who is rated as an authority on hay-fever, voluntarily investigated through tests and found that the air in the average cooled theatre freezes the hay-fever germ in two minutes . . affording relief for several minutes after the sufferer leaves the theatre. . . .

לשנה טובה תכתבו

בעסטעווינשע פאר א גליקליכען נייען יאהר

WILL "Film Encyclopedias" some day take the place of importance in the world of research now held by their printed cousins? . . .

One of the largest film libraries in existence in Hollywood is that of M-G-M. . . . It includes 25,300,000 feet of film . . . embracing 250,000 subjects . . . with 24,300,000 feet devoted to picturizations and 1,000,000 feet concerned only with noises. . . .

The index of noises covers every possible sound or noise needed . . . including cat sneezing, roller coasters, the buzz of a bee, an auto grinding its gears, an avalanche, the cry of apes, cows, bears, turkeys—any known animal—duck's quacking, planes landing and taking off, the sound of a man spitting watermelon seeds, heart beats (normal and diseased), cloth tearing, 17 kinds of human screams, 273 kinds of gun and powder explosives, 27 types of steamboat whistles, etc., etc.

▲ ▲ ▲

Ask Joe (Columbia president) Brandt about that fishing trip which cost $18 per fish. . . . And Peggy (Educational home office) Goldberg about Long Beach and the new litter of pups. . . . And Bob (ditto) Doidge about the bucket of ice at the Dixie hotel. . . . And Howard (Prospect Press) Reichenbach about that moonlight bathing party. . . . And Ed Hurley about Secretary of War Hurley. . . . And Herb (United Artists) Berg about the sheriff and the diamond engagement ring. . . . Ditto Jack (Film Daily) Harrower. . . . And anyone about the eleventh-hour license gag pulled by Warners on certain prints for free showings . . . And Jimmy ("Photoplay") Quirk about the fan magazine field. . . . And Harold Flavin about the quartet singing "Sahweeeet Adeliiiiiine" in Mulligan's back room. . . . And Billy (M-G-M) Ferguson about that boat trip to Halifax. . . .

▲ ▲ ▲

The Gaynor-Farrell combination continue at the top of unbeatable teams whose names are synonymous with long lines at the box-office and the old S.R.O. sign . . . as evidenced by the crowd, running 240 feet long, three, four and five abreast, which stormed the New York Roxy theatre window at 10:45 A. M., and, despite a terrific heat and humidity wave, vigorously fought to see the pair in "Merely Mary Ann." . . .

Depression when they get what they want? . . . Bah!

▲ ▲ ▲

If Ann Pennington collects that $100,000 which she seeks from Lux Soap for listing her name in advertisements as 39 . . . Fanny Ward should sue for a million. . . .

▲ ▲ ▲

The report that Emanuel (Paramount News) Cohen is to take charge of production at the Long Island City Studio, fails of substantiation . . . likewise the report that Robert Kane is to take the same post. . . . Kane is coming over from Joinville, France, for a vacation in mid-autumn. . . .

▲ ▲ ▲

Lee Duncan is at San Antonio with Rin-Tin-Tin . . . working plenty hard for steaks . . . dog biscuits . . . bones . . . or any ol' thing. . . .

▲ ▲ ▲

News item in Motion Picture Daily:

Hollywood—The Motion Picture Relief Fund is considering erection of a hospital and home for decrepit actors.

Write your own gag line. . . .

HY DAAB'S "Titain" type of advertising has made more than one motion picture ad man envious of the "punch" accomplished in RKO copy. . . . But the higher-ups at RKO, or perhaps it's those behind the gun, at RCA, seem to think that the copy does not reflect a sense of propriety, or sumpin' . . . And so it has been ordered to "tone down" the "Titain." . . . and tone him down plenty! . . .

This despite the keen sense of showmanship which the company's copy has reflected until now when the execs cry "taboo"! . . .

▲ ▲ ▲

Herman J. Brown who has the New Majestic and Adelaide at Nampa, Idaho, read the new standard contract, and, as he says, "it is so like a chapter in 'Alice in Wonderland,' that I am moved to offer the following poem which occurred to me as I read the instrument:

"Ma, may I swim in the Arbitration Lake?
"Yes, my darling daughter.
"Hang your clothes on a hickory limb,
"But don't go near the water!"

▲ ▲ ▲

Isray Norr, who has public relations duties at the Hays office, and sundry other publicity accounts, is vacationing in Maine's wild country, the while demonstrating some of Abercrombie & Fitch's snappier wares.

▲ ▲ ▲

Ask Lupe Velez what happened on the Metro lot to those who ate that quinine-dosed candy which she intentionally passed around to players on "The Cuban" set. . . .

▲ ▲ ▲

Julian Solomon, publicity purveyor of yesteryear, now sits behind a desk in a little office in upper New York City, where he peddles insurance . . . under the name of . . . Julian Stevens. . . .

▲ ▲ ▲

The ruralites in a suburban New York town gave unusually heavy play to "Ubangi" when it played the Fox Roosevelt on Long Island. . . . Mis-spelling of the title, which appeared in the marquee lights as "Urban-gi," did the trick. . . . Sorrta gave it an urban twist. . . .

▲ ▲ ▲

Manager Hoss of RKO Pathe's Portland. Ore., exchange has taught his crew that "the pot of gold is not at the foot of the rainbow . . . but at the end of a good day's work." . . . More truth than poetry. . . .

▲ ▲ ▲

Thirty years with Erpi . . . R. M. Hatfield, London. . . . While G. C. Pratt, with Erpi's Los Angeles branch, just rounded out 25 years with the company. . . .

▲ ▲ ▲

Scott Leslie, So'thern gen'men, tells us of a chap named B. H. Trumbull, St. Petersburg, Fla., operator, who cut his showing days at the Palace down to four each week because he can't lose as much in four as he does in seven. . . .

▲ ▲ ▲

The "*Bulletin*" of the New York Motion Picture Club upon the occasion of the association's third anniversary last week, fittingly eulogized departed industry leaders who were active in the club's foundation and early development. . . . Twelve names were mentioned . . . but among the missing was that of Joseph ("Danny") Dannenberg, late editor of *Film Daily*, who, through his untiring efforts in developing the semi-annual Eastern film golf tournaments, did more to lay the groundwork of the club's formation than any other individual. . . . The plan was born at one of these golf gatherings, authored by Al Lichtman and "Danny." . . .

WARNERS CLEAR AWAY DEADWOOD

No Effort Is Made to Minimize Prospective Losses — Decks Are Cleared for Rise in Attendance

By THE ANALYST

While Warner Brothers Pictures, Inc., probably will show a depletion in surplus of more than $8,000,000 during the fiscal year ended August 31, considerably more than half this amount shows on the reports of the company as the clearing away of deadwood and there is reason to believe that a considerable proportion of the remainder can be charged against operations of the company other than the motion picture production and distribution and theatre operation divisions. While the total charges against surplus for the fiscal year total only $6,407,968 in the latest report issued by the company, this report covers but the first nine months of the year, and in view of President H. M. Warner's statement that the fourth quarter will show a loss and that it covers the worst period of the year for the motion picture activities of the company, it is safe to assume that the company will show an additional loss about equal to that from operations shown in the third quarter, which amounted to $2,613,600.

Thorough Housecleaning

An examination of the three quarterly reports which have been issued, however, shows that the company has made no effort to minimize prospective losses. It is apparent that the officers of the company, when faced with the situation which developed a year ago, decided to make a thorough housecleaning and from the reports of the first nine months of operations the indications are that the directors not only refrained from deferring losses, but actually anticipated the worst that could happen and charged them off so that the company would be rid of the barnacles that were slowing up progress.

On February 28, the end of the second quarter of the fiscal year, the company charged direct to surplus an amount of $3,073,369 in respect to inventories and accounts reecivable of the radio and record division of the company. It is obvious that this amount was an estimate as to all possible losses that might be sustained through a decline in the value of finished product. Much of this was in the hands of dealers and the best that the company could do would be to anticipate the largest possible amount that might be thrown back into the hands of the manufacturers. The marking down of the inventory was also done on a basis of the selling prices quoted by competitors, in a great many instances prices used in retail stores in forced sales being employed as a basis upon which to compute the market value of inventory.

Could Have Deferred Charge

Not content with this housecleaning, the company charged off an additional $2,073,230 as a write-down of the buildings and properties owned by the radio and record division. This was a charge which could have been deferred without any criticism as the usual depreciation had already been charged against these properties and such a loss need not have been met except in the sales of the properties. The action of the directors in approving this write-down was an indication, evidently, of the determination to reduce all assets to a market value instead of maintaining a fictitious book value for the purposes of a more favorable financial statement.

These two amounts alone account for $5,146,599 of the $6,873,736 which had been charged against surplus during the first nine months of the fiscal year. The remainder of the charges to surplus above the operating loss from the period are made up of a transfer of Federal tax reserve and a property sale adjustment amounting to sixteen or seventeen thousand dollars.

Rigid Amortization

With these amounts wiped off, the radio and record division has been put on a basis where no further losses through a shrinkage in inventory or property value can be anticipated. The motion picture division has been under a system of the most rigid amortization of production costs that is used in the whole industry since 1925. This system as disclosed to the New York Stock Exchange makes no allowance at all against production costs to be amortized by income from foreign countries, and regardless of the earnings of the picture it is charged off entirely within 88 weeks after it has started making an income.

This system of amortization charges off 50 per cent of the entire production cost by the end of the sixteenth week that the picture has been shown in theaters, regardless of the release date upon which most systems of amortization are based. Within the next ten weeks an additional 15¾ per cent is charged off and then the weekly amortization becomes slightly smaller, so that within the next six months sufficient percentages are charged off at stated periods to have amortized 86½ per cent of the production cost at the end of a year. The amortization of positive prints is so arranged so that their entire cost is charged off in one year. Property depreciation is charged at the same rigid rates.

Attendance Increasing

In view of this system of amortization in the motion picture division and the special write-offs in the radio and record division it would seem likely that there are no heavy charges to be met in the future. Regardless of the earning capacity of the pictures which were released during the fiscal year, their costs have been charged off under the amortization system, with their earning capacity in foreign countries practically untouched. With the radio and record division on this same cleaned up basis it is obvious that the company is in a position to profit by any increase in theatre attendance.

This increase in theatre attendance has already started. The Warner Theatres have, in common with the other circuits, been experiencing a much better income from their theatres since the last two weeks in August. The reason they give is the same as that of other companies, "better pictures and more favorable weather." The "better pictures" reason is undoubtedly true in the case of Warner Brothers. "Night Nurse," "The Star Witness" and "Five Star Final" are resulting in grosses which were not approached by productions released in the fiscal year which the company has just concluded. These pictures, and others, of the new year releases have had another effect. Rental contracts at the present time are 35 per cent greater than they were at this time last year.

While the revival in theatre going came too late to affect the earnings of the last quarter of the fiscal year of Warner Brothers to any appreciable extent, it has continued long enough so that it is safe to predict that the first quarter of the new fiscal year will put a different financial complexion on the reports of the company. With no further heavy charges to be met it is more than probable that the report for the three months which have just started will permit the company to show a profit on a quarterly basis for the first time in a year.

Service, Indeed!

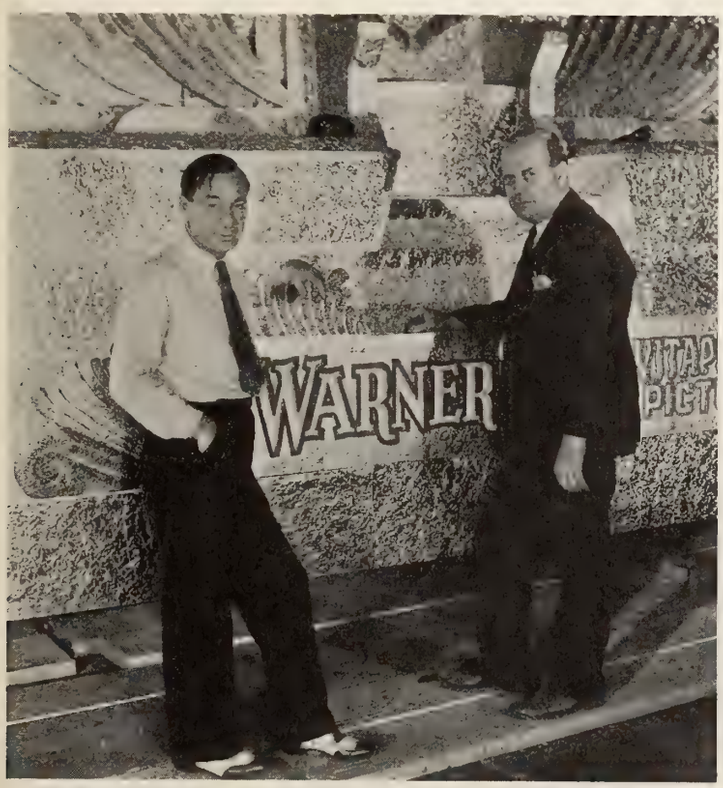
Seven hundred patrons of the Colonial theatre, Detroit, were turned into the street when a court order was served transferring the disputed ownership of the theatre in the middle of a performance.

Jake Schreiber, Detroit exhibitor, was successful in establishing a claim to the theatre after a lengthy legal contest. Schreiber claimed that he had purchased the Colonial from Ben and Lou Cohen, but his possession rights were disputed by the former owners, and denied him by a circuit court decision. Schreiber carried the case to the Michigan supreme court, which reversed the circuit court's decision, and ordered the Cohens to surrender the theatre.

When the order was served, lights in the house were darkened and the patrons departed. The theatre reopened immediately afterward with Schreiber established as the new owner.

THE CAMERA REPORTS

LOS ANGELES CELEBRATES ITS 150th BIRTHDAY. *The grand parade on the second day of La Fiesta de Los Angeles, to which the motion picture industry contributed much of its own splendor, embodied, among other things, in floats, in an electrical pageant, and in the* 13 *Wampas "Baby Stars." (Acme photo)*



LA FIESTA ARTISTS. *Frank L. Murphy (left), chief electrical engineer at the First National studio, who staged the great electrical pageant at Olympic Stadium; and Waldo Tupper, who helped him design the floats.*

POISE. *And that isn't all! Facts that may be less visible, however, are that she's Kathryn Crawford, one of M-G-M's new featured players, and that she'll be seen importantly in that company's musical, "Flying High."*

MODERN KIND OF VIEW OF THE MODERN KIND OF STUDIO. *As the person in a plane sees the Warner-First National plant with stages all set and the film-makers on the job. The seeming debris in the distant part of the lot is really exterior sets, such as Old West mining town streets and similar bits of locale from many contrasting periods. The sound stages are in the foreground.*

ARRESTED. (*Right*) *By a thought—if you'll pardon a tabloid newspaper method of offering this new study of Radio's broad-browed (yet charming) featured player, Mary Astor.*

IN OLD ALGIERS. *A couple of fighting men you've seen before in less resplendent but probably in not more laughable roles. They are Stan Laurel and Oliver Hardy as they appear in Roach-M-G-M's "Beau Hunks."*

DEVOTED. *Since they appear thus in RKO-Pathe's new starring production for Ann Harding, entitled "Devotion." The picture has just begun an extended run in Los Angeles at the Carthay Circle, where it was given its world premiere. Miss Harding is shown above with her leading man, Leslie Howard, who brings considerable stage fame to the screen.*

GLORIFYING THE GREAT AMERICAN HICK. *Almost rendered extinct by the auto, the "movies" and radio, the species will achieve preservation in Radio's "Other People's Business," which brings Seth Parker of broadcast fame to the screen. He is shown here with his principal support—Raymond Hunter as "Captain," Mrs. Philips Lord as "Liz," Effie Palmer as "Ma Parker," Phillips Lord (Seth), and Bennett Kilpack as "Cephus."*

PROFILE. (*Left*) *An unusual study of Greta Garbo, M-G-M's mystic star who is to be seen shortly in a picturization of the once widely discussed "Susan Lenox, Her Rise and Fall."*

MODERN VALUES. *What's a jam? Maybe a swell publicity break in the newspapers—the tabloids, especially. Timely enough is Radio's query, "Are These Our Children?" Here is a scene showing disgrace looking pleasant for the reporters. In the youngster roles are Mary Kornman, Roberta Gale, Arlene Judge, Eric Linden, Robert Quirk, Ben Alexander.*

GANGSTER. *Actually, of course, this is the real James Cagney. In another Film Celebrity at Home study, the Warner player is shown in the garden in front of his Mediterranean residence in Beverly Hills.*

LESS THAN 20 MUSICAL PICTURES ON PRODUCTION PLANS FOR SEASON

Only Seven "Full Fledged" Musical Shows

And Most Will Be Labeled "Comedies With Music"—Publishers Predict Return of Songs

Producers and distributors will not continue with plans of staging an intended quiet, but conservative comeback in 1931-32 for musicals. Less than 20 will be made by all companies, and the majority of these will be labeled "comedies with music," rather than "musical comedies," in order to avoid the stigma attached to straight musicals, which died a sudden and most pronounced death one year ago because of an over-production of this type of picture. Only seven "full-fledged" musical shows will be produced this season.

That there is a market for pictures with music, song and dance done on a moderate and intelligent scale, practically all in the musical and film fields agree, but few companies intend, apparently, to jeopardize production costs on more than one or two such productions. Fox takes the lead with five, United Artists, RKO and Paramount following with three each.

At the Warner-First National office, which organization pioneered and led others in developing the musical comedy era of a season ago, it is felt that musical comedies will be back, but their success depends entirely upon the manner in which music and song are interspersed throughout.

None from Columbia

Columbia Pictures have made no plans whatsoever for musicals this season.

Of the 48 Fox pictures issued in the year beginning August, 1931, five will be plays with music. In only one of these, "Delicious," will more than one song be used. They're all dramatic stories with incidental music, as follows: "Young as You Feel," in which Fifi Dorsay sings to Will Rogers "The Cute Little Things You Do," a current song. "Merely Mary Ann," in which the song, "Kiss Me Goodnight, Not Goodbye," is woven into the dramatic structure and forms part of the plot of this Izrael Zangwill play; the song has been made on five records and frequently is heard on the radio. "In Her Arms," with songs laid in Paris and in gondolas in Venice, with romantic music running through the picture. "Heart Free," in which Janet Gaynor will appear opposite James Dunn, with story by George DeSylva and incidental music. "Delicious," an original by Guy Bolton, with music by George and Ira Gershwin, including four songs: "Blah, Blah, Blah, Blah With You," "Delicious," "Somebody from Somewhere" and "You Started It."

Two are listed on the MGM schedule: Lawrence Tibbet's "The Cuban" and "Flying High." Dorothy Fields and Jimmie McHugh wrote four songs for "Flying High," including "Dance Until the Dawn," "Happy Landings," "There's Love in the Air," and a comedy number. "Flying High" is an adaptation of the Bert Lahr stage play. It features Lahr and Charlotte Greenwood. It will present five songs, four by Fields and McHugh, as previously mentioned, and one by De Sylva, Brown and Henderson. Adaptation was made by A. P. Younger and Martin Broones from the stage script of De Sylva, Brown, Henderson and McGowan. Dance ensembles have been prepared by Busby Berkeley, with direction by Charles Riesner.

Three Chevalier Musicals

Paramount's list of musicals embrace only three Maurice Chevalier vehicles, commencing with "One Hour With You." All will be straight musicals of the type which Chevalier has appeared in previously for Paramount Publix, all to be handled along lines similar to "The Smiling Lieutenant."

At RKO, a production executive stated that "there's nothing like any trend towards musical productions within this company." The company will do only one "full-fledged" musical show, "Girl Crazy," with present indications that there will be no dance choruses to hold up the action. "Marcheta" will have incidental musical, more as a background than anything else. Likewise "Bird of Paradise." "Girl Crazy" will be a Wheeler-Woolsey-Dorothy Lee show.

To date, RKO Pathe's musical comedy ambitions are dormant.

Tiffany will not have any.

Three from United Artists

Three United Artists pictures for the coming season have songs and music in them. "Palmy Days" is an out-and-out musical, as was "Whoopee." Gloria Swanson in "Tonight Or Never" will sing one or two songs, and there are two songs in "The Age For Love."

Universal officials continue to be "fed-up" with musicals after the Whiteman "headache."

Warner-First National combined production forces will have only one, "Her Majesty, Love," with lyrics by Al Dubin, written for this Marilyn Miller picture, with the song and musical action centering around a Berlin cabaret.

Big Four is the only independent signifying any intentions of entering the musical comedy field. And, at this company's headquarters, it was stated that even present plans for the one now scheduled may not materialize.

Leaders in the music publishing field, however, predict a return to songs.

An analysis of the group shows only six companies with musical or song pictures for the forthcoming season. Fox has five with one song each and one with four; MGM's two are divided, with one, the Tibbett song, a straight music and song vehicle, and the second containing but one song. Paramount's, of course, are three straight Chevalier types, while two of RKO's will have little music and the third a full-show. Two of United Artists each have two songs and the third is planned as a full-fledged musical comedy. Warner and Big Four each plan one, partly with music.

One reason for the lack of interest in all-musicals, as pointed out by the executive of a major company, rests in their inability to garner more than $500,000 or $600,000, which is not sufficient in view of the usually heavy production costs attendant on elaborate musicals. "The sensational successes," he said, "have not topped $800,000, and they just cannot make musicals for less than $500,000, the most modest of them. Add $150,000 for overhead—and where are you?"

George Gershwin, musical authority and producer of musical comedies, said that "unfortunately, too many musical pictures were carelessly made, resulting in the public's fighting shy of them. I have always had faith in musical pictures."

Not Dead, Says Sam Fox

"Motion picture songs are by no means dead," according to Sam Fox, president of Sam Fox Publishing Company, publishers of music heard in Fox pictures.

"We are selling more sheet music of 'Kiss Me Goodnight, Not Goodbye,' than of anything we have put out in years," he said. This is the song, with words and music by Jules Furthman, parts of which are heard in "Merely Mary Ann."

According to heads of other music companies, there is a definite trend toward the revival of songs in forthcoming pictures. A statement made by Buddy Morris, head of the Warner Brothers music subsidiaries (M. Witmark & Sons, J. Remick & Co., and Harms, Inc.), is in fact completely contrary to the one issued by the Warner Pictures home office. Morris stated that Warner Brothers intends to use songs in many forthcoming productions. He stated that there is a possibility of ten using songs out of the contemplated 70 pictures which Warner and First National will make. "The main point," said Morris, "is that music will be used in any pictures which warrant their use."

Morris leaves on Sunday with Jack L. Warner for the coast.

Jack Robbins, of Robbins Music Company, publishers for Metro-Goldwyn-Mayer, is also of the opinion that songs will shortly be a main feature of many pictures.

M. Winkler, general manager of De Sylva, Brown & Henderson, is also under the impression that in the near future many pictures will have songs as a prominent part of their entertainment.

Fair Enough, "Al"

Al Steffes, Allied chief in the Northwest, told exhibitors at Minneapolis that they should not have in mind any wild attempt to throw contracts out the window, advising them to read agreements carefully before signing, but live up to their end of the contract after consummation of the deal.

ENTIRE INDUSTRY IS MOBILIZED IN UNEMPLOYMENT RELIEF CAMPAIGN

Committees on Unemployment Selected By Planning Group

National Committee

Jack Alicoate, New York; G. McL. Baynes, New York; William Benton, Saratoga, N. Y.; A. J. Bethancourt, Houma, La.; R. R. Biechele, Kansas City, Mo.; A. H. Blank, Des Moines, Ia.; Joe Brandt, New York; J. R. Bray, New York; Hiram S. Brown, New York Walter S. Butterfield, Detroit, Mich.; Walter Camp, New York; William Canavan, New York; Charles H. Christie, Hollywood, Cal.

Harley L. Clarke, New York; R. M. Clarke, Oklahoma City, Okla.; Jack Cohen, Philadelphia, Pa.; Al Cohn, Hollywood, Cal.; H. A. Cole, Dallas, Tex.; M. E. Comerford, Scranton, Pa.; J. I. Crabtree, Rochester, New York; Harry Crandall, Washington, D. C.; Donald Crisp, Hollywood, Cal.; Cecil B. deMille, Culver City, Cal.; William C. DeMille, Los Angeles, Cal.; Fred Desberg, Cleveland, Ohio.

George Eastman, Rochester, New York; Jay Emanuel, Philadelphia, Pa.; J. A. English, Anaconda, Mont.; Roscoe Fawcett, Robbinsdale, Minn.; Edward M. Fay, Providence, R. I.; Edward Finney, New York; Harold B. Franklin, Los Angeles, Cal.; Benjamin Glazer, Los Angeles, Cal.; Lawrence Grant, Los Angeles, Cal.; D. W. Griffith, New York; Earle W. Hammons, New York; Will H. Hays, Chairman, New York; William Randolph Hearst, New York; Fred J. Herrington, Pittsburgh, Pa.; Jean Hersholt, Los Angeles, Cal.

Harry E. Huffman, Denver, Colo.; Howard Hughes, Hollywood, Cal.; J. L. Johnston, Los Angeles, Cal.; W. Ray Johnston, New York; Sam Katz, New York; H. J. Kincey, Greensboro, N. C.; E. E. Kuykendahl, Columbus, Miss.; Carl Laemmle, New York; William LeBaron, Los Angeles, Cal.; M. C. Levee, Los Angeles, Cal.; M. A. Lightman, vice chairman, Memphis, Tenn.; Frank Lloyd, Los Angeles, Cal.; Arthur Lucas, Atlanta, Ga.

F. J. McWilliams, Madison, Wis.; Lee Marcus, New York; Lester F. Martin, Nevada, Ia.; Louis B. Mayer, Los Angeles, Cal.; Jack Miller, Chicago; J. J. Murdock, New York; Abram F. Myers, vice chairman, Washington, D. C.; R. E. Myers, Chillicothe, Ohio; Conrad Nagel, Los Angeles, Cal.; Fred Niblo, Los Angeles, Cal.; Chas. E. Nolte, Baltimore, Md.; Lee Ochs, New York; M. J. O'Toole. New York; J. E. Otterson, New York; Mary Pickford, Los Angeles, Cal.; Charles W. Picquet, Pinehurst, N. C.; Verne Porter, New York; J. L. Price, St. Louis, Mo.

Martin Quigley, New York; James R. Quirk, New York; J. T. Reed, Los Angeles, Cal.; E. V. Richards, New Orleans, La.; H. M. Richey, Detroit, Mich.; Hal E. Roach, Culver City, Cal.; Herman Robbins, New York; R. P. Rosser, Hamlet, N. C.; S. L. Rothafel, New York; Sidney E. Samuelson, Newton, N. J.; Aaron Saperstein, Chicago, Ill.; David Sarnoff, New York; Watterson R. Rothacker, Chicago; Joseph M. Schenck, Los Angeles, Cal.; Nicholas M. Schenck, New York; Ben Shlyen, Kansas City, Mo.; Sime Silverman, New York; George P. Skouras, St. Louis, Mo.

Nugent H. Slaughter, Los Angeles, Cal.; E. J. Sparks, Jacksonville, Fla.; N. I. Steers, New York; W. A. Steffes, Minneapolis, Minn.; Karl Struss, Los Angeles, Cal.; Irving Thalberg, Los Angeles, Cal.; L. E. Thompson, New York; Frank C. Walker, New York; Albert Warner, New York; Harry M. Warner, New York; Joseph N. Weber, New York; George W. Weeks, New York; Fred Wehrenberg, St. Louis, Mo.; S. C. Weskil, Colfax, Wash.; R. D. Whitson, Los Angeles, Cal.; R. B. Wilby, Atlanta, Ga.; Herman Wobber, San Francisco, Cal.; G. T. Woodlaw, Portland, Ore.

Charles E. Williams, Omaha, Nebraska; Clinton Wunder, Los Angeles, Cal.; H. J. Yates, New York; L. A. Young, Detroit, Mich.; Waldemar Young, Los Angeles, Cal.; Adolph Zukor, New York.

Central Committee

George Akerson, Jack Alicoate, Harry Arthur, G. McL. Baynes, Fred Beetson, Joe Brandt, Hiram S. Brown, J. E. Brulatour, Harley L. Clarke, R. H. Cochrane, Emanuel Cohen, Sam Denbow, Jr., William C. DeMille, Howard Dietz, C. C. Ezell, Felix F. Feist, Edward Finney.

Pat Garyn, James R. Grainger, Glenn Griswold, Paul Gulick, Earle W. Hammons, Will H. Hays, Chairman; Sam Jacobson, Sidney R. Kent, M. A. Lightman, Lee Marcus, Louis B. Mayer, Dan Michalove, Abram F. Myers, Charles E. Nolte, Charles L. O'Reilly, David Palfreyman, Secretary; Joseph L. Plunkett, Martin Quigley, S. L. Rothafel, Nicholas M. Schenck, E. A. Schiller, Ben Shlyen, Sime Silverman, Courtland Smith, Truman Talley, Walter Vincent, Frank C. Walker, Albert Warner, Harry M. Warner, Gordon White, Nathan Yamins, H. J. Yates, L. A. Young, Adolph Zukor.

Sub-Committees

(1) Increasing employment within industry:

Harley L. Clarke, M. E. Comerford, Wm. R. Hearst, Sam Katz, Harry M. Warner, Nathan Yamins, H. J. Yates.

(2) Industry's cooperation with relief agencies:

George Akerson, R. H. Cochrane, Claude C. Ezell, M. A. Lightman, Abram F. Myers, Charles L. O'Reilly, E. A. Schiller, L. E. Thompson, Walter Vincent.

(3) Screen cooperation:

G. McL Baynes, Joe Brandt, J. E. Brulatour, Emanuel Cohen, Pat Garyn, E. W. Hammons, Sam Jacobson, Courtland Smith, Truman Talley.

(4) Trade Press:

Jack Alicoate, Martin Quigley, Ben Shlyen, Sime Silverman.

(5) Advertising Division:

Hyatt Daab, Howard Dietz, Edward Finney, Glenn Griswold, Paul Gulick, J. L. Johnston, S. L. Rothafel, Gordon White.

Columbia Officers and Directors Are Re-elected

Officers and directors of Columbia were re-elected for another year at the company's annual meeting held in New York this week. Joe Brandt continues as president; Harry Cohn, vice-president; Jack Cohn, secretary-treasurer, and Abe Schneider, assistant secretary-treasurer. Directors, in addition to the above-named officers, include Nathan Burkan, counsel, and S. S. Goddard and T. Blankey, bankers' representatives.

Earnings of $31.63 on the preferred stock, after deduction of dividends, is shown in Columbia's annual statement for the year ended June 27. Earnings are equivalent to $3.09 per share on the common stock.

Comerford Halts Bank Run

Threatened runs on several banks at Scranton, Pa., this week were halted by M. E. Comerford, veteran theatre executive, who publicly addressed crowds of mob proportions by a system of radio amplifiers and convinced them of the safety of the threatened institutions. The runs were started by the closing of a private bank, which led to the shutting down of one state bank.

Owners Demand Concessions

The Associated Theatre Managers of New Orleans, representing Loew's, RKO and Publix, are demanding no long-term contracts, salary cuts from 15 to almost 30 per cent and other concessions in negotiations with billposters, stage hands, projectionists and musicians for new contracts.

Form National, Central, Zone Committees

All Branches and All Sections of the Country Are Represented Under Leadership of Hays Office

Every section of the country and every branch of the motion picture industry is represented in the concentrated effort toward relief of unemployment within the confines of the film business, which, centered in the Hays organization, has already taken definite preparatory action looking to a a speedy administration of the relief measures.

The planning committee, composed of 16 appointees of Will H. Hays, completed a three-day session on Wednesday, during which it selected a national committee, a central committee and five sub-committees to begin immediately in the mobilization of the industry forces necessary to the successful culmination of the relief effort, and "to assist recognized community agencies in unemployment relief, sustention of general morale and fulfillment of the industry's duties within its own ranks."

Myers and Lightman Named

Will Hays was requested to act as chairman of both the national and central committees. He named Abram F. Myers, president of Allied States Association, and M. A. Lightman, president of the Motion Picture Theatre Owners of America, as vice chairmen of the national committee. In addition 32 distribution zone committees are in the course of selection, which will cover the entire country and be responsible for the formation of city committees.

The unanimity of opinion with which the effort has been greeted is indicated by the complete and ready acceptance with which the original planning committee has met with regard to committee posts.

Speeding Plans, Says Hays

Will H. Hays, commenting on the situation, said:

"We will quickly be prepared all along the line, extending into the local communities, to cooperate effectively with authorized local agencies in the specific problem of relief. Concentration of effort where it will do the most good is the keynote in this phase.

"In the matter of psychological stimulus, too, we have a duty to perform, and we will do it. This war against depression calls for wartime spirit and devotion of money and manpower.

"Thirdly, we will look to our own household problems. If all businesses do that, simple arithmetic will add the results, and the sum will be victory."

M. A. Lightman pointed the way toward complete cooperation when he said: "We are not content to mitigate a depression; we are going to speed up the coming recov-

(Continued on page 38)

WHEN THE SCREEN TEACHES

by
RITA C. McGOLDRICK

WITH the reopening of the schools, "School and Screen" renews its services to those groups and individuals seriously concerned in the study of the child and his entertainment requirements. In the spring this department was established as an experiment. The first pamphlet was sent out tentatively feeling its way. The questionnaires on pictures of educational value were a new idea. Would they be of practical assistance to teachers in the grades? Would the theatre man see in them a definite reason for booking endorsed pictures in his theatre? Would local club groups vision in this movement a reason for coordination of effort? Would school authorities cooperate with theatre managers to make the plan a practical success for both? We had no way of knowing the answers to these significant questions; and we had no way of anticipating the deluge of response that has poured in upon us.

This year, more than ever before, the school world is analytically interested in the actual tests and results of visual education. Early in the summer a group of students comprising representatives from the District of Columbia and forty-seven states were gathered together for an experiment in visual education at George Washington University, in Washington, D. C. They were given a series of written questions on volcanoes, glaciers, rivers, toads and the Monarch butterfly. Following the written answers, the same group of young people watched a series of sound motion pictures on the same subjects; and the following day they were given another written test. The experiment, which was held under the direct auspices of the United States Commissioner of Education, was made for the purpose of determining with a fair degree of accuracy whether or not sound pictures were an adjunct to present day school and college curricula.

Conclusions Startling

The conclusions drawn from the students' answers before and after their sound picture experience were startling. The report shows that these boys and girls were able to answer, on an average, nineteen more questions out of fifty on each test after seeing the sound picture; or a gain of 38 per cent. The Committee summarizing the results said, "This pure gain in information is, of course, *in addition* to any of the other values usually ascribed to visual aids, such as increased interest in the subject, better understanding of time and place relationships, development of ability to visualize details, and so on." The argument is unanswerable, as is the age old adage, *"Seeing is believing."*

But the *entertainment screen* offers something more to the average school child than the episodic lessons in geology, or botany or natural history. With the whole world to draw from for its background, the entertainment screen presents reincarnated pages of history; modern high adventure; the unfolding romance of aircraft; the wonders of science and invention; mountain ranges, plains and prairies; tropical beauty or Arctic desolation. But more than all of these things, it is the medium for visual lessons in character development; it is the understandable cross section of life itself, with its laughter and tears, its heroism and self sacrifices, its human interest and its highlights of comedy. The screen, however, does not hesitate to use the hates and the crimes, the perversions and the false moral values for its material when it chooses. It remains for those of us interested in the school children of the nation to help them to know and to select the gold instead of the dross.

Within this year we are to witness a concerted action on the part of the producers in behalf of better pictures. This is the year in which we are to have a cycle of family audience features; exceptional travelogues, juvenile comedies and detective thrillers. The fall schedules of the major companies are brimful of worthwhile things. It is to be a season of higher grade motion picture fare; and it is to be a test by which the requirements of the critical public are to be measured. Will we support these finer things as they deserve, or will we allow them to falter at the box office while the gangsters and the glamorous ladies of uncertain virtue bring in the big financial return?

Higher Schools' Cooperation

We believe that the extraordinary impetus that "School and Screen" has won in the first few months of its existence predicts a year of wide-flung activity by public groups everywhere in behalf of good pictures. This department is ready to cooperate in every possible way with any group or individual wishing to make use of its facilities.

Since the establishment of "School and Screen," more than five hundred of the leading schools and colleges of the country have sent voluntary letters of congratulation and offers of cooperation to MOTION PICTURE HERALD. The list of these, too long to print, includes the following:

Horace Mann School, New York City.
University of Kentucky.
Boston Continuation School.
Harvard University.
Utah State Agricultural College.
Bucknell University, Penn.
De Paul University, Chicago.
Iowa State College, Ames, Iowa.
New York University.
Academy of Religious Arts, Boston.
University of Texas.
Carnegie Institute, Washington, D. C.
College of New Rochelle, New York City.
Moss Institute, Mass.
Massachusetts Institute of Technology, Cambridge.
State University of Iowa.
Yale University.
University of Pennsylvania.
Teachers College, Greely, Colorado.
University of California.
University of Idaho.

A department that has for its definite aims:

1. *To encourage children to see the best things of the screen, thereby leaving them less time and money for the poorer kind.*
2. *To have the* entertainment screen *contribute directly and constructively to their education.*
3. *By winning support for high type pictures to offer an incentive to producers to make more of the same kind.*

Lost Valley

Distributed (on West Coast) by Educational

Acted by Boy Scouts

"Lost Valley" is the story of a troop of Boy Scouts on an adventurous hike through the western mountains where they encounter an old prospector who has been injured and to whom they give aid. He tells them the story of the Lost Valley and of the thrilling phantom of that country, which fires their interest for further quest. The picture has atcion and excitement. There are the required number of "bad men"; there are Indians, and there is a lovely Indian maiden whom they rescue. A short film running less than half an hour, this picture has an excellent message for boys and presents in an interesting way the activities, aims and best ideals of the Boy Scouts.

1. **In what part of the United States is Lost Valley?**
2. **Describe the mountainous country through which the Scouts adventured.**
3. **How were they dressed for a hike of this kind?**
4. **Where the uniforms regulation Scout outfits?**
5. **Describe the old prospector.**
6. **Tell briefly the story that he told them.**
7. **What was the phantom of the valley?**
8. **What were the first aid methods used by the boys?**
9. **How did their Scout training help them on the trail?**
10. **How many lessons in Scouting did you find applied in this picture?**
11. **Why do you thinks the Boy Scout organization wanted to have this picture made?**
12. **Do you think it will make a larger number of boys eager to become Scouts?**

Write a composition of 200 words on "Scouts on the Trail."

SCHOOL AND SCREEN offers authoritative information to educators, teachers, club groups and theatremen on the better things of the screen. The questionnaires published herewith are designed for free distribution in the schools, with the suggestion that the pupils be encouraged to answer the questions in the classroom after they have seen the recommended picture.

Penrod and Sam

First National Pictures

Stars: Leon Janney, Junior Coghlan. In the cast are Dorothy Peterson, Matt Moore, Zazu Pitts and Johnny Arthur.

"Penrod and Sam," like "Huckleberry Finn," is a delightful study of engaging children whose woes and trials and triumphs, whose dogs and pals and small possessions are the most vital things in life. The story, from the pen of Booth Tarkington, has lent itself with particular grace to film adaptation. The author of "The Gentleman from Indiana," "Monsieur Beaucaire" and "The Man from Home" deserves to be brought to the attention of the school child in intimate classroom discussion. "Penrod and Sam" is a clean, high type family audience picture which every child should be encouraged to see.

1. Who wrote the story "Penrod and Sam"?
2. What state has he made famous in his books?
3. What other name is often given to this state?
4. Name three other books by the same author.
5. Is he still living?
6. What kind of boy was Penrod?
7. Describe his dog Duke.
8. In what kind of school was he educated?
9. What did the students sing at the opening of the session?
10. What do you sing at the opening of school?
11. Describe the boys' club.
12. What happened to Duke?
13. How did this affect Penrod?
14. Why did you like his mother?
15. Tell the story of the burial of Duke.
16. Describe the sale of the lot.
17. Whom did you admire most in this picture?
18. What do you think was its most exciting moment?
19. Compare the boys in "Penrod and Sam" with the boys in "Tom Sawyer" or "Huckleberry Finn?"
20. Which group did you like the best, and why?

Write a composition of 250 words on: "My Dog and I."

The Spirit of Notre Dame

A Universal Picture

Stars: Lew Ayres, with Frank Carideo, the Four Horsemen, William Bakewell and Sally Blane.

Dedicated to the Memory of Knute Rockne

"The Spirit of Notre Dame" is, without question, the greatest of the sports pictures to have come to the screen. Dedicated to Rockne, it is the story of the character building of men; it is the romance of great football as Notre Dame has played it with her teams whose members have made brilliant football history. It is a gripping, thrilling school drama without a leading lady and with little heart interest. It is also conspicuously lacking in the cheap college clap-trap that has marred so many pictures.

Rockne was on his way to California to confer with executives of Universal about a football picture when the plane crashed and he met his death. The men of his teams who counted him their friend as well as their coach determined to go on with the picture as a memorial to him. "The Spirit of Notre Dame" is the result. It strikes a new note of fineness in screen entertainment and should be influential in bringing a new dignity and integrity to intercollegiate sports.

1. Where is Notre Dame University?
2. What is the difference between a university and a college?
3. Who was Knute Rockne?
4. When did he die?
5. What was there about Rockne that made him so famous a coach?
6. How did he deal with his men?
7. Describe the methods he used in physical training.
8. What is a "varsity" team?
9. Describe the freshman "workout."
10. Why are four of the team called "The Four Horsemen?"
11. What is their attitude toward their coach?
12. How do the stars of the team treat the younger boys?
13. Tell the story of Bucky's sportsmanship.
14. Name three points in teamwork which this picture demonstrates.
15. What is the outstanding characteristic of the teams at play?
16. What is the most exciting moment of the picture?
17. What will you remember longest about this story?
18. Compare this with other college pictures you have seen.
19. Did this one seem very true to life?
20. What is the Spirit of Notre Dame?

Write a composition of 250 words on "School Spirit."

Important Short Subjects

Within the past year we have seen an increasing number of excellent short featuers released that were, in themselves, rich in educational value and frequently more important from the artistic and technical viewpoint than the advertised feature on the same program. Theatre men who are interested in presenting high class enter-

(Continued on next page)

SCHOOL AND SCREEN offers to the exhibitors of the country a program of active co-operation between educational institutions and the theatre, a program which will be beneficial to the exhibitor playing pictures of significance to the classroom. Principals and teachers in cities and towns of the nation will receive this publication's better pictures service.

Huckleberry Finn

A Paramount Picture

Stars: Junior Durkin, Jackie Coogan, Jackie Searle and Mitzi Green.

In the same class with "Tom Sawyer," sparkling in dialogue, cleverly acted and rich in human interest, "Huckleberry Finn" has scored as a complete success. It is a delightful story of commonplace children brightened in the telling by the whimsicality of Mark Twain's genius. Although the picture does not follow his famous book exactly, it has retained enough of its spirit and gleam to set it apart as fine entertainment, not only for the small people in the audience, but for all the adults in the land.

"Huckleberry Finn" is one more spoke in the wheel of important pictures for juveniles. In itself it is not an educational feature, but it is clean, gay entertainment; its authorship and background offer excellent opportunity for classroom discussion.

1. Have you read the book "Huckleberry Finn"?
2. By whom was it written?
3. In what way does the picture differ from the book?
4. Name three other books by the same author.
5. During what years did he live?
6. For what type of book is he best known?
7. Name one serious biography that he wrote.
8. What other story of his has been made into a motion picture?
9. Describe Huckleberry Finn as he appears on the screen?
10. What is chief characteristic?
11. Who are his companions on the raft on the river?
12. Describe their adventures on the river?
13. What is the name of the river?
14. Through what kind of country does it flow?
15. What other type of craft did you notice on the river?
16. Describer the country school house.
17. Compare Huckleberry's classroom with your own.
18. What was the most exciting moment in the picture?
19. What do you think of the children's acting?
20. Did these children and their adventures seem real to you?

Write a composition of 250 words on: "Adventures on a River."

FIGHT ON BOOTLEG EXCHANGES IN COURT

Several Suits Launched by Copyright Protection Bureau After Raids in Film Piracy Inquiry

Concentrated action against so-called "bootleg" exchanges trading in condemned prints is underway, with several raids and seizures made by United States marshals following investigation by the Copyright Protection Bureau, and with one case coming to trial next Tuesday, in the United States district court, southern district of New York.

The Bureau, while stated to be outside the MPPDA, nevertheless maintains a close working association with the members of the Hays organization.

Several suits for damages have been launched under the copyright law as sequels to the seizures of films by the federal authorities acting on writs provided by the courts.

1600 Rolls of Film Seized

Sixteen hundred rolls of copyrighted films owned by Pathe Exchange, Inc., were seized by the marshals on a writ issued by the federal district court in New Jersey, and suit was filed. Fifty-five reels were taken up last week at the Apollo Exchange in the Film Centre Building, 630 Ninth avenue, it is reported. Metropolitan Motion Picture Company in Newark also is declared to have been an objective of the Bureau's activities. The Apollo Exchange case comes up Tuesday in federal district court, New York, with Louis Nizer, general counsel for the New York Film Board, prosecuting the action. Counsel for the defendant exchange is Louis Ogust.

The Bureau points out that investigation throughout the country shows that prints of pictures which have been ordered junked have been bobbing up to the annoyance of their rightful owners. The assumption of the companies had been that the thousands of reels had been destroyed by those to whom they had been delivered; instead, they were patched, glued and synchronized and resurrected for sale.

The "bootleg" exchanges, says the Bureau, have been surreptitiously storing and distributing the films with complete disregard of the fire laws and disposing of them to foreign buyers as well as to exhibitors in the United States. Newark fire department officials particularly protested at the unsafe manner of storage of these defective films. Several exchanges, it is charged, openly distributed the pictures in direct competition with the distributors who actually owned the product.

Prints have disappeared from building platforms and reappeared just as mysteriously after they have been duped at a nearby laboratory.

Months of investigation have disclosed this form of film piracy in operation in Cincinnati, Detroit, Indianapolis, Philadelphia, New York, Newark and other cities. And while the Newark raid was in progress, the Bureau was collecting evidence against five suspected exchanges in several cities, following complaints from national and regional distributors.

Several pirated films were seized at a theatre in Irvington, N. J., under a federal court order. Several such productions had been supplied and exhibited at the theatre in the last few months, the Bureau learned; the prints had come from a Newark exchange which had been raided the week before.

At a theatre in Brooklyn, where a confiscation was made, the exhibitor said he had bought the film from one of the exchanges under investigation. And when a Pathe print was taken up in a theatre in Philadelphia the exhibitor asserted he had purchased it from an exchange in that city.

Prints of several national distributors were found in a raid at the Film Centre Building in New York last week on an order from the federal district court. The operators of this exchange had denied having pictures belonging to other copyright owners. But examination of pictures being inspected revealed several prints belonging to Pathe and others.

Then United States marshals found the vaults of the exchange in another part of the building, and seized several additional prints and reported upon titles of numerous pictures of other national distributors. Suit was filed at once against the owners and operators of the exchange.

Most Fox Houses In East Claimed Set For Skouras

A verbal agreement has already been reached between Harry C. Arthur, Fox Theatres general manager, and Spyros Skouras, by which the latter will take over 47 Fox houses in the East. Actual signing has been delayed but is expected any day. The deal covers all Fox houses in Manhattan, the Bronx and Brooklyn, except the Roxy in Manhattan and the Fox in Brooklyn.

Important in the deal is the "gentlemen's agreement" between Loew's and Paramount to keep out of each other's territory. The difficulty is expected to be straightened out, however, with Loew officials. Arthur, slated for a circuit swing, September 15, has delayed departure pending the outcome of the Skouras deal.

The deal by which the M. E. Comerford circuit and Publix would have acquired 32 upstate Fox houses, is reported definitely to have fallen through. Skouras is reported dickering for these houses. Provided the Loew angle is taken care of, Skouras-Publix will take over all Fox houses east of St. Louis by October 1, deals being reported on now for Fox houses in New Jersey, Long Island and New England in addition to the others.

A special meeting of Publix officials with Skouras was held Thursday in New York.

Important Short Features

(Continued from preceding page)

tainment to a discriminating patronage, and particularly in those instances where a "School and Screen" selection is to be featured, would do well to select their accompanying short reels with thoughtful care. Toward that end this Department will list each month the short subjects of outstanding educational value, or beauty, that have come to our attention.

The Wonder Trail

Educational Pictures

A camera in the hands of an artist wandering through Yosemite has given us undoubtedly the most beautiful short picture of the month. Tumbling waterfalls, their spray and turbulence seeming to fly from the screen; panoramic distances; the lace like shadows of poplar leaves on quiet waters; pines etched against the sky—all of these things are accompanied by a brilliant score of symphonic music. This picture is unforgettable.

* * *

Adventures in Africa

Vitaphone

"Into the Unknown," "The Lion Hunt," "Spears of Death," "Witch Doctor's Magic," "The Buffalo Hunt," "Dangerous Trails," "Flaming Jungles" are some of the two-reel episodes which have been produced under the supervision of Wynant D. Hubbard, the well-known authority on African wild life, author and explorer, who spent two years in Portuguese East Africa and Northern Rhodesia filming the animal life on the Dark Continent. These authentic pictures, effectively photographed, are accompanied by an interesting lecture.

* * *

Climate Chasers

Paramount

A Bruce Scenic. It takes you from the gem-like Lake Louise in its setting of snow capped mountains, to Havana with its old world beauty. These travelogues seem to cast a spell over an audience. They invariably win applause at their ending and are listed by all reviewing groups as "excellent" entertainment.

* * *

Wings of Tomorrow

Visugraphic

The autogyro fully explained and demonstrated with part of the reel in slow motion. Instructive and very interesting. (Synchronized.)

* * *

The Great Decision

RKO Pathe

This is one of an important series of pictures by Floyd Gibbons called "Supreme Thrills." This episode deals with America's decision to enter the World war. It would make an excellent Wilson Memorial. (Synchronized with brilliant, rapid-fire lecture.)

* * *

Tennis Technique

Metro Goldwyn Mayer

This is the title of one in a series of four thrilling tennis pictures featuring "Big Bill" Tilden, in which the champion tells and demonstrates how to wield a tennis racket expertly. These pictures are outstanding.

* * *

The Land Nobody Knows

Columbia

The Rambling Reporter on a visit to Mexico brings back a charming camera story of his wanderings. (Synchronized.)

Among Players In Record Golf Play on Coast

A

John Adolfi, Richard Arlen.

B

A. Buchanan, E. W. Butcher, Ike Buell, Tony Bushell, Jack Boland, Lou Brock, Sam Briskin, Frank Borzage, George B. Brown, Sam Bischoff, Graham Baker, R. Brooks, Carl Briner, Art Bernstein, George Baenall, Robert Burns, Art Brown, E. A. Brown, H. K. Bachelder, T. Roy Barnes, Sid Brennecke, Albert Beggs, Brooks Benedict, Lloyd Brownfield.

C

Henry Clarke, Al Cohn, Jack Conway, Sherman Clark, Milt Caruth, A. J. Callaghan, A. C. Clark, Lou Creber, Lou Clayton, Andy Clyde, Richard Calhoun, Buster Collier, Gus Craduner, Jack Cunningham, Charlie Chase.

D

George Dye, Orville Dull, Phil Dunne, Nat Deverich, Otto Dyer, W. D. Davidson, Carroll Dunning.

E

B. Ewing, Les Ebert, C. E. Erickson, Leon Errol.

F

W. R. Fraser, Dick Fantl, Felix Feist, John Fulton, Walter Futter, Louis Friedlander, Jimmy Fidler, Leo Forbstein, George Folsey, John Ford, Robert Fairbanks, Jules Furthman, Bob Flanagan, Mike Farley, Wallace Ford, E. J. Forde, Douglas Fairbanks.

G

Phil Gersdorf, Danny Grey, R. C. Gortner, Max Golden, Joe Gilpin, Huntley Gordon, M. Gore, W. S. Gill, C. Henry Gordon, Richard Gallagher, F. Goldwaithe, Tom Geraghty.

H

H. H. Honewell, Brandon Hurst, Ray Hoadley, O. N. Hardy, G. B. Howe, F. J. Hampton, G. H. Hall, Harry Ham, Ben Hershfield, Robert Hopkins, R. Hopton, Dick Hunt, Andy G. Horn, J. Hartnett, Sessue Hayakawa, John Holland, Tom Held, Virgil Hart.

J

Gordon Jennings, Roy Johnston, Carlyle Jones.

K

Phil Karlstein, Guy Kibbe, Dick Keene, Al Kaufman, Speed Kendall, Ed Kennedy, J. G. Knapp, Don Knapp, Robert Knocke.

L

Bill Lewis, Walter Lantz, Chuck Lewis, Al Lebovitz, Jesse L. Lasky, Jesse Lasky, Jr., Jack Lebovitz, Harold Lloyd, B. E. Loper, Jr., J. S. Lustig.

M

J. J. Mescall, Cecil Myers, F. Morrissey, Ed Mannix, Joe McDonough, Lew Marin, Robert McGowan, Adolphe Menjou, Leo McCarey, James McGuinness, Ned Marin, Kyme Meade, Oliver Marsh, George E. Marshall, Virgil Miller, Roland McKenzie, Jack McFadden.

N

Bill Nolan, Paul Neil, R. E. Nash, Jack Nelson.

O

E. J. O'Carroll, Jim Oviatt, Jim O'Donnell, Jack O'Donnell.

P

H. A. Politz, Harry Poppe.

Q

Eddie Quillan, John Quillan.

R

Roy Ries, Jack Rosenberg, Bob Robinson, Gene Ruggerio, Bruce Rogers, Charles Requa, Jim Ryan, E. R. Raguse.

S

Slim Summerville, O. Stewart, Jack Schulze, Mark Sandrich, Jim Seymour, Max Shagrin, Pete Smith, W. C. Smith, Howard Sheehan, Bill Snyder, Karl Struss, R. Schmidt, Wes Smith, J. Shea, Randolph Scott, Len Smith, Bill Steinkamp, Howard Strickling, Joe Sherman, Bob Steele, Lou Sarecky, Lee Schermerhorn, Charles Starrett, Jack Schultz, Carl Schillenger, John J. Schrutz, Fred Schader.

T

Dink Templeton, John Tracey, J. Townsend, Regis Toomey, George M. Thompson, Ernest Torrence, Fritz Tidden, E. Tambert, Fred Totman, Jack Townsend.

U

Arthur Ungar, Everett Urbach.

V

W. S. Van Dyke.

W

A. Williams, C. H. Wilder, Larry Weingarten, Sam Wood, Chuck West, Howard Welsh, W. P. White, George Weile, Al Werker, Charles Winninger, W. P. White, W. T. Wookey, Clyde Walker, Raoul Walsh, Herman Welborne, W. A. Wilkie.

Y Z

Lon Young.
Darryl Zanuck.

Three Dead in Explosion At Eastman Film Plant

Three men are dead, a fourth is believed mortally injured and a fifth is in a serious condition following the explosion of inflammable gasses which were being driven off in the process of film base manufacture at Kodak Park, Rochester, N. Y. Eleven others were slightly injured.

The large machine in which the explosion occurred was one of 65 turning dissolved nitrocellulose into sheet film. Production on the other machines in the building has been resumed. The structure was not seriously damaged. No explanation of the explosion has been arrived at by the Eastman executives as all possible precautions had been taken. No such serious accident has occurred at Kodak Park for 25 years despite the inflammable nature of film in process of manufacture.

Three-Reel Legion Special To Be Produced in Detroit

"The Legion on Parade," a three-reel special, is to be produced in Detroit in connection with the national convention of the American Legion next week. The producers are Windsor Williams and James Darst. Tom Hogan, formerly a director with Pathe Audio Review, will assist in the direction and assembly of the picture.

Hollander Coming East

Arthur Mayer, Publix advertising and publicity head, has called William Hollander, advertising director of Publix-Balaban and Katz, east from Chicago, temporarily.

HOLLYWOOD HERALD TOURNEY BEST EVER

Fourteen Ties Attest Closeness of Competition Among 230 Golfers —Tournament Is Broadcast

A field of 230 golfers—the largest group of film celebrities and executives ever to participate in a tourney—teed off in the Fifth Annual Motion Picture Golf Tournament, sponsored by The Hollywood Herald and Quigley Publications and held Sunday at the Lakeside Golf Club in Hollywood. When the dust had cleared from the battle of the fairways—and the rough—fourteen ties attested the closeness of the rivalry and the height of interest reached in the play.

Both low gross and low net were halved. Roland McKenzie and H. K. Bachelder, each with a score of 73, shared low gross honors, while Pete Smith and Bruce Rogers turned in cards of 67 for low net.

Starter Ollie Painter sent the first foursome to the tee at 8 o'clock with perfect weather to add further zest to the competition for the many prizes. The foursomes were on their way at five minute intervals after checking in with George Marshall. Not until several minutes after 1 o'clock did the last of the 230 players drive off.

Meantime a gallery of several hundred had assembled, including large numbers of feminine fans. News weekly cameramen were on the job from the start and Lewis Lewin, at the microphone for station S.T.A.R., the Voice of Hollywood, joined in the recording of the tourney in picture and sound.

Lavish praise was heard on all sides for the way the tournament was sponsored and handled.

Major prize winners were as follows:

Low gross: tie between Roland McKenzie and H. K. Bachelder with a score of 73.

Low net: tie between Pete Smith, 91-24-67, and Bruce Rogers, 85-18-67.

Actors: low gross, Al Biggs, 79.

Writers: low gross, Orville Stewart, 84.

Technical Division: low gross, Al Lebovitz, 74.

Directors: low gross, tie between George Marshall and Frank Borzage, with a score of 84.

Publicity and press Division: low gross, Jimmy Fidler, 81.

Producers and executives: low gross, tie between L. H. Buell and Grant Friel.

Exchange men and exhibitors: low gross, Don Knapp, 83.

Playoffs will be held Sunday.

Rogell Studio Manager

The music department at the RKO Pathe studios has moved to larger quarters. Sid Rogell has been appointed studio manager of the Coast plant. Rogell has been executive assistant of Charles R. Rogers, production head.

EIGHT BIG CITIES LACK ZONING PLAN

(*Continued from page* 11)

completed by MOTION PICTURE HERALD. The survey reveals that in a majority of keys and important cities protection is administered haphazardly. Only nine important cities definitely have established protection schedules, and the systems in work in five of these are no more than temporary local agreements. Fourteen major cities have an arbitrarily dictated system, the terms of which are set by the theatre organization holding the balance of power. In nine of these situations is centered the most vigorous opposition to administration of protection, an opposition which not only has taken the form of disputes and protests between exhibitors but also has been extended to state legal departments in Minnesota, Wisconsin and Nebraska, and similar action is threatened in Missouri, Kansas and Ohio.

No Plan in Eight Big Cities

Eight important cities have no plan whatever, and in these centers protection is obtained by devious, haphazard methods; the policy of the exhibitors apparently being summed up in the words, "Get what you can."

It is among situations such as these that the sponsors of uniform zoning and protection systems expect to make their greatest advances. It was stated that on the inauguration of uniform plans in situations where none existed before, contracts readily could be made to include the new protection terms. In many situations where local agreements administer protection, existing contracts already provide for the eventuality of adoption of a uniform plan by including a clause which specifies that the local agreement may be supplanted by a new whenever adopted by the interested parties.

Following are the results of the HERALD'S survey on the national protection situation.

Many Exhibitors Ask Uniform Protection

ALBANY—Many exhibitors declare that there is a great need for a uniform zoning ruling as many protection demands are unjust. The zoning idea in the Albany territory now, however, appears satisfactory to a majority of exhibitors. Exhibitors regret, however, that past zoning rules were not satisfied by those responsible for them.

Atlanta Zoning Lacks Regulation

ATLANTA—Zoning failed last year when Publix refused to agree to a committee proposal. Protection is now administered without regulations. Usually, city first runs get 60 days; second runs, 30 days; subsequent runs, 15 days. A few spots get 30 days. Nearby towns and Miami present a worse situation. They first try to hold subsequents until the tourist season is over, usually accomplishing this by overbuying long protection preference to their own second-run over a competing second-run.

First Runs Are Given 30 Days at Baltimore

BALTIMORE—All first-runs have a protection period of 30 days from the first playing date unless they waive this right so that the picture can be played in neighborhood houses sooner.

The entire city is mapped out in sections with so many theatres to a section. Neighborhood theatres in sections book according to first, second and third run after first-run protection period is finished for any given picture.

The system, essentially, is arbitrary, controlled directly by Loew's.

35-Mile Protection by RKO at Birmingham

BIRMINGHAM—No zoning is effective in this territory, except that RKO gives protection in 35-mile radius. Two first-run houses are protected for 60 days in Birmingham proper; second-run houses are protected by contract terms.

New System Starts In Buffalo Area

BUFFALO—A new protection system is just being inaugurated here which gives all first-runs a uniform protection of thirty days over subsequents. The plan is purely local and, being governed by committees, may be terminated at their discretion upon a majority vote.

Double Features Problem in Chicago

CHICAGO—The protection and zoning system in effect here for years continues with but minor changes. Just a year ago, independent exhibitors turned down a uniform plan which attempted definitely to classify neighborhood and suburban houses. While the present method is not entirely satisfactory, a condition has not been reached where any crisis appears imminent. The situation is in control of Balaban & Katz and the principal grievance centers around the switching of release dates on double feature bills which assures general release houses following such ace houses as Marbro and Granada with the identical double feature programs played by them. This situation in some cases has set back general release from the eighth to the twelfth week. Chicago's system is not a uniform plan, but was evolved from purely local situations and practices.

Unsettled Status At Cincinnati

CINCINNATI—The schedule worked out and inaugurated several months ago, giving adequate protection to Cincinnati first-runs was considered satisfactory at that time, except that some of the subsequent-run exhibitors charged discrimination.

Previous protection and zoning, as covered by the hitherto effective schedule, is now virtually nil, with current availability, bookings and play dates somewhat unrestricted pending a definite revision said to be in the offing.

Independents Protest Cleveland Schedule

CLEVELAND—Cleveland first-runs get 42 days' protection; second-runs get seven days' protection from last play date. Thereafter, pictures are available to all houses without price or class distinction. Cleveland has no zoning plans now in operation. Independents are contesting the protection schedule now in work here, and only recently adopted. Their protests, however, originated with, and are directed primarily at, the recent price cuts made by Loew's.

Denver Agreement Is Not Followed

DENVER—The original zoning agreement is not being followed to the letter in Denver territory, but each exchange is following its own protection arrangement, which in most cases gives first-run houses 45 days' protection over 35-cent houses, 70 days over 25-cent theatres, 105 over 20-cent theatres, 150 over 15-cent theatres and 180 days over 10-cent theatres.

No trouble at present or looked for.

Des Moines Protection Repudiated by Allied

DES MOINES—City has 45 days' protection over second-runs; Davenport, 30 days; Cedar Rapids, 45; Waterloo, 30. Exhibitors are not advised why they are held up on pictures shown within a 30-mile radius of Publix-owned towns. No recent protests have been made, although the Allied Theatre Owners of Iowa has repudiated all protection, having walked out on zoning conferences held here a year ago.

Detroit Meetings At a Standstill

DETROIT—Failure of exhibitors and distributors to get together on demands in two preliminary meetings in June resulted in no agreement. Meetings were indefinitely discontinued on advice of general counsel of all distributors to local exchange managers to refrain from any negotiations regarding protection and zoning until the Department of Justice rendered a decision on the legality of zoning agreements.

Detroit and Grand Rapids were the only Michigan cities previously zoned and their old protection schedules called for 28 days between first and second-run, then seven days between second and third, and third and fourth.

Distributor reaction is that the exhibitor now pays for protection or waives his protection for lower film price, averaging 15 to 20 per cent below normal. Distributors say the exhibitor can buy cheaper and they can afford to sell cheaper. Any certain run in any former zone is now part of each sales contract. Exchange bookers have harder work due to the necessity of revising all former charts. The consensus points to the fact that a new arrangement should work to the advantage of both parties.

28 Days Protection To W. & V. at Harrisburg

HARRISBURG—C. Floyd Hopkins, district manager for Wilmer & Vincent, controlling all but one first-run house in Harrisburg, says all producing concerns or exchanges with which his company does business give him water-tight protection of 28 days in territory for a radius of 25 miles. There has never been any trouble here in living up to this agreement. The same is true in Reading, Allentown and Altoona, where Wilmer & Vincent has theatres. In fact, Hopkins understands that not only those theatres controlled by his corporation in the medium sized cities of Pennsylvania, but those of other chains in the same cities have entirely satisfactory protection.

60-Day Protection Given at Houston

HOUSTON—Metropolitan, Loew's State, RKO Majestic, and Kirby theatres have protection of 60 days on all products. Queen theatre, a class "B" Publix house, gets 45 days. This applies to the Will Horwitz chain and all subsequent runs.

Independents Score Kansas City Victory

KANSAS CITY—Independent exhibitors have just scored a victory in forcing Fox Midland Theatres Circuit to rescind its new pro-

HAPHAZARD SYSTEM IN MOST KEYS

tection schedule for 1931-32 product and to reinstate last season's protection. A zoning plan, however, has not been restored.

Independents are holding meetings to decide whether action shall be taken to compel Fox Midland to refrain from demanding additional protection which the affiliated circuit has been obtaining in the past. Charles Burkey, president of Independent Theatre Owners, declares Shanberg has been arbitrary in demanding unreasonable protection and that while the 1930-31 schedule is generally satisfactory, Shanberg is still obtaining such protection in certain situations.

Outside of Kansas City, the situation in the territory is unchanged, the uniform zoning plan adopted last December prevailing.

Louisville Free of Zoning Controversy

LOUISVILLE—This city is entirely free of any trouble or controversy over zoning or protection. There are no large cities within a distance of 80 miles or more of Louisville.

No Uniform Memphis Plan

MEMPHIS—There is no uniform protection or zoning in this territory, according to M. A. Lightman. Parties were working on a plan last year when matters came up which forced suspension of action. Lightman says a plan will be set up soon.

It's Every Man for Himself at Milwaukee

MILWAUKEE—There is no definite zoning or protection plan for 1931-32 product here. Zoning and clearance schedule for Milwaukee distribution zone during 1930-31 selling season did not meet with the approval of all exhibitors; consequently, a policy of every man for himself is being followed during the current season. MPTO of Wisconsin declared itself at the annual convention as favoring some form of zoning and protection, but not the schedule as applied to 1930-31 product.

Groups of Wisconsin exhibitors have already appealed to the State Marketing Commission for relief from protection schedules as enforced in their localities.

Minneapolis Waits State's Decision

MINNEAPOLIS — No uniform protection or zoning system is in effect here, and there is pending before the attorney general an appeal by independent exhibitors to invalidate all protection. Meanwhile, independents make the best deal they can with exchanges.

Individual Contract Rules at New Orleans

NEW ORLEANS—Protection here is a matter of the individual contract; first-run houses such as Saengers and Loew's are getting 60 days; Orpheum RKO gets considerably less; United Theatres, chain of neighborhood houses, enjoy priority of 60 days over independents in the same territory. A protection conference several months ago broke up when the affiliated and independent exhibitors split. United Theatres demanded 60 days and independents claimed 30 days was sufficient.

Film Board Plan Working at Omaha

OMAHA—The uniform zoning plan adopted a year ago by the Omaha film board has proven satisfactory with the exception of one injunction suit filed by a Madison, Neb., exhibitor. Local neighborhoods are classed according to admissions. Thirty-five cents top admissions get pictures 38 days after first-runs; 30 cents, 42 days; 25 cents, 56 days. Small towns are zoned by their mileage from Omaha and their population; for example, towns of 15,000 to 20,000 get pictures 15 days after local first-runs.

Philadelphia Circuits Get 28-Day Protection

PHILADELPHIA—Chain houses in Philadelphia enforce 28-day protection over first-runs with a subsequent seven-day protection of leading neighborhood houses over independents. The independents do not object to the time period in the city, but are clamoring for a more systematized schedule of play dates. This is the main platform in the new zoning plan of the MPTO of eastern Pennsylvania, Delaware and southern Jersey, which it hopes to put across this fall. Independents state there is no trouble in getting release dates on "big" pictures as chain neighborhoods are willing to play them as soon as possible, thus speeding availability, but that difficulty is found in pictures of mediocre pull, which, however, are needed to fill programs.

28 Days Protection to Pittsburgh First-Runs

PITTSBURGH—First-run Pittsburgh theatres have 28 days' protection over city and nearby towns. Third-run theatres wait from 10 to 28 days more for picture availability. No uniform plan has been adopted.

Little Success in Portland Zoning

PORTLAND—The Film Board endeavored to unite chain and independent exhibitors in several conferences on zoning, but with little success. There are numerous conflicts between Portland independent exhibitors and other Oregon points. Fifty-six days are generally taken by first and second-runs. An additional 14 are taken by second and third-runs.

30-Day System Works at Providence

PROVIDENCE—Exhibitors find the 30-day protection arrangement on first-run films to be a workable plan and harmony prevails. In addition to giving protection to the six downtown theatres in Providence, the edict holds for Pawtucket as well.

Second-runs after the 30-day expiration are doing good business in many houses.

Richmond Movement Proves Unsuccessful

RICHMOND—A movement launched one month ago for the purpose of reaching an agreement on zoning was unsuccessful, according to W. J. Coulter, of Byrd Theatres, one of a committee endeavoring to work out the matter.

27-Day Clause for Downtown Rochester

ROCHESTER—Downtown theatres are protected under a 27-day zoning clause covering territory within 30 miles. The provision includes Canandaigua and Batavia, the two biggest towns in western New York in Buffalo and Rochester territory.

90 and 60 Days At San Antonio

SAN ANTONIO—Big pictures get 90 and 60 days' protection. Others down to 15 days. This applies to the city only, as there is no protection outside San Antonio.

Principles of Plan Used at San Francisco

SAN FRANCISCO—Zoning and protection in the San Francisco territory is based upon admission price and run. The basic principles of the uniform zoning plan adopted last fall are generally followed and considered fair by exhibitors and distributors. No zoning meetings are being held locally.

There's No Zoning In Pacific Northwest

SEATTLE—There is no zoning in the Pacific Northwest territory. A majority of Seattle exchanges are handling protection on the same basis as last season; namely, 45 to 60 days' clearance for neighborhood and suburban theatres, and a maximum two-weeks' clearance for small towns. There are no prospects for adoption of zoning or a change in protection this season.

St. Louis First-Runs Have 28-Day Priority

ST. LOUIS—First-runs have 28 days' protection. Capitol, downtown, has 14 days over any subsequent run house in that zone, charging 15 cents admission, and 35 days if such house runs double feature programs, and 61 days' protection over all 10-cent houses. In other zones of St. Louis, the second-run houses of St. Louis Amusement Circuit have 14 days' protection over all other theatres in their respective zones. Out in the territory, the key theatres have from 7 to 14 days' protection over competing houses, including nearby towns. There has been virtually no opposition to the St. Louis plan.

Canadians Await Dominion Action

TORONTO—Protection and zoning is very much in the limelight in Canada as the result of condemnation of current procedure by Peter White in his report to the Canadian Government. Provincial governments are studying the report with a view to legal action and promise has been made that protection will be regulated by legislation among other steps. The investigation brought out that first-run houses have protection of from 28 days to six months. In the meantime, exchanges and theatre chains are standing pat.

No Zoning Plan Used at Tampa

TAMPA—There is no plan of zoning or protection in effect here. Sparks circuit controls the territory and obtains virtually whatever protection it demands. Subsequent-runs take pictures whenever the exchanges release them.

No Distinctive Wilmington Plan

WILMINGTON—Apparently there is no distinctive zoning of any of the theatres in this territory, which is listed under Philadelphia and subject to the zoning and protection in force there.

M-G-M in this section, however, invokes Washington, D. C., zoning and protection regulations.

TALLULAH BANKHEAD
FREDRIC MARCH

"'My Sin' will be a success. It firmly establishes Tallulah Bankhead as a talkie actress of first rank."

The New York Sun

Tallulah, the magnificent! The glamorous, thrilling star the fans hoped she would be. Handsome Fredric March, idol of millions, giving the best performance of his career. "MY SIN." The down-to-earth kind of entertainment Mr. & Mrs. Public want today. Which means big box-office grosses for you! Directed by George Abbott.

in....

MY SIN

Another S.R.O. Jubilee Hit from

PARAMOUNT

National First-Run Combine Is Hanson Plan for Canada

Declaration that Associated Exhibitors, Ltd. of Canada will be a national first-run theatre organization prepared to assist members with expansion of theatre activities was made by Oscar Hanson, general manager, at a meeting attended by 75 Ontario independent exhibitors at the Royal York Hotel, Toronto, late this week. Announcement of policy and plans of the organization by Ernest Marks, president, preceded Hanson's declaration.

"We will have first-run member theatres in every exchange center in Canada," Hanson told the meeting, "and we will be prepared to offer assistance to any member who wants to branch out. Already there is a tentative organization in three provinces and additional groups have asked assistance from us in organizing."

Revealing the purposes of the organization, Hanson added that the objective of Associated was to provide independents with all of the operation advantages of circuits.

Hanson also disclosed that Associated Exhibitors, Ltd. has effected a tie up with equipment dealers for cooperative buying-ing, and that an advertising service has been retained to prepare copy for member theatres.

An arrangement has been made with Independent Theatre Owners of Michigan for an interchange of information and ideas.

Katz Promotes 11 Chiefs In South

Sam Katz of Publix has made 11 executive promotions in the central and southern territories as the result of a reorganization, in order to bring about more intensive executive supervision.

R. J. O'Donnell, in charge of the Saenger and Southwest divisions, takes over, in addition, the southern de luxe division. J. J. Friedl, division manager under O'Donnell, who has had Dallas, San Antonio, Houston and New Orleans, has also taken over Fort Worth, Galveston and Austin.

Harry Katz, director of the Great States Indiana division, will have added to his territory the towns of Youngstown, Steubenville, Lorain and Marion in Ohio and Wheeling, W. Va. Henry Stickelmaier division manager, will act as field supervisor.

L. J. Schneider, Southwest division director, has been transferred to the home office and succeeded by William K. Jenkins, former manager of the Saenger division. Jenkins, under O'Donnell, will headquarter at Dallas. W. E. Paschall, returning to Publix, after association with Dent Theatres, is division manager under Jenkins.

Howard W. McCoy, district manager of the tri-state division, succeeds Jenkins, while M. C. Hughes is transferred from the New Orleans realty department, to succeed McCoy, and J. J. Fitzgerald, of the home offices, goes to New Orleans in charge of all real estate operations in the Southeast. The office now is a district office responsible to New York. A. B. Heston becomes district manager of Southwest realty with headquarters at Dallas. Toledo has been transferred to the Chicago-Detroit division and de luxe houses in New Haven and Boston to Division A under Milt Feld.

Sympathy!

Printers of the typographical union of Lincoln, Neb., to the number of 175, have instituted a sympathy measure with local projectionists. A boycott has been declared by the printers on all six theatres of the Lincoln Theatre Corporation, which operates open shop. Any printer seen attending any of the six houses, will be fined $25. An orchestra of 16 has also walked out of the Stuart, one of the group, because of the firm's difficulties with projectionists.

Break with Unions Brings Court Order

Difficulties with union employees reached the acute stage in two situations this week.

At Denver, District Judge E. V. Holland has granted Fox Colorado Theatre Company, owners of the Mayan, Isis, Oriental and Egyptian, a restraining order prohibiting the unions from striking or paying strike benefits. The difficulty started when a stagehand employed by the Mayan was discharged for economy reasons, Fox claiming that the stagehands were discriminating against the management by forcing it to hire a man to operate the curtain.

All employees in the 23 independent suburban theatres of Kansas City having union operators were given two weeks' notice on Wednesday, in the newest development there in the attempt of exhibitors to obtain a one-man booth and reduction of operators' wages. This followed action of M. B. Shanberg, head of Fox Midland Theatres, in giving two weeks' notice to projectionists at the ten Kansas City suburban Fox houses.

Thompson Appointment at Trans Lux Ends Smith Report

Appointment this week of Major Leslie E. Thompson as general manager of Trans Lux Pictures Corporation, operating automatic turnstile newsreel theatres, is understood to have simultaneously silenced reports of Courtland Smith's resignation. Smith, reports have it, will continue with Trans Lux, without salary. He had previously been reported out of Trans Lux on numerous occasions.

Smith, as chief of Pathe News, continues staff reductions in that organization. Walter Scott, chief cameraman, is the latest dismissal. Major Thompson comes from RKO, where he had been representative on the circuit's labor committee.

Paramount Retires Another $800,000 of Debentures

Paramount Publix on Thursday delivered to Chase National Bank, as trustee, $800,000 par value of its 6% sinking fund debentures for cancellation and retirement. These bonds were delivered to comply with the sinking fund provision which requires the retirement of $800,000 par value of these bonds on October 1st of each year. This leaves outstanding $12,800,000 of these bonds from an original issue of $16,000,000.

Managers Are Not Wooden Indians, Feist Tells Vincent

The meeting of representatives of exhibitors protesting M-G-M's proposed percentage booking system, with Felix Feist, general sales manager of the distributing company, was postponed from Thursday of this week until Friday.

On Monday, Walter Vincent, chairman of the Continuing Committee named at the "National M-G-M Protest" conference in New York issued the first official statement.

In outlining the work of the committee up to and including September 14, Vincent, who serves on the committee with Nathan Yamins, A. Levy, Pete Wood, Lew Pizor, M. A. Lightman, Charles O'Reilly and J. J. Harwood, stated:

"The Continuing Committee named by the recent conference on Metro-Goldwyn-Mayer sales policy and other practices of producers felt inimical to the interests of the independent theatre operators, met Mr. Felix Feist, in charge of distribution for M-G-M, at a luncheon at the Hotel Astor September 2.

"Mr. Feist very clearly stated the policy of his company; corrected what he thought were some false impressions of the company's said policy and reviewed in general the plans that led up to its adoption. He stated that if they were to alter same it would be necessary to immediately get in touch with Mr. Mayer in Hollywood and inform him that on account of a revised sales policy it would be necessary to revise their program as the new sales policy was based upon same.

"He informed the committee that his company felt they could not make pictures that would click at the box office unless they went forward with their ambitious plans. He stated that their branch sales managers were not a lot of wooden Indians and that they would consider each buyer's problem on its merits. He extended through the committee an invitation to all theatre owners who had a justifiable complaint to present their case and he felt that they would reach an understanding that would eventuate in a contract. He further stated that he was prepared to justify any clauses in the contract that theatre owners felt were not fair.

"The committee begs to announce that it will continue to function and will call meetings from time to time in an endeavor to reach better understandings with producers, and to better in every possible way the situation of the independent theatre owner."

The Vincent statement covered old ground and verified the non-existence of definite headway up to its issuance.

Contrary to complaints voiced at the conference of exhibitors in New York two weeks ago, it was revealed at the recent Minneapolis convention of Allied members that the company has not consistently adhered to a fast and set rule concerning percentage booking on a 20 to 40 per cent basis, but many owners in the six Northwest states had bought on a flat rental.

Action pro and con for M-G-M's percentage sales policies was taken earlier in the week by two state exhibitor associations. The resolution against booking pictures on a percentage basis from Metro and Paramount, passed by the M. P. T. O. of Maryland, headed by Charles Nolte, on June 11, was withdrawn by that organization.

At Detroit, the Allied Michigan exhibitors' association decided to refrain from buying M-G-M until the percentage tilt is clarified. It was said that only 32 contracts out of a total of 385 Michigan towns had been closed on new M-G-M product.

CIRCUIT IN EAST BRINGS RETURN OF WHOLESALE DOUBLE BILL POLICY

Donahue & Coe to Handle Fox Ads

A two-year contract for the handling of all Fox Film advertising has been closed with Donahue & Coe, Inc., downtown New York financial agency, formerly known as Donahue, Coe & Mayer. The agency will also handle all advertising of Utilities, Power & Light Corp., a Harley Clarke property. The advertising accounts of none of the other Clarke interests are included in the agreement, according to Glenn Griswold, vice-president and director of public relations of Fox, who negotiated the contract.

The Donahue, Coe & Mayer agency was reorganized for the handling of the Clarke accounts. Mayer's interest was purchased by Edwin Churchill, formerly Fox contact man with the Paul Cornell Advertising Agency, and the firm's name changed to Donahue & Coe, Inc. Churchill becomes vice-president of the reorganized agency. An uptown office to handle the new accounts has been opened at 1790 Broadway.

New AMPA Officers Elected For Year at Thursday Meet

Nominating committee's selections for officers of the AMPA, are expected to be elected without opposition at the Thursday meeting at the Dixie Hotel. Ed Finney will take over the presidential gavel.

Other officers are: George Bilson, vice president; Marvin Kirsch, treasurer; Al Sherman, secretary; Bruce Gallup, three-year trustee; Kelcey Allen, two-year trustee; Mike Simmons, Vincent Trotta, Paul Benjamin, Al Selig, Charles W. Barrell, board of directors; George Harvey, Rutgers Nielson, Tom Hamlin, auditing committee.

Arnold Lowry Drowns With Wife, Evelyn McNamee

A double drowning in a sailboat accident on Lake Erie this week ended the belated honeymoon of Mr. and Mrs. Arnold Lowry of Cincinnati. Lowry, who is traveling auditor for Columbia, married Evelyn McNamee, secretary of the Cincinnati Film Board of Trade, eleven months ago.

Picture Guild, Inc., Plans Bronx Circuit of Twenty

A circuit of 20 neighborhood theatres in the Bronx, New York, is the objective of Picture Guild, Inc., of which Moses Silverman is president, and William L. Standard, secretary.

Musicians Walk Out at Pittsburgh

Musicians at Pittsburgh staged a walkout after the last show on Thursday night. Warners' Stanley and Loew's Penn are the only two houses using orchestras following failure of other owners to effect a union settlement.

Rinzler & Frisch Refuses To Join in Ban

150 N. Y. Independents Forced to Return to Doubles After 41 R&F Houses Continue Policy

Double featuring may again become a sore spot in the structure of national exhibition. Refusal of Rinzler & Frisch, most powerful independent circuit group in New York, to join other independents in discontinuing wholesale double bills, already has forced owners of 150 houses in Brooklyn, Queens and other Long Island sections of Metropolitan New York to return to this policy after all had agreed to discontinue doubles, except on one day weekly, beginning with the fall season.

Independents in the New York territory, which represents 14 per cent of the theatre buying power of the entire country, are up in arms over the double feature stand taken by R & F., and it is believed by many that the movement will gain sufficient momentum as to again establish doubles on a wholesale basis throughout the East, possibly spreading westward.

The return follows several months of hectic battling by competive national circuit and independent operators in practically every key throughout the country, and comes at a time when all believed the socalled "evil" had been stamped out, at least as a consistent policy nationally.

With the buying of practically every product available, except MGM, operators of the newly created string of 41 Rinzler & Frisch houses intend to double feature everything except the very rare outstanding production. Even such pictures as "Public Defender," "Night Angel" and "Smart Money," considered sufficiently strong for a single play, will be doubled. At least 300 features are known to have been purchased already by R & F.

Just why the circuit, which was built up within a few weeks on theatre purchases from Fox, should adopt this policy has caused mystification to independents in New York, who are aware that the majority of R & F theatres are operating on a paying basis. Fox had intended discontinuance of the policy at the same houses if it continued their operation. At one particular R & F house in Brooklyn where doubles will be the steady policy, the property has been netting $1,800 and $3,000 weekly.

The movement immediately brought about a double bill arrangement throughout Queens and Brooklyn, where the group operates in practically every neighborhood.

That exchanges in New York are fully aware of the policy was learned from contracts made with them. Instead of agreeing to a 20 per cent take on percentage playings, the distributors are known to have inserted a clause which gives them only 10 per cent when the picture is doubled with another.

Gang Film Is Dead: Pettijohn to Solons

A public which does not want any more gangster films has decreed an end of their production, C. C. Pettijohn, Film Board chief, told a joint committee of the New York senate and assembly at Albany this week, at a public hearing on the Crawford bill, passage of which would impose a fine of from $500 to $5,000 for production or exhibition of gangster pictures in New York.

"So-called gangster pictures are fading from the screen and themes based primarily on gangster activities are now taboo," Pettijohn told the legislators. "This is particularly so with reference to future plans of the members of our association.

"Regardless of this attitude, however," he continued, "gangster pictures are at an end of their own weight, and because the public does not want them."

Pettijohn counseled the legislators that the Crawford bill, aimed specifically at gangster pictures, is superfluous for this reason, and, if enacted, would work a hardship on producers not intended by the framers of the bill.

Canon William Chase, Brooklyn reformer, and several welfare workers appeared in behalf of the bill, which was taken under advisement by the committee.

RKO Pathe Wins In Injunction Suit

RKO Pathe has again been upheld in its contention that it is not responsible for contractual obligations of Pathe Exchange, Inc., in a decision handed down by Judge Heath in supreme court, Otsego County, New York.

The Smalley Theatres of Binghamton asked an injunction against RKO Pathe Pictures, Inc., RKO Pathe Distributing Corporation, Pathe Exchange, Inc., and Radio-Keith-Orpheum. The injunction was denied. A similar case in Buffalo resulted in a like decision a few months ago.

Fox Film Wins In An Excess Tax Appeal; Amount $436,029

The Internal Revenue Bureau has announced an overassessment of income and profit taxes in favor of Fox Film Company and subsidiaries to the amount of $436,029.

All of this amount was abated except $8,855, which was credited to the company on the treasury's books.

Louis Meyer Opens Branches

Louis Meyer, of Meyer-Reiger has left for the Middle and West Coast to open branch offices for de luxe trailer distribution.

The Greatest Thriller

Original mat on this ad is four columns wide by 15 inches

9000 MILES
thru the trackless jungles to bring you the wildest and strangest sights you ever saw—and you'll see them all at the
MAYFAIR
Theatre, Broadway at 47th Street

OPENING FRIDAY
it's the sight of a lifetime

A UNIVERSAL PICTURE with
Rose HOBART
Charles BICKFORD

Presented by Carl Laemmle
Produced by Carl Laemmle, Jr.
Directed by George Melford

EAST OF BORNEO

9000 MILES INTO THE JUNGLE TO BRING YOU THE GREATEST THRILLS OF ALL TIME

A Romance filmed in the World's most Mysterious Danger Spot! . . . while the story reveals untold wonders!

EAST OF BORNEO

An Erupting Volcano! . . . Spitting Fire and Death! . . . A City Ripped to Pieces! . . . Fifty Thousand Beasts Tearing Their Way to Safety! . . . And in Their Midst, —Two Lovers Helpless Against Nature's Anger!

ROSE HOBART
CHARLES BICKFORD
A UNIVERSAL PICTURE

Original mat on this ad is five columns wide by eight inches

# of All Time!

—and this special newspaper campaign is part of the reason... others are the big ballyhoo press sheet containing dozens of swell exploitation stunts ... a grand variety of newspaper ads, big, little and medium, and just the right kind of publicity material to make a "sweet" box office picture even sweeter!!! Yes sir... business is great at Universal!!!

Business Is GREAT at UNIVERSAL!

...The greatest thriller of all time!

9,000 Miles Into the Heart of the Jungle Went a Universal Movie Troupe to Film the Story of the Fury of Nature Loosed Upon Two Lovers... All the Power of Savage Man ...Lurking Beast... Hungry Reptile... Allied to Drag to Death the White Woman and the White Man Held Captive in the "Cultured" Native Prince's "Palace of Pleasure"! YOU SEE IT ALL IN—

EAST OF BORNEO

SEE the blood-curdling hand-to-claw battle to the death between a ferocious leopard and a frenzied native! ... one of the screen's most thrilling moments!

SEE a gorgeous pagan palace fall in ruins as the crawling wall of earth and debris obliterates a town and annihilates a people!

SEE the pulse-pounding race for life between a condemned man and hundreds of ravenous crocodiles ... with the crocodiles winning and fighting over their prey!

SEE the mysteries of the jungles... the beasts of the wilds... leopards... tigers ... hyenas ... crocodiles ... everything that creeps and crawls, walks or stalks!

SEE a volcano in full eruption... vomiting forth a flaming flood of death and destruction, driving before its venomous fury man and beast alike!

SEE the strangest love story ever screened..daring ly dramatic ... a white woman in the power of a cruel native prince... a society beauty who refused to pay the prince's price!

with

ROSE HOBART
CHAS. BICKFORD

Lupita Tovar, Georges Renavent... Produced by Carl Laemmle, Jr Directed by George Melford. Presented by Carl Laemmle.

A UNIVERSAL PICTURE

There's only one McNAMEE ... Talking Reporter of Universal Newsreel.

Original mat on this ad is four columns wide by 18 inches

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter

Adventures of Wallingford

(M-G-M)

Comedy

In this picture M-G-M has another box office hit. The story is interesting, well told and well directed by Sam Wood. William Haines, in a straighter characterization than usual, shows the effects of recent coaching and gives a good performance even though he and Ernest Torrence as Blackie Daw do not seem exactly true to the Chester characters.

The performances of Torrence and Leila Hyams both are excellent but Jimmie Durante almost steals the picture. This has lots of good comedy and bright dialogue.

Produced and distributed by M-G-M. Directed by Sam Wood. From the original novel by George Randolph Chester. Release date, October 10, 1931.

CAST

Wallingford	William Haines
Blackie Daw	Ernest Torrence
Dorothy	Leila Hyams
Schnozzle	James Durante
McGonigal	Guy Kibbee
Mr. Tuttle	Robert McWade
Henry Harper	Hale Hamilton
Mrs. Layton	Clara Blandick
Mr. Layton	Walter Walker
Henry	Henry Armetta
Mrs. Dalrymple	Luck Beaumont

Leo Meehan

My Sin

(Paramount)

Drama

The able Fredric March and the rather charming Tallulah Bankhead play the leads in this drama of the redemption of two people who have fallen by the wayside, through a mutual love and faith.

The scene opens in a cafe in Panama, where March is a nondescript and drunken shadow of the brilliant lawyer we are given to understand he was before he arrived at the semi-tropical center. Miss Bankhead is the hostess in the same cafe, whose prospects are anything but bright and whose courage has all but failed completely.

Suddenly confronted with the husband who had taken her savings regularly, she shoots him after a struggle. March takes the case after respectable lawyers had refused and wins an acquittal. He saves her from committing suicide and their pact is made, to go their separate ways and make a success of life.

The scene shifts to fashionable New York, where Miss Bankhead, a successful interior decorator, is engaged to marry the scion of a wealthy family. March arrives in New York in the course of his successful career in the oil business, and insists that Tallulah reveal her past to her fiance. She refuses, and March leaves. At a dinner at the home of the fiance, appears the latter's uncle, who recognizes the girl, having seen her in the Panama cafe. Through March, he reveals the truth and the engagement is broken.

March finally reveals his feeling for the girl he had set upon the right path, and who had been instrumental in doing likewise for him, and the film concludes in the not unexpected manner of the reconciliation of the two.

The audience at the New York Paramount gave every evidence of enjoyment during the showing of the film. The story, admittedly not a new theme, was nevertheless well handled in the adaptation and direction of George Abbott, comment indicated, and particular praise was accorded the work of March and Miss Bankhead. The balance of the cast was termed satisfactory.

Produced and distributed by Paramount. Directed by George Abbott. Adaptation by George Abbott. Screen play by Owen Davis and Adelaide Heilbron. From a story by Fred Jackson. Photography, George Folsey. Release date, September 26, 1931. Running time, 78 minutes.

CAST

Carlotta / Ann Trevor	Tallulah Bankhead
Dick Grady	Fredric March
Roger Metcalf	Harry Davenport
Larry Gordon	Scott Kolk
Mrs. Gordon	Anne Sutherland
Paula Marsden	Margaret Adams
Helen Grace	Lily Cahill
James Bradford	Jay Fassett

Student's Song of Heidelberg

(Ufa)

Romance

Opening the fall season at New York's exclusively German language theatre, the Cosmopolitan, Ufa offers "Ein Burschlied Aus Heidelberg," a pleasant and melodiously developed romance set in Germany's old university center, Heidelberg.

The almost wholly German audience seemed to enjoy the film most thoroughly, entering completely into the gay, carefree life of the students, which forms the background, particularly effective from the scenic standpoint, for the successful love affair of the German-American visitor to Heidelberg, scene of her father's school days, and the young student.

Willy Forst, German film and musical comedy star, plays the student and Betty Bird, attractive rising star in German film circles, the girl of his choice. Hans Brausewetter is the student rival for the hand of the girl. Decidedly favorable comment was accorded the work of the principals, and that of Ida Wuest, as the landlady of the house in which the girl boards.

Dialogue throughout was clever and numerous humorous passages were particularly enjoyed by the German audience. Musical numbers are effective as rendered by Forst and Miss Bird, and the students' choruses were found especially effective.

The two students fall in love with the girl, and when Brausewetter composes a ditty reflecting upon the successful fellow-student and the girl, the latter, incensed, hits him, which in the German student code, means a saber duel. Hearing of the affair, the girl attempts to prevent it, reaches the student's room, and in order to save her, he fails to respond to his seconds' call. He is about to forfeit when the girl's father arrives, hears the circumstances, and arranges that the duel take place, saving the honor of the student, and the two are, as expected, happy with each other at the conclusion.

Direction was commented upon as a nice treatment of a light romantic theme, with obviously authentic portrayal of the Heidelberg student life lending much to the effectiveness of the film as a whole.

Produced by Ufa. Directed by Karl Hartl. Story and adaptation by Ernst Neubach, Hans Wilhelm. Cameraman, Karl Hoffman. Music by Hans May.

CAST

John Miller	Ernst Stahl-Nachbaur
Elinor Miller	Betty Bird
Robert Dahlberg	Willy Forst
Borenmann, senior	Albert Paulig
Bornemann, junior	Hans Brausewetter
Sam Mayer	Hermann Blass
The Landlady	Ida Wuest

Riders of Purple Sage

(Fox)

Western

This screen adaptation of the well known Zane Grey western novel, was accorded a cordial reception at a recent Coast showing, with the work of George O'Brien and Marguerite Churchill in the leads and that of the balance of the cast being favorably received.

It is a true western effort, filled with action and romance, and in the opinion of many present, well done. O'Brien plays Lassiter, colorful, hard shooting hero and Miss Churchill makes an attractive sweetheart for him. Noah Beery, Stanley Fields and Frank McGlynn, Jr., were most satisfactory bad men and Yvonne Pelletier and James Todd pleased in romantic parts.

O'Brien, searching for a long lost sister, arrives at Miss Churchill's ranch, and finding her persecuted by Beery and his outlaw gang, rushes to the rescue. He recovers stolen cattle after several running gun fights, and rescues two children held by the outlaws. He learns the children are daughters of the lost sister, and had been kidnappped from the father by Fields.

In a court battle, O'Brien shoots Beery and makes good his escape with Miss Churchill for the "happy" conclusion. The direction of Hamilton MacFadden was well received.

Produced and distributed by Fox. From the original story by Zane Grey. Directed by Hamilton MacFadden. Adaptation by John F. Goodrich. Continuity and dialogue by Phillip Klein and Barry Conners. Photographed by George Schneiderman. Release date, October 18, 1931.

CAST

Lassiter	George O'Brien
Jane	Marguerite Churchill
Judge Dyer	Noah Beery
Bess	Yvonne Pelletier
Venters	James Todd
Oldring	Stanley Fields
Judkins	Lester Dorr
Fay	Shirley Nails
Tull	Frank McGlynn, Jr.

The Shadow Between

British International

Domestic Drama

Once again the Elstree scissors must have been mislaid, for with about a thousand feet wisely weeded out of this one, Britain might stand a chance of getting right into the American market.

Dion Titheradge's play would have been very strong material in the hands of almost any first-rate American director. So it might in the hands of the British Norman Walker, who knows how to make a workmanlike picture. But his work has been cut atrociously badly—or not at all. Story is of a jolly straight girl, daughter of a country parson, who marries a young waster. After a gay two years travelling the world, she finds herself the widow of a suicide who had reached the end of his financial resources. She returns to the Vicarage. The stuffy atmosphere plus her father's transparent hypocrisy gets her down. She accepts the offer of a weird type of middle-aged bachelor and they start on a kind of companionate marriage; recognized by the church, but not in the bed-chamber.

This fellow is white all through, when the business in which his father has placed him, crashes rather badly, he is caught for something irregular, in reality the responsibility of his old father and a crooked partner, and goes to gaol. Before going he vows that he can never

return to his wife, although by this time they have fallen heavily in love, because of the "shadow between"—they would not be able to start equal. While he is in gaol, the young wife works at a tea shop, is wrongly suspected of theft, and gladly goes to gaol just to "get equal" with her husband. After her release, and just as she is awaiting the release of her husband, she is almost drawn into a further police case, through a robbery performed by a girl crook who used to work with her in the tea shop. The girl crook happens to have been the mistress of the imprisoned husband's partner and knows therefore that he was not to blame for the crooked finance of the company. She also happens to have been responsible for stealing the cash for which the wife went to prison. Husband and wife are therefore free again—to start equal, and each one morally vindicated in the eyes of the other.

At the outset there is far too much footage to establish the girl's early misfortunes with her first husband. Its only justification is that it shows Monte Carlo and fine exterior scenes, which in reality is no justification at all. Acting through this sequence is also rather bad. Later things warm up and the girl's revolt against her humbug of a father starts some real histrionics. Things from that point certainly keep going, until near the end, when rather too much insistence is laid upon the "come-clean" of the girl crook. Insistence costs footage, and as it is pretty obvious by this time that the happy ending is only waiting just around the corner, interest is apt to sag.

Throughout the film there is some good acting by Godfrey Tearle as the honest John company director. Titheridge and not Tearle was to blame for the fact that a husband who lived for such a time with a woman he loved and had married, never broke that promise to be "just friends." And, after all, that man is too improbable even for the movies. Kathleen O'Regan as the wife gives a performance full of power: she ought to be a big name in the right hands. At times she looks like Claudette Colbert and acts so, too; at others the cameras and recorders conspire to make her look like a guilty shadow, with a voice like a penny mouth organ. Among this cast, too, we have the first Ann Casson, daughter of the famous Sybil Thorndike. She has only a small part, but that's enough to show that she has far to go to catch her mother. The first step will have to be the acquisition of a better voice and an appearance of maturity. British International is banking on her as one of the stars they are setting out to make. Starting with an illustrious mother, Ann Casson will still need a good deal of training. Supporting players are mainly fair, like the chances of the film in America, provided B. I. P. will use those scissors.

Produced by British International Pictures. Directed by Norman Walker. Photography by Claude Friese-Greene. Recorded on R.C.A. Film editor, S. Simmonds. Scenario, Norman Walker. Running time, 88 minutes.

CAST

Margaret ..... Kathleen O'Regan
Paul Haddon ..... Godfrey Tearle
Nell Baker ..... Olga Lindo
Wincher ..... Henry Caine
Detective-Sergeant Blake ..... Henry Wenman
"Pug" Wilson ..... Arthur Chesney
Mrs. Maddox ..... Mary Jerrold
Rev. Simon Maddox ..... Hubert Harben
Betty Fielder ..... Ann Casson
Philip ..... Haddon Mason
Gecco ..... Stanley Vilven
Haddon Senior ..... Jerrold Robertshaw
Sir George Fielder ..... Morton Selten
Lady Fielder ..... Irene Rooke

Wm. H. Mooring

I Like Your Nerve

(First National)

Light Comedy Drama

There is something of the smooth-muscled agility of the father in the actions of Douglas Fairbanks, Jr., who has his second starring vehicle in "I Like Your Nerve," a light comedy drama with principalities in Central America as the locales of the story. Loretta Young plays opposite him in this, their fourth appearance together on the screen.

The story, by Roland Pertwee, English novelist and playwright, who also did the dialogue, does have its moments of drama but throughout runs a vein of light treatment that never permits the dramatic elements to become particularly ominous. Even in kidnaping and guard-running scenes there is more of the debonair dash of the William Haines type than the spectacular and climactic seriousness of Doug Fairbanks, Sr. That is accomplished in the story itself, which moves along gaily and light-heartedly, the star finding himself in a somewhat different type of role.

Larry O'Brien (Fairbanks) gets out from under the wing of a stern mama when a crystal gazer attacks his inferiority complex and sends him to Central America for love and adventure. Diane Forsythe (Miss Young), stepdaughter of the minister of finance, drives past and romance comes into its own. He discovers that Clive Lattimer (Edmund Breon), elderly roue, has arranged to pay the shortage in the accounts of Pacheco, the stepfather, for Diane's hand.

Pacheco and Lattimer conspire to have Diane kidnaped in order to keep Larry away from her until the wedding. Larry bribes one of the group and kidnaps her from the kidnapers. He holds her for "ransom," disguises his voice in phoning Pacheco, plays Lattimer against Pacheco, arouses a delegation of citizens to demand that Lattimer pay the ransom. Larry turns the money over to Pacheco, squaring his accounts. And with all the leverage he now has, Larry convinces Pacheco that Diane really should be wed to Larry and not Lattimer.

Produced and distributed by First National Pictures. Story and dialogue by Roland Pertwee. Screen play by Houston Branch. Directed by William McGann. Running time, 70 minutes. Release date, September 12, 1931.

CAST

Larry O'Brien ..... Douglas Fairbanks, Jr.
Diane ..... Loretta Young
Archie Lester ..... Claude Allister
Francois ..... Andre Cheron
Pacheco ..... Henry Kolker
Clive Lattimer ..... Edmund Breon
Luigi ..... Boris Karloff
Patron ..... Luis Alberni

Almost A Divorce

W and F (Gaumont-British)

Light Marital Comedy

Although the comedy introduced in this one by the two bright boys of the British screen, Sydney Howard and Nelson Keys, is enough to produce a riot in the average English theatre, it is probable that American audiences will regard the humor as too insipid. Story concerns two bosom pals: one married, the other more fortunate, and both well in love with liquor.

Wife of the one (Richard Leighton) objects violently to his chum Mackintosh, and quits home as a result. Just as a reconciliation is about to be effected by the wife's maiden aunt Mackintosh introduces a young thing of easy habits, and complications fall thick and fast. There ensues almost everything that could overtake an unhappy husband until the final straightening up sees happiness where there had been "almost divorce."

A thin story with plenty of mild fun well put over by Howard and Keys. Apart from these two there is little excuse for the film at all. Kay Hammond as the young girl who nearly puts the marital fat into the fire shows possibilities, though on this showing she will be lucky if British producers do not make her a prostitute for the rest of her celluloid life.

Why the hubby didn't let that divorce develop one may not ask, but Margery Binner as the wife certainly failed to provide a sane reason. This is just another of those flippy little films which British and Dominions seems to concentrate upon these days. It is odd that Herbert Wilcox, production director, was the first director to think of promising films built on famous historical characters of Great Britain, Drake, the Pilgrim Fathers, and so on, and yet still goes on turning out canned stage farces. America will probably be less thrilled with this than with the most unambitious picture of Drake, provided Wilcox made any use of its possibilities at all. However, here it is, just a few laughs.

Produced by British and Dominions. Directed by Arthur Varney Serrao. Recorded by Western Electric system. Running time, 60 minutes.

CAST

Richard Leighton ..... Nelson Keys
Mackintosh ..... Sydney Howard
Angela Leighton ..... Margery Binner
Maiden Aunt ..... Eva Moore
Silly Ass Detective ..... Kenneth Kove
Prostitute ..... Kay Hammond

Wm. H. Mooring

SHORTS

The S. S. Malaria

(Paramount)

Funny

Smith and Dale achieved a number of laughs from this comedy effort at the New York Paramount. Two sets only and not a great deal of action. The first set, a passport office, the second the side of the ship. They are off on a vacation because both are suffering from rheumatism, and the two Jewish comedians keep the laughs going with a number of good lines, both old and new.—Running time, 20 minutes.

Love in a Pond

(RKO Pathe)

Fair

An Aesop Fable in which frogs and sundry other pond inhabitants indulge in the usual dance, song and playing on instruments of one sort and another. Not unusual or strikingly original but fair enough as a light spot on any bill.—Running time, 8 minutes.

Polar Pals

(Radio)

Satisfies

A new group of Van Beuren animated cartoons which are being made for Radio release. More or less similar to the Aesop Fables, and the pals taking the leading parts. They endure hardships in the far Arctic, and burst into song at the slightest provocation, or even when there isn't any.—Running time, 7 minutes.

Lesson in Love

(Paramount)

Fair

A Helen Kane song number, concerning college days and a lesson or two in love. Miss Kane renders one number with fair success. A New York audience seemed to derive a moderate amount of enjoyment from the short.—Running time, 11 minutes.

Dangerous Trails

Warner Brothers

Excellent

"Dangerous Trails," ninth of the "Adventures in Africa," starts out with the action scarcely supporting the title, but this is more than balanced by the beautiful scenery depicted, the shots of the changing shoreline from the dugout canoe being particularly engaging. These views are possibly the most interesting to date in the series. Then comes action, with the showing of hippopotami and crocodiles, one closeup of the blinking eye of a crocodile having a thrill all its own. Considerable footage is given to a fire consuming the expedition's base, footage which might better have been given to other types of action more illustrative of the locale, as flames, after all are the same whether in Africa or America. Nevertheless, "Dangerous Trails" is one of the most interest-holding of the series of pictures supervised by Wynant D. Hubbard.—Running time, 15 minutes.

The 2 GRE
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ON THE SCR

Action—red-blooded, fighting he-men, thundering hoofs, throbbing romance, all moving swiftly before the colorful background of the great open West, through canyon, down the mountain crags, past the picturesque rancho, out over sand and cactus into the hearts of millions of theatre patrons.

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BUCK JONES

His personality box-office.
His stunts fresh and daring.
His stories smart and thrilling.
His productions powerful.

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EEN *today*

Action!—demanded the public, and Columbia answered with action aplenty, from two "top-speed" units headed by "whiz-bang" aces that have lifted the customers out of their seats, and the box-office out of depression. A bushel basket full of testimonial letters from exhibitors at large prove that Buck Jones and Tim McCoy are life-savers.

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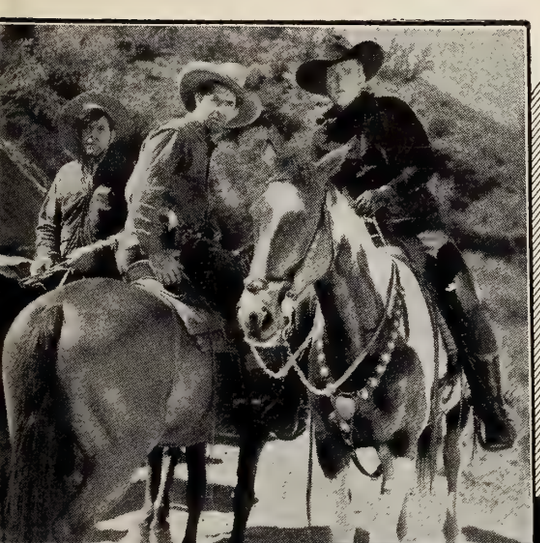

TIM McCOY

His characterizations sterling.
His public favor far reaching.
His performance breath-taking.
His productions masterful.

●

EADS IN FAST
ODUCTIONS

COLUMBIA PICTURES

SEVERAL PLANS FOR JOB RELIEF STUDIED

(Continued from page 21)

ery. The Motion Picture Theatre Owners of America and its units pledge to join hands most willingly with other exhibitor organizations and other branches of the industry to aid in every possible way this vital undertaking."

Abram F. Myers also expressed the idea of unanimity of effort: "The motion picture industry contains many divergent and conflicting interests which have not always worked in harmony; but in the present undertaking all differences have been laid aside and the representatives of all branches, from the mightiest producers to the smallest independent theatres, are proceeding with complete unanimity."

The members of the original planning committee, which met in three days of almost continuous session, included:

Abram F. Myers, president of Allied States Association, M. A. Lightman, president of Motion Picture Theatre Owners of America; Walter Vincent, Wilmer and Vincent Theatre Circuit; George Akerson, Paramount Publix; Claude C. Ezell, Warner; Charles Rosenzweig, RKO Distributing Corporation; Courtland Smith, Pathe News; Edward Finney, United Artists; H. J. Yates, Consolidated Film Laboratories; Jack Alicoate, Film Daily.

In the production center on the Coast, unemployed should find definite relief if a new plan of operation for the Motion Picture Relief Fund materializes as expected. It is the work of Mary Pickford, Bebe Daniels, Conrad Nagel, Mrs. Fitzmaurice and Fred W. Beetson and, in the nature of insurance, calls for the voluntary pledge of every member of the industry of one-half of one per cent of his salary. No definite action, however, has yet been taken, though a favorable result is anticipated.

Among the plans which have been submitted to the planning committee are the "Five Friends Plan" of the Utilities Power & Light Corporation, one of the interests of Harley L. Clarke of Fox, and one from Consolidated Film Industries, of which Herbert J. Yates is president.

Groups of Five Proposed

The first of these, said to have been found of real practical value during the winter of 1930-31, embodies fundamentally the formation among the employees of any organization, of groups of five individuals who will work each as a single unit. Each group should contain, under the plan, some who are able to spare a certain amount of money and others who cannot afford monetary contributions, but who have time to spare. Each group is provided with the name of a worthy family, one actually suffering from the effects of unemployment, and dedicates its services to procuring employment for any potential wage earners in the family as a means of overcoming the hardships of the family. The group persists in its effort until employment is found.

The members of the various groups are guided by a central committee, according to the plan, which organizes and delegates a leader for each group. Through this committee's contacts with various charitable organizations, the groups are contacted with families in need of assistance. It also assists the groups in preparing entertainments and other means of raising funds, and acts as a clearing house for various articles of living necessity which are contributed by outside sources. The friendly spirit in which the work is done, leading to the maintenance of self-respect and morale, is claimed as a cardinal advantage of this plan.

Increase of Employees Suggested

The suggestion prepared by Consolidated Film Industries and offered to the planning committee for consideration, is to the effect that the motion picture industry, during the six months period beginning October 1, 1931, and ending April 1, 1932, "shall increase and maintain an organization of employees 10 per cent in excess of the number each company employed on September 1, 1931."

To make the plan effective, at no cost to the company, it is suggested that each employee whose salary is $5,000 a year or over accept a reduction of 5 or 10 per cent to continue throughout the six months. It is further proposed, in the event of the adoption of such a plan, that the president of each company address a letter to all present employees, assuring them of steady employment throughout the winter, emphasizing the need of loyalty and confidence in the future of the industry and business in general.

Newsreel Talks Proposed

Publicity for the proposal might, it is suggested, be enhanced by the various newsreels, each of which would include a talk by a leading industrialist of the country, the preparation of these reels being entirely a matter of voluntary contribution on the part of various organizations. The radio and newspapers are, of course, additional publicity measures proposed.

America As Seen By British Editor

(Continued from page 14)

tears or laughter. It has little interest in the morbidly sensational, but a hearty welcome for comedy and sentiment, and a never quenched appetite for the adventurous. Enthusiasm and partisanship for stars is still prevalent, but the days of idolatry have gone for good. Today, a star must deliver the goods or be forgotten in about the course of two pictures. Certain brands of films have almost as keen a public as the players themselves, due in every case to a high and consistent standard of entertainment.

American companies who are producing or intend to produce quota pictures in England have a difficult task, but one which can easily redound to the credit and profit of both countries. Our producers, probably because of their restricted market, do not build stars—a short sighted if quite understandable policy. American companies can score profitably along these lines and yet produce far less expensively than at Hollywood. Such U. S. companies, by a cooperative policy in regard to British quota pictures, can not only conserve her English speaking markets but substantiate her oft-repeated assertion that she welcomes British pictures.

Must Reduce Dialogue

Language differences present a greater problem in other countries, but reduction of dialogue to essentials will reduce those barriers to a surmountable minimum. There is no time to be lost, however, if success is to result.

The exhibitor in Britain as here, has his periods of despondency. No matter how many meetings take place, how much work is accomplished by exhibitor organizations, this atmosphere, it appears will remain between film buyer and seller. But it can be denuded by fair dealing on both sides.

British exhibitors are in no way behind their American cousins in the conduct of their theatres, but their regrettable use of the double feature program is causing trouble and anxiety. Three-hour programs are common. The public has come to expect them. A reversion to the single feature program must come, as it did in the U. S., but it will prove costly and slow. Even to hope for an agreement between exhibitors is futile, but the general shortage of product this season may prove effective by forcing a showdown. And if films, being fewer, are not better, it is easy to predict the effect on the box-office!

Urges Return of Music

Music must come back in one form or another, but not necessarily through musical comedy—a form of entertainment which, while generally popular, easily proves too syrupy a diet. Much more could be made of the world's great music than rudely concocted shorts.

And speaking of shorts, their declining quality is perturbing British exhibitors seriously. Travel, educational and cartoon subjects of exceptional merit abound, but the comedy is conspicuous by its lack of laughter-making potentialities. With few, and those outstanding exceptions, comedy shorts are either vulgar or dully unamusing. And as America has practically a monopoly of this field, there is need for immediate improvement. Distributors complain that exhibitors will not pay enough for shorts and exhibitors state that features cost so much that shorts ought to be thrown in. Nevertheless, no one has heard either of those arguments applied to those shorts of unusually high quality!

That the American industry is already setting its house in order is indicated by the decided improvement in the early season offerings. Cooperation is the cornerstone of success, and between English speaking countries is a necessity today. In this connection, I wish to pay tribute to those American gentlemen in whose clever and diplomatic hands rests the conduct of their companies' affairs in the British Isles. Their appreciation of the peculiar difficulties that beset the British trade and of national prejudices is too well known to need repetition—their work and influence can prove of immeasurable benefit in today's crisis.

Good pictures are the unanswerable solution to the slump, but international cooperation is the key to permanent prosperity.

Greatest Name in Shorts, too!

IT'S perfectly natural that PARAMOUNT, for 20 years the recognized leader in features should also make the best shorts. The same high-calibre production organization makes PARAMOUNT shorts as well as features. Real showmen, schooled in the demands of movie fans, bring these great seat-sellers to you: PARAMOUNT SOUND NEWS, 104 sparkling issues. 32 TWO-REEL COMEDIES. 52 ONE-REEL PRODUCTIONS. 18 SCREEN SONGS. 18 TALKARTOONS. 12 PARAMOUNT PICTORIALS. 12 SCREEN SOUVENIRS.

THEATRE RECEIPTS

Box office grosses from theatres in 29 cities over the country for the current week indicated a continuation of the upward trend in receipts which has definitely characterized the reports of the past several weeks. The total gross receipts from the 29 cities for the current week reached $2,318,629. Three new lows were recorded as compared with one last week, and one new high figure was established, at the Warner in San Francisco, where "The Star Witness" played to a week's total of $5,100. Last week, also, one new high was recorded in the Motion Picture Herald compilation of theatre receipts.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleecker..	2,300	35c-50c	"Merely Mary Ann' (Fox)..... (6 days)	9,150	"Sporting Blood" (MGM)..... (6 days)	11,000	High 1-24-30 "Reducing" .....$	18,500
Leland	1,350	20c-25c	"Five and Ten" (MGM)..... (25c-35c-6 days)	6,180	"The Black Camel" (Fox)..... (6 days)	4,700	Low 4-4-31 "Passion Flower"	6,100
Proctor's RKO .	1,500	25c-60c	"Traveling Husbands" (Radio).... (3 days)	3,000	"Dirigible" (Col.) ..... (6 days)	6,500	High 5-2-31 "Strangers May Kiss"..	8,100
			"Huckleberry Finn" (Para.)..... (3 days)	3,200			Low 7-11-31 "Daddy Long Legs".....	2,900
							High 3-14-31 "Millie"	8,600
							Low 7-11-21 "Sweepstakes".....	2,400
Ritz	1,146	25c-35c	"I Like Your Nerve" (F. N.)..... (6 days)	3,950	"Murder by the Clock" (Para.).. (6 days)	4,175	High 12-13-30 "The Cat Creeps".....	4,750
							Low 6-6-31 "Party Husbands".....	3,190
Strand	1,900	35c-50c	"The Last Flight" (F. N.)..... (6 days)	7,700	"Night Nurse" (W. B.) ..... (6 days)	8,750	High 4-25-31 "The Finger Points"....	9,300
							Low 7-11-31 "Broadminded".....	5,500
Baltimore								
Auditorium	1,600	25c-50c	"East of Borneo" (U.)..... (6 days and Sun. midnite show)	4,030	"The Dreyfus Case" (Col.) ..... (6 days)	4,095	.....	
Europa	267	25c-50c	"The Great Tenor" (Ufa)..... (6 days)	900	.....		.....	
Hippodrome	2,250	25c-50c	"Mother's Millions" (U.)..... (6 days)	12,500	"Three Who Loved" (Radio)..... (6 days and opening night show)	15,500	.....	
Keith's	2,500	25c-50c	"Secrets Of A Secretary" (Para.). (6 days and Sun. midnite show)	5,200	"The Star Witness" (W. B.)..... (6½ days)	6,000	High 5-9-31 "Bachelor Apartment"....	16,080
							Low 5-17-30 "King of Jazz".....	3,000
Loew's Century.	3,076	25c-60c	"The Phantom Of Paris" (MGM). (6 days)	24,500	"Huckleberry Finn" (Para.)..... (6 days)	20,000	High 4-11-31 "A Tailor Made Man"..	30,000
							Low 11-1-30 "Her Wedding Night"....	14,000
Loew's Parkway	987	15c-35c	"The Squawman" (MGM)..... (6 days)	3,500	"Pardon Us" (MGM) ..... (6 days)	3,900	High 1-3-31 "Follow the Leader".....	5,500
							Low 8-9-30 "Love Among the Millionaires"	2,900
Loew's Stanley..	3,522	25c-60c	"This Modern Age" (MGM)..... (6 days)	20,000	"An American Tragedy" (Para.).. (6 days)	21,500	High 4-11-31 "Strangers May Kiss"	33,500
							Low 5-3-30 "Honey"	12,500
Loew's Valencia	1,487	25c-35c	"Caught" (Para.) ..... (6 days)	3,000	"Pardon Us" (MGM) ..... (6 days)	2,800	High 7-26-30 "Sins of the Children"....	7,300
							Low 11-29-30 "Onliy Saps Work".....	1,800
New	1,600	25c-50c	"Bad Girl" (Fox)..... (6 days and Sun. midnite show)	15,000	"Merely Mary Ann" (Fox) ..... (6 days—2nd week)	8,000	High 8-30-30 "Common Clay".....	18,500
							Low 12-17-30 "Princess and Plumber"..	2,800
Rivoli	1,982	25c-50c	"The Common Law" (Pathe)..... (6 days)	7,000	"Dirigible" (Col.) ..... (6 days)	8,000	High 3-16-30 "Green Goddess"	14,000
							Low 6-14-30 "Golden Dawn".....	3,200
W. B. Metropol.	1,300	15c-50c	"The Star Witness" (W. B.)..... (6 days)	2,500	"Bought" (W. B.) ..... (6 days—2nd week)	3,300	High 3-16-30 "Green Goddess".....	9,000
							Low 7-26-30 "Sweet Kitty Bellairs".....	2,100
Boston								
Keith's	2,800	25c-65c	"Waterloo Bridge" (U.)	18,500	"Caught Plastered" (Radio).....	18,800	High 10-11-30 "Half Shot at Sunrise"..	34,500
							Low 12-6-30 "Sin Takes a Holiday"..	16,500
Keith-Boston ..	2,500	25c-60c	"Traveling Husbands" (Radio)...	19,000	"The Woman Between" (Radio)	18,500	High 1-10-31 "Danger Lights".....	22,000
							Low 7-18-31 "Up For Murder".....	17,000
Loew's Orpheum	3,100	25c-50c	"Guilty Hands" (MGM).....	20,500	"Pardon Us" (MGM).....	20,000	High 1-17-31 "Hell's Angels".....	31,500
							Low 6-28-30 "Lady of Scandal".....	17,500
Loew's State ..	3,700	25c-50c	"The Squaw Man" (MGM).....	22,000	"This Modern Age" (MGM).....	22,000	High 10-18-30 "Three French Girls"....	30,000
							Low 6-28-30 "Bad One".....	18,000
Metropolitan ..	4,350	35c-75c	"Silence" (Para.)	35,000	"Secrets Of A Secretary" (Para.)	37,500	High 10-11-30 "Sea God"	49,000
							Low 6-7-30 "True to the Navy".....	26,000
Olympia	2,500	25c-50c	"An American Tragedy" (Para.)... (2nd week)	15,700	"An American Tragedy" (Para.) (1st week)	15,000	High 7-5-31 "With Byrd at South Pole"	28,000
							Low 2-21-31 "Sit Tight"	12,000
Scollay Square.	1,800	25c-50c	"Bought" (W. B.).....	15,500	"Transatlantic" (Fox)	14,500	High 10-11-30 "Numbered Men"	20,000
							Low 7-5-30 "Shadows of the Law"....	11,000
Uptown	2,000	25c-60c	"An American Tragedy" (Para.).. (2nd week)	12,000	"An American Tragedy" (Para.) (1st week)	12,000	.....	
Buffalo								
Buffalo	3,500	30c-65c	"This Modern Age" (MGM).....	26,500	"Daughter of the Dragon" (Para.)	24,500	High 3-28-31 "My Past".....	39,500
							Low 7-4-31 "I Take This Woman"....	19,000
Century	3,000	25c-35c	"Huckleberry Finn" (Para.).....	13,000	"Traveling Husbands" (Radio)	10,000	High 2-14-31 "Cimmaron".....	25,600
							Low 7-4-31 "Always Goodbye".....	4,100
Great Lakes ..	3,000	25c-60c	"The Smiling Lieutenant" (Para.) (25c-65c)	24,000	"Pardon Us" (MGM).....	24,000	High 8-8-31 "Politics"	35,100
							Low 12-27-30 "Remote Control".....	13,400
Hippodrome	2,100	25c-50c	"Caught Plastered" (Radio).....	21,000	"The Last Flight" (F. N.).....	22,000	High 2-14-31 "Free Love".....	26,300
							Low 7-4-31 "Six Cylinder Love".....	14,800
Lafayette	3,300	25c-35c	"Dirigible" (Col.)	13,000	"The Miracle Woman" (Col.).....	13,000	High 4-11-31 "Ten Cents a Dance"....	24,100
							Low 8-15-31 "The Viking".....	6,700
Charlotte								
Broadway	1,167	25c-50c	"The Bargain" (F. N.)..... (3 days)	4,000	"The Last Flight" (F. N.)..... (3 days)	4,250	.....	
			"Waterloo Bridge" (U.) ..... (3 days)	3,000	"The Miracle Woman" (Col.).... (3 days)	4,000		
Carolina	1,441	40c-50c	"Pardon Us" (MGM)..... (3 days)	6,000	"An American Tragedy" (Para.).. (3 days)	6,200	.....	
			"Merely Mary Ann" (Fox)..... (3 days)	5,500	"Secrets of a Secretary" (Para.).. (3 days)	6,000		

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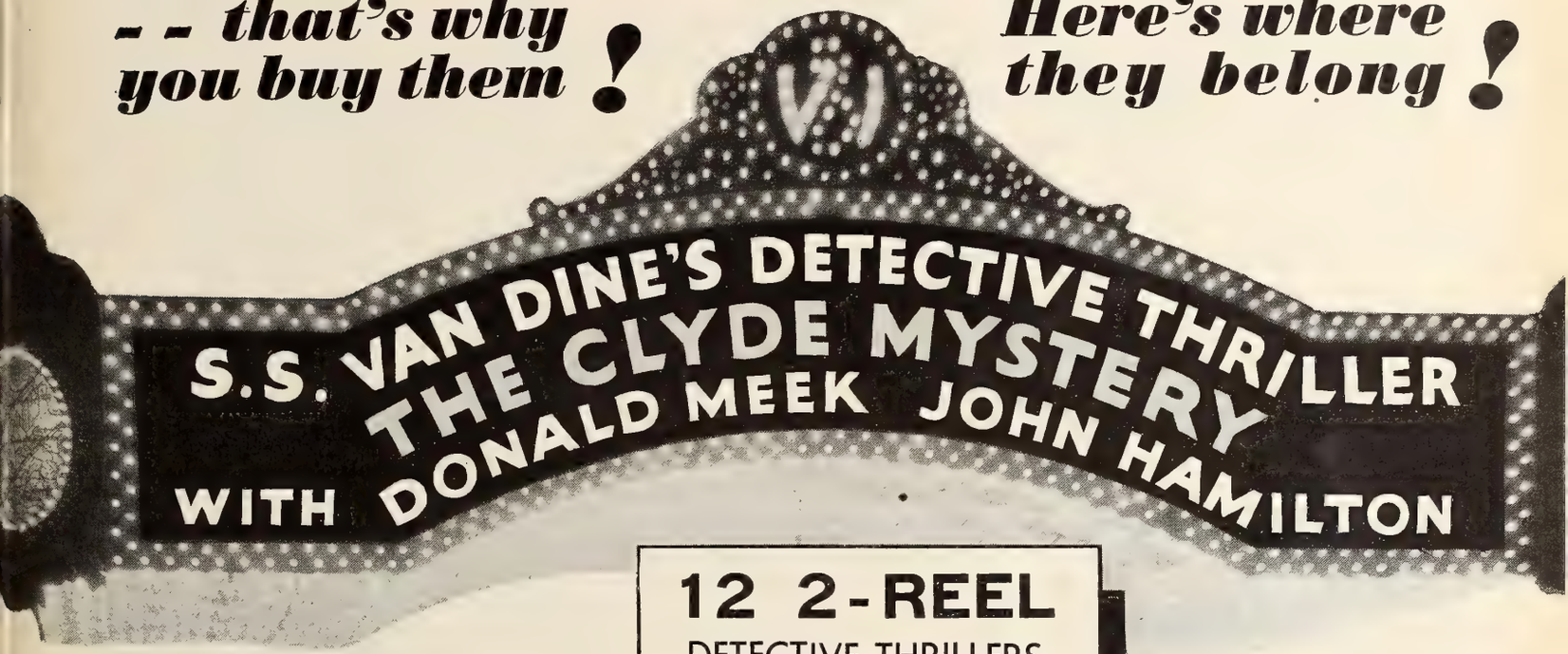
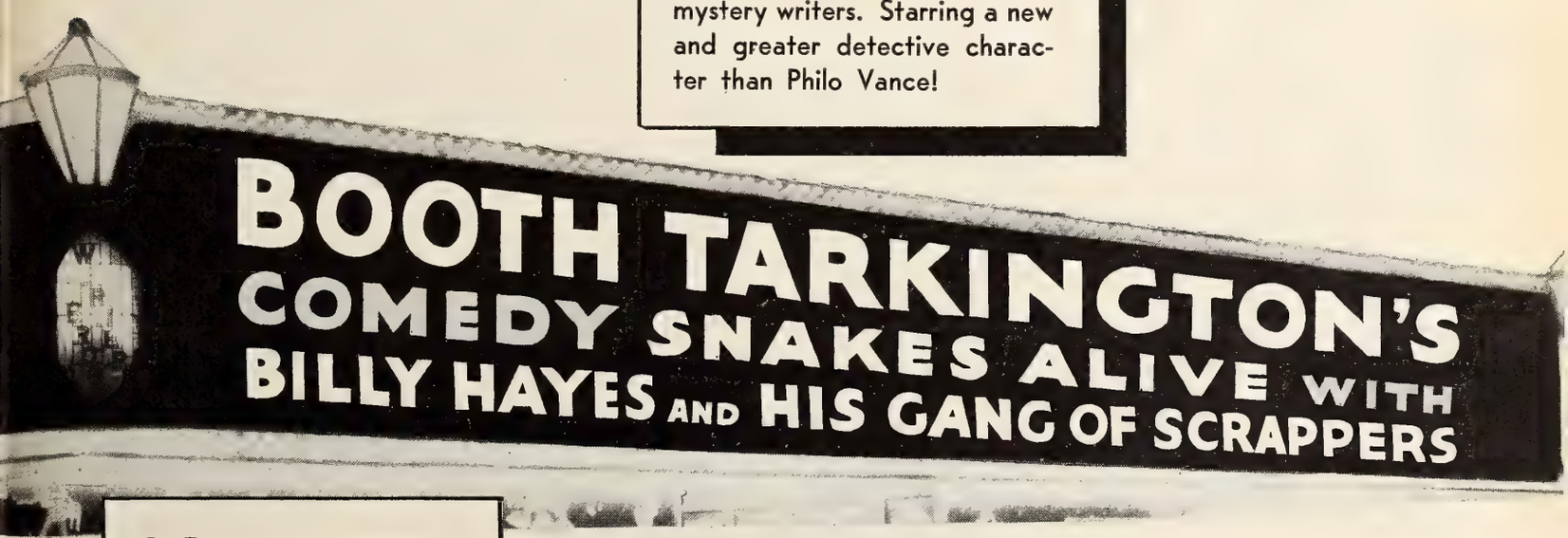


12 2-REEL
DETECTIVE THRILLERS
by S. S. Van Dine, master of all mystery writers. Starring a new and greater detective character than Philo Vance!



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JUVENILE CLASSICS
written by Booth Tarkington and anxiously awaited by millions of his followers. Starring Billy Hayes, greatest "kid find" since the talkies!

Feature Names! Feature Production Values! Feature Drawing Power!

That's what

WARNER BROS. ***give you in***

VITAPHONE SHORTS

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to September, 1931)
Chicago							
Chicago	4,000	35c-85c	"Silence" (Para.)	49,000	"This Modern Age" (MGM)	55,200	High 9-6-30 "Anybody's Woman" 64,800
McVickers	2,284	35c-85c	"Bad Girl" (Fox) (2nd week)	29,500	"Bad Girl" (Fox) (1st week)	33,000	Low 7-18-31 "Women Love Once" 26,250
Oriental	3,940	35c-85c	"Daughter of the Dragon" (Para.)	32,000	"Sporting Blood" (MGM)	34,000	High 7-12-30 "Big House" 50,800
Palace	2,509	35c-85c	"Fifty Fathoms Deep" (Col.)	19,500	"Woman Between" (Radio)	23,000	Low 4-13-30 "Son of the Gods" 17,500
Roosevelt	1,591	35c-85c	"This Modern Age" (MGM)	21,000	"Murder By The Clock" (Para.)	15,100	High 7-19-30 "Our Blushing Brides" 60,600
State Lake	2,776	35c-85c	"Waterloo Bridge" (U.)	22,500	"Rebound" (Pathe)	20,500	Low 6-27-31 "Party Husband" 19,450
United Artists	1,700	35c-85c	"Street Scene" (U. A.)	24,700	"An American Tragedy" (Para.) (4th week)	23,000	High 6-7-30 "On the Level" 31,200
Woods	1,166	35c-50c	"Mystery of Life" (U.) (2nd week)	9,000	"Mystery Of Life" (U.) (1st week)	11,500	Low 7-19-30 "Shooting Straight" 16,200
							High 7-5-30 "With Byrd at South Pole" 32,800
							Low 6-6-31 "Tabu" 10,100
							High 10-18-30 "Half Shot at Sunrise" 45,300
							Low 6-27-31 "Transgression" 13,200
							High 3-21-31 "City Lights" 46,562
							Low 9-6-30 "Eyes of the World" 13,200
Cincinnati							
Erlanger	1,600	30c-50c	"Ten Nights In A Barroom" (Goetz) (2nd week)	4,500	"Ten Nights In A Barroom" (Goetz) (1st week)	7,500	
Keith's	1,600	30c-50c	"Caught" (Para.)	4,800	"Arizona" (Col.)	4,700	High 11-20-30 "Africa Speaks" 13,000
RKO Albee	3,300	35c-75c	"Their Mad Moment" (Fox)	29,537	"Just A Gigolo" (MGM)	24,636	Low 8-22-31 "A Holy Terror" 2,900
RKO Capitol	2,000	30c-50c	"Secrets Of A Secretary" (Para.)	10,892	"Huckleberry Finn" (Para.)	13,432	High 1-3-31 "Remote Control" 33,321
RKO Family	1,140	20c-35c	"Too Many Cooks" (Radio) (4 days)	2,418	"The Texas Ranger" (Col.) (4 days)	2,579	Low 12-20-30 "Silver Horde" 20,150
			"Women Go On Forever" (Tiff.) (3 days)	1,302	"Enemies Of The Law" (Regal) (3 days)	1,388	High 9-20-30 "Common Clay" 22,000
RKO Lyric	1,400	30c-50c	"An American Tragedy" (Para.) (7 days and Sat. midnite show)	15,234	"The Smiling Lieutenant" (Para.) (2nd week—7 days and Sat. midnite show)	11,365	Low 8-8-31 "Hush Money" 8,551
RKO Palace	2,700	30c-50c	"Merely Mary Ann" (Fox) (7 days and Sat. midnite show)	19,117	"Silence" (Para.) (7 days and Sat. midnite show)	14,279	High 11-1-30 "Men Without Law" and "Undertow" 5,600
RKO Strand	1,350	25c-40c	"The Woman Between" (Radio)	4,302	"The Runaround" (Radio)	4,383	Low 8-22-31 "Lawless Woman" and "The Man In Possession" 1,900
							High 10-25-30 "The Big House" 23,900
							Low 2-7-31 "Little Caesar" 8,655
							High 8-15-31 "Politics" 29,500
							Low 7-11-31 "Chances" 11,517
							High 10-11-30 "Common Clay" 6,940
							Low 8-22-31 "Honeymoon Lane" 2,500
Cleveland							
Allen	3,300	30c-50c	"This Modern Age" (MGM)	18,000	"An American Tragedy" (Para.)	15,000	High 7-19-30 "Let Us Be Gay" 31,000
RKO Hippodrome	3,800	25c-50c	"East of Borneo" (U.)	16,500	"Waterloo Bridge" (U.)	15,000	Low 5-9-31 "Ladies Man" 12,000
RKO Palace	3,100	25c-75c	"Fifty Fathoms Deep" (Col.) (35c-75c)	23,000	"Traveling Husbands" (Radio)	25,000	High 4-27-30 "High Society Blues" 46,000
State	3,400	30c-50c	"Silence" (Para.)	20,000	"Pardon Us" (MGM)	26,000	Low 4-25-31 "Cracked Nuts" 10,000
Warner's Lake	800	30c-50c	"The Last Flight" (F. N.)	6,000	"The Bargain" (F. N.) (5 days)	3,500	High 3-23-30 "Harmony at Home" 47,000
							Low 7-18-31 "Arizona" 18,000
							High 9-5-31 "Pardon Us" 26,000
							Low 6-20-31 "The Vice Squad" 14,000
Denver							
Denver	2,300	25c-65c	"Personal Maid" (Para.)	17,250	"This Modern Age" (MGM)	17,000	High 8-8-31 "Politics" 25,000
Huff'n's Aladdin	1,500	35c-75c	"Merely Mary Ann" (Fox)	10,000	"Young As You Feel" (Fox)	10,000	Low 7-4-31 "I Take This Woman" 13,000
Huffman Tabor	1,900	25c-50c	"Bought" (W. B.)	11,000	"Transatlantic" (Fox)	8,000	High 4-11-31 "Conecticut Yankee" 12,000
Paramount	2,000	25c-50c	"Daughter of the Dragon" (Para.)	12,500	"The Squaw Man" (MGM)	12,000	Low 5-9-31 "God's Gift to Women" 4,500
Rialto	1,040	25c-50c	"Five and Ten" (MGM) (3 days)	800	"Guilty Hands" (MGM)	4,000	High 3-21-31 "City Lights" 14,000
			"Sherlock Holmes' Fatal Hour" (First Division) (4 days)	1,800			Low 7-4-31 "Annabelle's Affairs" 7,000
							High 1-10-31 "Hell's Angels" 22,000
							Low 6-27-31 "Just a Gigolo" 7,500
							High 3-28-31 "Trader Horn" 8,000
							Low 7-4-31 "Big Business Girl" 2,250
Des Moines							
Des Moines	1,600	25c-60c	"An American Tragedy" (Para.)	6,000	"Bought" (W. B.)	8,000	High 2-14-31 "Cimarron" 18,000
Orpheum	2,000	25c-50c	"Dirigible" (Col.)	6,000	"Miracle Woman" (Col.)	5,100	Low 4-27-30 "Rogue Song" 5,000
Paramount	1,700	25c-60c	"Secrets Of A Secretary" (Para.) (3 days)	6,000	"This Modern Age" (MGM) (3 days)	8,000	
			"Transatlantic" (Fox) (4 days)	4,000	"Guilty Hands" (MGM) (4 days)	6,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers" 22,000
Strand	1,100	20c-35c	"Pardon Us" (MGM)	2,300	"Daughter Of The Dragon" (Para.) (20c-30c—4 days)	2,300	Low 12-6-30 "Three French Girls" and "Derelict" 8,000
					"Lover Come Back" (Col.) (20c-30c—3 days)	900	High 3-23-30 "Evidence" and "Roadhouse Nights" 9,007
							Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat" 1,540
Hollywood							
Chinese	2,030	25c-65c	"Bad Girl" (Fox) (2nd week)	10,200	"Bad Girl" (Fox) (1st week)	9,800	High 6-7-30 "Hell's Angels" 40,500
Pan. Hollywood	3,000	35c-65c	"Common Law" (Pathe)	13,300	"Politics" (MGM)	12,900	Low 6-20-31 "Trader Horn" 4,900
W. B. Hollywood	3,000	35c-50c	"The Star Witness" (W. B.) (2nd week)	12,500	"The Star Witness" (W. B.) (1st week)	18,000	High 6-14-30 "The Floradora Girl" 30,000
							Low 7-19-30 "True to the Navy" 8,800
							High 2-7-31 "Little Caesar" 30,000
							Low 7-11-31 "Big Business Girl" 9,500

BOUNCE LAUGHS OVER U.S.A.

Bert, Bob, Dot score solid smash in comedy battle royal!

New Orleans: 'Hot at local wicket $12,000'... Variety.

Top grosses Seattle, Los Angeles, Philadelphia.

Family trade soars in wake of screen's ace laugh combo... Book now and nail your share of early Autumn business.

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HAILED BY MET. CRITICS WHO RATE LAUGHS ABOVE SOPHISTICATION:

Bland Johaneson, Daily Mirror... *"Plenty of goofy fun. Gags good and merriment genuine. Good rowdy comedy."*

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Marguerite Tazelaar, Herald Tribune... *"Will prove side-splitting for Wheeler and Woolsey followers. Audience enjoyed the flip lines immensely."*

TUNE IN! *"RKO Theatre of the Air" N.B.C. Coast to Coast Network Every Friday Night, 10:30 P.M. New York Time*

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Daughter of the Dragon" (Para.)	6,700	"Secrets Of A Secretary" (Para.)	5,000	High 11-29-30 "Hell's Angels"	16,000
							Low 8-15-31 "Old English"	3,200
Loew's State	2,700	25c-50c	"Guilty Hands" (MGM) (25c-40c)	6,500	"Arizona" (Col.)	6,000	High 5-2-31 "Trader Horn"	19,800
							Low 6-27-31 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Silence" (Para.)	6,900	"An American Tragedy" (Para.)	11,000	High 1-24-30 "Love Parade"	18,000
							Low 7-25-31 "The Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Waterloo Bridge" (U.)	6,000	"Caught Plastered" (Radio)	7,000	High 10-24-30 "Check and Double Check"	20,000
							Low 9-12-31 "Waterloo Bridge"	6,000
Indianapolis								
Apollo	1,100	25c-50c	"Merely Mary Ann" (Fox) (2nd week)	5,000	"Merely Mary Ann" (Fox) (1st week)	7,500	High 6-13-31 "Daddy Long Legs"	10,000
							Low 7-4-31 "Annabelle's Affairs"	3,500
Circle	2,600	25c-50c	"Daughter Of The Dragon" (Para.)	5,500	"The Public Defender" (Radio)	5,000	High 11-1-30 "Check Double Check"	22,000
							Low 5-23-31 "Reno"	2,500
Indiana	3,300	25c-50c	"Secrets Of A Secretary" (Para.)	13,000	"An American Tragedy" (Para.)	13,000	High 6-6-31 "Kick In"	21,000
							Low 8-8-31 "Confessions of A Co-Ed"	11,500
Lyric	2,000	25c-50c	"East of Borneo" (U.)	5,750	"Waterloo Bridge" (U.)	6,500	High 8-1-31 "Gold Dust Gertie"	12,000
							Low 9-12-31 "East Of Borneo"	5,750
Palace	2,800	25c-50c	"This Modern Age" (MGM)	12,300	"Guilty Hands" (MGM)	9,400	High 5-2-31 "Trader Horn"	22,000
							Low 8 1-31 "The Great Lover"	7,500
Kansas City								
Liberty	1,200	25c-50c	"Alexander Hamilton" (W. B.)	7,500	"The Brat" (Fox)	5,500		
Mainstreet	3,067	35c-60c	"Waterloo Bridge" (U.)	18,750	"Traveling Husbands" (Radio)	15,000	High 2-14-31 "Cimmaron"	24,750
							Low 4-13-30 "Framed"	11,000
Midland	4,000	25c-50c	"This Modern Age" (MGM)	16,675	"Pardon Us" (MGM)	20,000	High 11-29-30 "Hell"s Angels"	29,000
							Low 5-9-31 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Secrets Of A Secretary" (Para.) (5 days)	9,600	"Merely Mary Ann" (Fox)	14,500	High 9-13-30 "Animal Crackers"	23,500
							Low 4-13-30 "Light of Western Stars"	7,000
Uptown	2,200	25c-50c	"Silence" (Para.)	6,900	"Many A Slip" (U.)	7,200	High 9-27-30 "King of Jazz"	10,200
							Low 11-1-30 "Last of Lone Wolf"	4,000
Los Angeles								
Fox Criterion	1,652	35c-65c	"Bad Girl" (Fox) (2nd week)	10,900	"Bad Girl" (Fox) (1st week)	9,500	High 5-24-30 "The Divorcee"	29,700
							Low 1-31-31 "Royal Family of B'way"	7,000
International	2,000	25c-50c	"El Comediente" (Ind.)	4,800				
Loew's State	2,418	35c-65c	"Guilty Hands" (MGM)	25,200	"This Modern Age" (MGM)	32,400	High 5-10-30 "Caught Short"	48,000
							Low 8-8-31 "Hush Money"	15,000
Los Angeles	2,100	25c-65c	"Morals for Women" (Tiff.)	10,500	"Murder at Midnight" (Tiff.)	10,100		
Orpheum	2,750	35c-65c	"Waterloo Bridge" (U.) ($3.00 premiere)	13,500	"Dirigible" (Col.) (3rd week)	10,000	High 2-14-31 "Cimarron" (5 days)	32,000
							Low 12-27-30 "Ex-Flame"	6,000
Paramount	3,596	35c-65c	"Caught" (Para.)	27,000	"Daughter of the Dragon" (Para.)	21,000	High 9-6-30 "Animal Crackers"	40,000
							Low 7-11-31 "The Girl Habit"	10,000
RKO	2,700	35c-65c	"Goldie" (Fox)	16,000	"Too Many Cooks" (Radio)	12,700	High 7-25-31 "Lawless Woman"	17,500
							Low 9-27-30 "For the Love of Lil"	10,500
United Artists	2,100	35c-65c	"Street Scene" (U. A.)	14,000	"An American Tragedy" (Para.) (3rd week)	12,000	High 9-20-30 "What a Widow"	30,000
							Low 8-1-31 "Honeymoon Lane"	4,500
W. B. Downtown	2,400	35c-50c	"The Star Witness" (W. B.) (2nd week)	12,000	"The Star Witness" (W. B.) (1st week)	17,000	High 9-27-30 "Office Wife"	30,000
							Low 3-14-31 "Captain Applejack"	8,000
Milwaukee								
Alhambra	2,660	25c-60c	"Waterloo Bridge" (U.)	11,300	"Never The Twain Shall Meet" (MGM)	10,500		
Garden	1,150	25c-60c	"The Pagan Lady" (Col.)	9,500	"Salvation Nell" (Tiff.) (4 days)	4,100		
					"Daddy Long Legs" (Fox) (3 days)	3,000		
Palace	2,587	25c-60c	"Young As You Feel" (Fox)	13,000				
Riverside	2,180	25c-60c	"Caught Plastered" (Radio)	14,500	"Fifty Fathoms Deep" (Col.)	14,800		
Strand	1,406	25c-60c	"An American Tragedy" (Para.) (2nd week)	5,800	"An American Tragedy" (Para.) (1st week)	8,000		
Warner	2,500	25c-60c	"The Last Flight" (F. N.)	11,800	"Bought" (W. B.) (2nd week)	12,300		
Wisconsin	3,275	25c-65c	"Secrets Of A Secretary" (Para.)	14,000	"Guilty Hands" (MGM)	15,200		
Minneapolis								
Aster	812	20c-25c	"Arizona" (Col.) (4 days)	750	"Hush Money" (Fox) (4 days)	850	High 3-30-30 "The Aviator"	8,500
							Low 4-18-31 "Men Call It Love"	900
			"Today" (States Rights) (3 days)	650	"The Reckless Hour" (F. N.) (3 days)	100		
Lyric	1,238	20c-40c	"Caught" (Para.)	3,000	"The Squaw Man" (MGM)	3,500	High 3-23-30 "They Learned About Women"	5,000
							Low 1-24-31 "Men On Call"	1,200
Minnesota	4,000	30c-75c	"Merely Mary Ann" (Fox)	26,000	"This Modern Age" (MGM)	22,000	High 7-5-30 "So This Is London"	45,000
							Low 2-28-31 "Dance, Fools, Dance"	18,000
RKO Orpheum	2,900	25c-50c	"Waterloo Bridge" (U.)	12,000	"Traveling Husbands" (Radio)	14,000	High 2-14-31 "Cimarron"	30,000
							Low 9-12-31 "Waterloo Bridge"	12,000
State	2,300	25c-50c	"Daughter of the Dragon" (Para.)	8,000	"Huckleberry Finn" (Para.)	10,000	High 4-20-30 "Benson Murder Case"	26,600
							Low 12-20-30 "River's End"	5,000
Montreal								
Capitol	2,547	25c-60c	"Murder By The Clock" (Para.) and "The Girl Habit" (Para.)	12,200	"Laughing Sinners" (MGM) and "Hush Money" (Fox)	11,800	High 5-2-31 "A Connecticut Yankee" and "Don't Bet On Women"	15,750
							Low 5-9-31 "Man of the World" and "June Moon"	9,000
Imperial	1,914	15c-40c	"Suspense" (British) and "The Reckless Hour" (F. N.)	4,500	"Up For Murder" (U.) and "Ex-Bad Boy" (U.)	4,300	High 1-17-31 "The Office Wife" and "Oh, Sailor, Behave"	7,000
							Low 6-20-31 "Single Sin" and "Dawn Trail"	3,000
Loew's	3,115	25c-75c	"Women Love Once" (Para.)	13,000	"A Woman Of Experience" (Pathe)	12,200	High 1-31-31 "Derelict"	16,000
							Low 7-18-31 "Stepping Out"	9,000
Palace	2,600	25c-99c	"The Smiling Lieutenant" (Para.)	18,000	"Silence" (Para.)	14,500	High 2-21-31 "Man Who Came Back"	19,000
							Low 8-1-31 "Young Donovan's Kid"	10,500

IT'S A PLEASURE

to publicize the product of **Action Pictures**—newest addition to the ranks of independent producers—along comes **"The Sky Spider"**—first of 24 features which **Action Pictures** will make this season—immediately the trade and newspaper critics relieve **Action Pictures'** press agent of the necessity for devising new ways of saying **"Great"** and **"Marvelous"**—shrewd picture judge **Red Kann** says **"The 'Sky Spider' marks an auspicious start for the new company"**—that's better than **"Great"** or **"Marvelous"**—**Regina Crewe** in the **New York American** states—**"It Will Be Nicely Received"**—thanks **Regina**—**Phil M. Daily** considers **"The Sky Spider"** a **"Very Entertaining Yarn"**—and **Irene (Star) Thirer** reviewing for **New York's Daily News** waxes enthusiastic writing **"The 'Sky Spider' Crashes Through Like Nobody's Business"**—a blurb like that from a press agent would be regarded as so much "hooey"—

and now—**"Chinatown After Dark"**—second **Action Pictures** production—will give the critics another opportunity to lighten the press agent's burden—**"Chinatown"** has a swell cast—**Harold Lloyd's** leading lady **Barbara Kent**—handsome, manly **Rex Lease**—gorgeous **Carmel Myers**—and the stage and screen vet **Edmund Breese**—it shouldn't be hard praising a picture with that cast—especially with **Ralph M. Like** at the production helm—**Ralph** is the **Big Shot** at the production studios of **Action Pictures**—

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Production Supervisor

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from March, 1930, to September, 1931)
Montreal (Cont'd)							
Princess	2,272	25c-65c	"The Runaround" (Radio) and "Three Who Loved" (Radio)	12,500	"Traveling Husbands" (Radio)	12,500	High 4-11-31 "City Lights" 22.500 Low 7-18-31 "Colonel's Lady" 7,200
Strand	750	15c-50c	"The Vice Squad" (Para.) and "Dude Ranch" (Para.)	4,300	"Night Angel" (Para.) and "Men Of The Sky" (F. N.)	4,000	High 1-31-31 "Captain Thunder" 5,300 Low 6-27-31 "East Lynne" and "Can Love Decide?" 3,000
New York							
Astor	1,120	50c-$2.00	"The Guardsman" (MGM) (4 days)	13,425	"A Free Soul" (MGM) (14th week)	9,404	High 7-5-30 "Big House" 24,860 Low 6-13-31 "Free Soul" 20,181
Capitol	4,700	35c-$1.50	"This Modern Age" (MGM)	73,887	"Guilty Hands" (MGM)	63,059	High 8-30-30 "Romance" 98,322 Low 3-21-31 "Great Meadow" 49,789
Criterion	850	50c-$2.00	"An American Tragedy" (Para.) (6th week)	10,400	"An American Tragedy" (Para.) (5th week)	10,500	High 1-3-31 "Reaching for the Moon" 22,675 Low 5-24-30 "Silent Enemy" 10,800
Embassy	598	25c	All Newsreel	8,250	All Newsreel	9,330	High 11-29-30 Newsreels 9,995 Low 8-16-30 Newsreels 6,625
Hollywood	1,549	65c-85c	"Bought" (W. B.) (4th week)	15,672	"Bought" (W. B.) (3rd week)	19,476	
Mayfair	2,300	40c-$1.00	"Waterloo Bridge" (U.)	32,000	"Rebound" (Pathe)	17,750	High 11-8-30 "Check and Double Check" 51,000 Low 7-4-31 "Sweepstakes" 12,500
Paramount	3,700	40c-$1.00	"Personal Maid" (Para.)	55,200	"Secrets Of A Secretary" (Para.)	53,100	High 8-23-30 "Anybody's Woman" 91,300 Low 7-18-31 "The Secret Call" 41,000
Rivoli	2,103	40c-$1.00	"Street Scene" (U. A.) (2nd week)	46,100	"Street Scene" (U. A.) (1st week)	48,200	High 12-27-30 "Royal Family" 57,000 Low 3-14-31 "River's End" 9,519
Roxy	6,200	50c-$1.50	"The Spider" (Fox)	81,000	"Bad Girl" (Fox) (3rd week)	71,900	High 1-10-31 "Man Who Came Back" 130,430 Low 8-1-31 "Sunnyside Up" (Return Engagement) 39,800
Strand	3,000	35c-$1.00	"The Bargain" (F. N.) (45c-$1.00)	16,295	"The Last Flight" (F. N.) (2nd week)	22,747	High 11-8-30 "Doorway to Hell" 46,445 Low 8-22-31 "Men Are Like That" 9,274
Warners	1,490	35c-75c	"The Dreyfus Case" (Col.) (2nd week)	11,880	"The Dreyfus Case" (Col.) (1st week)	14,629	High 8-30-30 "Old English" 22,203 Low 8-29-31 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway" 1,646
Winter Garden	1,493	35c-$1.00	"The Star Witness" (W. B.) (6th week)	14,832	"The Star Witness" (W. B.) (5th week)	19,200	High 7-19-30 "Dawn Patrol" 51,128 Low 11-8-30 "Life of the Party" 10,750
Oklahoma City							
Capitol	1,200	10c-50c	"Daughter Of The Dragon" (Para.)	6,300	"This Modern Age" (MGM)	7,400	High 11-8-30 "Check and Double Check" 17,000 Low 4-6-30 "Party Girl" 3,800
Criterion	1,800	10c-50c	"Secrets Of A Secretary" (Para.)	7,300	"Guilty Hands" (MGM)	6,500	High 2-21-31 "Cimarron" 15,500 Low 4-6-30 "Locked Door" 4,400
Liberty	1,500	10c-50c	"The Brat" (Fox)	5,600	"Sky Raiders" (Col.)	5,000	High 11-29-30 "Truth About Youth" 8,500 Low 6-20-31 "Big Fight" and "Drums of Jeopardy" 900
Mid-West	1,500	10c-50c	"The Last Flight" (F. N.)	6,700	"Transatlantic" (Fox)	5,200	High 8-9-30 "Dawn Patrol" 15,000 Low 11-8-30 "Last of the Duanes" 3,800
Omaha							
Orpheum	3,000	25c-60c	"Waterloo Bridge" (U.)	15,000	"Traveling Husbands" (Radio)	15,000	High 11-1-30 "Check and Double Check" 26,400 Low 6-20-31 "White Shoulders" 11,500
Paramount	2,900	25c-60c	"An American Tragedy" (Para.)	10,500	"Bought" (W. B.)	9,000	High 12-13-30 "Hell's Angels" 12,750 Low 9-27-30 "Song of My Heart" 5,950
State	1,200	25c	"Caught" (Para.) (35c—4 days)	1,100	"Chances" (F. N.)	2,550	High 3-14-31 "Trader Horn" (at 50c-$1.50) 10,000
			"Girl Habit" (Para.) (35c-3 days)	900			Low 6-20-31 "Big Fight" and "Drums of Jeopardy" 900
World	2,500	25c-40c	"Daughter of the Dragon" (Para.)	6,000	"Night Nurse" (W. B.)	8,500	High 4-11-31 "Men Call It Love" 16,000 Low 8-1-31 "Women Love Once" and "The Secret Call" 5,000
Ottawa							
Avalon	990	15c-35c	"Born To Love" (Pathe) (3 days)	1,450	"Big Business Girl" (F. N.) (3 days)	1,250	High 3-23-30 "Disraeli" and "Cockeyed World" 3,555
			"Dirigible" (Col.) (3 days)	1,350	"Tailor Made Man" (MGM) (3 days)	1,300	Low 5-3-30 "Oh Yeah" and "Navy Blues" 1,810
Capitol	2,592	15c-60c	"The Smiling Lieutenant" (Para.) (6 days)	10,200	"Bought" (W. B.) (6 days)	8,900	
Centre	1,142	15c-60c	"The Reckless Hour" (F. N.) (6 days)	5,600	"Broadminded" (F. N.) (6 days)	5,400	High 1-24-31 "Madam Satan" and "Du Barry, Woman of Passion" 8,800 Low 12-13-30 "Remote Control" 2,400
Imperial	1,091	10c-40c	"Murder By The Clock" (Para.) (6 days)	3,100	"It's A Wise Child" (MGM) (6 days)	2,900	High 5-9-31 "Trader Horn" 7,000 Low 12-20-30 "East Is West" 2,050
Regent	1,225	15c-60c	"Huckleberry Finn" (Para.) (6 days)	5,200	"Transatlantic" (Fox) (3 days)	2,300	High 5-24-30 "High Society Blues" 6,600 Low 12-20-30 "Scotland Yard" 3,200
					"The Secret Call" (Para.) (3 days)	2,700	
Philadelphia							
Arcadia	600	50c	"Murder By The Clock" (Para.) (6 days)	2,900	"Confessions of a Co-Ed" (Para.) (6 days)	2,900	High 11-22-30 "Anybody's Woman" 5,500 Low 8-1-31 "Forbidden Adventure" 2,200
Earle	2,000	25c-65c	"Daughter of the Dragon" (Para.) (6 days)	20,000	"Secrets of a Secretary" (Para.) (6 days)	19,500	High 9-6-30 "Sap from Syracuse" 25,000 Low 2-14-31 "Ex-Flame" 15,500
Fox	3,000	35c-75c	"Bad Girl" (Fox) (6 days—2nd week)	30,000	"Bad Girl" (Fox) (6 days—1st week)	30,000	High 2-7-31 "Man Who Came Back" 40.000 Low 5-30-31 "Young Sinners" 20,000
Karlton	1,000	40c-50c	"The Great Lover" (MGM) (6 days)	4,000	"The Bargain" (F. N.) (6 days)	4,500	High 10-25-30 "Whoopee" 10,000 Low 3-21-31 "Resurrection" 3.000
Keith's	1,800	35c-75c	"Children of Dreams" (W. B.) (4 days)	3,500	"Virtuous Husband" (U.) (6 days)	7,000	High 1-3-31 "Tom Sawyer" 24.000 Low 9-5-31 "Virtuous Husband" 7,000

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Mastbaum	4,800	35c-75c	"The Last Flight" (F. N.) (6 days)	36,000	"Silence" (Para.) (6 days)	41,000	High 8-29-31 "Caught Plastered"	62,000
							Low 7-11-31 "The Maltese Falcon"	35,000
Stanley	3,700	35c-75c	"An American Tragedy" (Para.) (6 days)	18,000	"The Star Witness" (W. B.) (6 days—2nd week)	13,500	High 2-14-31 "Cimarron"	26,000
							Low 7-25-31 "Rebound"	8,000
Stanton	1,700	25c-65c	"Sporting Blood" (MGM) (6 days—2nd week)	14,500	"Sporting Blood" (MGM) (6 days 1st week)	12,000	High 3-21-31 "The Last Parade"	16,500
							Low 7-11-31 "Arizona"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Merely Mary Ann" (Fox) (2nd week)	6,800	"Merely Mary Ann" (Fox) (1st week)	7,800	High 1-10-31 "Min and Bill"	21,000
							Low 4-4-31 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"Daughter of the Dragon" (Para.)	16,000	"This Modern Age" (MGM)	14,800	High 1-3-31 "Paid"	26,000
							Low 4-20-30 "Ladies Love Brutes"	9,456
Fox Rialto	1,498	25c-35c	"Secrets of a Secretary" (Para.) (4 days)	1,700	"Caught" (Para.) (4 days)	1,600	High 10-18-30 "Road to Paradise"	12,800
			"Tabu" (Para.) (3 days)	1,600	"Murder by the Clock" (Para.) (3 days)	1,300	Low 8-1-31 "The Great Lover" and "Misbehaving Ladies"	2,700
Hamrick's Music Box	1,800	35c	"The Last Flight" (F. N.)	5,300	"Broadminded" (W. B.)	4,500		
RKO Orpheum	1,700	25c-50c	"Waterloo Bridge" (U.)	13,400	"Traveling Husbands" (Radio) (25c-60c)	11,000	High 2-14-31 "Cimarron"	20,000
							Low 5-23-31 "Iron Man"	8,500
United Artists	945	25c-60c	"Street Scene" (U. A.)	4,800			High 12-13-30 "Hell's Angels"	16,400
							Low 6-6-31 "Never the Twain Shall Meet"	3,500
Providence								
Loew's State	3,800	20c-75c	"This Modern Age" (MGM)	14,000	"Guilty Hands" (MGM)	10,000	High 12-13-30 "Hell's Angels"	28,000
							Low 6-27-31 "Five and Ten"	9,500
Majestic	2,300	10c-50c	"Bad Girl" (Fox)	10,000	"Bought" (W. B.)	9,000	High 3-7-31 "Little Caesar"	18,000
							Low 4-4-31 "Love of Aloha and "Costello Case"	8,000
Paramount	2,300	10c-50c	"Silence" (Para.)	7,500	"An American Tragedy" (Para.)	7,500	High 7-19-30 "Son of the Gods"	18,000
							Low 8-8-31 "Secret Call"	4,500
RKO Albee	2,500	10c-50c	"Rebound" (Pathe)	5,000	"Waterloo Bridge" (U.)	6,500	High 8-2-30 "All Quiet on Western Front"	20,000
							Low 7-4-31 "Sweepstakes"	3,200
RKO Victory	1,600	10c-50c	"Too Many Cooks" (Radio)	2,500	"Fifty Fathoms Deep" (Col.)	3,500	High 4-6-30 "Golden Calf"	13,500
							Low 8-15-31 "Mother's Millions"	2,000
St. Paul								
Paramount	2,300	25c-50c	"Merely Mary Ann" (Fox)	10,000	"An American Tragedy" (Para.)	7,500		
Riviera	1,600	25c-50c	"Daughter of the Dragon" (Para.)	5,000	"Huckleberry Finn" (Para.)	9,000		
RKO Orpheum	2,600	25c-50c	"Waterloo Bridge" (U.)	12,000	"Traveling Husbands" (Radio)	12,000		
Tower	1,000	15c-25c	"Caught" (Para.)	3,000	"The Squaw Man" (MGM)	2,500		
San Francisco								
El Capitan	3,100	25c-60c	"A Free Soul" (MGM)	14,000	"The Black Camel" (Fox)	13,000	High 12-6-30 "Up the River"	17,000
							Low 3-14-31 "Part Time Wife"	12,000
Fox	4,600	35c-60c	"Merely Mary Ann" (Fox)	43,000	"This Modern Age" (MGM)	36,000	High 1-3-31 "Lightnin'"	70,000
							Low 5-3-30 "Children of Pleasure"	18,000
Golden Gate	2,800	35c-65c	"Too Many Cooks" (Radio)	14,500	"Goldie" (Fox)	15,000	High 5-30-31 "Subway Express"	19,000
							Low 7-4-31 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Waterloo Bridge" (U.) (9 days)	10,000	"Traveling Husbands" (Radio)	10,000	High 2-14-31 "Cimarron"	30,000
							Low 9-6-30 "Outside the Law"	7,000
Paramount	2,670	25c-50c	"An American Tragedy" (Para.) (2 days-2nd week)	4,000	"An American Tragedy" (Para.) (1st week)	22,000	High 2-7-31 "Morocco"	35,000
United Artists	1,200	25c-60c	"Front Page" (U. A.) (4th week)	7,000	"Front Page" (U. A.) (3rd week)	9,000		
Warfield	2,700	25c-50c	"Secrets Of A Secretary" (Para.)	21,750	"Secret Call" (Para.)	22,000	High 5-24-30 "All Quiet on the Western Front"	41,000
							Low 4-5-30 "Bishop Murder Case"	9,500
Warners	1,385	35c-50c	"The Star Witness" (W. B.)	15,100	"Bought" (W. B.) (2nd week)	8,600	High 9-12-31 "The Star Witness"	15,100
Seattle								
Fifth Avenue	2,750	25c-75c	"Merely Mary Ann" (Fox)	13,000	"An American Tragedy" (Para.) (2nd week)	12,000	High 4-18-31 "Trader Horn"	17,000
							Low 3-14-31 "Inspiration" (10 days)	10,000
Fox Coliseum	2,000	25c-50c	"Secrets of a Secretary" (Para.) (4 days)	3,500	"Chances" (F. N.) (3 days--2nd week)	2,000		
			"Silence" (Para.) (3 days)	2,500	"Murder by the Clock" (Para.) (4 days)	3,500		
Liberty	2,000	15c-30c	"The Sky Raiders" (Col.)	6,000	"One Night at Susie's" (F. N.)	6,500	High 1-10-31 "The Lash"	11,500
							Low 6-13-31 "Sweet Kitty Bellairs" and "Oklahoma Cyclone"	5,500
Music Box	950	25c-75c	"The Bargain" (F. N.)	6,000	"The Star Witness" (W. B.)	7,500	High 2-28-31 "City Lights"	14,000
							Low 4-4-31 "Drums of Jeopardy"	5,500
Paramount	3,150	25c-75c	"Daughter of the Dragon" (Para.)	11,000	"This Modern Age" (MGM)	11,500	High 9-13-30 "Animal Crackers"	21,900
							Low 10-11-30 "The Bad Man"	10,000
RKO Orpheum	2,650	25c-75c	"Waterloo Bridge" (U.)	13,500	"The Public Defender" (Radio)	13,000		
Toronto								
Imperial	3,444	15c-75c	"Secrets Of A Secretary" (Para.) (6 days)	16,500	"Transatlantic" (Fox) (6 days)	15,800	High 9-27-30 "The Spoilers"	22,000
							Low 6-20-31 "Always Goodbye"	13,000
Loew's	2,088	25c-75c	"The Squaw Man" (MGM) (6 days)	12,500	"Guilty Hands" (MGM) (6 days)	12,500	High 4-18-31 "City Lights"	22,000
							Low 8-15-31 "Son of India"	10,500
Shea's	2,600	30c-75c	"Honeymoon Lane" (Para.) (6 days)	12,300	"Broadminded" (F. N.) (6 days)	13,500	High 3-7-31 "Those Three French Girls"	16,500
							Low 6-27-31 "The Painted Desert"	10,000
Tivoli	1,600	15c-75c	"The Smiling Lieutenant" (Para.) (6 days)	13,000	"Silence" (Para.) (6 days—2nd week)	9,500	High 2-28-31 "Cimarron"	19,500
							Low 12-20-30 "Alf's Button"	9,000
Uptown	3,000	15c-60c	"Huckleberry Finn" (Para.) (6 days)	9,000	"Transgression" (Radio) (6 days)	9,500	High 8-16-30 "For the Defense"	17,500
							Low 8-1-31 "Father's Son"	8,300

WABASH AVE

CHICAGO

Mayor Cermak's suggestion of a charity day among Chicago theatres puts the matter of local cooperation in the national unemployment relief campaign rather squarely up to exhibitors and distributors for some plan or action.

▲

Out of town exhibitors kept the bookers on the jump last week. Among those spotted on the Row were Frank Ford of Sterling, Ill., L. Cochevety of South Bend and A. Schmidt of Gillman, Ill.

▲

After an auspicious Labor Day opening the weather man gave Chicago exhibitors a blow squarely on the box office with a heat spell which rivaled the famous—or infamous—torrid period of July.

▲

Among recent theatre openings are the Apollo on 47th street, operated by H. Abbott; the National at 62nd and Halsted, owned by Sam Abrahamson. the Halsted, operated by I. Nathan, and the Lindy on Ogden avenue, managed by Adolph Miller.

▲

Bert Rosenberg, who has been Chicago and Midwestern division manager for General Talking Pictures Corp., announced upon his return from New York last week that he had severed his connection with the company. Rosenberg made a settlement in full wnth M. A. Schlesinger, president of General Talking Pictures, for the unexpired part of his contract.

▲

Offices of the Fox Chicago Theatres have been moved from the Monroe theatre building to the Sheridan theatre at 4038 Sheridan road.

▲

L. Goetz is now an exhibitor as well as distributor, having opened a new theatre at Monroe, Wis.

▲

H. R. Hizey, formerly with First National, has taken over the State theatre at Nashville, Ill., which he is remodeling.

▲

Charles House, who operates the Midway Circuit, is ready to open the State theatre at Rockford, Ill. The house has been completely remodeled. The Palace theatre at Cambridge, Ill., which has been dark for the last two years, has been reopened.

▲

Ralph Bradford has joined Warner Brothers as city salesman.

▲

Eight teams representing Fox, M-G-M, Paramount, Pathe, Universal Great States Theatres, Essaness and National Screen Service, inaugurated the bowling season at Bensinger's alleys this week. The teams will bowl every Thursday night at 6:15.

HOLQUIST

Publix Signs Warner Shorts

Publix has closed with Warners for the showing of Vitaphone shorts 100 per cent in the theatres of the Minneapolis, Omaha and Des Moines territories. Mr. and Mrs. Jack Norworth have started production on a new "Naggers" series.

Milt Gross To Do Shorts

Milt Gross, cartoonist, will do a series of 12 one-reel films, called "Gross Exaggerations," for Ideal Pictures. Tom Johnston will collaborate on stories and dialogue.

RKO-Pathe Does 36 of 48 Shorts

RKO-Pathe has already completed 36 of its program of 48 two-reel comedies, with Lew Lipton in charge of production. Among the completed numbers are four Masquers comedies, five in the Traveling Man series.

Others finished are six Benny Rubin shorts, five Average Man numbers, featuring Edgar Kennedy; five Gay Girls comedies, three Manhattan Comedies numbers and four Frank McHugh comedies.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 101—Kaye Don defeats Gar Wood with terrific speed—Turf kings battle at Saratoga—Toronto lad wins $10,000 swim—Airplane crosses United States in 11 hours—Golf crown again worn by Ouimet—Mexican youths get rhythmic.

FOX MOVIETONE NEWS — No. 102 — Ramsay MacDonald explains situation facing England—Mayor Walker dines in Paris—Flight Lieutenant Atcherly of England shows how not to fly—Kaye Don's boat loses by upset—German Catholics sing in open—Army's warriors back on gridiron.

HEARST METROTONE NEWS—No. 300—MacDonald issues warning of England's peril—Lightning birdmen show some speed—Five sisters wed to five brothers—Mexico's finest put on show—Ol' Man River gets a new bed—Spain's pet sport goes American—Kaye Don loses great cup race as boat upsets.

HEARST METROTONE NEWS—No. 301—Biggest monument rises on South Dakota mountain—Italy's sky fleets mobilized for king—Tiny yachts race for championship—Tiniest elephant here from jungle—United States bluejackets do daily dozen—United States tennis crown won by 19-year-old Ellsworth Vines—Japanese acclaim Lindberghs.

PARAMOUNT SOUND NEWS—No. 13—Spill ends Kaye Don's try for cup—Sophie Tucker returns from Europe with last style word—Los Angeles celebrates 150th birthday—Doolittle crosses United States in 11 hours—England cuts its expenses—Learning to dive simply at New York pool.

PARAMOUNT SOUND NEWS—No. 14—Vines, 19, is new racquet king—350,000 die in Chinese flood—Science perfects painless air brush to prevent hospital baby mixups—Italian war birds in review—Gridiron gets hot at Annapolis—Lindberghs see Japan.

UNIVERSAL NEWSPAPER NEWSREEL—No. 74—Italian king sees greatest aerial mobilization in history—Thousands at Los Angeles' 150th birthday celebration—News paragraphs—Historic Hungarian holiday hailed by dignitaries—Pikes Peak hill climb won in record time—Oregon collegians join crack fire rescue squad.

UNIVERSAL NEWSPAPER REEL—No. 75—Vines defeats Lott for national tennis championship—Frenzied Indian natives in annual worship of idol—News paragraphs—Kansas bakers make biscuits from grain in 12 minutes—Jews of the world greet dawn of New Year, 5692—Wild enthusiasm greets Lindberghs in Japan.

"I think our

MICKEY MOUSE

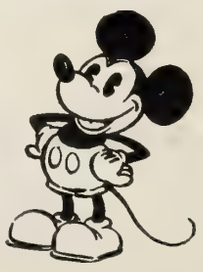
club is the greatest good will builder any theatre can have"

says

Will J. Conner

Mgr. Fox St. Helen's Theatre

Chehalis, Wash.



Write Walt Disney Studios, Hollywood, about a club for your theatre.

SHORT FEATURE

Educational Short Held at Capitol; Others Completed

"Spring Training," first of the Alfred Mannon "Football for the Fans" series, released by Educational, has been held for a second week at the Capitol. The second Educational Torchy comedy, as yet untitled, has been completed.

Betty Scott has been signed as special comedy writer at the Coast studios. "Inside Baseball," second of the Bill Cunningham Sports Reviews series, has also been completed. "Queenie of Hollywood," a new Hollywood Girl comedy, has been finished at the studio.

Gibbons Exploits RKO Pathe Series at Legion Convention

Floyd Gibbons will broadcast daily the activities of the American Legion convention in Detroit over a coast-to-coast NBC network, also screening the first two subjects of his RKO Pathe short series there.

The broadcast coincides with the release of "The Great Decision," first of the "supreme thrills" series of 13 shorts. This is expected to be of unusual exploitation value for the series.

See Gibbons Short At Wilson Dedication In Washington, D. C.

The first number of the Floyd Gibbons "Supreme Thrill" series of shorts, "Woodrow Wilson's Great Decision" was previewed at the dedication of a Woodrow Wilson memorial plaque, in the RKO-Keith theatre, Washington, D. C., Tuesday evening.

The Gibbons series forms part of the RKO-Pathe short subject program for the current season.

6 "Football Thrills", One-Reel Films, Offered by Columbia

Six single-reel "Football Thrills," directed by Clyde Elliott, who was responsible for the Knute Rockne series, will be distributed by Columbia this season.

Ford Bond, NBC football broadcaster, announces the plays to which 27 of the leading college teams contribute. The shorts deal entirely with actual, exciting moments of games, with some slow motion.

Second "Strange As It Seems"

Contracts have been closed for a second series of John Hix's "Strange As It Seems" to be filmed in Multicolor, Howard Hughes color process. There will again be 13 in the group of one-reelers, and Universal will release them.

13 Short Stories for Radio

Radio Pictures will film thirteen short stories from Liberty Magazine for the Van Beuren Corporation. Nat Ross, who negotiated for the rights, will film them as associate producer.

Al St. John To Do Series

Al St. John, from the West Coast, will make four one-reel comedies for Paramount at the Eastern studio.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Lend Me Your Ears!

SOMEONE once cracked wise and remarked that, "It is the experience of politicians that they win their elections on their platforms and lose them on their achievements." That someone might have said the same thing about a lot of managers whom we have met in our travels.

Yes sir. You'll always find a large quota of "great" guys by merely asking them about themselves. Good? Sure they're good. They'll tell you how they can take a white elephant and turn it into a gold mine. Shades of Houdini! And promises? Hot dogs! They could promise you anything under the sun. But can they deliver? Well, that's a horse with another tail.

Personally, I'm always afraid of those birds who are long on promises. Give me the conservative man every time. He'll probably exceed your fondest expectations. He may not "win his election on promises," but he will never lose it on poor achievements.

* * *

And while on the subject, the men who do the hiring would be better off if they did not look for miracles themselves. If a man is worth hiring, he's certainly worth sufficient time to prove his ability. But he can only do that after he's had a chance to size up the situation.

Doctoring a "sick" theatre does not call for powerful stimulants. A slow acting, but good tonic will produce the healthiest results. Any medical man will tell you that powerful stimulants pep up the patient, but are an awful strain on the heart after the effects have worn off.

* * *

Every time one of the companies run a contest, we generally find the winners are Club members. Now we're wondering whether the "Politics" contest will produce the same results. We'll be watching for the answer as soon as the announcement is made. If this contest accomplished nothing else, it definitely proved that there were many new slants to exploitation. All the boys need is the right kind of picture to go out and sell.

* * *

Half the time when we start off on some slant or other, we stop for fear it might sound too much like sermonizing. Preaching is not in our line. If it ever sounds that way it's because you want to call it that. But truthfully, these little chats are just "chats," nothing else.

* * *

Which leads us to suggest that you try to get away from the idea that you are working for someone else. You're not. You are working for yourself, but someone else is paying you to do so. Let that sink in deep under your skin.

Just what are we all working for? The salary at the end of the week? I think not. Let's all agree that we are plugging our damndest for some sort of a future. Of course the salary is important too, you can never settle your bills with promises of the future. But your greatest efforts are aimed at advancement, bringing with it increased income, security from worry and, most important of all, the chance to save against the time when you won't want to work or perhaps will not be able to.

Sweep those cobwebs out of your brain and sell yourself completely on the idea that you are working for no one but yourself. If your efforts meet with success, it's your own future that will benefit the most. . . .

* * *

Our recent "betrayal" of the Racine (Wis.) fiasco in theatre operation brought more reaction than we anticipated. One in particular appealed to us. A showman who had to pick up his family and move them five times in the course of a year. Had to enroll his youngster in five different schools during one school year.

And circuits want their managers to be contented. Applesauce. If they would only realize the injustice of switching men around they could remedy the greatest evil in the show business today.

What prompts these changes? In the case of the showman referred to here, he was lucky to have had a great run of pictures and his house was clicking to big profits. So the boss ups and tells him that they need a "good man" at the Blah-Blah Theatre in Offusville. So as a fitting (?) reward for the big business he was doing, he was transferred to Offusville, with a pat on the back and some baloney to soothe his family's feelings. And the punishment was repeated five times in a year. What in hell did they care about this man's family, his youngster's schooling, the friends they made, or the ties which bound them to their home? Home? Pardon us, with the help of many circuit men there are no such things as homes any more.

Father, who art in Heaven; listen to the fervent prayer of an unworthy soul. Show them (the bosses) the error of their ways, light their paths so that they may walk in the sunshine and not in the shadows; and teach them, above all, Thy golden rule, to do unto others as they would have others do unto them. Amen.

"Chick"

"LOBBY LAFFS"

By DICK KIRSCHBAUM

BUT SHE'S ONLY FIVE! WHY SH'D SHE PAY? I ESK YA?
KIDDIE'S MATINEE 10¢
DON'T YOU BELIEVE IN SIGNS, LADY?
FRANK ELDRIDGE CAPITOL-CONCORD N.H.
SEND A LEFF!
DICK KIRSCHBAUM

Write Your Own Caption!

Hermann Put Over Several Excellent Exploitation Gags

Carl F. Hermann of the Roosevelt Theatre, Scranton, Pa., did several excellent things in putting over "Seed."

Announcements were made at two popular dance functions; announcements were placed in wrapped packages of the deliveries of three stores several days in advance; star and title of picture were carried on menus of a confectionery store and a photo on the show was placed in a frame in this store window.

A photo of John Boles with a card giving title of picture was placed in a haberdashery window; photo of Lois Wilson with a card having title of picture was placed in a ladies ready-to-wear store window with a floral piece and a photo of Genevieve Tobin and a still from the picture was in a window of a candy store.

These and several other similar tie-ups proved very helpful in publicizing the picture. And all these tie-ups were at no cost.

——No Empty Seats This Season!——

Fulton Promoted Trick Clock For Advance Display

As an advance lobby display for "Murder By The Clock," R. K. Fulton, manager of the Strand Theatre, Waterloo, Iowa, promoted a Westinghouse Columnaire Clock and radio and attached a microphone hook-up to it. This Columnaire Clock and Radio, is a combination with a real radio enclosed in a 5-foot grandfather clock.

It was simple to attach the hook-up to the radio in the clock and through this device, mysterious copy such as "Can the dead kill the dead, etc." was broadcast.

Fulton also arranged a midnight show for "Murder By The Clock," at which time the feature picture was presented in a completely darkened auditorium. A ghostly effect was given the picture at this presentation by attaching the graveyard scene to the opening credit title. This was projected through a green gelatine and by raising the fader, Fulton made the audiences' hair stand on end with the weird moaning sounds recorded on the strip of film taken from the trailer.

Goodwin Staged A Circus Parade In Honor of 'Our Gang'

J. C. Goodwin of the Ritz Theatre, Scranton, Pa., arranged for a tremendous reception and ballyhoo during the week's sojourn of Our Gang Comedy kids.

The kids, on different days of the week, visited practically every orphanage in and surrounding the city—giving impromptu performances. And many of these kids in turn were the guests of the theatre.

Perhaps the parade was the highlight of this campaign. This parade started an hour before a circus parade was to take place and consisted of 2 motor cycle escorts, a 16-piece band, a 40-foot float which the "our gang" kids rode on and several cars.

Forty service staff employees of local Publix theatres were garbed in circus band uniforms. These boys were spotted in four groups of ten each through the parade line. Some of them made up in clown make-up and all carrying banners.

The parade was about two blocks long and covered principal streets on route usually used by circus parades. Immediately after parade, band played in front of theatre for a short time. The only cost to the theatre was $4.50 which was given to nine extra men each to march in uniform.

A local bakery inserted pictures of movie stars in their bread at the rate of 80,000 per day for three days in advance. Pictures carried copy about Our Gang Engagement and information that 5,000 Lucky pictures of Scooter Lowry would be scattered through. These admitted a child to any matinee at the Ritz during GANG engagement. The bakery paid for the pictures.

The above and many other excellent tie-ups keep Our Gang Comedy kids in the minds of the local people throughout the week's engagement.

——Let's All Pull For Prosperity!——

Kennebeck's Co-Op Strikes New Note In Merchant Tie-Up

A new note was struck in co-operative advertising make-up by Frank Kennebeck, manager of the Le Claire Theatre, Moline, Ill., when he lined up a number of local merchants for a page of ads on "Front Page."

The ads appeared on page 1 of the second section of the newspaper and bore the streamer headline, "Advertisements Worthy of Front Page Position—Read Them All." The noteworthy feature of the page was its novel construction. On the day previous, a cast was made of the front page of the newspaper and nine mortises made of the cast, each measuring approximately 15 inches. In these mortises were inserted the merchants' ads.

In the accompanying reproduction of the page you will readily see that he created something radically different from the ordinary run of co-ops. Instead of being squared up to one another, all the ads are set in a pleasing layout, surrounded by front page stories that appeared the previous day, and the exact reproduction of the page lent color to the whole scheme. That was a smart piece of work, Frank, and we feel sure your brother showmen will fully appreciate the suggestion. Keep the old ball rolling and let us know what else is doing in your town.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

Greene Made Tie With Barber Shop For Hair-cut Gag

Fred V. Greene of the Penn Theatre, Wilkes-Barre, Pa., made an advantageous tie-up with a leading barber shop that insures the theatre of getting over of some worthwhile advertising on each week's program.

The barber shop gets out a circular announcing that free tickets will be given with every haircut to children under 12 years of age. The lower half of the circular lists the current attractions for the week at the Penn Theatre.

The barber also pays the regular admission price for the tickets. He figures he'll more than make up for it in increased business and the theatre in increased patronage.

We don't recall ever running anything from Fred Greene in the past so here's hoping this is just a forerunner of his active membership in the Club. So many other capable Publix managers belong that we sort of take it for granted that every one of them will make good. We won't be wrong this time, we're sure. What say Fred?

——Get Your Share Of Big Business!——

Hendry Attentive To Kiddie Trade As Good Will Gag

The Kiddies are receiving a generous amount of attention from Ray Hendry, manager of the Capitol Theatre, Salt Lake City, and like many other Club members these days he's building up a lot of good-will for his theatre.

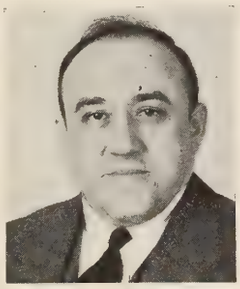
He tied up with the Ked shoes when holding his last kiddie show, each youngster wearing Keds to the theatre being admitted free. In return, the merchants selling this brand of shoes paid for two half-page ads in three local papers which featured the current attraction, not the kid show. These ran on Thursday and Friday and the kid show on Saturday. The show went over with a bang, the theatre getting its regular quota of Club members as paid admissions, with those wearing Keds filling up what otherwise would have been empty seats.

A newspaper was tied in for a special Kiddie show in connection with a run of "Daddy Long Legs." Free transportation was arranged for with the local street car company and the paper ran stories building up to a streamer head on the day of the party. Candy bars were also promoted and given to the kids as they left the theatre. As the show was held during regular matinee performance, seats being allotted to the kids in the balcony, regular patrons were not inconvenienced in any way.

Hendry is getting a nice little break in one of the local papers with a column headed "Movie Mumblings" by Jay D. Bee, the latter being initials for Jack D. Braunagel, his assistant manager and a member of this Club. The paragraphs are newsy and very well written. Jack joined the Capitol a short time ago and now that we have both he and Hendry listed there we feel assured that one or the other will keep us informed on what's going on.

ROUND TABLE BIOGRAPHIES

Seventeen years with one company in various capacities is a long time and it's a cinch a fellow has to be well thought of by his associates and be keenly interested in his profession to carry on over this period. So we guess we'll have to pin some distinguished service stripes on the coat sleeves of Orangelo Ratto, veteran in show business and present house manager of Loew's Palace Theatre, Washington, D. C.



Orangelo Ratto

"Angie," as he is familiarly known by all his associates, has held practically every position in the theatre business since starting in with the Loew company and gradually climbed the ladder until he reached the desired rung—that of manager of a motion picture theatre.

However, there's a couple of other things he does to perfection in addition to being a capable manager. He's a great guy with the accordian, as anyone who has heard him play will tell you. And he's a champ ping-pong player, more than willing to take on any member of this Club who may dispute the title.

Music is great, "Angie," and so is ping-pong, we guess, but what we'd like to know is a little more about what you are doing to make the cash register sing a merry tune at the Palace. How about letting the rest of the boys in on your stunts?

"The Showman's Calendar"

OCTOBER

1st	Missouri Day
4th	Buster Keaton's Birthday
5th	Chester A. Arthur, 21st President, born (1830)
5th	Wright Bros. take first long distance flight in aeroplane, 25-1/5 miles (1905)
6th	Janet Gaynor's Birthday
6th	Carol Lombard's Birthday
7th	Jack Mulhall's Birthday
7th	First Colonial Congress met in N. Y. (1765)
8th	Chicago's Great Fire (1871)
9th	Fraternal Day (Alabama)
9th	Washington Monument Opened (1884)
10th	U. S. Naval Academy in Annapolis formally opened (1845)
10th	Farmers Day (Florida)
12th	Columbus Day
14th	William Penn (born 1644)
15th	Ina Claire's Birthday
16th	Marion Marsh's Birthday
17th	Surrender of Burgoyne at Saratoga (1777)
18th	Miriam Hopkins' Birthday
19th	150th Anniversary Surrender of Cornwallis (1781)
22nd	Mitzie Green's Birthday
27th	Roosevelt's Birthday (born 1858)
30th	Sue Carol's Birthday

Election Cigars Aided Reaver To Sell "Politics"

Vernon Reaver of the Alabama Theatre, Birmingham, Ala., passed out campaign cigars to help publicize "Politics."

1,000 cards were printed; copy angle, "Vote for Marie Dressler for Mayor!—Polly Moran, Campaign Manager"—and other copy pertinent to the picture as well as announcing theatre and playdates. These were given an effective distribution throughout the city.

300 of the campaign cards with cigars attached to them by means of a rubber band were used as place cards and put at every member's plate in the following luncheon clubs—Rotary, Lions, Kiwanis, Traffic & Transportation and Real Estate Board.

The place cards were a decided novelty and were the cause of much talk which resulted in lots of favorable comment for the picture.

——ALWAYS WEAR YOUR CLUB PIN!——

BUTLER PUT THIS ONE OVER BIG!

—IT SHOULD CLICK FOR OTHERS TOO—

WHEN Wallie Butler was pinch-hitting for the vacationing manager of the Whittier Theatre in California, he was instrumental in putting over this rather unique stunt. From all reports it went over so big that other houses on the coast are making use of it to stimulate business and attract attention.

We liked it, particularly because it was a stunt for both boys and girls and offered enough angles and prizes to work up considerable interest, not only with the youngsters but the adults as well.

Because the contest tied in so well with other merchants we have reproduced the full page ad large enough so that you can read every line of it; and that's what you should do if you are looking for something real new along these lines. Note the various classifications for the prizes and how they were set forth, each with a distinctive little cut.

The newspaper ran an entry blank for several weeks on which the kiddies specified which class they were entering. These blanks were left at the theatre and announced through the paper.

The parade of the pets was one of the outstanding events of this entire affair and attracted no end of attention from the folks in Whittier. They covered all of the main thoroughfares and ended up at the theatre where we show part of the group assembled with their dolls and pets.

Here is a stunt which possesses many fine slants. It opens the way to newspaper co-operation, offers you the chance of getting representative merchants interested and active and will surely make the folks in your community sit up and take notice. This should answer the question of many Club members who have been asking us for something new in kiddie sunts.

The same type of stunt was engineered in Sedalia, Missouri, by Division Publicity Director, F. C. Souttar and Frank J. Celoud the house manager. There the newspaper divided the gag into twenty eight divisions and promoted that number of merchants for the necessary prizes. Following these arrangements, the parade was worked out and the rest followed along smoothly.

There are many interesting sidelights to a stunt of this kind. It lends itself to an exhibition of the various dogs and dolls, providing the theatre has a place to exhibit them. No group of dogs ever won a prize for smelling sweet if confined in some close quarters, so if this latter suggestion appeals to you make sure you have the right spot for the exhibition, preferably outdoors.

Altogether, any smart manager could take a stunt of this kind and, with the proper cooperation from the newspaper advertising manager, make a mighty big thing of it for the entire community. We feel certain that plenty of the boys will do just that, and incidently profit greatly at the b.o. through the attention it will attract. And don't overlook the fine breaks the shops will get through a gag of this kind which is so radically different than the usual co-op page idea, overworked in many communities. Hop aboard this one and see what you can do with it.

Warner Bros. Theater and Whittier Merchants
DOG and DOLL CONTEST
SATURDAY, AUGUST 15th
Boys . . .
STRUT out your best pet and pal — your dog— and win a prize for yourself. He may be a thoroughbred, a pooch, a mutt, a harum-scarum, playmate, or a la-de-da lap dog. He may be as big as a Shetland pony, or as small as an Easter bunny. Whatever class, color, size or shape he is, he has a chance to win one of the prizes. So bring him on and hope your hardest
Girls . . .
LITTLE Make - Believe Mother, you are invited to parade your darlingest doll-child and prove to all the town that she's the most beautiful, most stylish or the very funniest doll that was ever born in Toyland. She may be of Dresden China, a Kewpie, a Fairy Queen or just a Raggedy Ann. Every doll has a chance to win a prize. Be sure to let your doll try in this contest
And here is how it will all come about---
THE PARADE of Dogs and Dolls will take place on Saturday, August 15th at 12:00 noon. Parade forms at Whittier News Building 135 South Comstock. You may enter your pet in any of the groups listed below. Meanwhile, dress up, doll up, primp up, groom up your pet to win a prize in the group to which it is best suited. Help to make this the world's finest Dog and Doll Parade. The contest is open to all school children of Whittier and vicinity to 15 years of age. Entry blanks and parade numbers may be obtained at the offices of the Whittier News and at Warner Bros. Theater. Make entry today.
All those who enter the contest will be given a pass for two, good anytime in August
PRIZES OFFERED BY MERCHANTS
For the Biggest Dog
From MYERS BROS. BOYS' SHOP—just in time for School, a pair of the very latest Corduroys; two-color elastic side waistband—a pair any boy will be proud to wear
For the Smallest Dog
From ROSS R. DAY, Whittier's Leading Credit Jeweler, will be given a Watch for a boy and another prize of a Vanity Case for a girl in this same classification
For the Homeliest Dog
From WHITTIER PHARMACY No 2—located just off the Theater Patio—a Kodak, just in time for vacation-end pictures
For the Most Playful Dog
From the WHITTIER SPORTING GOODS—a set of Dog Harness with leash They carry complete lines of sporting goods.
For the Best Bred Dog
From HILL & GARDEN—Men's and Boys Clothiers and Furnishers—a Slipover Sweater just the kind boys like You can save money during their New Dollar Sale now on.
For the Best Behaved Dog
From WHITTIER HARDWARE CO—a pair of Skates And boys, don't forget to tell your ma that she can save $34 50
For the Best Trained Dog
From WM F LESTER, popular Chevrolet dealer—a dandy Spot Light Ask Bill how you can win one of those complete baseball outfits for the Junior Baseball League
For the Largest Doll
From the J. C. PENNEY CO—The Doll to be awarded in this classification is a beauty Girls, tell mother Penney's is the place to get big values
For the Smallest Doll
From H H KNOUFF, Furniture—a beautiful Doll Buggy This comes from the Children's Furniture Department. Mothers will be glad to know Knouff's is known as the store of low prices and big values
For the Prettiest Doll
From COLLIER REFRIGERATION, dealers in Whittier for the popular FRIGIDAIRE—a beautiful Ice Tea Bottle It can also be used as a vase
For the Cutest Doll
From MONTGOMERY, WARD & CO Ready-to-Wear Department—a girls' beautiful Silk Dress. Girls, you must see this on display in the lobby.
For the Funniest Doll
From ART OWENS TIRES, INC, popular Goodrich Tire dealer and 100% Super Service Station—an Electric Clock will be given Tell the folks Art gives snappy service.
For the Most Stylish Doll
From KARL'S SHOE STORE the popular low-priced shoe store—a pair of Shoes.
For the Most Complete Doll Outfit
From WHITTIER PUBLIC MARKET—The White Market Spot of Whittier—a Basket, consisting of one package of Whole Wheat Biscuits, package Brown Sugar, bottle Best Food Mayonnaise, package Kellogg's Corn Flakes, package Lesle a Indized Salt, bottle Heinz Mustard, bottle Heinz Cucumber Pickles, pound Cudahy s Sliced Bacon, pound Cudahy s Pure Lard, loaf Monarch Bread can Nemwel Chicken Broth, bag Potatoes, bag Apples, bag Oranges—SOME Basket!

Gettier Put On A Big Show At City Pool That Clicked

There may be some communities where Bathing Beauty Contests are getting to be somewhat unseasonable, still as long as favorable weather conditions prevail there's nothing to prevent holding one and there are lots of places where a stunt of this kind can be pulled the year around, indoors or out. So with this in view, we'll tell you about a corking tie-up recently made with the City Pool authorities by Vogel Gettier, manager of the Ottumwa Theatre, Ottumwa, Iowa.

It wasn't hard to sell the Mayor the scheme of holding the contests in the City Pool for the latter was his particular pet; nor was it difficult to get the City to stand for the cost of a full page newspaper ad announcing the event. This was followed up by a quarter page and the officials also granted entries free use of the pool, and use of the diving towers, bath house roofs, etc., for exploitation. Local broadcasting stations were also enlisted, being sold on the idea of boosting the park system.

There were no strings tied to an application for entry, any unmarried girl between the ages of 16 and 25 being eligible. It requested, however, that once entered the applicants must parade at the pool and be judged among the six selected for the finals to be held at the theatre.

Local merchants were then approached for prizes and articles with distinct appeal to girls were obtained which carried a valuation of some $200. The stores also donated windows ten days in advance and paid on an average of $10 per window for cutout displays, giving theatre credit lines and dates. During this period several 24 sheet Jantzen Girls were posted on diving towers and bath house roofs at the pool, along with sign lettered "Who's Going To Be Miss Ottumwa."

The first night the girls appeared at the pool, the parade took place on the walk in front of spectator's area under powerful flood lights and strings of smaller lights. Six judges unknown to entries, with only numbers to identify the girls, were placed at vantage points among the audience and ordered to attempt the selection of two brunettes, two red-heads and two blondes; but that if this was impossible, to pick six to suit their own judgment. No announcements were made at pool as to the six girls selected for runner-ups, providing the theatre with an opportunity to make statement from the highest diving tower that the finals would be held in theatre the following night and of the manner in which Miss Ottumwa would be selected. The runners-up were introduced from the stage and winner was picked by popular choice of audience.

Highlights of Gettier's contest resulted in the attendance of 4,500 spectators at the pool—the largest crowd since its opening—and two and one half times average Friday night receipts at the box office over a period of 10 weeks. In addition, a whale of a lot of publicity for the theatre. He thinks some of the above suggestions may be of help to some of the boys in the "heated spots" and is therefore passing them along.

——Business Is Going To Be Great!——

FALL FASHION SHOWS!

A marvelous wedge to start off the season's era of big business. Possesses a thousand fine slants tying in the local newspaper and every worthwhile merchant in town.

But try to inject new angles to your Fashion Show this year. Have each shop enter their most popular girl in a city-wide popularity contest. Have these girls act as models during the run of the Show and at the final performance make the awards.

Be sure and include hats as a special attraction of this year's Fashion Revue. The radical change in women's hat styles makes this an important part of your Show.

Another suggestion is that you surround your Revue with some fine production so as to set it off to better advantage. Use a few good entertainers, local or professional, to break up the monotony of the parade of models and give them a chance to rest up. Dividing the Show into three or four parts also makes it more interesting. The first part can be devoted to morning attire, lounging negligee, etc. The second for afternoon clothes, bridge dresses, sports wear, etc. Third, dinner clothes, gowns, etc. Fourth, formal dresses, right on down to the nightgowns, underwear, etc.

ROUND TABLE BIOGRAPHIES

After exploring some biographical data concerning Jack Lewis Hobby, one of this Club's well known and progressive members, one reaches the conclusion that it is a toss-up as to just what prank of fate ushered him into show business. It might have been negligence on the part of his nurse, who, during his tender years, let a magic lantern dent his skull; it may have been Brooklyn, his birthplace; or may be the hot Jacksonville, Fla., climate, to which city he migrated; but, at any rate, it is a fact that he became the assistant manager of the Arcade Theatre in the above named city at the age of 17 years.

Jack Lewis Hobby

While at the Arcade he acquired a scholarship which entitled him to a course in the Publix Managers' School and his managing genius successfully negotiated the 1,000-mile trip to New York City. One night at the Rivoli Theatre he became so interested in his chosen profession that he spent the entire night there asleep, awakening only when the cleaning force made a racket scraping chewing gum from seats.

He returned to Florida with the proper Publix bearing and ever since has mixed starch with his oatmeal each morning to retain it. After several years spent at various theatres in Tampa and other points South, he again returned North where he became district supervisor of the Fox-Queens Theatres, New York, and director of advertising over a several months' period for Fox Jersey Theatres. He is at present manager of the RKO Victory Theatre in Providence, R. I., from where he continues to keep his only fraternal organization informed on what's what in show business.

Drachman Reached Rural Trade With Aid Of Newspaper

Thanks to the co-operation of the Tucson *Citizen,* Roy P. Drachman was able to reach the children in the rural district in regards to "Huckleberry Finn" playing at the Opera House Theatre, Tucson, Ariz.

Since schools are not in session, reaching the rural school children presented a difficult task to Drachman. However, the newspaper helped to solve this situation by carrying stories about the picture for five nights in advance.

The paper also distributed the night before opening of picture, pink guest tickets in all papers delivered over two miles outside of city. These pink tickets permitted any boy under twelve to a free admission. This stunt was worked on the idea that they would not come alone and by careful check, it was found to be true—causing many extra sales of tickets.

——No Empty Seats This Season!——

Flash Front Used By Drumbar When He Sold Chevalier

W. A. Drumbar of the Tennessee Theatre, Knoxville, Tenn., had his theatre gaily bedecked with flags, bunting, stills and art boards to herald the playing of Maurice Chevalier in "The Smiling Lieutenant."

Beaverboard was used to form an arch over the entire entrance way connecting with panels on each end which extended from sidewalk to edge of marquee.

Copy appeared on the archway—cast and name of picture while the panels included enlarged pictures of Chevalier and Colbert as well as groups of stills from the picture and more copy pertaining to the picture.

Flags and bunting appeared above the marquee and a huge cutout head of Chevalier was parked on top of the marquee.

The entire front gave a vivid description that this picture was among the best of the year. And the box office receipts clearly showed that Chevalier was a popular idol in Knoxville.

"THE REASON WHY"

(*From the "Bridgeport Post," June* 15, 1886)

My son there's nothing on earth so mysteriously funny as an advertisement. The prime, first, last and all the time object of an advertisement is to draw custom. It is not, was not, and never will be designed for any other human purpose. So the merchant waits till the busy season comes and his store is so full of custom he can't get his hat off, and then he rushes to his printer and goes in for advertising. When the dull season gets along and there is no trade and he wants to sell goods so bad he can't pay his rent, he stops his advertising. That is, some of them do, but occasionally a level headed merchant does more of it and scoops in all the business, while his neighbors are making mortgages to pay the gas bill. There are times when you couldn't stop people from buying everything in the store if you planted a cannon behind the door, and that's the time the advertisement is sent out on its holy mission. It makes light work for the advertising, for a chalk sign on the sidewalk could do all that was needed and have a half holiday six days in the week; but who wants to favor an advertisement. They are built to do hard work, and should be sent out in the dull days when a customer has to be knocked down with hard facts, and kicked insensible with bankrupt reductions and dragged in with irresistible slaughter of prices before he will spend a cent.

That's the aim and end of advertising, my son, and if you ever open a store don't try to get them to come when they are already sticking out of the windows, but give them your advertisement right between the eyes in the dull season, and you will wax rich and own a fast horse, and perhaps be able to smoke a good cigar once or twice a year. Write this down where you'll fall over it every day. The time to draw business is when you want business, and not when you have more business than you can attend to already.

Real Cop Helped Dowling Put Over "The Vice Squad"

E. M. Dowling engaged the services of a real cop to work for "The Vice Squad" playing at the Granada Theatre, Olyphant, Pa.

A sedan car had a large sign painted across both sides of the body, "THE VICE SQUAD." This car was driven by one of our real local policemen—in uniform. There were three other men in the car, all dressed in cops' uniforms.

The "Vice Squad" car motored to all neighboring towns as well as traversing Olyphant itself—usually traveling at a rapid rate of speed. The siren horn was blown at different times and sometimes the car was stopped to permit one of the cops to get out and look around. All this attracted much attention and help to popularize the picture.

——Make This Our Prosperity Season!——

Rosenthal Made A Tie With Cosmetic Firm For Samples

Morris Rosenthal effected a tie-up with merchants and the Luxor Toiletries Co., that helped immeasurably in putting over "Born to Love" playing at the Capitol Theatre, Wilkes-Barre, Pa.

The manufacturers of the Luxor toiletries shipped the theatre 2,000 samples of cold cream, face powder and rouge. The theatre in turn had envelopes printed and distributed to five local dealers including two large department stores.

The stores distributed these envelopes to their feminine clientele. Copy on the envelopes informed the holders to present the envelope at the Capitol Theatre the following week when they would receive the samples in the envelopes. One side of the envelopes was devoted to copy about picture, theatre and playdates and the other side listed the stores co-operating.

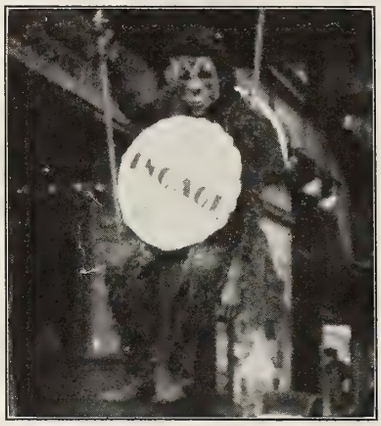
This method of tying up gave the theatre and especially the picture a week of publicity as it was necessary for the women folk to hold on to these envelopes that long to present them at the theatre the following week.

And in addition, all the five stores carried co-operative advertising in their windows featuring the Luxor toiletries and the picture.

Clifford's Harlem Gorilla Was A Good Ad On Jungle Film

Just to prove that neighborhood showmanship has not altogether gone out of fashion in New York City you may believe us when we tell you that Harry Clifford, manager of the Arcadia Theatre, the Bronx, pulled a little stunt that greatly aided the box office when he played "Ingagi" on a double bill.

He secured the services of an agile colored boy and had him dressed in a gorilla outfit, making him look as ferocious as possible.



A sign was then suspended from cords tied around his neck, giving playdates of picture. The boy walked around the neighborhood at certain intervals and at the start of every show climbed a rope attached to the marquee, as you will note from the illustration. As he climbed the rope he'd swing around until a crowd was attracted and then point to the marquee sign which read—"Ingagi—A Vivid Jungle Epic." Following this he would pound on his chest and utter gutteral sounds, showing and gnashing his teeth and again pointing to the sign and to the box office. As a direct result, a number of spectators took the colored boy's advice and went in the theatre to see a real gorilla.

That's bringing the jungle to town all right, Harry, and we're sure that some other Round Tabler can use your idea. Although this is your first contribution to this department, keep up the good work and let us know what else you are doing to sell shows up in your neck of the big city.

——Business Is Going To Be Great!——

Osborne's Special Morning Matinee Drew 3000 Kiddies

J. J. Osborne of the West Side Theatre, Scranton, Pa., put on a special show for the kiddies on the morning of Independence Day with 3,000 kiddies in attendance.

Every child marched in orderly fashion, into the theatre was presented with an American flag, the gift of the *Scrantonian,* a local paper that helped in putting over the show.

Many notables and officials made brief talks and then followed entertainment;—100 juvenile entertainers took part; a ten-piece orchestra and of course comedy films and an entertaining feature picture.

This affair was the third of its kind, and by far the most successful, to be sponsored by Manager Jack Osborne.

ROUND TABLE BIOGRAPHIES

Ben Weshner started in show business at the age of 15 and with the exception of time spent in the field artillery division of the famous "79th" has been in the game ever since. Even the big war couldn't knock the amusement bug out of his head and he's now located in Bloomfield, N. J., where he is in charge of the Royal Theatre.

Ben Weshner

He began his theatre career as jack-of-all-trades, successfully acting as lecturer, relief operator, operator, etc. He studied music on the road with a musical troupe, appeared in vaudeville, was associated with an originator of jazz bands over a five-year period and managed the acts. Other associations led him to the management of roadshows and important connections with the 4 Marx Brothers in "I'll Say She Is" and a number of other well known productions in the legitimate field.

Recent connections with motion picture theatres include the Millburn, Millburn, N. J.; the Cranford, at Cranford, N. J.; the Hollywood and Elizabeth, Elizabeth, and the Dewitt, Bayonne, N. J. There's no chance of him ever leaving show business, but his wide experience may take him into other branches of this field.

Star Was Born In His Town And Ely Grabbed Big Space

Taking advantage of the former citizenship of a motion picture star was splendidly capitalized upon by Johnnie Ely, manager of the New Lillian Theatre, Clarksville, Tenn., as is amply attested by a copy of the local newspaper we have at hand. It was a stunt that earned valuable publicity for his theatre.

When this particular star's latest picture played Clarksville, Johnnie made a call to the paper's editor and reminded him that the lady had spent the greater portion of her life in the home town. The result was a double truck of merchants' ads, mention on the front page and in practically each succeeding page of that issue. The spread also carried generous gratis space advertising the picture.

This is just a reminder from Ely to Club members to keep informed about movie players' birthplaces. This information is available in biography form in most press books and if you will check back over Club files you'll find that this department devoted considerable time and space to the publishing of name, and birthplace of each prominent player in all leading companies. This is good information to have at hand, Round Tablers, for if the occasion should present itself you can cash in just as handsomely as did Johnnie.

——Get Your Share Of Big Business!——

Morris Built Big Kiddie Club With Cartoon Book Gag

Any kiddie club that can grow to the extent of 1,400 members in six weeks is something to write home about and so we're going to let you all in on the fact that this is just what happened up in Auburn, N. Y., where Seymour L. Morris holds down the job of managing the Capitol Theatre.

This club was organized around the "Dinky Doodle" cartoons which are shown every Saturday. It is customary to call a meeting of the kids, during which matters of interest to them are discussed. A cartoon book is given them at the time they join and every time they see a cartoon they color the corresponding drawing in the booklet. Prizes are awarded for outstanding work and they are also given membership cards and buttons. Various stores have been tied up with as official "Dinky Doodle" stores and have staunchly supported the move. Whenever a picture especially interesting to children is booked, post cards are mailed to all members.

Certain details of Morris' plan are lacking at this writing but he has volunteered to supply any Club member with further information if they will drop him a line. We surmise that the cartoon booklets are supplied from the home office of the distributor. As to buttons and cards, these were made up especially for him in his home town, the cards carry the ad of a local merchant on the back, which covers cost of printing. We don't know just how he tied up with the several merchants but it will be interesting to receive this information. In the meantime, we extend Club thanks for sending in the idea. Everybody's going after kid trade these days and new angles are just what we're looking for.

FOYER DISPLAY MAKES A HIT!

Patrons got a kick from looking at the attractive display turned out by artist Guy Smith for L. P. Weaver, manager of the Rialto Theatre, Phoenix, Ariz. This display was used in connection with "Reaching for the Moon.". Note the stack of French 'phones, tying in with the copy in front of the desk.

ASSISTANTS ARE ELIGIBLE FOR MEMBERSHIP IN THIS CLUB!

With the approval of the house manager, assistant managers are eligible for membership.

We started taking assistants into the Club about a year ago and subsequent surveys have proven that it provides the necessary "push" to make them real showmen. It increases their interest in the business and makes them try all the harder to gain promotion. For the six months period, ending June 30th of this year, Club records show that over three hundred assistant managers were promoted to handle their own houses.

Only accredited assistants are accepted. Those not entitled to this title should not apply as their managers will be asked to certify as to the position they now hold.

The Round Table Club will welcome members in this class and we urge every bonafide assistant manager to send in the application now.

Limerick Contest Effectively Used By Frank Mickley

Since we last heard from Frank Mickley, manager of the Cameo Theatre, Allentown, Pa., his house was taken over by United Chain Theatres of Philadelphia and is now known as the Transit, with second run policy of features and shorts. But Frank was retained as manager and has been stepping along at his usual pace in the business of publicizing pictures and theatre.

He's been running a Limerick Contest which netted a lot of valuable publicity in newspapers and word-of-mouth advertising. In addition to interesting the newspaper, a tie-up was made with a jewelry store for the give-away of a watch as first prize. The theatre donated passes for the second prize, so there was no actual outlay of cash involved. Slips were given to patrons by ushers for the jotting down of the limericks so it will be seen that only ticket purchasers were eligible.

The above stunt has worked out so well for Mickley that he's going to pull it again this Winter, giving two tickets each week for the best verse submitted. This time it will be worked over a local radio broadcast, the jeweler again coming in on the deal and paying the broadcast fee. The theatre will get the last few minutes of the broadcast period to plug that end.

We're reproducing a couple of snap-shots in order to give readers an idea what he's been doing with some other pictures. On "It's a Wise Child" the old reliable baby carriage gag was used to excellent results and we're also showing photo of a man in gorilla costume used to exploit "Ingagi."

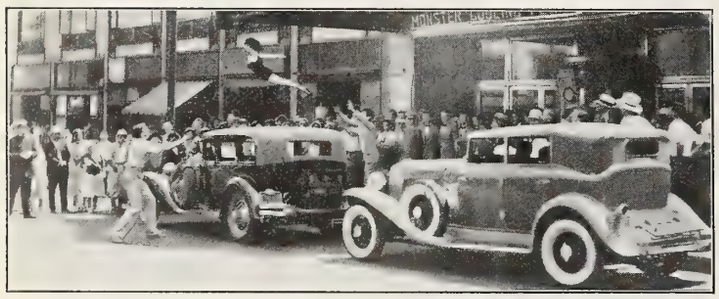
Even though the weather has been exceptionally hot down in his town, he has been holding his own. He plugged his efficient cooling system and dressed the theatre front in blue and white with icicles and snow scenes; while on the walls he used lattice work and flowers of all colors. By this time the new season is under way and we'll be looking for further accounts of what this Round Tabler is doing. In the meantime, Frank, tell Harry Gammett hello next time you see him.

PICTURING ED. HART'S ACTIVITIES!

(Editor's Note)—We are presenting in slightly different form than usual several stunts engineered by E. M. Hart, manager of the New Stanley Theatre, Utica, N. Y.; in other words, we will attempt to inform members pictorially what this well known Round Tabler has been doing since he took over management of this house last July. We label him old Round Tabler because these pages were indebted to him when he held important posts with Fox-Metropolitan and Publix.

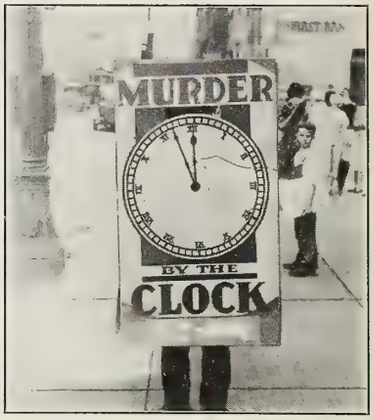
Since locating in Utica he has given local theatre patrons many innovations in the art of picture presentation, such as changing straight vaudeville acts to "presentations", rising orchestra platform and many other novel twists that have been appreciatively received by audiences. Following are photos and captions briefly describing some of the stunts he's pulled. We hope you like them.

One of the stunts Hart used in connection with "Transgression" was the circulation of placards by 50 "Liberty" boy carriers. The illustration above shows how the Stanley ushers were lined up behind the boys for photo which broke in next morning's daily paper. Also note the big 24 sheet cut-outs of Kay Francis and Ricardo Cortez, hung just low enough from marquee to gain attention of passers-by on both sides of street. The cut-outs showed to particular advantage in the newspaper photo. We believe you'll all agree that this is a most striking and effective front and it is safe to assume that those fifty newsboys gave wide circulation to the message he wanted to get over.



And maybe it didn't attract the noon-day crowds downtown when he arranged for the above ballyhoo to be staged in front of the theatre, in which one of the vaudeville artists was thrown over an auto and caught by another trouper on the opposite side. It was necessary to obtain a permit from the Mayor to pull this one and orders were issued to close the street while the act was on. A bugler ballyhooed the stunt in advance and a big round of applause greeted its climax. Needless to state, the auto was tied in with a local dealer. This photo also appeared in next day's paper. Hart is using his vaudeville artists in a variety of ways in addition to regular work in the presentations and this stunt, in particular, was one which caught the public eye.

His ballyhoo on "Reckless Hour" packed a wallop that photographed the picture title in the minds of everyone who saw it. Does that successfully wrecked car in the above photo tell the story of a reckless adventure? We'll say it does, and how! Of course the big wrecking car used to tow the smashed up coupe was promoted from a local auto service company in lieu of advertising received. Again note the effective cut-outs suspended from centre of marquee.



When he played "Murder By The Clock," a walking ballyhoo played an important part in attracting passenger and pedestrian traffic to theatre and picture. Note in the photo how a sandwich man was rigged to handle this advertisement. The copy and weird hand moving the hands of the clock did its share in piling up most satisfactory returns at the box office. Note that the sandwich man's head is completely hidden by the sign, adding to the general effectiveness of the bally. We judge that an aperture was made along the sign at the level of the eyes in order to permit vision. The man was sent through all principal sections of downtown Utica and succeeded in arresting a lot of attention from all.

Another stunt effectively used in connection with this same picture was arrangement for the stage appearance of the well known auto speed demon, Peter de Paolo. Peter was a special attraction along with the Stanley Frolics, as you will note on sign resting against the auto in above photo. Let us also call attention to the striking cut-out, again suspended from marquee so as to command general attention from both street and sidewalk traffic.

He didn't receive a very warm reception from the leading newspaper when he arrived in town for the reason that this old established institution of the Mohawk Valley frowned upon lending any aid to picture exploitation. However, since making a few calls on the management he has succeeded in stirring up a fine co-operative spirit among its staff. And stunts like the one pictured above not only helped matters along but endeared this manager to the hearts of the youngsters.

Jerry Parker Kept Business Up To Par By "Little Extras"

That "little extra something" was what kept the Commodore Hull Theatre, Derby, Conn., up to the mark during the past summer and these little extras were engineered by Jerry A. Parker, manager of this house in the Naugatuck Valley.

For instance, over the 4th he felt that something a little out-of-the-ordinary should be done in the way of added attraction and some local talent saved the day. This talent was recruited from several points around "the Valley," thereby creating interest from each town. A herald was gotten out for the occasion and distribution was affected by giving a few passes to the local newsboys. The house played to capacity business on a day universally conceded "tough." No cost to theatre.

When he played "Laughing Sinners" several merchants were tied in with ads headed, "You Can't Buy Love On Approval," then name the star, title, theatre and playdates. The lower portion of the ad stated "But You Can Buy"—so and so at Blanks Store. This not only secured free advertising but the merchants also donated window space for displays of stills, etc. On "Vice Squad" he also managed to horn in on some costless advertising by getting out a tab herald for a merchant who allowed the theatre space. For "Broadminded" he ran a large ad with cartoon sketch of Joe E. Brown and offered two guest tickets for the first twenty-five colored sketches of merit. This was aimed at the kiddies or adults and was tied in with the local newspaper. Another move that secured plenty of free mention in the newspaper was the booking of the Schmeling-Stribling fight pictures for exclusive showing in his zone.

And so it goes over in Derby where Jerry tells us they don't even believe that the country has been going through tough times. He tells us these little stunts helped him along and for any of you to help yourselves if the idea appeals. At this writing he and Johnny Scanlon have moved over in Torrington, Conn., where they will have charge of all Warner theatre interests in this city. Keep your eyes on these two Round Tablers and be prepared to read about what they are doing in their new location. Just as soon as they find their way 'round you'll hear from them.

——Get Your Share Of Big Business!——

ED. HART'S ACTIVITIES (Cont.)

The up-staters got a pleasing eye-full when Hart turned loose four of his stage troubers on the main stem. In fact he was so afraid of losing them that he sent along a convoy of ushers you see standing at the right and left of group. Stage presentations are clicking along in great shape at the Stanley and Uticans don't mind getting a close-up of the girls now and then.

It isn't often that church premises are used for picture exploitation and as a matter of fact the above photo does not show the several messengers actually standing on the grounds—they're on the curbstone. The bearers of the letters spelling the title of star and picture title carried this ad through principal thoroughfares and the above location offered such a novel background that the photographer just had to take a shot.

ED. LEWIS IS BACK IN THE BIG TOWN!

After handling the Park in Reading, Pa., to the satisfaction of both the theatre owners and patrons, Ed Lewis is back in harness operating the Carlton Theatre in Jamaica.

There are few showmen as capable of handling vaudeville houses as Ed and it would not surprise us one bit to see him duplicate his many past successes in the management of this beautiful theatre.

Of course, this announcement may attract all of Ed's old creditors, but then we could never pass up the chance of letting his friends know where he is hanging his hat. And he has so many friends that he may be swamped with congratulations; although we can't think of any reason why he should. But anyway, just to be serious for a moment, we doubt whether there is a better showman in this country, and that's taking in an awful lot of territory. But you have to cover a lot of ground when you speak of a man like Ed Lewis.

So; here's wishing him a packed house every night and three times on Saturdays and Sundays. (Did you say Amen, Ed?)

——No Empty Seats This Season!——

Hollis Drew Built Trade In Spite Of Adverse Condition

When a theatre can go through the past season of tough sledding without recourse to business stimulators such as give-aways, double feature programs and lowered admissions, there must be a reason, and a good one. In the case of the New Strand Theatre, Lowell, Mass., we are forced to conclude that the reason this house stood up so well under adverse seasonal conditions, was because of its manager, Hollis Drew, who was the man behind the gun in a number of cooperative stunts which built up both box office and theatre good will.

To begin with, the local Board of Trade inaugurated a series of weekly bargain days, over 50 merchants and two newspapers supporting the move. As a special feature of this scheme, the theatre supplied all merchants with dated "two-for-one" tickets to be given with bargain day purchases only. As these were dated for the following Wednesday of each week and were redeemable only on dated night, all confusion was avoided and use of them restricted to the one night. Consequently, Wednesday turned out to be one of the best spots in the week, often exceeding Saturday.

Then the Town Fathers decided to hold a Centennial Celebration, one of the features of which was a "Queen Contest." In close touch with civic affairs, Drew learned that the committee in charge of the forthcoming event was not at all averse to receiving revenue from some source to help finance operations. So he tied in with the Contest Committee and supplied theatre tickets which were sold at box-office prices, each ticket sold by candidates being good for 1,000 votes. These tickets were supplied to the Committee at 10c each, realizing a profit of 25c on every sale.

The candidates appeared on the stage at advertised performances and the final judging and award was made from the stage. As care was taken to hold contest results secret until stage announcement, both interest and business ran far above normal. The Committee reaped over $400 from the ticket sale while the theatre received in cash several hundred dollars and an immense amount of free publicity and good will.

The theatre also participated in the Centennial street parade with a comedy float which came in for a lot of comment and applause along the entire route. It consisted of a large truck with a nice friendly looking cow tied on the rear platform. Large banners bore copy reading, "This Is No Bull—Your Centennial Visit Will Be Incomplete Until You Visit the Strand—Michigan's Finest."

And in these ways Drew built up business while some calamity howlers were lying down on the job. Some will say he got a great break when the town decided to stage a Centennial. Maybe so. Why not try making this suggestion if your town has been in existence 100 years or more? The City Fathers might welcome the idea. And then you're all set for a slice of the melon. Perhaps another reason why Drew is so successful with the operation of his theatre lies in his advertising policy. He does not understand why some managers plug institutional copy about how wonderful their sound equipment is when it is just plain lousy; nor does he comprehend publicity given "cool comfort" when there isn't even a blower in the house. But he does think that every theatre has some legitimate feature which can honestly be sold.

TOOLEY'S MONTHLY PROGRAM!

STATE THEATRE
RED BLUFF CALIFORNIA
UNDER THE DIRECTION OF W. E. TOOLEY, RES. MANAGER
ENTERPRISES, INCORPORATED
PHONE 14
ALWAYS COOL
AUGUST
AND COMFORTABLE
Sunday — Continuous Show — 2:30-11PM
Week days 7-9 PM Sat. Matinee 2:30 PM
SUN.-MON.
TUES.-WED.
THURS.-FRI.
SAT.
2 3 Winnie Lightner "Gold Dust Gertie"
4 5 Body and Soul
6 7 Marion Davies "Five and Ten"
8 Thrilling Comedy-Drama "The Bat Whispers"
9-10 Daddy Long Legs
11 12 Claudette Colbert Fredric March "Honor Among Lovers" Also "Hot Heiress"
13-14 Richard Barthelmess "The Finger Points"
15 Ronald Colman "The Devil to Pay"
16 17 Norma Shearer "A Free Soul"
18 19 Africa Speaks! Also Charlie Ruggles "The Girl Habit"
20-21 Never the Twain Shall Meet
22 Dracula
23 24 Joan Crawford "Laughing Sinner"
25-26 John Gilbert "Gentleman's Fate"
27 28 A Challenge to Women in Love! "Seed"
29 Greater Than Street Chance "Vice Squad"
30-31-Sept. 1 Charlie Chaplin "City Lights"
Sept. 2 only Novarro "Daybreak" Also "Confessions of a Co-Ed"
3-4 Youth's Flaming Thrills "Young Sinners"
5 Marlene Dietrich "Dishonored"
PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE

The above reproduction shows a copy of the monthly program issued by W. E. Tooley, manager of the State Theatre, Red Bluff, Calif. Obviously it was run off from a line cut and we think that he's done a particularly worthy piece of work. A program of this kind cost but little more than the ordinary run of this advertising medium and we believe results more than justify the additional expense.

——Business Is Going To Be Great!——

Blair Is Featuring "What A Picture" Month In His City

Something interesting in advertising is always being pulled off by E. E. Bair, manager of the State and American Theatres, East Liverpool, Ohio, and we note that he recently featured a "What A Picture Month" as advance publicity for pictures to be played during September.

In a big four column announcement ad about 12 inches deep he told his public that "They'd Remember September" and went on to state his reasons why the several outstanding features listed below would appeal to patrons. Prior to the running of this ad a series of teaser insertions were made, followed with trailer copy and bill boards.

Sunday movies have been legalized in Ohio and along with many other theatre men Bair is doing his part to focus attention on a condition which hasn't existed for a long time. He's using one sheets to inform the public that "They Can Shop and Play"—and "To Spend the Week-End in East Liverpool."

His well-layed-out ads on current attractions continue to appear in the local newspaper; likewise, his famous column consisting of running comment on coming attractions. Copy in the latter reads anything but like an ad but that's what it is for a foot note states that it's one of a series of advertisements published every now and then by the State and American Theatres.

We hear that the "What a Picture Month" is clicking along nicely and we can also believe that the local merchants are much pleased with the campaign he's carrying on to keep people in town over the week-end. We've published quite a number of Bair's ads in past issues of this department and will get some more of them together for a future layout. The column has also been fully described but in case any Club member wants further information we'll supply it, or a line to him will have the desired effect.

F. Smith Used Man In Uniform To Plug A Chevalier Picture

One of the stunts used by Floyd F. Smith in advertising Maurice Chevalier in "The Smiling Lieutenant" playing at the Paramount Theatre, Nashville, Tenn., was used on the street and in department stores.

A man, attired in a uniform similar to the one worn by Chevalier in the picture, worked in and out of the department stores and on the streets—handing out calling cards on which was printed, "Save a date for THE SMILING LIEUTENANT—Paramount Theatre, Saturday, August 1."

Smith also used a lobby stunt that proved a popular diversion as well as an excellent medium in exploiting the picture. A large board was constructed listing a number of coming attractions as well as the current picture. If the arrow pointed to The Smiling Lieutenant after the wheel had been spinned, the "spinner" was entitled to a guest ticket to see the picture.

——No Empty Seats This Season!——

Pfeiffer Boosted Summer Trade With Several Good Ideas

Several business boosting stunts were employed during the warm weather months by Jack E. Pfeiffer, manager of the Orpheum Theatre, Hammond, Ind., which included vacation trips, give-aways and bargain admissions.

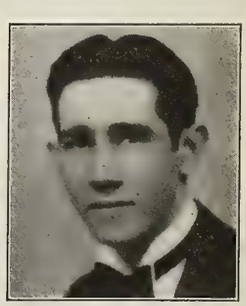
He tied up with one of the big bus lines for a free vacation trip to Canada via Niagara Falls in the usual fashion, arranging a box in the lobby as a receptacle for the tickets. This same plan was also worked with a local jewelry store during the Warner Jubilee, the concern donating three awards.

Looking over some samples of heralds used by the Orpheum, we note that double-feature bills were offered at the "bargain" of 10, 20 and 30 cents and, according to the grade of pictures played, patrons certainly did get their money's worth. At least one herald was gotten out gratis, for we note that he made a tie-up with a shoe store for the give-away of Keds at each Saturday matinee during August.

Everybody has had to pull for business the past few months and the methods used by Pfeiffer can be put in effect most any season of the year. These helped him over the rough spots and so he's passing them along for others to use if they see fit. Even though they tell us that "prosperity is just around the corner," it won't do any harm to have them tucked away for use when the occasion demands some antidote of this sort. If any one should want further details on the above tie-ups, we feel sure that Jack will be glad to furnish them if you will drop him a line.

ROUND TABLE BIOGRAPHIES

Chance threw George C. Lewis into show business at the age of 17 when a friend secured for him the job of usher at the Apollo Theatre, Peoria, Ill. But it turned out to be a lucky chance at that, if we are any kind of a judge, for his theatre career since that time shows a steady stream of promotions until the present sees him occupying a position which, at the age of 21, can be classed as sitting on top of the world. He's now a city manager, with headquarters at the Wildey Theatre, Edwardsville, Ill.



George C. Lewis

After a few months of ushering at the Apollo he was given the assistant managership of this theatre and one year later was transferred to the same post in the Majestic Theatre, Bloomington, Ill. He then acted as assistant at the Irvin Theatre, also in Bloomington, and was later made acting manager. Several months later he returned to manage the Apollo during the illness of the regular manager. Upon the latter's return, he was transferred to his present post.

He modestly states that he was fortunate in obtaining rapid advancement with Great States and when Publix took over the circuit two more advancements followed. However, we'll venture the opinion that circuit executives don't promote men who do not deserve this honor. He enjoys his work so much that there isn't a thought of ever getting out of it and inasmuch as trade papers claim his attention, in order to keep well informed, there's a chance he will respond to our wish that he will continue to let this department know what's going on in his territory.

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

JACK SIMONS, former manager of Loew's Aldine Theatre, Pittsburgh, has been appointed publicity director of the Penn Theatre, replacing William Clark who recently resigned to accept a post with a Cincinnati radio concern.

* * *

LEROY HANDLEY has returned to his job at the RKO Majestic Theatre, San Antonio, after a well earned vacation. Handley is floor manager.

* * *

ROBERT MOMM, formerly manager of Warner's Majestic Theatre, Mansfield, Ohio, is now in charge of the Sherman Theatre, Chillicothe, Ohio, considered one of the most modern houses in the Warner-Ohio chain. Louis Milder, former assistant at the Majestic, succeeds to the managerial post.

* * *

ROBERT SOFFER, managing director of the Hollywood Theatre, New York City, is now a member of the ball and chain gang. On August 25 he was united in the holy bonds of matrimony to Miss Rose Gross, sister of Manny Gross of First National Pictures.

* * *

MARC BOWMAN, former manager of the Fox-Broadway Theatre, Portland, Ore., has been transferred to Spokane where he will have charge of exploitation for the recently opened new Fox Theatre. Bowman will work under the supervision of Robert Bender, Northwest Division Manager. During his month's absence Bowman will be succeeded by Charles Couche, assistant to J. J. Parker, head of Fox theatres in Portland.

* * *

ROGER DAWSON, former manager of the Fox Strand Theatre, Milwaukee, has been appointed manager of the Palace, a former RKO theatre which has reopened under the Fox banner.

* * *

HARRY KARP, recently with Warners on the Coast, has succeeded Roger Dawson as Manager of the Milwaukee Strand Theatre.

* * *

LEONARD HOWARD, former treasurer of the Fox-Wisconsin Theatre, Milwaukee, has been appointed manager of Fox's Miller and Princess Theatres, Milwaukee. Former manager Joe Miller recently passed away.

* * *

JOHN CALMAN, veteran showman, is in charge of the recently opened Temple Theatre, Birmingham, Ala. The house has been closed for the past two or three years.

* * *

JOHN IRVIN, manager of the Dickinson Theatre, Chillicothe, Mo., recently entertained a number of managers of Dickinson houses in Missouri. It was the first meeting of its kind to be held in this city.

* * *

MARSHALL FORSTON, manager of the Granada Theatre, Everett, Wash., recently passed around the cigars. It was an eight and one-half pound daughter. Mother and Father both doing well, thank you.

* * *

FRANK B. HILL, manager of the H-F theatres in Walla Walla, Wash., recently went to Yakima to supervise the opening of the new Yakima Theatre. He was accompanied by Mrs. Hill and Frank Jr. During his absence Milton Wight, in charge of the Pasco house, had charge of the Liberty and Roxy. The Yakima will be managed by Arch Bartholet, formerly manager of the Liberty Theatre, Sunnyside.

JOHN BOSWELL, with the Keith theatre interests for the past 18 years, has been transferred from Louisville, Ky., to manage the Indiana, Terre Haute. In the latter city, Rex Williams will remain at the Grand; Louis Peck, at the American, while Shannon Katzenbach holds his post as general representative of the Fourth Avenue Amusement Co.

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MILLARD BLAETTNER, former manager of the RKO State Theatre, Dayton, Ohio, has returned to the RKO Colonial, Dayton, a house which he previously managed. He succeeds Dan McNatt, who is slated for another post as yet unannounced.

* * *

BOLIVAR HYDE, for the past five years connected with Publix and recently manager of the Tudor Theatre, New Orleans, has left for Lakeland, Fla., where he will supervise the Polk and Lakeland Theatres.

* * *

BERNARD H. BUCHHEIT, formerly in charge of the Noble Theatre, Anniston, Ala., has been appointed manager of the Strand Theatre, Montgomery, Ala.

* * *

MIKE CULLEN, who has been in charge of Loew's Theatre, Washington, recently arrived in Pittsburgh to assume his new duties as manager of the Loew Penn Theatre, succeeding H. M. Addison who is now division manager for Loew in Cleveland.

* * *

R. E. CHARLES, former theatre manager in Centralia, Wash., has been placed in charge of the new Capitol Theatre, Yakima.

* * *

H. A. GILLESPIE, who has had combined management of the Capitol and Liberty Theatres, Yakima, will hence forth center his activities on the Liberty, which has been improved and redecorated to the tune of $12,000.

* * *

L. R. CARLTON, formerly H. A. Gillespie's assistant, has been made manager of the Majestic Theatre, Yakima, Wash.

* * *

J. A. HARVEY, Jr., owner of the National and Jose Theatres in San Jose, Calif., has purchased the Strand Theatre in Los Banos. The house will be closed for remodeling.

* * *

DOYLE LUCKIE, manager of the San Angelo Amusement Co., San Angelo, Texas, has announced the opening of a new house on West Beauregard street.

* * *

JOSEPH BRADT is the manager of the Tower Theatre, newest motion picture theatre in Bremerton, Wash.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

FRANK PRICE, manager of the Rivoli Theatre, Baltimore, is again on the job with the recent reopening of this house. During the summer the theatre was overhauled.

* * *

HERMAN WEINBERG, manager of the Europa Theatre (formerly the Little) is putting in his usual 18 hour day and with the assistance of his brother Max, newly appointed assistant manager, is getting ready for reopening.

* * *

EINO HEMMILA has been appointed house manager of the newly opened United Artists Theatre in Portland, Ore., J. J. Parker making the announcement. For the past three years Hemmila has been connected with the Fox-Broadway, Portland.

* * *

F. J. LUDWIG, newly appointed chief for Publix in middle west states, recently completed an inspection tour of the Nebraska division, accompanied by E. R. Cummings, division manager, and Stanley Brown, district manager. Ludwig succeeded Arthur Mayer to his present post.

* * *

L. M. GREENE, lessee of the Table Rock Theatre, Table Rock, Neb., recently suffered severe loss to this theatre through a fire that had its origin in an adjoining building. The loss is partially covered by insurance.

* * *

ROY PIERCE, manager of the RKO Orpheum Theatre, Omaha, can qualify for the "Believe It or Not" series. For several months, according to report, business has been so brisk that he's had to catch his opening show standing in a side aisle. Not even a spare seat in the balcony when the first stage unit goes on!

* * *

CHARLES RAYMOND, recently associated with Loew Theatres in Buffalo, has been named manager for Keith's Theatre, Philadelphia, which opened the early part of September. Keith's is controlled by M-G-M-United Artists interests and, it is understood, will battle it out with Stanley-Warner in this city.

* * *

MARCUS A. MYERS, formerly manager of the Strand Theatre, Dolgeville, is now in charge of the Liberty Theatre, Rochester, N. Y. It's a promotion.

* * *

HERMAN J. ARNOLD, former manager of the Indiana Theatre, Terre Haute, Ind., will be in charge of the Liberty Theatre, Terre Haute, when this house opens during September.

* * *

E. A. KALWISHKY, manager of the Rialto Theatre, Burlington, Iowa, has also been placed in charge of the Iowa Theatre, recently acquired by A. H. Blank, veteran Iowa theatre man.

* * *

HOWARD BARNES, official representative of Central States Theatres in Burlington, Iowa, will continue to make his headquarters in the city and manage the Palace Theatre.

* * *

LARRY HASHLER is in charge of the newly opened Iola Theatre, Iola, Kans.

* * *

FRANK BARNES, formerly manager of the Dickinson Theatre in Lawrence, Kans., has been transferred to the Dickinson house in Chillicothe, Mo., where he succeeds John Irvin. Irvin is taking Barnes' post in Lawrence.

* * *

(More Personalities on Next Page)

THE KIDDER GOT KIDDED!

EDITOR'S NOTE—When Arnie Eichenlaub planned to give away a "live baby," he did not take into consideration some of the town's practical jokers, with the result that they handed Arnie several minutes of worry.

The local paper's description tells the tale better than we could so here it is; read it and chuckle at poor Arnie's expense:

"All week long Arnie Eichenlaub, manager of the Fox-Jones Theatre, had been telling the people through 'The Daily Record' that he was going to give a real live baby away at the show on Friday night.

"Eichenlaub was true to his word.

"At the intermission he appeared on the stage and following him came Miss Dorothy Sterling, dressed as a nurse and pushing a baby carriage.

"Arnie arranged the baby's covers nicely and then stepped to the front of the stage to address the audience.

"'Ladies and Gentlemen,' he began. This theatre has promised that tonight we would give away a real live baby. We are going to keep our word. Here we have a real live baby. It was raised on the ranch of Mr. and Mrs. Sterling. It is seven months old. Its parents are of good blood and the baby is a beauty. The police and others have tried to interfere, but we are going to keep our word. No one can stop us. You will see here a real live baby and——!

"Just then he turned around to point to the cab and the nurse when his glance settled upon a pretty girl holding a real live baby in her arms.

"Eichenlaub was flabbergasted. He gasped, and turned toward the audience to get a little composure, but saw a sight which made him worse. There was Chief of Police John Donahoo slowly walking down the aisle toward the stage.

"It was fully a minute before he could talk and then he made up for lost time—talking rapidly and finally exposing the baby he planned to give away, a pig, dressed in lovely baby clothes. Perspiration stood all over Eichenlaub's brow as he got himself out of his difficulties as quickly as possible.

"The real live baby was Miss Josephine Dolan, 2 months old, and was held by Miss Gertrude Hopper of Chicago, a relative of Mr. and Mrs. Clarence Dolan who was pressed into service because she had been in town only a few hours and was not known by Eichenlaub.

"The 'frame-up' on Eichenlaub was aided and abetted by Chief of Police Donahoo."

Foster Invited All Pajama-Clad Femmes To Come As Guests

All ladies between the ages of six and sixty were admitted free of charge to a "Pajama Party" held recently by G. H. Foster, manager of the Kenton Theatre, Kenton, Ohio.

The occasion was an all-comedy program scheduled on Tuesday and all a lady had to do to win a guest ticket was to come to the theatre rigged in a suit of those bizarre pajamas so popular among the femmes this past season. About 250 patrons, assorted as to age and size, took advantage of the invitation. The photo will show some of them lined up in front of the theatre.

It may be that the girls have packed the above costumes away in moth-balls at this season but undoubtedly they'll be wearing the same things or something worse next year and this little gag of Foster's will be a good one to file away until then. And, of course, there are a lot of warm weather places where it can still be put to use. Also, the idea may inspire some other manager to pull the same stunt with some other kind of rigging during the coming months. At any rate, we thank G. H. for passing the information along and hope he'll keep up the good work because it's stuff like yours that is of real use and value to the thousands of showmen operating in situations similar to yours. In fact, we particularly want exploitation and examples of real showmanship from the smaller town and city in preference to the key cities.

PERSONALITIES—(Continued)

MILTON OVERMAN, manager for Publix in Corsicana, Texas, recently announced that his company will open a new theatre in this city in a building formerly occupied by a local jewelry concern.

* * *

TOM SULLIVAN, manager of the Gothic Theatre, Englewood, Colo., has installed new sound equipment.

* * *

EDWIN B. LEWIS has been appointed manager of the newly opened 2,000 seat Paramount Theatre, Aurora, N. Y. The house will operate under picture and vaudeville policy.

* * *

HARRY STONE, manager of the Fox-American Theatre, Butte, Montana, recently announced the reopening of this theatre. The house has been closed for several months to permit installation of a number of modern improvements.

* * *

E. C. BEGG is in charge of the new Union Theatre, Union, Ore.

* * *

CLARENCE OLBRICH has been appointed manager of the Liberty Theatre, Sunnyside, Wash. Kay Adams, former manager, has been transferred to the Toppenish Theatre, Toppenish.

* * *

WILLIAM M. BOILEAU has reopened the Paramount Theatre, Tacoma, Wash. The house has been dark for a long time.

* * *

HOBART GATES has purchased the Custer Theatre, Custer, S. D.

* * *

E. E. PENIX has taken over the Capitol Theatre in Fort Worth from John Murrin.

JAKE HERRON, formerly of Gering, Neb., will manage the newly opened Aladdin Theatre, Minatare, Neb.

* * *

E. A. PATCHEN has been appointed manager of the Avalon Theatre, Grand Junction, Colo. He formerly managed the Strand Theatre in Cheynne, Wyo.

* * *

IRVING WEINSHANK is the new manager of the Palace Theatre, Peoria, Ill. This post was formerly occupied by Milt Lewis, who is now city manager in Alton.

* * *

J. A. ALLEN is the new manager of the Fox-Olympia Theatre, Olympia, Wash., succeeding Harold Murphy.

* * *

C. E. ADLER has purchased the Washington Park Theatre, Denver, from C. M. Stowall.

* * *

RALPH McGOWAN is now in charge of the Alexander Theatre, Glendale, Calif., succeeding Chas. Jones.

* * *

H. W. PIERONG has been appointed manager of the new Fox theatre in Spokane, Wash.

* * *

RICHARD SPIER is now in charge of the Paramount and California Theatres, both Fox houses in San Francisco.

* * *

W. A. BYERS, former manager of the Paramount and Princess Theatres in Asheville, N. C., is now at the helm of the Plaza, same city, succeeding Thomas Reed. Reed has been transferred to the Paramount Theatre, Durham, N. C.

* * *

TOM STELLING has been named manager of the Paramount and Princess, Asheville, recently vacated by W. A. Byers. Stelling was formerly at the Palace in West Asheville, and his place has been taken by Joe Hough.

* * *

ALBERT STETSON is the new manager of the recently opened new Fox Theatre in Phoenix, Ariz. He was formerly in charge of the Fox and Lyric Theatres in Tucson.

* * *

OLIVER THOMPSON is sitting in at the Grand Theatre, Douglas, Ariz.

* * *

ARTHUR P. OWENS has leased the Grand Theatre, Ottumwa, Iowa, and will open this Fall with pictures and vaudeville.

* * *

CHARLIE AMOS has replaced Val Wadkins at the Tivoli Theatre, Chattanooga, Tenn.

* * *

WILLIAM HASTINGS, formerly assistant manager of the RKO Albee Theatre, Cincinnati, Ohio, has been promoted to the management of the Strand Theatre, Dayton.

* * *

R. A. BEACH, formerly assistant at the RKO Keith Theatre, Dayton, Ohio, succeeds Millard Blaettner as manager of the RKO Colonial, the latter taking over the helm of the RKO Colonial.

* * *

"SLIM" BOZEMAN, who has been holding down the job of assistant manager at the RKO Family Theatre, Columbus, Ohio, has been named city auditor of the Palace and Majestic Theatres, same city. Keith Fyfe is Bozeman's successor at the Family.

* * *

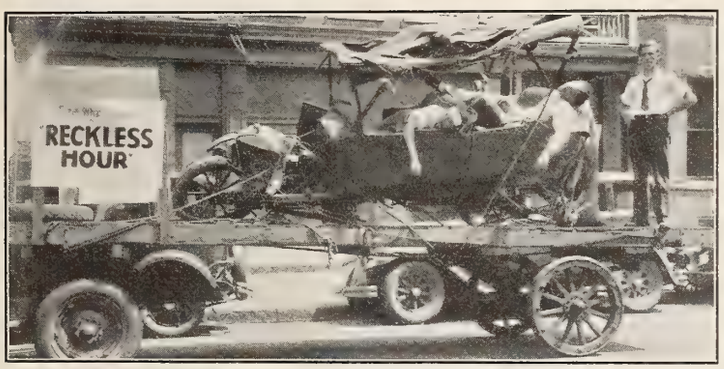
WILFORD GERBRACHT has taken over operation of the Capitol Theatre in Ames, Iowa.

Warren Slee Used Two Corking Gags To Plug Pictures

It is always a pleasure to record what Warren A. Slee, manager of the National Theatre, Richmond, Va., is doing in the showselling line for this live-wire Club member is constantly pulling some stunt which makes his public sit up and take notice.

One of his recent gags that captured just what he wanted in the way of attention was the old one with the baby-carriage. This he used in connection with Joe E. Brown in "Broadminded" and as you note in the illustration, an adult occupied the space generally reserved for a baby and another full grown male specimen filled in as nurse. The carriage occupant was dressed in regulation baby attire and the one who supplied the motive power was clothed in blouse, knee-breeches, white stockings, horn-rimmed spectacles and a plug hat. The vehicle was pushed through the principal thoroughfares, both "baby" and "nurse" occasionally indulging in funny antics.

The other picture we are presenting along with this story appears to have been shot about the time Grant visited Richmond but this is not so; it's just another ballyhoo stunt of Slee's—if we must let you in on it. When playing "Reckless Hour," he secured the most dilapidated Ford wreck he could find for the occasion and hoisted it aboard a truck. The services of two young fellows were engaged to simulate victims of a terrific collision and they and the truck were driven through parts of the city where circulation of the message was desired. A sign attached to the truck read, "See What Happens in the Reckless Hour—National—Starts Monday."



Both of these stunts worked out so well for him that we are taking the liberty of passing them along to the rest of the boys and we'll be hoping to hear some more about what he's doing to keep the National's seats well filled. It's comforting to be informed that you are having such fine ice-skating in Richmond this season, Warren, and we feel sure that the rinks are not all crowded at the time you leave your theatre to indulge in a few figure-eights.

——Get Your Share Of Big Business!——

Stowell Plugged Film Through Tie With A Restaurant

Harry C. Stowell tied up with the opposition to plug "The Lawyer's Secret," playing at the Paramount Theatre, Middletown, N. Y.

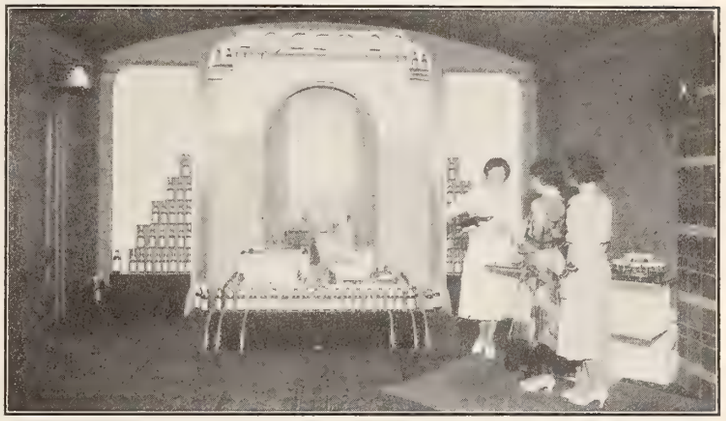
First, Stowell made arrangements with a Coffee Shoppe whereby this establishment printed 10,000 throwaways containing co-operative copy about the coffee shoppe, theatre and flying circus.

The flying circus was in town on a Sunday and Monday. These people were induced at no cost to the theatre to drop these throwaways over the town during one of their flights.

A part of the copy on the throwaways read, "After you fly with the GOODWILL FLYING CIRCUS and attend the Paramount Theatre, dine at Middletown's popular Mitchell Inn Coffee Shop."

The reverse side of the throwaway read, "It's No Secret—You will enjoy flying with the Goodwill Flying Circus but THE LAWYER'S SECRET is at the Paramount Theatre Today."

TIE-UP WITH YOUR BEVERAGE DEALER!



Prior to leaving the Stanley Theatre, Jersey City, to take an important post with Paramount-Skouras, Charley Carroll made a profitable tie-up with the Hoffman Beverage Co., for the installation of a Cooling Display in the theatre lobby. Free drinks of every flavor manufactured by this concern were served gratis to theatre patrons from Decoration Day until Labor Day. The beverage company secured some splendid advertising and the theatre reaped a world of good will from the stunt.

Local Conditions Formed Keynote Of Durfee's Campaign

Local conditions governed to a degree the campaign made on "Politics" by the Durfee Theatre, Fall River, Mass., inasmuch that the city was on the verge of dispensing with certain public service; however, there were many other stunts employed which did their share to send the picture over the top.

This theatre is one of the entrants in the M-G-M contest for exploitation honors on this feature and while the Club sent a letter to this house in order to bestow proper credits, we'll attempt to decipher the press representative's name appearing on his report. After comparing letters with others it looks like W. S. Canning. Right or wrong, maybe he'll let us know.

As stated above, the city was considering closing a hospital and dispensing with the service of picking up scavenge; so an ad was framed around these two questions and it offered Marie Dressler for a woman Mayor as a means to correct the situation. We are reproducing a copy of one of them on this page. Other ads were run carrying rally notices to clean up the city and keep the hospital.

The rally was staged on a Saturday night and a truck ballyhooed the event along all the main streets. A real old fashioned torch-light parade was pulled off the opening evening, participated in by men and boys carrying banners and making announcements. The parade wound up in front of the theatre where the front was barricaded to present the appearance of voting booths. Red fire illuminated the entire block and the report states that police had to open a lane to allow patrons to get inside the theatre.

The Durfee management was on the job when it came to taking advantage of local political questions and it is to be congratulated for its quick action. The entire campaign brought outstanding returns to the box office and after all this is what counts. The Club will look forward to hearing more from these enterprising showmen over in Fall River.

NEW MAYOR WINS BY 999,999 LAUGHS

Marie Dressler Promises to Live Up to Platform in All Respects---Will Retain Hospital and Scavenge Collection.

HOUSEWIVES' STRIKE FORCES HUSBANDS TO VOTE FOR MARIE

First Woman Mayor Will Hold Public Receptions and Thank Her Supporters at Durfee Theater Throughout Balance of Week—Thousands Join in Ovations of Approval for Marie and Campaign Manager, Polly Moran.

Interviewed at the close of her first triumphant reception at the Durfee theater, last night, Madame Dressler said:

"I knew I would win. Why shouldn't I? I promised 'em all they wanted, and I'll give them all I promised. All they wanted anyway was a good chance to laugh. When the world laughs, it's happy. I'll keep 'em happy. See if I don't."

JOIN THE 'ROUND TABLE' GO-GETTERS

W. H. SCHUMACHER, manager of the Lyric and Hippodrome Theatres, Lancaster, Ohio, says he's been reading "doings of Club members for quite a while and would like to join the gang." All right, W. H., you're in the army right now and we're glad to have you with us. Just live up to your promise to swap some of your showselling tricks with the rest of the boys and everything will be jake.

———*Wear Your Club Pin! ! !*———

JACK L. JOHNSON is the manager of the Grand Theatre in Mankato, Minn., and we take this opportunity to introduce this new member to the rest of the gang. He has the same initials as the renowned ex-champ and that ought to furnish inspiration for putting shows over with a big wallop. Let's hear from you regularly, Jack, as to what's going on in your town.

———*Wear Your Club Pin! ! !*———

EDDIE RIVERS manages the Granada Theatre out in Lewiston, Idaho, and is proposed for Club membership by Frank B. Hill, well-known showman and Round Tabler from the great Northwest. With such a sponsor, Eddie, we'll be on the lookout for some mighty interesting yarns from your neck of the woods. All you have to do to keep in good standing in this outfit is to swap showselling tips with your fellow managers.

———*Wear Your Club Pin! ! !*———

ONG TING HWIE is not only the manager of the Flora Cinema 'way over on the Island of Java, but he holds a partner's interest as well. His theatre is located in the city of Probolinggo and we are glad to introduce him as a new member of this Club. We confess our ignorance as to how shows are put over in Java, but propose to find out just as soon as Ong Ting finds time to let us in on his methods.

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

H. B. FOX is the general manager of the Deansgate Picture House, a good old British institution in the City of Manchester, County of Lancashire, England. Now, boys, hands across the sea to this new Club member and tell him you're all glad to have him with us. We note the proposed new tax for cinemas in England and know Fox will have to step on it this season. But this will stimulate thought for new show-selling ideas and we hope he'll keep his fellow members informed about his activities.

———*Wear Your Club Pin! ! !*———

ALBERT F. AVEY is in charge of the Rialto Theatre in Kingsville, Texas, and he's another manager from the ranks of the fast-stepping Hall Industries Theatres crowd to become a member of this organization. Now that you are one of us, Al, you will be able to keep a line on what a lot of your fellow managers are doing—and they you, if you will shoot along some news about what you are accomplishing these days.

———*Wear Your Club Pin! ! !*———

CHAS. H. McKINNEY is at the helm of the Virginia Theatre, Harrisonburg, Va., and it is a pleasure to include his name among the several thousand members in this organization. Just as a reminder, Charles, the rules and regulations of this outfit demand that you keep your fellow showmen informed on live-wire show-tips—that's all. So let us hear from you regularly on what's doing in your town.

———*Wear Your Club Pin! ! !*———

OSCAR F. SWANSON manages the Colonial Theatre in Southington, Conn., and we are in receipt of his application to become a Round Tabler. Meet Oscar, boys, and give this new member a great big hand. He proposes to let you all know what it takes to put shows over in Southington and we will all look forward to hearing from him.

———*Wear Your Club Pin! ! !*———

H. J. QUARTEMONT is the manager of the Plaza Theatre, Milwaukee, Wis., and his application for Club membership adds to a large Round Table delegation in his city. You won't go far, H. J., without running across a fellow member in Milwaukee and when you meet, pass along our best regards. In the meantime, just as a starter, tell us all about that last good stunt you put over so we can pass it along to the rest of the boys.

———*Wear Your Club Pin! ! !*———

W. A. WYNNE sends his application along for membership in our Club and thus another owner-manager joins the ranks. He is located at the Ritz Theatre in Huron, Ohio, and it won't be long before we'll be telling you all about what he is doing to put over shows in his city. Shoot your ideas along, W. A., and Club headquarters will do the rest.

———*Wear Your Club Pin! ! !*———

RUSSEL M. HOGUE is the assistant manager of the Fox-Lincoln Theatre in Charleston, Ill., and according to an endorsement given him by his Boss, Gerald F. Baker, Hogue is steering straight for a full-fledged manager's job in the near future. He's 20 years old and has been at this theatre for 2 years, recently being promoted from doorman to his present position. We're glad to have you with us, Hogue, and feel sure that you will benefit from reading about what other capable showmen are doing. Be sure to keep in touch with your Club.

JOHN CALMAN is back in Birmingham, Ala., after an absence of eight years and he sends his application for Club membership from the Temple Theatre. His return to this city was the occasion for a two-column signed story in one of Birmingham's leading newspapers and we note that in addition to being an old timer in show business, he's also an accomplished musician. Several years ago he operated a number of theatres in this city and prior to his return was in charge of a house in Charlotte, N. C. We're mighty glad to have him for a member and hope he will keep his Club posted on what's going on in his theatre zone.

———*Wear Your Club Pin! ! !*———

ORAN COHEN holds down the assistant manager's job at the Maryland Theatre, Hagerstown, Md., and was promoted to this post at the time Walter Morris was transferred to Hagerstown, to assume supervision of all Warner theatres in this zone. Prior to his promotion Cohen was the chief of service at the Metropolitan, one of Baltimore's big houses, recently managed by Walter Morris. He's moving up the ladder of success and it probably won't be long before he'll be in charge of his own house. Keep Club headquarters posted, Oran, so we can announce your next promotion to management of your own theatre.

———*Wear Your Club Pin! ! !*———

GUY JONES has some title down at the Princess Theatre, Cleveland, Tenn. —he's the exploitation man, artist and general asisstant for this Crescent Amusement Co. house. And in between time he finds a few moments to devote to the sketching of cartoons based on show selling stunts. Now that he has become a member of this organization, we shall hope to present some samples of both exploitation work and cartoons. And we don't mind telling you that this man can do tricks with india ink.

———*Wear Your Club Pin! ! !*———

GEORGE G. MEANS manages the Fox-Mokan Theatre in Kansas City, Mo., and like the host of his brother Fox theatre managers in this organization, will henceforth do his share of making contributions in the interest of show business. We note that he changes four times weekly and know that he's kept on the jump selling shows, but hope that Means will find time to keep his Club informed on what's going on at his theatre.

———*Wear Your Club Pin! ! !*———

E. M. NYE is in charge of the Orpheum Theatre in Glasgow, Mont., and he's another new member to join this Club. Sit down to your typewriter, E. M., just as soon as you can find the time and tell us what you are doing to sell shows out your way. We're sure that you will have something interesting to say and can assure you that all your fellow Round Tablers will want to hear your views.

———*Wear Your Club Pin! ! !*———

GEORGE C. CRONIN is another assistant manager to become a member of this organization and his manager, Irving P. Alexander, states that George is particularly adept at effecting successful tie-ups. The Club is glad to have you as a member, Cronin, and knows that you are rendering valuable assistance to your Boss. Keep up the good work and we predict you'll soon be managing a house of your own.

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

QUESTION NO. 95.—(A) What attention should be given the pick-up optical system each day? (B) Suppose, after starting, the sound blurred, was perhaps sharp, or fairly so for an instant and then blurred again. Where would you seek the trouble, and just how would you proceed to remedy it?

Special: I have been asked by the office of the Director of Projection of a large theatre chain to ask the following question in this "School":

The theory of action of a DC motor is that a current carrying conductor placed in a magnetic field will tend to move in such direction as will embrace the greatest number of lines of force. QUERY: What is the theory of action in an induction motor?

There, I'll admit that this had your editor tied for a while. I know now what the answer is, but believe you will have to do some digging to find it out.

QUESTION NO. 96.—Describe the action of a Western Electric fader. Why is it not practical to use a variable resistance in series with the pick-up and main amplifier? Describe the arrangement of the W. E. fader elements. Between what two elements of the sound system is the fader located?

QUESTION NO. 97.—Explain the location of each half of the W. E. fader coils with relation to each other and to the film pick-up amplifier. Explain the use of the switches at the top of the fader. What will be the effect if the fader pointer be not kept on one of the numbers—kept between two of them? How may either the red or white side of the fader be cut out?

THE FUNCTION OF THE STORAGE BATTERY

The amateur projectionist wants to know how electricity is stored in a storage battery. After advising him to study storage battery construction, operation and care, pages 1083 to 1098 of the third volume of the Bluebook of Projection, I will, for the benefit of young students in Projection, explain as follows:

First of all there is no electricity stored in any battery, storage or otherwise. Fully charged, there is no more electricity in a battery than there is in a corn cob. In the charged battery however, there is a power to by chemical action produce electricity, and that power is there in exact proportion to the amount of electrical action that has been put into the battery by charging, and which has not yet been used.

The storage battery consists primarily of a suitable vessel filled with electrolyte, which is a liquid composed of pure water into which a certain percentage of sulphuric acid has been introduced. Into this liquid two plates of lead are suspended, the same being insulated from each other.

As a matter of fact in practice there are two groups of plates joined together, but separated by thin strips of wood. One of these plates or groups of plates are connected to the positive and the other to the negative pole of the generator and after the generator has been operated for some time a compound known as lead peroxide will be found to have formed on the surface of the plate connected to the positive terminal of the generator. This of course is then the "positive plate." The negative plate will have been changed into a spongy or porous form of lead.

These deposits of lead peroxide and the alteration in the form of the negative plate is caused by chemical action set up by the current from the generator.

You know the thing they put across streams to hold the water back? Well, that's what I said when the answers began coming in late and I found upon investigation, that the makeup man had omitted the printing of the Bluebook School Questions. Some day I'm going to murder the bugler. Change that last word to makeup man and then go on singing. The best way to catch up is to omit the answers for two weeks, and print three questions in this issue.—F. H. R.

Now if these plates be disconnected from the generator and connected to an electric circuit, the chemical action before spoken of will reverse itself and produce power. The lead peroxide deposit will gradually disappear from the positive plate, and the negative plate will assume its original form. In that process electrical power is generated, which may be used exactly as you would use current from a D.C. generator. The amount of power will be exactly the same amount that was put into the two plates by the charge, save and except that small loss which is always incident to the production or use of power. It is the loss caused by friction, in this case of course electrical friction.

There, I believe that ought to explain to the novice how power is stored in and taken from a storage battery.

The chief objection to lead plate storage battery is the weight. This objection brought about the production of the storage battery by Thomas A. Edison, in which the negative plate is of iron, held in a steel frame. The positive plate is nickle peroxide, the solution instead of being water and sulphuric acid, is caustic soda. These batteries are very efficient, but they are much more costly to construct than the lead type, hence have been most largely used in self propelled traction vehicles, where excessive weight is of course a large objection.

MUSIC AND TALENT

STAGE SHOWS

New York Roxy

Week ending September 17

"Blues" and "Opera," featured on the stage and from the pit, respectively, offered a diversified and entertaining presentation this week at "The Cathedral."

Titled "Blues," the stage production is composed largely of numbers illustrating the various "blues" waltzes and ballads, with stage sets and costuming in various shades of blue to capture the spirit of the theme.

The Ballet Corps, the Singing groups and the Roxyettes all contribute to the Blue Ensemble, with the Symphony Orchestra adding musical color to the whole. The soloists include Yascha Zayde, Rosemary Cameron, Patricia Bowman, Sudworth Frazer and the Roger Pryor Dodge Trio.

Scene 1, designated as "The Blue Danube," opens to a simply made but exceedingly spectacular "waterfall" scene, in which Patricia Bowman exemplifies the personification of grace in her usual fine performance of toe dancing. The Ballet Corps, in flowing robes of silver, manipulate large silver fans as they perform graceful ballet routines.

Scene 2. A subdued setting with only a silver silhouette to break up the plainness of the scene. This is the setting in which Yascha Zayde, Argentine pianist, makes his debut to American audiences. The concert itself consisted of Zayde's playing of Liszt's Concerto in E Flat and the "Perpetuo Mobile" by von Weber. Zayde's technique at the piano proved him to be an accomplished musician but to the minds of most of the audience, apparently, this type of entertainment should be left to the concert stage and should not be injected in a jazz presentation.

Scene 3. The Roger Pryor Dodge Trio of eccentric dancing. These three boys, made-up in grotesque manner, performed a modernistic jazz routine, which, though enthusiastically received, could have stood more rehearsing.

Scene 4. "Memphis Blues," precision jazz routine by the thirty-two Roxyettes, done before a cyclorama for shadow effects.

The orchestral overture, conducted by Maurice Baron, is more than ordinarily pretentious. A 20 minute condensation of "Rigoletto" with an illustrative stage production in which Beniamino Riccio sings the role of the pathetic old Jester, while Sudworth Frazer takes the part of the Duke. Rosemary Cameron and Louise Scheerer also perform in this entertaining production overture.

Featured this week is the Fox picture, "Merely Mary Ann."

Stage Acts Are Dropped In Two California Cities

Fox West Coast Theatres has announced the elimination of Fanchon and Marco stage acts at Fresno and San Jose, Cal. The decision followed close upon a wage increase to projectionists at Fresno.

Music Firm Wins Suit

The United States District Court in Cincinnati has enjoined the Rialto, operated by Thomas A. Reilly, from using in the theatre songs copyrighted by Famous Music Corporation of New York, which brought suit.

ARLO HULTS

We shall start out by telling you the truth and that is that this "Barrymore" profile which you see above is not of a famous screen star but of one of New York's popular organists. He is featured soloist at the RKO 86th Street Theatre, where he has been for the past six months. Arlo is another of those out-of-town boys who have made good in the big city and one who is still making good and even hopes to do better. He started his career at the Mainstreet Theatre, Kansas City, Missouri, and while vacationing in New York one year, was offered the position of featured organist at Loew's Lexington Theatre. For a year he presented the type music the discriminating audiences of this house craved, then when the chance of going over to the RKO circuit was offered him, he jumped at it. This circuit sent him to the Kenmore Theatre in Brooklyn, where he again proved himself a box-office attraction. He stayed here for a year and was then transferred to the Chester where he entertained his audiences with original novelties for two years.

This young fellow had a difficult time at this house, as there was no slide machine and all of his solos had to be explained orally, musically and in pantomime. Nevertheless he succeeded and made a big name for himself. His work at the Chester got him the berth of soloist at the 86th. This proved very successful and offered Arlo a chance to show his showmanship, his musical ability and let this more metropolitan audience hear his fine singing voice.

This chap is destined for plenty big things.

Calloway Back On NBC

Cab Calloway and his Cotton Club Orchestra returned to the NBC networks September 14, after completing an 18,000-mile tour of the United States.

STAGE SHOWS

San Francisco Fox

Week ending September 9

The Fox Concert Orchestra under the direction of Walt Roesner offers selections from the Gilbert and Sullivan operas, "The Mikado" and "Pinafore," and Joaquin Garay sings "Was It Wrong," as a musical prelude to Fanchon & Marco's frothy "Gay Vienna Idea."

The stage show opens with Emma Woodlund and Roy Smoot in a large illuminated heart singing "Two Hearts in Three-quarter Time" and as they close the song the heart becomes two and they carry the singers to both sides of the stage. The Sunkist Beauties come on in peasant costumes and do a dance led by Marie Donnelly and Beatrice Auebke.

Rena and Rathburn, loose-limbed inebriates, offer a turn that seems a waste of effort and the audience response is weak. The principals could be cast in a more appealing offering.

The Sunkist Beauties appear as Franz Joseph's famous bodyguard and form a colorful background for the superb musical offering of Duci De Kerekjardo, violin virtuoso. He offers "The Old Refrain" as an encore, with Emma Woodlund singing the air.

The Gaudsmith Brothers do acrobatic antics and introduce a couple of trained dogs which prove to be the hit of the show. The best part of it is that the dogs seem to enjoy their act as much as does the audience.

The Sunkist Beauties, in evening attire, do a lovely dance with huge fans of colored ostrich plumes, producing effects which win deserved applause. The featured singers enter the illuminated hearts on either side of the stage and the hearts slowly approach each other and again become one as the girls with their fans pose on a revolving pedestal.

Pittsburgh Stanley

Week ending September 10

The forty-five minute stage presentation this week is a bright and lively affair and is scoring heavily with the audiences. It is called "Melody Lane," and the opening is very colorful with twenty girls on the stage doing one of those dances in which they revolve colored parasols.

Dick and Edith Barstow show some great toe tap dancing, their work up and down a small flight of stairs being little short of sensational.

Peggy Bernier, "blues" singer, is back with some new songs and puts them over in her usual peppy manner. She seems to be popular here.

Dick Powell, m. c., sings "With You On My Mind," and his voice is better than ever. His popularity remains boundless.

The big hit of the show is the personal appearance of Harry Langdon and his company. Harry Langdon is the best "movie star in person" appearance we've seen here yet. Harry does just what the public wants him to do. He appears in the costume he always wears on the screen, goes through his various little mannerisms and is a positive riot.

Orchestra Conductor Shifted

Sam Freed, Jr., conductor of the Hippodrome orchestra in New York, has been assigned to the RKO Albee in Cincinnati, succeeding Rudolph Tschudi.

SLICES OF MELLIN

By BOBBY MELLIN

CHICAGO

"Joe Roberts is esteemed one of the best orchestra leaders heard over the air." This statement was made to me by one of the officials of the National Broadcasting Company, who also adds that Joe's orchestra is adaptable to the microphone, which faithfully transmits the youth, fire and spirit that this generation is clamoring for. This accounts for Joe's popularity and the reason he was chosen to take Paul Whiteman's place at the Edgewater Beach hotel, while the latter is vacationing for the next two weeks. Although still a young man, Joe's accomplishments are many. He plays many instruments in the band, and is the proud possessor of a marvelous singing voice. Joe is a sure comer and should prove a big drawing card wherever he appears.

An Eastern invasion of the middle west's most popular orchestra is scheduled for October 1, when Coon-Sanders and their Original Nighthawks open at the Hotel New Yorker, New York City, for the fall and winter season. Carleton Coon and Joe Sanders will take to New York the same band which originally gained national popularity for the "Nighthawks" during their broadcasts over WDAF, Kansas City, about eight years ago. Attracted by their success in Kansas City, officials of the Music Corporation of America induced Coon-Sanders to come to Chicago about six years ago.

Their success in Chicago is still the talk of the country. For six years they have appeared at such places as the famous Blackhawk Cafe, the Congress hotel and the Dells, broadcasting nightly either through chain or local hookups. There is no doubt in the minds of countless fans of the Coon-Sanders band that Joe and Cooney will take New York by storm, for these boys have everything it takes to make up a great organization. Joe, who plays the hottest piano of anybody I know, will tickle the ivories until it tickles your very spine and you will tingle with joy, and Cooney beating away at the drums will beat old man gloom away and make you dance to your heart's content. What singing, what pep! This band has got that certain thing called "IT" in capital letters.

Guy Lombardo, one of America's ace orchestra leaders, is going to play a "command performance." Lombardo and his Royal Canadians were asked by Governor Franklin Roosevelt of New York to play for a state function at the Royal Pavilion.

Mark Pascoe, who marks time to Leon Bloom's music at station WBBM, just returned from a well deserved vacation, visiting relatives in Philadelphia. . . . The internationally famous musical organization of Paul Whiteman, dean of modern music, will continue to be heard nightly over KYW, at least until January 1st. The good news of his continuance until this date of the Whiteman Orchestra's appearance at the Edgewater Beach Hotel in Northside, Chicago, came this week with the announcement by National Broadcasting of the extension of the hotel's contract with Whiteman from September 15th to the first of the year. The extension of the contract came as a sort of wedding present to Whiteman who was married last week. Incidently, besides many screen luminaries and musicians present were George Olsen and Wayne King, fellow batoneers. King's entire orchestra was present and donated their music to the success of the matrimonial venture.

STAGE SHOWS

(*Continued from preceding page*)

New York Paramount

Week ending September 17

The Frank Cambria production, "Bandemonium," featuring Ben Bernie and His Band, proved just as entertaining on the stage as they do over the air. It has been two years since Bernie and his gang have been in New York, but due to their broadcasting they are still well known on Broadway and drew in the crowds.

Show opens to a spangled traveler behind which Bernie's announcement comes via the big horn. The curtains then part disclosing the band and Bernie, who introduces "Keeping Company," which the band play as Pat Kennedy, band tenor, sings.

Remainder of program consists of playing and singing of popular tunes, each of which was enthusiastically received. The Albertina Rasch Girls (18) offer a snappy jazz routine which they do to the hot strains of "Mood Indigo." Five young colored boys, introduced by Bernie as his Sepian "Nephews," prove entertaining with their guitar playing, "harlem" singing and snappy dancing. Bernie, throughout the show injects his well known witticisms and stories and gets plenty laughs from the audience. The show closes with Bernie singing and talking his signature offering.

Irvin Talbot, conducting the Paramount orchestra in "Les Papillon," built up the overture into a production by using the Albertina Rasch girls on the stage in a most beautiful setting.

The feature picture this week is "My Sin," featuring Tallulah Bankhead and Fredric March.

Milwaukee Wisconsin

Week ending September 10

"The Park Band Concert," a prologue by the Wisconsin theatre orchestra under the direction of Glenn Welty, precedes Fanchon & Marco's "Dream House" Idea. Numbers include "Cute Little Things You Do," and "Roses of Picardy," both of which are sung by Orville Rennie.

With a house and brick wall as a background, the chorus attired in modern dress do their dance bit augmented by Masters and Gauthier. Song and dance patter includes "Moonlight Saving Time," and "Just a Little Dream House."

Masters and Gauthier clown, sing and dance. They offer "Wasting My Love on You," and "Wrap Your Troubles in Dreams."

The next number by the chorus is representative of the spirit of a tree, with a tree for a background and the members attired in fitting leaf-like costumes. Featured in connection with this episode is Louise Glenn, who dances on her toes in a fascinating manner.

O'Donnell and Blair depict a duo of dizzy contractors. Their antics include falling over various objects, bumping into each other with planks and a series of other escapades.

Peg Leg Bates is back and gets the best hand on the bill with his dancing. He offers his usual "thank-you" address and an encore. The audience is pleased with his performance and he clicks.

The finale finds the dream house complete and the chorus attired in summery frocks dancing before it to the tune of "Ho-Hum." The remainder of the members fill in, including Masters and Gauthier and Louise Glenn.

Features Organ Solos

The RKO Albee, Cincinnati, has changed from three shows a day to four, featuring organ solos and with the inauguration of overtures by an enlarged orchestra of 15 musicians from the local union.

UP AND DOWN THE ALLEY

HELLO EVERYBODY

Well, getting back from a nice quiet vacation and hustling around trying to say "hello" to everyone is sure some job but I love it. . . .

Let's see what news I have for you this week. Oh, yes . . . Do you know that **Dave Schooler,** piano virtuoso and well-known as a master of ceremonies is back at the **Capitol** theatre after an absence of more than eight months. In addition to playing a piano concerto in the current stage production, "Making Hey," Dave is actually convincing audiences of his prowess as a prestidigitator (conjuror to you). . . . **"Big Shot" Charlie Gordon, Santly Brothers'** "ace" floor man, sure put it over on a lot of patrons in one of the local drug stores recently when he went in and gave a lot of orders to the employees of the store. The laughable part of it was that some of the clerks didn't know just who he was and you should have seen them jump to do his orders. . . . **Ruth Burr,** former dancer for **Fred Evans** in **Publix** revues is gaining plenty popularity with her singing of rhythms and ballads over **WABC** and **WMCA.** . . . All of the time Ruthie was dancing in units she was studying voice and when her big opportunity came, she was ready for it. . . . **Cliff Hess,** special service man for **Remick's** tells the one about his little girl, **Georgia,** who certainly should get the prize for "Bright Sayings of Children," when, after listening to the lady next door, who had been practicing singing each morning for the past week, apparently couldn't stand it any longer, so went to her mother and said, "That girl next door sure has got a bad radio, hasn't she Mummy?" . . . Just got a line from Russell, our **Chicago** man. . . . He tells me that **Milton Weil** is publishing three numbers that are doing very well in Chi. . . . They are "That Little Boy of Mine," written by **Benny Meroff, Wayne King** and **Walter Hirsch,** "I'm Gonna Cover the Sun with Roses," by **Ted Fiorito, Tommy Malie** and **Willard Herring** and "Will You Wait in the Valley For Me," written by **Johnny Burke** and **Walter Hirsch.** . . .

One of the original girls with **Jerry** and **Her Baby Grands,** currently at **Loew's State** is back with her after earning quite a reputation out in the middle-west for her radio work. . . . Her name is **Genevieve Herbert** and at present she is visiting **Louise M. Roesch,** formerly with **Jerry** and now organist at the **RKO Cameo.** . . .

Gosh, I have plenty more to tell you, but there is no more room. . . . S'long. . . .

ED DAWSON

ORGAN SOLOS

BETTYE LEE TAYLOR (Schenectady RKO Proctors) in honor of the opening of the Plaza, the latest RKO theatre in this city, presented a specially written organ novelty titled "Neath Spanish Skies." Opening with special lyrics to the tune, "It Happened in Monterrey," the audience sang all of the verses dedicated to the new house. This was followed by Miss Taylor who offered solos of "Two Guitars," from Frankie and Johnnie; "La Paloma," "Spanish Doll," and "Dancing Tambourine." Each of these numbers was well played and each received a most gratifying reception. Solo closed with a special verse to "Dreams Come True," in which the organ was augmented by the entire orchestra.

Miss Taylor, who is very popular in this territory, gained herself a lot of new friends who were convinced that her unselfishness in plugging another house was the highest sign of showmanship.

MERLE CLARK and ELSIE THOMPSON (Brooklyn Paramount) offered an entertaining solo called "Interruptions," in which Elsie, at the twin console, got a great hand for her singing of "Wrap Your Troubles in Dreams." Merle opened the solo with his usual smart chatter and also a clever introduction to the song, "Makin' Faces at the Moon." This number was started by the audience six different times but after singing a few lines some different thing would interrupt them. At each interruption Merle would explain to the audience just what had caused it and would then suggest that they start anew. The final interruption was, supposedly from the manager, who requested the organists to play something else. Merle then led in the singing of "As Long as You're There," and followed and closed with "Nevertheless." The solo was well presented and proved highly entertaining to this audience.

NELSON SELBY (Buffalo Kensington) opened at this house with a solo titled, "Let's Get Friendly." Special lyrics to the tune, "Nevertheless," in which the organist said that he understood that this audience were good singers and that he hoped they would continue the good work for him. This they did, by singing the following choruses, "Million Dollar Baby," "Moon Comes Over the Mountain," "Just One More Chance," a special on "Whistling In the Dark," followed by a tongue twister that brought a very good hand in itself. The solo closed with a chorus of "Wanna Sing About You." The audience proved they were good singers and rewarded the new organist's efforts with a good round of applause.

ADA RIVES (Loew's State, New Orleans) takes a somewhat philosophical study of marital troubles in her comic organ slide solo, "Reno." Opening with a parody on "Little Gray Home In the West," for which the adjective "gay" is substituted for the color "gray," Miss Rives soon has the audience singing "Hail, Hail, the Gang's All Here." This is followed by "It's Always Fair Weather," and then the divorce proceedings get under way with "Whoopee." When the final decree is rendered, the poor husband has to pay alimony, of course, but being a rather conscienceless mortal, he makes his check payable "On the Banks of the Wabash," whereupon the judge inquires "Would you Like to Take a Walk?" The close is "Please Don't Talk About Me When I'm Gone." The audience sang most of the numbers.

JESSE CRAWFORD (New York Paramount). In honor of the Jewish holidays, Crawford presented "Eli Eli," appropriately presenting it by having Leon Kairoff sing in the native tongue. The number was beautifully played by Crawford and very well sung by Kairoff, both receiving an enthusiastic reception.

MILTON HERTH (Hammond Paramount) in honor of this theatre's First Anniversary presented an original novelty which he titled, "The Year in Song." The title slide, together with "1930-1931" were superimposed with a huge birthday cake, the candle of which was formed with letters spelling, "Paramount." After a parody, congratulating the audience for their co-operation, etc., several of the outstanding songs of the year, including a number of trick choruses, were offered for the audience to sing. Following this with an explanation that all of the songs of the year could not be sung, therefore he composed a special number Incorporating various song titles and played it to the tune, "Alone Because I Love You," and then had the audience sing the old "Happy Birthday" song. For the finish Herth played a specially written "thank you" chorus and "the melody of the year," "Waltz You Saved for Me." At the finish of this, a voice, coming apparently from the organ loft, explains that he, the Organ, should not be forgotten and that he wanted to sing a special song to Milt. This he (the Organ or voice), does, to the tune, "Many Happy Returns of the Day." Applause was so tremendous that Herth was forced to encore with "Just One More Chance."

BERNIE ARMSTRONG (Pittsburgh Stanley) has a clever and timely organlogue all about political wars. Inasmuch as a hot political campaign is being waged in Pittsburgh, Bernie capitalizes on the situation. His organ is covered with political cards and posters. He is dressed as a ward heeler, with loud striped suit, brown derby, cigar, and so on. His presentation is called "The Gang's All Here," and begins with a parody on "Sidewalks of New York." He plays several parodies and then does "When the Moon Comes Over the Mountain" and "Little Girl." His finale is very clever, a parody on "Ain't Gonna Rain No More." The words to the parody include the names of practically all the local political aspirants, their names being arranged in pun fashion throughout the verses.

REX KOURY (Troy RKO Proctors) presented an entertaining community sing called "Flirting with Trouble," which was made up, mainly, of specially written parody verses and choruses. The solo consisted of specials on "Whistling in the Dark," "Tea for Two," "Walking Baby Back Home," "Swingin' in a Hammock," "Three O'clock In the Morning," and "Blue Again." Regular choruses of "When I Take My Sugar to Tea," "Now You're in My Arms," and "Through with Love." A clever story was interwoven throughout the novelty and Koury presented it in a showmanly manner.

AL HORNIG (Baltimore Century) rose into view seated at the console playing the introduction to his "Radio Popularity Contest." As he played a slide he explained that most all have radios so he would give them a peek at the best entertainers. Colored pictures were flashed as different radio stars and their songs were introduced. First came Rudy Vallee with words flashed of "I Will Gather Stars." This was followed by Morton Downey, introduced as the golden voiced tenor with words on "Now You're in My Arms.'" Followed Kate Smith with words of "When the Moon Comes Over the Mountain." After that Vincent Lopez with words to "Million Dollar Baby in a Five and Ten Cent Store." Hornig won very big applause.

MILTON CHARLES (Philadelphia Mastbaum) at the console sang "Come to Me" by popular demand, following this with a most original and amusing impression of Deacon Lowdown's sermon on "Minnie the Moocher," with the orchestra taking the part of the choir. This was greeted with great applause.

JACK MARTIN at the Wisconsin (Milwaukee) organ offers "Your Part of the Program." He spurs on the audience through snappy remarks in singing "Smile, Darn Ya, Smile," "Nevertheless," "For You," "I'm Through With Love," and "I Found a Million Dollar Baby," words to all of which are flashed upon the screen.

MACK BRIDWELL (San Antonio RKO Majestic) recently offered the following late musical numbers as his organ solo: "Say a Little Prayer for Me," "I Wanna Sing About You," "You're the One I Care For," and for the final song slides gave a very good parody on the up-to-the-minute "Lazy River." Bridwell titled his solo "A Fountain of Melody."

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VOICE OF THE INDUSTRY

I WAS MUCH INTERESTED IN THE list of shortwave stations published on page 15 of Motion Picture Herald for August 29. However, not all of these stations are actually in operation and many of them are rarely used on voice. I am therefore taking the liberty to pass along what information I have on the subject, and should you care for further details, I am sure the International Short Wave Club can supply them. They may be addressed at Klondyke, Ohio.

W6XN has been off the air as a relay station for a year and a communication from them tells me that it is a questionable matter whether they will resume.

The three W6XAL "stations" have, so far as I know, never gone on the air and last I heard were merely licences without a station. This Westminster, Cal., outfit is also listed as operating a BC station, but it exists in license only, although the call was in the call-books last winter.

W3XL is on 46.6 meters instead of 49.63 as listed.

W2XAC is rarely used on voice.

W2XAL on 25, 19 and 13 meters, W2XBR, W2XCX, W2XE on 19 meters, W3XAL on 31, 25, 19, 16 and 13 meters, W8XK on 31, 15, 16 and 13 meters, W9XAQ, W9XU and W9XF on 13 meters may all be operating, but I have never heard them, nor can have many other short-wave fans, for I correspond with short-wave fans all over the earth and follow all I can in the way of short-wave news, and I have never seen a report of reception of these stations.

The stations in your list which are regularly heard are:

W2XAD, W2XAF, W2XE on 49 meters (not shown in your list), W3XAL on 49.18 meters, W3XL on 46.6 meters, W8XAL on 49.5 meters, W8XK on 19.7, 25.25 and 48.86 meters, W9XF on 49.8 meters, and W3XAU.

I have seen reports of reception of W2XAL on 49 meters. W9XAA is temporarily off the air. W9XF and W9XAA have both been heard down around the 25 meter band with test programs, but this was apparently temporary. I just noticed W9XA listed. This is another station which apparently is not on the air, at least with voice, or as a relay station.

Trusting this may be of use to you.—W. Werner, Radio Editor, The San Diego Sun, San Diego, Cal.

Information Available

I HAVE YOUR LETTER OF THE 11TH of August, 1931, acknowledging the receipt of the remittance for the Motion Picture Almanac.

The usefulness of such a publication needs no emphasizing, containing as it does a fund of information which, so far as I am aware, is not elsewhere available.

The collating of so much data must have involved an enormous amount of time, and you and your Department are to be congratulated in helping the industry with the presentation of so much detail.

Generally, I find Quigley's publication most helpful as the information I desire is always readily available.—H. L. Webb, Secretary, Naval and Dockyard Cinema, Irland Island, Bermuda.

On Receipts and Pictures

I NOTE SEVERAL EXHIBITORS WRITing that the "Theatre Receipts" section does not mean a thing. I think they are right. In the August 22nd issue of the Herald, Metro's ad includes a statement that "Pardon Us" has just broken all records at Houston, Texas. Turning to Theatre Receipts page, I find that the receipts reported on "Pardon Us" are exactly one-third of the amount taken by "Trader Horn" at the same theatre. Something is wrong somewhere.

Mr. Hancock is right; there is, and always was, a demand for musical pictures in the small towns. I find that a musical number or two, especially those in color, go a long way toward making a picture enjoyable. J. C. hits the bell again when he says "Honeymoon Lane" is fine. It is one of those rare kind of pictures that you can show and then meet the patrons with a smile in the lobby as they leave. That is mighty rare these days. I have spent the past two weeks dodging behind the desk when the customers came out. Last week I had two features that were just about the poorest excuses for entertainment that I have seen in many days and they were both from Carl Laemmle, who is boasting about how he is delivering more than he promised. He certainly must not have promised much. "The Boudoir Diplomat" and "See America Thirst" will not only hurt business when they are run, but will hurt for many days afterward. Can you imagine eight reels of Harry Langdon and Slim Summerville slapstick comedy.

Then came a two-reel Paramount comedy, "He Was Her Man" with Gilda Gray doing a dance that shook four bricks out of the back wall of my show. The last time I saw a dance like this was in a "For Men Only Show" at a carnival. I never expected to see anything like it in movies for families. This is big city stuff and should be kept there.

"Strangers May Kiss" with Norma Shearer was very good and drew well. Very high class production and Miss Shearer and Neil Hamilton were fine, while Robert Montgomery scored the hit of the picture.

It doesn't seem possible for the same company to have produced two pictures like "Transatlantic" and "Goldie." "Transatlantic" is a real hit—something new and different and a high class production, while "Goldie" is just a bunch of film wasted. The answer is that "Goldie" is one of the last pictures on last year's contract and "Transatlantic" is one of the new contract "selling" pictures. It means that after they have put out a bunch of real high class, carefully produced features, the first three months, so as to sell their contracts, they fill out with a bunch of cheaply, carelessly produced pictures to make as much money as possible out of their pictures.

"Studio Sap"—Paramount 2-reel comedy—great comedy of the old style pie throwing variety. Lots of fun.

"Tarnished Lady"—very high class production. Many favorable comments on Miss Bankhead's acting and reliable Clive Brook is fine as usual. Story not much, but direction put it over. Musical background helped.

"East Lynne"—wonderful acting put this old favorite over. Drew fair and was well liked. Clive Brook, Conrad Nagel and Miss Harding fine.

"Cohens and Kellys in Africa"—did not please. Vulgar dialogue and cooch dancing not liked. Good at first, but gets tiresome.—L. L. Levy, Iris Theatre, Kerens, Texas.

Remakes a Bugaboo?

METRO HAS TAKEN ANOTHER OF the old silent pictures and made a talkie out of "Never The Twain Shall Meet," and it certainly misses fire as a box office attraction. It is hard to see just what is wrong with it, except that it drags and the cast overacts. Anyway, it did a "flop" at the box office, and it was not well received by the audience.

I do not know how these remade pictures go over in other spots, but without exception, every old silent picture that we have run that has been reproduced in sound has flopped. What the reason is, it is hard to tell.

"Never The Twain Shall Meet" has no action in it, it is all dialogue, and that is why so many are failing to draw at the box office. Metro no doubt put money into the production, but the picture should have been shelved and not released.

Fox's "A Holy Terror" is bang up good action picture, and you can lay to it a good story. Sally Eilers is good in the role she has; she can ride like nobody's business, and where you want action this is the picture. Well produced, a logical story, and none of overdrawn sequences that most of the cheaper Westerns have.

"Daddy Long Legs" (Fox)—You can play to this one with all you have. It will do business in any spot. Clean, clever and a good story, with Baxter at his best, as is also Janet Gaynor.

Now, another kind of picture that is as full of dirt as a picture can be and get by, suggestive in the extreme,—that is Metro's "Just a Gigolo." Haines is at his worst in this and he don't have to go much further to get you in bad with your audience. For the love of pete, don't play it on a Sunday. If you are wise, you will lay off.

I wonder where Hays was when this one was filmed. Sometimes, the spice is clever, and gets by, but this is not the case in "Just a Gigolo," and Metro is not doing Haines or the exhibitor any good in letting it come into towns such as these. Fortunately, the title was against it, and it did not do business, which is just as well.

"Young as You Feel" (Fox) with Will Rogers—A natural, and one of the best that Bill has done to date, and Fifi D'Orsay is immense as Bill's weak moment. These are the type of pictures audiences seem to want, and not the heavy dramatic stuff or smut.

"Son of India" (Metro), will get by. It is a better picture than "Daybreak," yet it does not come up to Navarro's "Pagan." The settings are lavish, but the photography is very dark, and you have some trouble getting the picture plain on the screen.—A. E. HANCOCK, Columbia Theatre, Columbia City, Indiana.

A Thousand Uses

THANK YOU VERY MUCH FOR THE new edition of your invaluable Almanac. I found a thousand uses for your 1930 edition, and I am sure I shall find the 1931 edition just as useful. The painstaking care with which your staff has edited this volume is praiseworthy. — Dan Thompson, The Louisville Times, Louisville, Ky.

"Almanac" a Help

PLEASE ACCEPT MY APPRECIATIVE acknowledgment of the receipt of the Motion Picture Almanac of 1931.

The work is most complete, and is in highly attractive form. It is invaluable for reference.

Again expressing my gratitude for your courtesy, I am—CLARENCE BOYKIN, Richmond Times-Dispatch, Richmond, Va.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Lariats	Wally Wales	Aug. 25,'31	60	
Headin' for Trouble	Bob Custer	Sept. 22,'31	6	
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Riders of the Cactus	Wally Wales	July 7,'31	60	July 25,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Shadows			6 reels	
Blazed Trails			6 reels	
Cyclone Kid	Buzz Barton		6 reels	
Dance Hall Kisses			6 reels	
Desert Spawn			6 reels	
Devils Decoy			6 reels	
Diamond Mystery			6 reels	
Guns and Saddles			6 reels	
Hard Pan Gulch			6 reels	
Highway Raiders			6 reels	
Lure of the Range			6 reels	
Mark of the Spur			6 reels	
Midnight Prowlers			6 reels	
Quick Trigger Lee			6 reels	
Railroad Mail Limited			6 reels	
Rip Roaring Bronces			6 reels	
Rio Grande Raiders			6 reels	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Branded	Buck Jones	Sept. 1,'31	61	
Desert Vengeance	Buck Jones-Barbara Bedford	Jan. 25,'31	65	Feb. 28,'31
Dirigible	Holt-Gray-Wray	Apr. 4,'31	93	Mar. 14,'31
Dreyfus Case, The	Cedric Hardwicke	Aug. 28,'31	92	May 2,'31
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17,'31		
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31	61	
Flood, The	Boardman-Blue	Feb. 28,'31	75	
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	64	Apr. 11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	80	Feb. 14,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Man from Chicago	Bernard Nedell	Mar. 17,'31	65	
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Men Are Like That (Arizona)	John Wayne-L. La Plante	June 27,'31	67	Aug. 22,'31
Middle Watch, The		Mar. 3,'31	65	
Miracle Woman, The	Barbara Stanwyck	July 20,'31	87	Aug. 22,'31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8,'31		
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15,'31	67	
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Ten Cents a Dance	Barbara Stanwyck-Cortez	Mar. 6,'31	79	Mar. 19,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31	61	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blonde Baby	Jean Harlow			
Border Law	Buck Jones-L. Tovar	Oct. 15,'31		
Dangerous Affair, A	Holt-Graves-Blane			Sept. 5,'31
Deadlines, The	Buck Jones			
For the Defense	Evelyn Brent			
Gamblers' Guns	Tim McCoy			
Gilden Cage	Young-Harlow-R. Williams			
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton			
Headin' for Love	Buck Jones			
In the Secret Service	Jack Holt			
Range Feud	Buck Jones	Dec. 1,'31		
Shanghaied Love	R. Cromwell-Blane-N. Beery			
Shopworn	Barbara Stanwyck			
Shot Gun Pass	Tim McCoy			
Unwanted	Russell Hopton			

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31		May 23,'31
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31		
Sea Devils	Molly O'Day-Edmund Burns	Jan. 15,'31	58	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Eagles			6 reels	
Hellion's Last Cruise, The			6 reels	
Rose of Chinatown			6 reels	
Streets of Shadows			6 reels	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon	Sept. 5,'31	70	Apr. 18,'31
Beggars Opera, The	Rudolph Forster	June '31	114	
Big Business Girl	Loretta Young-Ricardo Cortez	July 4,'31	80	Mar. 14,'31
Broadminded	Joe E. Brown	Aug. 1,'31	72	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18,'31	72	May 9,'31
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Five Star Final	Edward G. Robinson	Sept. 26,'31	89	June 27,'31
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12,'31		
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lady Who Dared	Billy Dove	May 29,'31	56	
Last Flight	Richard Barthelmess	Aug. 29,'31	77	Sept. 12,'31
Little Caesar	Edw. G. Robinson	Jan. 25,'31	81	Jan. 17,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Naughty Flirt	Alice White	Jan. 11,'31	76	
Party Husband	Dorothy Mackaill	June 6,'31	68	Apr. 18,'31
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31	72	May 2,'31
Right of Way, The	Nagel-Young	Feb. 7,'31	68	
Too Young to Marry	Young-Withers	May 8,'31	68	Nov. 29
Woman Hungry	Lee-Kohler-Blackmer	Apr. 4,'31	68	Mar. 28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good As New	All Star			
Blue Moon Murder	Huston-Young			
Her Majesty, Love	Marilyn Miller			
Honorable Mr. Wong	Edw. G. Robinson			
Honor of the Family	Bebe Daniels	Oct. 17,'31		
I Spy	Lil Dagover			
Local Boy Makes Good	Joe E. Brown			
Merry Wives of Reno	Chas. Butterworth-L. Young			
Penrod and Sam	Leon Janney	Oct. 3,'31		Aug. 29,'31
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31,'31	76	
We Three	Ben Lyon-Rose Hobart			Sept. 12,'31

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24,'31	60	Apr. 25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14,'31	75	May 30,'31
Are You There?	Lillie-Garrick	May 3,'31	60	Nov. 29
Bad Girl	James Dunn-Sally Eilers	Sept. 13,'31	88	July 18,'31
Black Camel	Warner Oland-Eilers	June 21,'31	71	May 15,'31
Body and Soul	Farrell-Landi	Feb. 22,'31	82	Mar. 7,'31
Brat, The	Sally O'Neil-F. Albertson	Sept. 20,'31		July 25,'31
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	69	Mar. 28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5,'31	96	Mar. 21,'31
Daddy Long Legs	Gaynor-Baxter	June 7,'31	80	May 23,'31
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	82	Apr. 4,'31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15,'31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1,'31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1,'31	62	
Girls Demand Excitement	Wayne-Cherrill	Feb. 8,'31	68	Feb. 14,'31
Goldie	Harlow-S. Tracy-W. Hymer	June 28,'31	68	July 11,'31
Holy Terror, A	George O'Brien-S. Eilers	July 19,'31	53	July 25,'31
Hush Money	J. Bennet-J. Kirkwood-Hardie Allbright	July 5,'31	69	June 13,'31
Man Who Came Back	Gaynor-Farrell	Jan. 11,'31	81	Jan. 3,'31
Man on Call	Edmund Lowe-Clarke	Jan. 18,'31	70	Mar. 7,'31
Merely Mary Ann	Gaynor-Farrell	Sept. 6,'31		Aug. 1,'31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22,'31	67	Mar. 7,'31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8,'31	61	Apr. 11,'31
Once a Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25,'31	70	Jan. 24,'31
Quick Millions	Tracy-Churchill-Eilers	May 3,'31	70	Apr. 4,'31
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29,'31	91	Feb. 7,'31
6 Cylinder Love (Reviewed under title "The Minute Man")	Spencer Tracey - Merkel	May 10,'31	70	Apr. 18,'31
Spider, The	Edmund Lowe-Lois Moran	Sept. 27,'31		Aug. 22,'31
Spy, The	Hamilton-Johnson	Apr. 26,'31	68	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12,'31	57	
3 Girls Lost	Wayne-Young	Apr. 19,'31	71	Apr. 18,'31
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30,'31	73	July 18,'31
Women of All Nations	McLaglen-Lowe-Nissen	May 31,'31	72	May 30,'31
Young As You Feel	Will Rogers-Dorsay	Aug. 23,'31	78	Apr. 18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17,'31	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Queens	Baxter-Bennett			
Ambassador Bill	Will Rogers			
Business and Pleasure	Will Rogers-Jetta Goudal	Nov. 22,'31		
Cheating (Tent.)	Linda Watkins-John Boles	Jan. 3,'32		
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1,'31		
Delicious	Gaynor-Farrell			
Devil's Lottery				
Disorderly Conduct	McLaglan-Spencer Tracy	Dec. 27,'31		
First Cabin	Ralph Morgan			
Heartbreak (Tent.)	C. Farrell-H. Albright			
Over the Hill	Lane, Dillaway, Marsh, Kirkwood, J. Dunn, Sally Eilers			
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18,'31		
She Wanted a Millionaire	J. Bennett-S. Tracy			
Skyline	T. Meighan-H. Albright-Maureen O'Sullivan	Oct. 11,'31		Aug. 22,'31
Sob Sister	Linda Watkins-James Dunn	Oct. 25,'31		
Stepping Sisters	Marjorie Rambeau			
Surrender	Warner Baxter-Leila Hyams			
While Paris Sleeps	McLaglan-Helen Mack			
Wicked	V. McLaglen-Elissa Landi	Oct. 4,'31		Aug. 8,'31
Yellow Ticket, The	Elissa Landi-V. McLaglen	Nov. 15,'31		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Complete Surrender	Joan Crawford	May 9,'31	81	
Dance, Fools, Dance	Joan Crawford	Feb. 21,'31	81	Jan. 3,'31
Daybreak	Ramon Novarro	May 2,'31	76	Apr. 18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7,'31	73	
Five and Ten	Marion Davies	June 13,'31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20,'31	92	Apr. 25,'31
Gentleman's Fate	Gilbert-Wolheim	Mar. 7,'31	93	Jan. 31,'31
Great Lover, The	A. Menjou	July 18,'31	71	July 4,'31
Guardsman, The	Lunt-Fontanne-Z. Pitts	Oct. 3,'31		Aug. 8,'31
Guilty Hands	L. Barrymore-M. Evans	Aug. 22,'31		July 18,'31
It's a Wise Child	Marion Davies	Mar. 21,'31	75	Feb. 28,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just a Gigolo	William Haines	June 6,'31	67	Apr. 25,'31
	(Reviewed under title "Dancing Partner")			
Laughing Sinners	J. Crawford-N. Hamilton	May 30,'31	72	June 6,'31
Lullaby, The	Helen Hayes-Lewis Stone	Aug. 8,'31		
Man in Possession, The	Robert Montgomery	July 4,'31	84	June 13,'31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14,'31	71	Feb. 28,'31
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16,'31	80	May 30,'31
Pardon Us	Laurel-Hardy	Aug. 15,'31	55	Aug. 29,'31
Parlor, Bedroom and Bath	Keaton-Ellers-Denny	Feb. 28,'31	72	Jan. 31,'31
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 19,'31	74	
Politics	Dressler-Moran	July 25,'31	73	July 4,'31
Prodigal, The	Lawrence Tibbett	Feb. 21,'31	83	Jan. 17,'31
	(Reviewed under title "The Southerner")			
Secret Six, The	Beery-Harlow	Apr. 18,'31	83	Apr. 25,'31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25,'31	72	Mar. 28,'31
Son of India	Ramon Novarro	Aug. 1,'31	73	Aug. 1,'31
Sidewalks of New York	Buster Keaton	Oct. 10,'31		Aug. 15,'31
Sporting Blood	Clark Gable-M. Evans	Aug. 8,'31	84	July 18,'31
Squaw Man, The	Roland Young-Valez-Baxter	Sept. 5,'31	106	
Stepping Out	Denny-Greenwood-Hyams	Apr. 11,'31	73	Mar. 21,'31
Strangers May Kiss	Norma Shearer	Apr. 4,'31	77	Feb. 28,'31
Tailor Made Man, A	William Haines	Mar. 28,'31	80	Mar. 7,'31
This Modern Age	Joan Crawford	Aug. 29,'31		June 13,'31
Trader Horn	Harry Carey-Renaldo-Booth		120	Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School	Madge Evans-Jordan-Page			
Champ, The	Wallace Beery-Jackie Cooper			
Cuban, The	L. Tibbett-L. Velez			
Emma	Marie Dressler			
Family Affair, A	Robert Montgomery			
Flying High	Bert Lahr			
Hell Divers	Beery-Rambeau			
Mati Hari	Greta Garbo-R. Navarro			
Mirage, The	Joan Crawford-Clark Gable			
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Sept. 26,'31		
Private Lives	N. Shearer-R. Montgomery			
Susan Lenox, Her Fall and Rise	Greta Garbo	Sept. 12,'31	July	18,'31
West of Broadway	J. Gilbert-Brendel-L. Moran		Aug.	22,'31

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27,'31	60	Aug. 8,'31
In Line of Duty	Sue Carol-Noah Beery	Sept. 1,'31	7 reels	
Man from Death Valley, The	Tom Tyler	Sept. 1,'31	6 reels	
Montana Kid, The	Bill Cody	Aug. 10,'31	60	
Mother and Son	Clara K. Young	Aug. 1,'31	60	Aug. 22,'31
Partners of the Trail	Tom Tyler	July 11,'31	64	Sept. 5,'31
Ships of Hate	L. Hughes-D. Sebastian	June 20,'31	65	Aug. 8,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Oklahoma Jim	Bill Cody	Sept. 15,'31	6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22,'31	95	June 6,'31
Blue Angel, The	Jannings-Dietrich	Jan. 3,'31	109	Nov. 22
Caught	Richard Arlen-L. Dresser	Aug. 8,'31	68	July 4,'31
City Streets	Sylvia Sidney-Gary Cooper	Apr. 18,'31	80	Apr. 11,'31
Confessions of a Co-Ed	P. Holmes-Sylvia Sidney	July 11,'31	75	
Conquering Horde, The	Arlen-Wray	Mar. 7,'31	72	Feb. 21,'31
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5,'31	79	Aug. 8,'31
Dishonored	Marlene Dietrich-McLaglen	Apr. 4,'31	91	Mar. 7,'31
Dude Ranch, The	Jack Oakie	May 16,'31	67	Apr. 18,'31
Fighting Caravans	Cooper-Damita	Feb. 14,'31	91	Feb. 7,'31
Finn and Hattie	Errol-Green	Feb. 28,'31	76	Oct. 11
Gang Buster, The	Oakie-Arthur	Jan. 17,'31	68	Dec. 13
Girl Habit, The	Charles Ruggles	June 27,'31	77	July 11,'31
Gun Smoke	Arlen-Brian	Apr. 11,'31	64	Mar. 14,'31
Honeymoon Lane	Eddie Dowling	July 25,'31	71	July 11,'31
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21,'31	75	Mar. 7,'31
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15,'31	80	Aug. 1,'31
I Take This Woman	Gary Cooper-Carole Lombard	June 27,'31	74	
It Pays to Advertise	Foster-Gallagher-Lombard	Feb. 28,'31	64	Feb. 14,'31
June Moon	Jack Oakie-Frances Dee	Mar. 21,'31	70	Feb. 28,'31
Kick In	Clara Bow	May 23,'31	74	Apr. 25,'31
Ladies' Man	Wm. Powell-Kay Francis	May 9,'31	75	Apr. 4,'31
Lawyers' Secret, The	Clive Brook	June 6,'31	63	May 23,'31
Magnificent Lie	Ruth Chatterton	July 25,'31	79	July 25,'31
Man of the World	Wm. Powell-Lombard	Mar. 28,'31	70	Mar. 7,'31
Monkey Business	Four Marx Bros.	Sept. 19,'31	77	Aug. 1,'31
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8,'31	74	July 4,'31
My Sin	Tallulah Bankhead-March	Sept. 26,'31		
Newly Rich	Mitzi Green-Jackie Searl	June 20,'31	77	June 6,'31
	(Also booked as "Forbidden Adventure")			
Night Angel	Nancy Carroll-Fred March	July 18,'31	71	July 11,'31
No Limit	Clara Bow	Jan. 24,'31	72	
Personal Maid	Nancy Carroll	Sept. 12,'31	77	Sept. 12,'31
Rango		Mar. 7,'31	64	Jan. 24,'31
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31,'31	81	Jan. 3,'31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7,'31	73	Dec. 20
Secret Call, The	Peggy Shannon-Richard Arlen	July 25,'31	73	
Secrets of a Secretary	C. Colbert	Sept. 5,'31	75	
Silence	Clive Brook-Peggy Shannon	Aug. 29,'31	68	July 25,'31
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25,'31	88	Mar. 21,'31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1,'31	89	July 11,'31
Stolen Heaven	Nancy Carroll-Phillips Holmes	Feb. 21,'31	76	Feb. 21,'31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1,'31	81	Mar. 21,'31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2,'31	80	May 9,'31
Unfaithful	Chatterton-Lukas	Mar. 14,'31	85	Feb. 28,'31
Up Pops the Devil	N. Foster-Carole Lombard	May 30,'31	75	
Vice Squad	Lukas-Francis	June 13,'31	70	May 9,'31
Women Love Once	Lucas-Boardman-Tashman	July 4,'31	73	July 4,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Bachelor	Paul Lukas	Oct. 24,'31		
Blind Cargo (Tent.)	G. Cooper-C. Colbert	Nov. 7,'31		
Cheat, The	T. Bankhead	Nov. 28,'31		
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32		
Girls About Town	Kay Francis-L. Tashman	Nov. 14,'31		
Husband's Holiday	Clive Brook - V. Osborne	Dec. 19,'31		
Ladies of the Big House	Sylvia Sidney	Dec. 5,'31		
Mad Parade	E. Brent-L. Tashman	Oct. 10,'31		May 2,'31
Man I Killed, The	P. Holmes-L. Barrymore-N. Carroll	Nov. 28,'31		
Mary Makes a Call	Nancy Carroll-C. Rogers	Jan. 9,'32		
No One Man	R. Arlen-C. Lombard	Jan. 9,'31		
Once a Lady	Ruth Chatterton	Oct. 31,'31		
Rich Man's Folly	G. Bancroft-Kay Francis	Nov. 21,'31		
Road to Reno	Charles Rogers	Oct. 17,'31	73	Sept. 5,'31
Sooky	Jackie Cooper - Robt. Coogan-J. Searl	Dec. 26,'31		
Through the Window	Wm. Boyd - S. Gallagher - Kay Francis			
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14,'31		
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10,'31		Sept. 12,'31
Two Kinds of Women	P. Holmes-M. Hopkins	Jan. 30,'32		
Working Girls	P. Shannon-S. Erwin-Buddy Rogers	Dec. 12,'31		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	Loy-Forbes-Bronson	Oct. 20,'31		
Sea Ghost, The	L. La Plante-Alan Hale	Sept. 20,'31		
Sporting Chance, The	Wm. Collier, Jr.-Claudia Dell-James Hall	Oct. 10,'31		

RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr. 15,'31	77	Feb. 28,'31
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82	Jan. 31,'31
	(Reviewed under title "Private Secretary")			
Caught Plastered	Wheeler-Woolsey-D. Lee	Sept. 5,'31	68	June 27,'31
	(Reviewed under the title "Full of Notions")			
Cimarron	Richard Dix-Irene Dunn	Feb. 9,'31	124	Jan. 3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	64	Feb. 14,'31
Donovan's Kid	R. Dix-Shilling-Sheridan-Jackie Cooper	June 6,'31	77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76	May 9,'31
Gay Diplomat, The	G. Tobin-B. Compson	Sept. 19,'31	67	Aug. 1,'31
	(Reviewed under the title "Woman Pursued")			
High Stakes	Lowell Sherman-Mae Murray	Aug. 18,'31	69	May 9,'31
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76	Jan. 24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72	Mar. 7,'31
Marchita	Dix-Dunne	Sept. 12,'31		
Millie	Helen Twelvetrees	Feb. 8,'31	85	Jan. 17,'31
Perfect Alibi	All Star	Apr. 1,'31	76	
Public Defender, The	Richard Dix	Aug. 1,'31	70	
Runaround, The	Kerr, Prevost, Brian, Hines	Aug. 22,'31	66	May 9,'31
	(Reviewed under the title "Waiting at the Church")			
Sin Ship, The	Wolheim-Mary Astor-Ian Keith	Apr. 18,'31	65	
Smart Woman	Mary Astor-Rob't Ames	Sept. 12,'31	68	Aug. 1,'31
Three Who Loved	B. Compson-R. Ames-C. Nagel	July 31,'31	78	June 13,'31
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18,'31	77	Aug. 22,'31
Transgression	Kay Francis-Ricardo Cortez	June 27,'31	69	
Traveling Husbands	Evelyn Brent	Aug. 15,'31	74	May 2,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	81	May 30,'31
W. Plan, The	All Star	Mar. 15,'31	98	Apr. 4,'31
Women Between, The	Lily Damita-Lester Vail	Aug. 8,'31	73	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	All Star			
Consolation Marriage	Irene Dunn-Pat O'Brien	Nov. 21,'31		Sept. 5,'31
Dove, The	Dolores Del Rio			
Fanny Foley Herself	Edna May Oliver	Oct. 17,'31	72	Aug. 15,'31
Friends and Lovers	Lily Damita-Adolph Menjou-Eric Von Stroheim	Oct. 4,'31	68	Aug. 15,'31
Frontier	Dix-Dunne			
Girl Crazy	Wheeler-Lee-Woolsey			
Ladies of the Jury	Edna May Oliver			
Lost Squadron, The	Erich Von Stroheim-Pat O'Brien			
Other People's Business	Phillips "Seth Parker" Lord			
Peach O' Reno	Woolsey-Wheeler			
Penthouse	Hope Williams-Joel McCrea			
Secret Service	Dix			
Should Wives Work	Mary Astor-Rob't Ames			

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73	Apr. 18,'31
Big Gamble, The	Bill Boyd	Sept. 4,'31		
Born to Love	Constance Bennett	Apr. 17,'31	99	
Common Law	Constance Bennett	July 24,'31	77	July 25,'31
Devotion	Ann Harding	Sept. 25,'31		
Lonely Wives	Horton-Ralston-LaPlante Miller	Feb. 22,'31	92	Jan. 24,'31
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	85	Jan. 17,'31
Rebound	Ina Claire	Sept. 18,'31	91	June 13,'31
Sundown Trail	Tom Keene-M. Shilling	Sept. 11,'31		
Sweepstakes	Eddie Quillan-Marion Nixon	July 10,'31	77	June 13,'31
Woman of Experience	Helen Twelvetrees	Aug. 7,'31	76	Apr. 25,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Auto Camp	Eddie Quillan			
Bad Company	Helen Twelvetrees	Oct. 2,'31		Sept. 12,'31
Dangerous to Love	Constance Bennett			
Freighters of Destiny	Tom Keene			
Ghost City	Tom Keene	Oct. 23,'31		
Lady with a Past	Constance Bennett	Nov. 6,'31		
Pick Up	Helen Twelvetrees			
Prestige	Ann Harding			
Suicide Fleet, The	Bill Boyd	Nov. 6,'31		
Timber Beast	Bill Boyd	Jan. 22,'32		
Tip Off, The	Eddie Quillan	Oct. 16,'31		
Woman Commands	Pola Negri			
Women Need Love	Ann Harding	Nov. 20,'31		

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60	Mar. 21,'31
First Aid	Gr. Withers-Marjorie Beebe	July 25,'31	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10,'31	65	July 18,'31
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25,'31	62	June 20,'31
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Aug. 30,'31	62	
Neck and Neck	Glenn Tryon-Vera Reynolds	Sept. 15,'31		
Symphony in Two Flats	Novello-Logan	Apr. 15,'31	74	
Swanee River	Withers-Todd	Mar. 15,'31	58	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30,'31
Black Coffee	Austin Trevor	Twickenham Films, Ltd.		79	Sept. 12,'31
By Rocket to the Moon		Ufa	Feb. 6,'31	97	Feb. 14,'31
Cain and Artem	Emil Gall	Sovkino			
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			June 13,'31
Clearing the Range	H. Gibson-S. Ellers	M. H. Hoffman, Jr.			Apr. 25,'31
Comrades of 1918		Forenfilm			Feb. 28,'31
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6,'31
Die Foerster Christl	Irene Eisinger	Trans-Ocean Film		94	July 4,'31
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17,'31	94	Aug. 1,'31
Express 13	Heinz Koenecke	Ufa	Aug. 7,'31	65	Aug. 22,'31

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Enemies of the Law	M. Nolan-J. Walker	Capital Films	July 21,'31	69	July 18,'31
Glamour	Wardour Films	Seymour Hicks		73	July 4,'31
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22,'31
Jade Casket, The	French Cast	Cosmos	Oct. 31	64	
Jew at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1,'31
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15,'31	63	July 4,'31
Let's Love and Laugh	Gene Gerrard	Wardour Film		84	May 30,'31
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15,'31	59	Aug. 22,'31
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Maciste in Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11,'31
Mad Parade, The	M. Day-L. Fazenda	Liberty Prod.			May 2,'31
Merry Wives of Vienna	Willy Forst	Super Films	July 9,'31	95	July 18,'31
Mysteries of Nature		Ufa		71	
Night Life in Reno	Virginia Valli	Artclass Pictures Corp.			Aug. 8,'31
No Lady	Lupino Lane	Gaumont-British		72	May 30,'31
Pagliacci	Italian Opera	Audio Cinema			Mar. 7,'31
Passion Song, The	Olmstead-N. Beery	Excellent		56	
Peacock Fan, The	Dorothy Dwan	Chesterfield		60	
Primrose Path, The	Foster-Darrow	Hollywood Films		94	Jan. 24,'31
Pueblo Terror	Buffalo Bill, Jr.	West Coast Studios	Apr. 15,'31	60	Apr. 11,'31
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road to Hell		Public Welfare Films			July 4,'31
Rosenmontag	Mathies Wieman, Lien Dyers	UFA		8 reels	
Sally in Our Alley	Gracie Fields	Ass. Radio Pictures		77	July 25,'31
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18,'31
Smoke Bellew	Conway Tearle	First Division		73	
South of Panama	Carmelita Geraghty	Chesterfield		70	
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31		
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8,'31
Three from Filling Station	Willy Fritsch	Ufa		75	July 4,'31
Thunder God	Cornelius Keefe	Crescent		66	
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16,'31
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	55	Jan. 31,'31
Viking, The	C. Starrett	J. D. Williams		72	June 20,'31
Wien du Stadt Der Lieder	Max Hansen	Protex		8 reels	
Wild Horse	Hoot Gibson	Allied Pictures			July 11,'31
Wild West Whoopee	Jack Perrin	Allied			Feb. 28,'31
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7,'31

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The			12 episodes	
Galloping Ghost, The	Harold Red Grange	Sept. 1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Vanishing Legion, The	Harry Carey-Edwin Booth	June 10,'31	12 episodes	July 25,'31

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr. 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battling with Buffalo Bill	Tom Tyler-Rex Bell	Nov. 28,'31	12 episodes	
Danger Island	Ken. Harlan-Luicille Brown	Aug. 24,'31	12 episodes	Aug. 1,'31
Fingerprints	Kenneth Harlan	Mar. 23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Spell of the Circus	F. Bushman, Jr.-A. Vaughn	Jan. 12,'31	10 episodes	

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the West	Bob Custer		51	
God's Country and the Man	Tom Tyler	May 1,'31	67	
Law of the Rio Grande	Bob Custer	July 20,'31	58	Aug. 15,'31
Phantom of the Desert	Jack Perrin	Nov. 1	58	Feb. 14,'31
Riders of the North	Bob Custer	Mar. 1,'31	67	Apr. 11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1,'31	61	May 9,'31
Son of the Plains, A	Bob Custer	May 15,'31	60	July 11,'31
West of Cheyenne	Tom Tyler	Jan. 15,'31	60	Mar. 7,'31
Westward Bound	Buddy Roosevelt		60	Jan. 24,'31

TALKING PICTURE EPICS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from the Reeperbahn	German Import	Mar. 6,'31	94	Feb. 14,'31
Hell Below Zero	Carveth Wells	June 26,'31	42	July 4,'31
Immortal Vagabond	Liane Haid	July 31,'31	80	Aug. 8,'31
Last Company (13 Men and a Girl)	Conrad Veidt	Aug. 14,'31	63	Aug. 22,'31
Monsters of the Deep	Capt. Jack Austin	July 4,'31	59	May 23,'31
White Devil	Lil Dagover	Aug. 27,'31	77	Sept. 5,'31

[NOTE—Features marked with asterisks are also released as serials. Exhibitors have the choice of booking either as feature versions or as serials.]

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Bad Man	Ken Maynard	July 15,'31	66	Aug. 15,'31
Aloha	Torres-Lyon	Feb. 16,'31	87	
Arizona Terror, The	Ken Maynard	Sept. 1,'31		
Caught Cheating	Murray-Sidney	Jan. 21,'31	63	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16,'31	79	
Drums of Jeopardy	Roland Collyer-Hughes	Mar. 2,'31	68	Feb. 21,'31
Hell Bound	Carrillo-Lane-Hughes	Apr. 15,'31	70	Feb. 7,'31
Leftover Ladies		Oct. 1,'31		
Morals for Women	Bessie Love	Sept. 1,'31		
Murder at Midnite	Alice White-Hale Hamilton	Sept. 1,'31		
Riding Fool	Bob Steele	May 25,'31	64	June 20,'31
Salvation Nell	Graves-Chandler	July 1,'31	85	July 11,'31
Single Sin, The	Johnson-Lytell	Feb. 23,'31	73	Feb. 21,'31
South of Santa Fe	Bob Steele	Sept. 15,'31		
Sunrise Trail, The	Bob Steele	Feb. 7,'31	67	
Two Gun Man, The	Ken Maynard	May 15,'31	63	June 13,'31
Women Go on Forever	Clara Kimball Young	Aug. 15,'31		July 18,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Branded Men	Ken Maynard			
Fighting Mad				
Hotel Continental				
Last Mile, The				
Luxury Girls				
Men of the Night				
Near the Trail's End	Bob Steele			
Nevada Buckaroo	Bob Steele			
Race Track	Leo Carrillo			
Range Law	Ken Maynard			
Silent Thunder				
Strangers of the Evening				
Sunset Trail	Ken Maynard			
Those We Love				
Thrill Girl				
X Marks the Spot				

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Lights	Charlie Chaplin	Mar. 7,'31	88	Feb. 14,'31
Front Page	Adolphe Menjou	Apr. 4,'31	90	Mar. 28,'31
Indiscreet	Gloria Swanson	Apr. 25,'31	94	Mar. 14,'31
Kiki	Mary Pickford	Mar. 14,'31	89	Feb. 21,'31
Palmy Days	Eddie Cantor	Sept. 26,'31		Sept. 5,'31
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21,'31	91	Dec. 20
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5,'31		Aug. 22,'31
Unholy Garden, The	Ronald Colman	Sept. 19,'31		Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Nov. 14,'31		Aug. 29,'31
Arrowsmith	Ronald Colman	Dec. 26,'31		
Cock of the Air	Billie Dove	Oct. 7,'31		
Corsair	Chester Morris	Oct. 17,'31		
Greeks Had a Word for It	Ina Claire-M. Evans-Blondell	Feb. 13,'31		
Scarface	Paul Muni	Nov. 28,'31		
Sky Devils	All Star	Jan. 9,'32		
Struggle, The	Zita Johann-Hal Skelly	Oct. 28,'31		
Tonight or Never	Gloria Swanson	Dec. 12,'31		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23,'31	67	Mar. 14,'31
East of Borneo	Rose Hobart-Chas. Bickford	Sept. 15,'31	74	
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15,'31	66	
Dracula	Lugosi-Manners-Chandler	Feb. 14,'31	75	Jan. 3,'31
Graft	Regis Toomey-Sue Carol	Sept. 21,'31	54	Aug. 15,'31
Homicide Squad	L. Carrillo-M. Brian-N. Beery	Sept. 29,'31		
Iron Man, The	Lew Ayres	Apr. 30,'31	72	Mar. 28,'31
Lasca of the Rio Grande	Leo Carillo	Oct. 27,'31	65	July 25,'31
Many a Slip	Ayres-Bennett	Mar. 2,'31	74	Feb. 28,'31
Mother's Millions	May Robson	Aug. 15,'31	93	Feb. 28,'31
Mystery of Life	Clarence Darrow	Aug. 3,'31	73	July 11,'31
Resurrection	Boles-Velez	Feb. 2,'31	77	Jan. 10,'31
Seed	John Boles-Genevieve Tobin	May 11,'31	97	Apr. 25,'31
Strictly Dishonorable	Paul Lukas-Sidney Fox			
Up for Murder	Ayres-Tobin	June 15,'31	70	
Virtuous Husband	Compson-Elliot Nugent	Apr. 12,'31	76	Mar. 21,'31
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1,'31	81	Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Rose Hobert			
Eagles	Lew Ayres			
Fate				
Frankenstein	Colin Clive-Mae Clarke			
Heart and Hand	W. Huston-H. Chandler			
Heaven on Earth	Lew Ayres-Anita Louise	Oct. 13,'31		
Impatient Maiden	Sidney Fox			
Marriage Interlude	John Boles, Lois Wilson, Sidney Fox			
Murders in the Rue Morgue				
Spirit of Notre Dame	Lew Ayres			
Twenty Grand	Mae Clarke-Norman Foster			Sept. 12,'31

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12,'31	71	June 13,'31
Bought	Constance Bennett-Ben Lyon	Aug. 22,'31	83	July 18,'31
Captain Thunder	F. Wray-V. Varconi	Apr. 26,'31	67	May 16,'31
Children of Dreams	Margot Schilling	July 25,'31	83	July 25,'31
Fifty Million Frenchmen	W. Gaxton-H. Broderick	Feb. 14,'31	74	Jan. 3,'31
God's Gift to Women	Fay-LaPlante	Apr. 25,'31	75	Mar. 14,'31
Gold Dust Certle	Winnie Lightner	June 27,'31	68	May 9,'31
Illicit	Stanwyck-Rennie	Feb. 14,'31	81	Oct. 25
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13,'31	80	Apr. 18,'31
Millionaire, The	George Arliss	May 1,'31	81	Mar. 14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14,'31	74	Dec. 20
Night Nurse	Barbara Stanwyck	Aug. 8,'31	73	July 25,'31
Public Enemy, The	Harlow-Cagney	May 15,'31	96	
Side Show	Lightner-Butterworth	Sept. 19,'31	66	July 4,'31
Sit Tight	Lightner-Brown	Feb. 28,'31	79	Oct. 4
Smart Money	Edw. G. Robinson	July 11,'31	81	May 16,'31
Star Witness, The	Walter Huston	Aug. 22,'31	68	July 25,'31
Svengali	John Barrymore-M. Marsh	May 22,'31	83	May 9,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Spot, The	James Cagney-Joan Blondell			
Expensive Women	Dolores Costello	Oct. 24,'31		
Gentleman From San Francisco	Wm. Powell			
Larceny Lane	James Cagney-J. Blondell	Oct. 17,'31		Aug. 22,'31
Mad Genius, The	John Barrymore	Nov. 7,'31	81	
Mouthpiece, The	All Star			
Poor Little Ritz Girl	Marion Marsh-David Manners			
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10,'31	70	Aug. 1,'31
Safe in Hell	All Star			

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Radio Razzberry, A	Jamison-Murdock	Feb. 7,'31	25	
Wages of Gin, The	Jamison-Murdock	Apr. 28,'31	25	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barnyard Broadcast	Mickey Mouse		1 reel	Feb. 7,'31
Birthday Party	Mickey Mouse	Jan. 6,'31	1 reel	Feb. 7,'31
Blue Rythm	Mickey Mouse		1 reel	
Busy Beavers, The	Silly Symphony		7 min.	
Castaways, The	Mickey Mouse	Apr. 6,'31	1 reel	
Cat's Nightmare	Silly Symphony	July 28,'31	8 min.	
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar. 13,'31	1 reel	
China Plate	Silly Symphony	May 25,'31	8 min.	
Clock Shop, The	Silly Symphony		1 reel	
Curiosities No. C 212		Aug. 29	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curiosities No. C 216	Novelty by Walter Futter	Jan. 8,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 29,'31	1 reel	
Curiosities No. C 220		Mar. 26,'31	1 reel	
Curiosities No. C 221		May 25,'31	1 reel	
Curiosities No. C 222		June 25,'31	1 reel	
Curiosities No. C 223		June 26,'31	1 reel	
Curiosities No. C 224		Aug. 1,'31	1 reel	
Curses! Curses! Curses!	Monkey Shines			
Delivery Boy	Mickey Mouse	June 15,'31	1 reel	
Disarmament Conference	Krazy Kat	Apr. 27,'31	1 reel	
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Egyptian Melodies	Silly Symphony		1 reel	
Father Nile	Rambling Reporter	May 11,'31	1 reel	
Fishing Around	Mickey Mouse			
For Christopher's Sake	Specialties (Eddie Buzzell)		1 reel	
Home of the Sheikh	Rambling Reporter	Jan. 29,'31	1 reel	
I Can't Find a Name for It	Specialties (Eddie Buzzell)		9 min.	
Jerusalem, City of Peace	Rambling Reporter	May 11,'31	10 min.	
Kings or Better	Specialties (Eddie Buzzell)	May 1,'31	8 min.	May 30,'31
Land Nobody Knows	Rambling Reporter	June 27,'31	9 min.	
Land of Enchantment		July 31,'31		
Last of Moe Higgins	Specialties (Eddie Buzzell)	May 22,'31	1 reel	
Laughing with Medbury in Africa			9 min.	Apr. 25,'31
Laughing with Medbury in Reno		July 6,'31	10 min.	
Laughing with Medbury in Turkey				
Little Beezer	Monkey Shines	July 5,'31	8 min.	
Little Pest, The	Scrappy Cartoons	Aug. 15,'31	1 reel	
Little Trail, The	Krazy Kat Kartoon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Mickey Steps Out	Mickey Mouse	July 16,'31	7 min.	
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug. 10,'31	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse	May 8,'31	1 reel	May 30,'31
Mother Goose Melodies	Silly Symphony	Apr. 17,'31	1 reel	May 9,'31
Natives Along the Nile	Rambling Reporter		1 reel	
Rodeo Dough	Krazy Kat Kartoon	Feb. 13,'31	1 reel	Mar. 7,'31
Soda Poppa	Krazy Kat Kartoon	May 29,'31	7 min.	
Stork Market	Krazy Kat Kartoon	July 11,'31	7 min.	
Streets of Cairo	Rambling Reporter	Apr. 14,'31	7 min.	May 30,'31
Subway Jam	Krazy Kat		1 reel	
Sunday Clothes	Scrappy Cartoons			
Svengarlie	Krazy Kat	Aug. 3,'31	1 reel	
Swiss Movements	Krazy Kat Kartoon	Apr. 4,'31	1 reel	
Vale of Kashmer, The	Rambling Reporter			
Weenie Roast, The	Krazy Kat			
Wine, Women—But No Song	Specialties (Eddie Buzzell)	Feb. 14,'31	1 reel	
Yelp Wanted	Scrappy Cartoons		1 reel	

EDUCATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Albany Branch, The	P. Kilton-T. Dugan	Aug. 2,'31	6	July 4,'31
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	20	Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan. 18,'31	11	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15,'31	11	Mar. 14,'31
Blues	Terry-Toon	June 28,'31	6	July 4,'31
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar. 22,'31	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	13	Jan. 17,'31
By the Sea	Terry-Toon	July 12,'31	6	July 4,'31
Canadian Capers	Terry-Toon	Aug. 23,'31	6	
Cannonball, The	Clyde	Sept. 6,'31	19	Aug. 29,'31
Champ, The	Terry-Toon	Sept. 20,'31	6	
Clowning	Terry-Toon	Apr. 5,'31	6	Mar. 28,'31
Club Sandwich	Terry-Toon	Jan. 25,'31	5½	Jan. 24,'31
College Racket, A	Glenn Tryon	June 14,'31	20	June 6,'31
College Vamp, The	Clyde-D'Avril	Feb. 15,'31	22	Feb. 7,'31
Come to Papa	Ford Sterling	Feb. 22,'31	20	Feb. 21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10,'31	22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5,'31	20	Mar. 21,'31
Cross Roads	Romantic Journeys	May 3,'31	11	Apr. 11,'31
Dance Hall Marge	Gribbon-Beebe	Jan. 18,'31	19	Jan. 3,'31
Day to Live, A	Terry-Toon	May 31,'31	6	
Death House, The	Wm. J. Burns Detective Mysteries	Apr. 12,'31	10	
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 26	21	Jan. 17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar. 15,'31	22	Nov. 1
Don't Divorce Him	Clyde Cook	May 31,'31	18	May 2,'31
Dream World	Romantic Journey	July 5,'31	9	Aug. 29,'31
Explor, The	Terry-Toon	Mar. 22,'31	6	Feb. 23,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	21	Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr. 12,'31	19	Mar. 7,'31
Fainting Lover	Clyde, Boteler, Dent	Aug. 16,'31	18	
Fireman's Bride, The	Terry-Toon	May 3,'31	5	Apr. 11,'31
Foolish Forties	Ford Sterling-June McCloy	June 28,'31	21	June 6,'31
Fowl Affair, A	Gayety Comedy	Apr. 26,'31	6	Mar. 21,'31
Framed	Wm. J. Burns Detective Mysteries	May 10,'31	10	
Freshman's Finish, The	Vanity Comedy	Sept. 20,'31	22	
Ghost Parade	Clyde-Gribbon-Beebe	May 24,'31	22	May 2,'31
Girls Will Be Boys	Charlotte Greenwood	Jan. 25,'31	21	Jan. 24,'31
Glories of America	Romantic Journeys	Sept. 27,'31		
Go West Big Boy	Terry-Toon	Feb. 22,'31	6	Feb. 21,'31
Happy Little Honeymoon, A	Glenn Tryon	Feb. 15,'31	21	Feb. 7,'31
Harem Secrets	Romantic Journeys	Aug. 2,'31		
Her First Egg	Terry Toon	July 26,'31	6	
Highlights of Travel	Hodge Podge	Sept. 12,'31		
Hold 'er Sheriff	Beebe-Murray	June 7,'31	21	
Honeymoon Land	Romantic Journeys	Feb. 1,'31	10	Mar. 28,'31
Honeymoon Trio	Cameo Comedy	Aug. 30,'31	10	
In Conference	Clyde-Gribbon-Wilson	Apr. 26,'31	21	Apr. 11,'31
I Surrender Dear	Bing Crosby	Sept. 13,'31		
Jazz Mad	Terry-Toon	Aug. 9,'31	6	
Jesse and James	Terry-Toon	Sept. 6,'31	6	
Jungle Giants	Hodge Podge	June 21,'31	11	
Just a Bear	Clyde-Gribbon-O'Leary	Mar. 29,'31	29	Feb. 21,'31
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan. 11,'31	21	Jan. 17,'31
Lure of Hollywood	Brooks-Chandler	July 5,'31	20	June 27,'31
Marriage Rows	Lloyd Hamilton	Jan. 18,'31	20	Jan. 24,'31
Mead Trial, The	Wm. J. Burns Detective Mysteries	June 21,'31	10	
Money Makers of Manhattan	Hodge-Podge	July 19,'31	10	July 11,'31
Monkey Business in Africa	Clyde-Beebe	June 21,'31	22	July 4,'31
Movie Town	Sennette-Beebe	July 5,'31	17	
No Holds Barred	Bill Cunningham Sports Review	Sept. 6,'31	9	
One Quiet Night		Oct. 25,'31		
One Yard to Go	Beebe-Eastman	Feb. 1,'31	21	Jan. 31,'31
Outpost of the Foreign Legion	Romantic Journeys	Sept. 6,'31		
Pete and Repeat	Harrison-Elms	Mar. 1,'31	20	Feb. 21,'31
Poker Widows		Sept. 13,'31	19	
Quack, Quack	Terry-Toon	Mar. 8,'31	6	Feb. 21,'31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	11	Apr. 11,'31
Shotgun Wedding, A	Buster & John West	Apr. 19,'31	20	Mar. 14,'31
Sing Sing Song	Terry-Toon	Apr. 19,'31	8	Mar. 28,'31
Slide, Speedy, Slide	Daphne Pollard-Tom Dugan	July 19,'31	18	
Speed	A. Clyde - M. Beebe	Sept. 27,'31	22	Apr. 11,'31
Spring Training			9	Sept. 5,'31
Starbrite Diamond, The	Wm. J. Burns Detective Mysteries	June 7,'31	11	
Strangler, The	Wm. J. Burns Detective Mysteries	Mar. 29,'31	12	June 6,'31
Sultan's Cat, The	Terry-Toon	May 17,'31	6	May 2,'31
Tamale Vendor, The	Patricola-De Montez	Sept. 6,'31	20	Aug. 20,'31
Taxi Troubles	Andy Clyde	Oct. 18,'31		
Three Hollywood Girls	L. Lane-R. Flynn-P. Crane	Jan. 4,'31	21	Jan. 3,'31
Tidbits	Hodge-Podge	May 24,'31	9	
Too Many Husbands	Andy Clyde - Boteler	Aug. 30,'31	21	
Torchy	Ray Cooke-Dorothy Dix	Oct. 4,'31	22	
Trail of the Swordfish, The		Sept. 6,'31	10	Aug. 29,'31
Trap, The	Wm. J. Burns Detective Mysteries		11	Aug. 29,'31
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1,'31	11	Apr. 11,'31
2000 B.C.	Terry-Toon	June 14,'31	6	June 6,'31
Vagabond Melodies	Hodge-Podge	Aug. 16,'31	10	
Up Pops the Duke	Geo. Chandler-Helen Bolton	Sept. 20,'31		
What a Head	Duffy-Rondell	July 26,'31	20	
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	21	Apr. 11,'31
World Flier, The	Mack Sennett Brevities	Sept. 13,'31	9	

FOX FILMS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Magic Carpet Series				
Down to Damascus	Near East		8	May 9,'31
Giants of the Jungle	Elephants		8	May 9,'31
Happy Days in the Tyrol	Bavarian Alps		8	May 9,'31
King's Armada, The	Great Britain's Fleet		9	May 9,'31
Pageant of Siam, The	Bangkok and the Siamese		9	May 9,'31
Wild Life on the Veldt	Govt. of South Africa		8	May 9,'31
Wild West of Today	Wyoming Mountains		8	May 9,'31
World at Prayer	Miracle at Lourdes		8	May 9,'31

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Tight	Boy Friends	May 9,'31	17	May 2,'31
Ambitious People	Colortone Revue	Mar. 21,'31	17	
Bargain Day	Our Gang	May 2,'31	19	
Beau Hunks	Laurel and Hardy			Sept. 5,'31
Big Dog House, The	Dogville	Mar. 14,'31	16	Aug. 8,'31
Big Ears	Our Gang	Aug. 29,'31	17	
Blood and Thunder	Boy Friends	Jan. 17,'31	20	
Busy Barcelona	Holmes	Apr. 11,'31	9	Mar. 14,'31
Call a Cop		Sept. 12,'31	19	
Catch as Catch Can		Aug. 22,'31	20	
Chickens Come Home	Laurel-Hardy	Feb. 21,'31	30	Mar. 14,'31
Come Clean	Laurel-Hardy	Sept. 19,'31	21	
Crazy House	Dane-Moran	Feb. 7,'31	16	Mar. 14,'31
Devil's Cabaret	Revue	Mar. 7,'31	17	Mar. 14,'31
Dublin and Nearby	Holmes	Dec. 27	9	Apr. 4,'31
Fisherman's Paradise		Aug. 15,'31		
Fly My Kite	Gang	May 30,'31	21	
Forehand, Backhand Service	Wm. Tilden		9	Aug. 15,'31
Gems of M-G-M	Novelty	Jan. 3,'31	21	
Geography Lesson	Colortone Revue	Mar. 28,'31	17	
High Gear	Boy Friends	Feb. 28,'31	25	
I Love a Lassie	Sir Harry Lauder	Dec. 10,'31		
Land of Maharajahs, The	Travelogue	Aug. 22,'31		
Laughing Gas	Flip the Frog Series	Mar. 14,'31	7	Mar. 14,'31
Laughing Gravy	Laurel-Hardy	Apr. 4,'31	21	
Let's Do Things	The Boy Friends	June 6,'31	27	
Little Daddy	Our Gang	Mar. 28,'31	21	Mar. 14,'31
Love Fever	Boy Friends	Apr. 11,'31	20	
Love Tails of Morocco	Dogville	Sept. 5,'31	16	Aug. 15,'31
Nanny	Sir Harry Lauder	Nov. 14,'31		
One of the Smiths	Charley Chase	May 23,'31	26	
Our Wife	Laurel-Hardy	May 16,'31	22	Apr. 11,'31
Panic Is On	Charley Chase	Aug. 15,'31	20	Aug. 15,'31
Peeps at Peeking	Holmes	Jan. 17,'31	8	May 9,'31
Pip from Pittsburgh, The	Charley Chase	Mar. 21,'31	21	Mar. 14,'31
Ragtime Romeo	Flip the Frog Series	May 2,'31	10	Sept. 12,'31
Roamin' in the Gloamin'	Sir Harry Lauder	Sept. 5,'31	10	Aug. 15,'31
Rough Seas	Charley Chase	Apr. 25,'31	20	June 6,'31
Rounder, The	Novelty	Nov. 22	20	
Roy Evans	Roy Evans		9	Apr. 11,'31
She's My Daisy	Harry Lauder	Oct. 10,'31	9	
Splash	Novelty	Oct. 3,'31	9	
Sultan's Camp of Victory	Holmes	Feb. 28,'31	9	June 20,'31
Tilden Tennis Subject—				
No. 1—Tennis Technique	Bill Tilden		8	Sept. 5,'31
No. 2—Tennis Technique	Bill Tilden		9	Sept. 5,'31
No. 3—Volley and Smash	Bill Tilden		8	Sept. 5,'31
That Little Bit of Heaven	Holmes	Mar. 21,'31	9	
Trader Hound	Dogville	Nov. 28,'31	21	
Two Barb Brothers, The	Dogville	Oct. 12,'31		
Whippet Racing			9	
Wild and Woolly	Sports	Nov. 7,'31	9	Sept. 5,'31

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
African Dodger, The	Tom Howard	Apr. 4,'31	10	Mar. 14,'31
A Hunting We Did Go	Bruce Novelty	May 16,'31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9,'31	1 reel	
All for the Band	Eddie Young	Apr. 4,'31	1 reel	Mar. 14,'31
And the Green Grass Grew All Around	Screen Song	May 30,'31	1 reel	
Antique Shop, The	Burns and Allen	Mar. 7,'31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18,'31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28,'31	1 reel	Feb. 28,'31
Anything But Ham	Smith and Dale	Jan. 24,'31	1 reel	Jan. 3,'31
Beauty Secrets from Hollywood	Technicolor	Sept. 5,'31	1 reel	
Betty Co-Ed	Rudy Vallee	Aug. 1,'31	7	May 16,'31
Big Splash, The	Weismuller-Kruger	Jan. 17,'31	2 reels	
Bimbo's Express	Talkartoon	Aug. 22,'31	6	Sept. 12,'31
Bimbo's Initiation	Talkartoon	July 25,'31	1 reel	
Broadway Romeo, A	Jack Benny	Mar. 28,'31	2 reels	
Bullmania	Billy House	Aug. 15,'31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4,'31	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24,'31	1 reel	
Cab Waiting	Jack Benny	June 20,'31	17	May 16,'31
Cheaper to Rent	Willy West and McGinty	Sept. 19,'31	1 reel	
Climate Chasers	Bruce Novelty	July 11,'31	9	
Clinching a Sale	Harry Richman	Apr. 18,'31	1 reel	
Cow's Husband, The	Talkartoon	Mar. 14,'31	8	Mar. 28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11,'31	1 reel	
Devil Sea	Ethel Merman & Leslie Stowe	Feb. 28,'31	1 reel	
Discovered	Solly Ward	Jan. 17,'31	1 reel	Jan. 17,'31
Elmer Takes the Air	Stubby Kruger-Assan-Jordanoff	July 18,'31	17	Sept. 12,'31
Fair and Square Ways	Eddie Miller	May 2,'31	1 reel	
French Line, The	Gina Malo	Jan. 24,'31	1 reel	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fur, Fur Away	Smith & Dale	Aug. 22,'31	18	Sept. 5,'31
Gallagher & Shean	Screen Song	Aug. 29,'31	1 reel	
Gents of Leisure	Chester Conklin	May 9,'31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3,'31	1 reel	Dec. 13
Great Pants Mystery	Smith & Dale	Feb. 14,'31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14,'31	1 reel	
Headache, The	Billy House	Mar. 14,'31	2 reels	June13,'31
He Was Her Man	Gilda Gray	Apr. 25,'31	2 reels	
Helping Hand, The	Solly Ward	June 27,'31	1 reel	
His Price	Johnny Burke	Dec. 13	1 reel	Mar. 21,'31
Hudson and Its Moods	Leslie Stowe — Speed Young	Apr. 11,'31	1 reel	May 2,'31
I'd Climb the Highest Mountain	Screen Song	Mar. 7,'31	1 reel	June 13,'31
I'm Telling You	Willie & Eugene Howard	Mar. 7,'31	1 reel	
In My Merry Oldsmobile	Screen Song		6	Mar. 21,'31
It Might Be Worse	Georgie Jessel	Jan. 3,'31	2 reels	
It Ought to Be a Law	Ford Sterling	Sept. 12,'31	2 reels	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14,'31	1 reel	
Kitty from Kansas City	Rudy Vallee-Screen Song	Oct. 31,'31	1 reel	
Laugh It Off	June MacCloy	Feb. 14,'31	1 reel	May 9,'31
Lease Breakers, The	Dave & Arthur	Sept. 5,'31	1 reel	
Let's Stay Single	Frances Williams	Mar. 14,'31	1 reel	
Little Annie Rooney	Screen Song	Oct. 10,'31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31,'31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10,'31	1 reel	
Male Man, The	Talkartoon	Apr. 25,'31	6	May 23,'31
Melodies	Smith Bros.—Singing		1 reel	
Miscast	Jas. Kelso-Dolores DeMonde	Mar. 21,'31	1 reel	
Moonlight and Romance	Moreno-Martini	Feb. 21,'31	1 reel	
Movie Memories				
No. 4—Sponsored by Chesterfield Cigarettes			10	May 16,'31
No. 5—Sponsored by Chesterfield Cigarettes			10	May 16,'31
M'Lady	Irene Bordoni	Mar. 28,'31	1 reel	
My Wife's Jewelry	Tom Howard	Aug. 22,'31	11	Sept. 12,'31
My Wife's Gone to the Country	Screen Song	June 13,'31	1 reel	
My West	Bruce Novelty	Mar. 7,'31	1 reel	Mar. 14,'31
No More Hookey	Haig Trio	Aug. 29,'31	11	
Nothing to Declare	Lulu McConnell	Aug. 8,'31	19	
Office Blues	Ginger Rogers	Nov. 22	1 reel	Jan. 24,'31
Once Over, Light	Burns and Allen	May 23,'31	1 reel	May 16,'31
One Big Night	Ben Blue	Feb. 7,'31	1 reel	
One Hundred Percent Service	Burns and Allen	Aug. 1,'31	10	Sept. 5,'31
Out of Bounds	Billy House	Sept. 19,'31	2 reels	
Paramount Pictorial:				
No. 6—The Trout Harvest—The Children's Hour—Lowell Thomas		Feb. 28,'31	1 reel	
No. 7—Rudy Vallee—Lowell Thomas Marionette Show		Mar. 28,'31	1 reel	
No. 8—Jesse Crawford-Ruth St. Dennis-Lowell Thomas			1 reel	
No. 9—Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas		May 2,'31	1 reel	
No.10—Lowell Thomas—Golf Chats—Sweet Lady of the Air		June 6,'31	1 reel	
No.11—Lowell Thomas—Golf Chats—Flo Ziegfeld		June 27,'31	1 reel	
No.12—Michael Fokine—Africa, U.S.A.—Jesse Crawford		July 18,'31	1 reel	
Paramount Sound News	(Two Editions Weekly)		1 reel	
Paris	Lester Allen	Aug. 8,'31	9	
Pent House Blues	Muriel D'Or-Cy Kahn	Feb. 21,'31	1 reel	Feb. 7,'31
Pest, The	Tom Howard	Mar. 14,'31	1 reel	
Plastered	Willie, West & McGinty	Nov. 22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan. 10,'31	1 reel	
Puff Your Blues Away	Lillian Roth	Sept. 26,'31	1 reel	
Pulling a Bone	Burns & Allen	Jan. 10,'31	1 reel	Nov. 8
Real Estators, The	Smith & Dale	May 2,'31	10	May 23,'31
Retire Inn	Billy House	Aug. 15,'31	2 reels	
Runaway Boy	Bruce Novelty	Jan. 31,'31	9	
Screen Souvenirs No. 1	Old Time Novelties	Aug. 15,'31	1 reel	
Screen Souvenirs No. 2	Old Time Novelties	Sept. 12,'31	1 reel	
Screen Souvenirs No. 3	Old Time Novelties	Oct. 10,'31	1 reel	
Seven in One	Juliet	May 21,'31	1 reel	
Silly Scandals	Talkartoon	May 23,'31	1 reel	May 9,'31
Simply Killing	Willie & Eugene Howard	Jan. 31,'31	1 reel	Feb. 7,'31
Somebody Stole My Gal	Screen Song	Mar. 21,'31	1 reel	May 2,'31
S. S. Malaria	Smith & Dale	June 6,'31	2 reels	
Stateroom 19	Clute-La Mar	Jan. 17,'31	1 reel	
Studio Sap	Chester Conklin	Feb. 28,'31	2 reels	
Taxi	Chester Conklin	Apr. 11,'31	2 reels	
Teacher's Pest	Talkartoon	Feb. 7,'31	1 reel	Feb. 7,'31
Tex in 1999	Texaco Company		7 min.	May 2,'31
13th Alarm, The	Chester Conklin	July 4,'31	2 reels	
That Old Gang of Mine	Screen Song	July 11,'31	1 reel	
Thou Shalt Not	Billy House	May 23,'31	2 reels	May 2,'31
Tongue Tied	Lulu McConnell	Dec. 13	1 reel	
Tons of Trouble	Rudy Muller and Rosie	Jan. 3,'31	1 reel	
Top Notes	Willy Robyn	Mar. 21,'31	1 reel	Mar. 14,'31
Tree Saps	Talkartoon	Feb. 21,'31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr. 25,'31	1 reel	June 13,'31
Twenty Legs Under the Sea	Talkartoon	June 6,'31	1 reel	
Two's Company	Marion Harris	Feb. 7,'31	1 reel	Jan. 3,'31
Tune Detective, The	Dr. Sigmund Spaeth	Feb. 14,'31	1 reel	Nov. 22
Two A.M.	Tom Howard	May 2,'31	1 reel	
Via Express	Tom Howard	July 4,'31	1 reel	
What Price Pants	Smith & Dale	Aug. 22,'31	2 reels	
You're Driving Me Crazy	Screen Song	Sept. 19,'31	1 reel	

RADIO PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondes Prefer Bonds	Louise Fazenda			
Clean-Up on the Curb, A	Roscoe Ates	Sept. 12,'31	20	June 13,'31
County Seat, The	Charles "Chic" Sale	Aug. 15,'31	20	
Cowslips	Charles "Chic" Sale	Sept. 19,'31		
Dumbells In Derbies	Geo. K. Arthur-Karl Dane	Feb. 7,'31	10	Mar. 1,'31
Facing the Gallows	Nick Harris	Sept. 26,'31	21	
False Roomers	Clark and McCullough	Oct. 17,'31		
Gland Parade	Rosco Ates	Sept. 26,'31	18	Aug. 1,'31
Guppy Twins, The	Rosco Ates			
Hard to Get	Clark & McCullough			
House Dick, The	Jimmy Savo			
Humanette No. 6	Benny Rubin	Jan. 25,'31	9	Jan. 3,'31
Humanette No. 7	Nat Carr	Feb. 25,'31	10	Mar. 14,'31
Humanette No. 8	All Star	Mar. 22,'31	9	Mar. 7,'31
Humanette No. 9		Apr. 15,'31		
Humanette No. 11	Eddie Lambert	June 13,'31	10	
Humanette No. 12	"On the Spot"		10	June 20,'31
He Loved Her Not	Nick & Tony	Jan. 25,'31	20	
Itching Hour, The	Louise Fazenda	Feb. 1,'31	22	
Lime Juice Knights	Dane-Arthur	Mar. 22,'31	21	Mar. 7,'31
Lone Starved Ranger, The	Rosco Ates	Aug. 8,'31	20	July 25,'31
Melon Drama, A	Clark & McCullough			
Mickey's Crusaders	Mickey Yule	Apr. 12,'31	19	
Mickey's Diplomacy	Mickey McGuire	July 15,'31	18	
Mickey's Rebellion	Mickey McGuire	June 27,'31	18	
Mickey's Stampede	Mickey Yule	Feb. 7,'31	19	
Mickey's Thrill Hunters	Mickey McGuire	Sept. 12,'31	18	
Mickey's Wildcats	Mickey McGuire	Sept. 12,'31	18	
Polar Pals	Tom and Jerry Cartoons	Sept. 5,'31		
Scratch As Catch Can	Clark & McCullough			
Second Hand Kisses	Louise Fazenda	Mar. 29,'31		Mar. 2,'31
She Went for a Tramp	Hugh Herbert-Rosco Ates	Mar. 15,'31		Mar. 7,'31
Strife of the Party, The	Ned Sparks	Oct. 17,'31	17	
Talking Turkey	Benny Rubin	Jan. 25,'31		
Toby Hollowe'en	Toby, the Pup	May 1,'31	6	Dec. 13
Toby In Circus Times	Toby, the Pup	Jan. 25,'31	7	Mar. 7,'31
Toby in the Brown Derby	Toby, the Pup	Mar. 22,'31	7	
Toby Down South	Toby, the Pup	Apr. 15,'31	7	
Toby the Bull Thrower	Toby, the Pup	June 7,'31	7	May 23,'31
Toby the Milkman	Toby, the Pup	Feb. 25,'31	7	Nov. 8
Trader Ginsburg	Nat Carr	Dec. 27	7	May 23,'31
Trouble From A Broad	Ford Sterling-Lucien Littlefield	Aug. 22,'31	20	June 20,'31
Use Your Noodle	Rosco Ates			
Way of All Fish	Ned Sparks	Aug. 29,'31	18	June 13,'31
Wot a Night	Tom and Jerry Cartoons	Aug. 1,'31	9	
Wife O'Reilly	Nick & Tony	Feb. 25,'31	20	Mar. 7,'31

RKO PATHE

NOTE — RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	22 min.
Pathe News	10 "
Pathe Review	11 "
Aesop's Fables	8 "
Grantland Rice Sportlights	10 "

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Rules	Rainbow Comedy	June 6,'31	19	May 23,'31
All Gummed Up	Whoopee Comedy	May 23,'31	2 reels	May 16,'31
Animal Fair, The	Aesop Fable	Feb. 1,'31	1 reel	Jan. 31,'31
Battle Royal	James Gleason	Feb. 29,'32	2 reels	
Bare Knees	Pollard	Mar. 8,'31	2 reels	Mar. 7,'31
Battling Silver Kings	Sportlight	July 12,'31	11	July 18,'31
Beach Pajamas	Louis John Bartels	Sept. 21,'31	2 reels	
Beneath the Southern Cross	Vagabond Adventure	Aug. 24,'31	10	
Beneath Southern Skies	Vagabond Adventures		11	Sept. 12,'31
Big Game	Aesop Fable	Aug. 3,'31	9	
Big Scoop, The	Frank McHugh		2 reels	
Blondes by Proxy	MacCloy-Shilling-Short		2 reels	
Blue Grass Kings	Sportlight	June 20,'31	1 reel	July 4,'31
Bon Voyage	Edgar Kennedy	Feb. 22,'32	2 reels	
Call of Mohammed	Vagabond Adventure	Apr. 7,'31	1 reel	Apr. 4,'31
Camping Out	Edgar Kennedy	Dec. 14,'31	2 reels	
Campus Champs	Nat Carr	Feb. 1,'31	2 reels	Feb. 14,'31
Chasing Trouble	Checker Comedy	Apr. 26,'31	2 reels	May 9,'31
Cinderella Blues	Aesop Fable	Apr. 12,'31	8	Apr. 11,'31
Crashing Reno	Manhattan	Aug. 29,'31	2 reels	Aug. 8,'31
College Capers	Fable	Mar. 15,'31	1 reel	Mar. 21,'31
Cowboy Blues	Fable	Feb. 15,'31	1 reel	Feb. 7,'31
Dance with Me	Wanzer-Palmer	Nov. 23	2 reels	
Diamond Experts	Sportlight	May 17,'31	10	May 23,'31
Disappearing Enemies	Dot Farley-Rex Bell	Mar. 1,'31	2 reels	Apr. 4,'31
Days of Solitude	Vagabond Adventure	Feb. 6,'31	1 reel	Feb. 14,'31
Doomed to Win	James Gleason	Dec. 31,'31	2 reels	
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel	Mar. 7,'31
Dumb Dicks	Benny Rubin		2 reels	
Easy to Get	McCloy-Shilling-Short	Dec. 7,'31	2 reels	
Fallen Empire	Vagabond Adventure	July 27,'31	10	
Fisherman's Luck	Aesop Fable	June 13,'31	10	July 4,'31
Fly Guy, The	Aesop Fable	May 10,'31	7	June 6,'31
Fore!	Farrell Golf	Feb. 15,'31	1 reel	Feb. 14,'31
Frozen Face	Manhattan Comedy	Apr. 19,'31	2 reels	Apr. 18,'31
Full Coverage	Benny Rubin	Nov. 9,'31	2 reels	
Fun on the Ice	Aesop Fable	July 19,'31	8	Aug. 8,'31
Getting on the Green	Farrell Golf	Mar. 22,'31	1 reel	Apr. 11,'31
Gossipy Plumber, The	Folly Comedy	May 17,'31	2 reels	May 2,'31
Great Junction Hotel	Masquers Comedy	Oct. 26,'31	2 reels	
Guests Wanted	Benny Rubin	Jan. 18,'32	2 reels	
Half Pint Polly	Capital Comedy	May 3,'31	2 reels	
Help Wanted—Female	Pollard	Jan. 11,'31	2 reels	Jan. 10,'31
Hot Spot, The	Louis John Bartels	Sept. 14,'31	2 reels	
Hunting Thrills	Sportlight	Apr. 21,'31	1 reel	Apr. 11,'31
Hurricane Island	Vagabond Adventure	Apr. 21,'31	1 reel	Mar. 28,'31
In the Rough	Farrell Golf	Mar. 8,'31	1 reel	Feb. 28,'31
Julius Sizzer	Benny Rubin	Sept. 7,'31	20	Sept. 5,'31
June First	June MacCloy-Shilling	July 27,'31	20	July 4,'31
Lemon Meringue	Edgar Kennedy	Aug. 3,'31	20	June 6,'31
Love in the Pond	Aesop Fable	Aug. 17,'31	7	
Mad Melody	Fable	Apr. 26,'31	1 reel	May 2,'31
Makin' 'Em Move	Aesop Fable	July 5,'31	9	July 25,'31
Manhattan Mariners	Sportlight	Aug. 24,'31	9	
Messenger Boy	Benny Rubin	June 29,'31	22	July 25,'31
Next Door Neighbors	Housman-Deering	Jan. 28,'31	2 reels	Jan. 3,'31
Night Class	Campus Comedy	Aug. 17,'31	2 reels	May 16,'31
Not So Loud	Melody Comedy	May 3,'31	2 reels	May 2,'31
Oh, Oh, Cleopatra	Wheeler-Woolsey	Aug. 17,'31	22	Aug. 8,'31
Oh, Marry Me	Manhattan	Nov. 2,'31	2 reels	
Only Men Wanted	MacCloy-Shilling-Short	Feb. 8,'32	2 reels	
Open House	Nick Stuart	Mar. 22,'31	20	Apr. 11,'31
Old Hokum Bucket, The	Aesop Fable	Mar. 29,'31	7	Apr. 4,'31
Olympic Talent	Sportlight	Aug. 9,'31	8	Sept. 12,'31
Outboard Stunting	Sportlight Series	May 3,'31	1 reel	May 31,'31
Over the Rad'o	Pangborn	Dec. 14,'31	2 reels	Feb. 7,'31
Pale Face Pup	Aesop Fable	June 22,'31	9	July 4,'31
Pathe News	Released Twice Weekly		1 reel	
Pathe Review	One a Month	July 27,'31	1 reel	
Parents Wanted	Folly Comedy	Mar. 15,'31	2 reels	Apr. 4,'31
Play Ball	Aesop Fable	May 24,'31	10	May 30,'31
Poise	Sportlight	July 27,'31	9	Aug. 8,'31
Radio Racket	Fable	Mar. 1,'31	1 reel	Feb. 28,'31
Red Riding Hood	Fable	Jan. 18,'31	1 reel	Jan. 31,'31
Rough and Tumble	Sportlight	Jan. 25,'31	1 reel	Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr. 5,'31	2 reels	Mar. 14,'31
Sands of Egypt	Vagabond Adventure	Nov. 2	1 reel	
Seein' Injuns	Pollard	Feb. 15,'31	2 reels	Jan. 3,'31
Selling Shorts	Louis John Bartels	Nov. 30,'31	2 reels	
Shadow of the Dragon	Vagabond Aventure	Mar. 8,'31	1 reel	Mar. 14,'31
She Snoops to Conquer	Daphne Pollard	June 22,'31	20	June 20,'31
Sink or Swim	Sportlight	Mar. 22,'31	9	Mar. 28,'31
Ski Pilot	Sportlight	Feb. 8,'31	1 reel	Feb. 14,'31
Slow Poison	James Gleason	Oct. 19,'31	2 reels	
Speed Limit	Sportlight	Mar. 8,'31	1 reel	Mar. 14,'31
Stop That Run	Louis John Bartels	Feb. 1,'32	2 reels	
Stout Hearts and Willing Hands	Frank Fay	June 15,'31	20	May 30,'31
Take 'Em and Shake 'Em	McCloy-Shilling-Short	Sept. 28,'31	2 reels	
Tale of Tutulia	Vagabond Adventure	Jan. 25,'31	1 reel	Feb. 7,'31
Tennis Top-Notchers	Tilden-Wills	Apr. 4,'31	20	June 6,'31
Thanks Again	Edgar Kennedy	Oct. 5,'31	2 11	Apr. 4,'31
That's My Line	Louis John Bartels	July 13,'31	2 reels	
That's News to Me	Frank McHugh	July 6,'31	20	May 30,'31
Them the Unknown	Vagabond Adventure	Mar. 22,'31	1 reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr. 12,'31	2 reels	Apr. 18,'31
Toytown Tale	Fable	Jan. 4,'31	1 reel	Jan. 3,'31
Twisted Tales	Arthur Housman-Marion Douglas	Mar. 29,'31	22	Apr. 4,'31
Under Cover	Sportlight	Jan. 11,'31	1 reel	Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	9	Mar. 28,'31
Utmost Isle	Vagabond Adventure	Sept. 21,'31	1 reel	
Water Bugs	Johnny Weismuller	June 6,'31	10	May 23,'31
Well of Fortaleza, The	Vagabond Adventure	Feb. 28,'31	1 reel	Feb. 21,'31
Wide Open Spaces, The	Masquers		2 reels	
Where Canaries Sing Bass	James Gleason	Aug. 10,'31	18	Sept. 12,'31
Winning Putts	Farrell Golf	Mar. 1,'31	1 reel	Apr. 4,'31
Younger Years	Sportlight	June 29,'31	10	July 4,'31

STATE RIGHTS

Title	Star	Distributor	Running Time Minutes	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Hollywood—No. 1 (technicolor)		Welshay		Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel	
Birds of a Feather		Ideal	8	Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10	
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Down Hawaii Way	Color Novelty	Castle	1 reel	
Eli-Eli	Cantor Waldman	Judea Film	10	
Evening in Jewish Camp	Eval Miller	Judea Film	12	
Friend Husband		Burr	2 reels	
Harem Scarem	Travelogue	B. M. Powell	9	Sept. 12,'31
Hunting the Carpathian Bear		Ufa	12	Aug. 1,'31
In the Good Old Summer Time		Ideal	8	Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	21	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
Kids and Pets	Color Novelty	Castle	1 reel	
Knights In Khaki		Falcon Prod.	22	May 23,'31
Kol Nidre No. 1	Cantor Schmilkel	Judea Films	10	
Kol Nidre No. 2	Cantor Waldman	Judea Films	11	
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2 reels	
Legend of the Skies		Ideal	6	Mar. 14,'31
Mal-Ko Mashma-Lou	Harry Feld	Judea Films		
Meet the Family	Harry Delf	Elbee	2 reels	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Monkey Business			8	Apr. 4,'31
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Oh Doctor	Special Cast	Judea Films	20	
Old Songs for New	Bob Welsh	Welshay	9	Sept. 5,'31
Peculiar Pets		Ideal	8	Apr. 4,'31
Poem in Stone, A		Ideal	7	Mar. 14,'31
Sacred Elephants of India		Ideal	8	Mar. 21,'31
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
Secrets of Plant Life		Ufa	10	Aug. 1,'31
Shoemaker's Romance		Judea Films	21	
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes from Broadway	Color Novelty	Castle	1 reel	
Some Wild Appetites		Ideal	8	Mar. 21,'31
Spring Is Here		Ideal	9	Mar. 21,'31
Style and Class	Marty Barratz	Judea Films	23	
Wings of Tomorrow		Visuographic	10	May 2,'31
World Unseen, A	Scientific	Ufa	12	

SYNDICATE PICTURES CORPORATION

Alice Chops the Suey		Feb.	1,'31	
Alice Gets Stage Struck		Jan.	15,'31	
Alice Loses Out		Mar.	1,'31	
Alice Picks the Champ		Mar.	15,'31	
Alice Plays Cupid		Apr.	1,'31	
Alice Rattled by Rats		May	1,'31	
Alice Solves the Puzzle		Apr.	15,'31	
Alice in the Jungle		Jan.	1,'31	
Alice's Mysterious Mystery		May	15,'31	
Alice's Orphan		Feb.	15,'31	
Broken Spur, The	Jack Hoxie	Feb.	1,'31	2 reels
Desert Bridegroom	Jack Hoxie	Jan.	15,'31	2 reels
Romantic Sheriff	Jack Hoxie	Jan.	1,'31	2 reels
Sparks of Flint	Jack Hoxie	Feb.	15,'31	2 reels

TALKING PICTURE EPICS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal World of Make Believe	Dr. Raymond L. Ditmars	Apr., '31	10	Aug. 8,'31
Bird Island of Peru	Dr. Robt. Cushman Murphy	Feb. 12,'31	10	Nov. 8
Calling on Carlo		Apr., 14,'31	10	Sept. 5,'31
Fight to Live	Dr. Raymond L. Ditmars	Apr., '31	10	May 30,'31
Freaks of Nature	Dr. Raymond L. Ditmars	June 14,'31	9	
Ghost Towns	George Lancaster	Aug. 3,'31	9	
Heart of the Nation	Washington	May 25,'31	9	
In the Realm of Goblins	Dr. Raymond L. Ditmars	Aug. 31,'31	10	
Land of Evangeline	(No. 2) Wanderlust	Jan. 30,'31	10	Feb. 14,'31
Land That Time Forgot	Frank Ormston	July 10,'31	9	Aug. 8,'31
Like a Beaver	Dr. Raymond L. Ditmars	Feb. 12,'31	10	Feb. 14,'31
Monkey Whoopee	Dr. Raymond L. Ditmars	Dec. 25	9	May 30,'31
Navajo Witch	Wild Life Series	Aug. 21,'31	11	Sept. 5,'31
Relations	Al Alt	Aug. 27,'31	20	
Sunny Sweden	(No. 4) Wanderlust	June 15,'31	9	
This Is Australia	Natives	June 15,'31	15	
Today and Yesterday	Hearst News	Nov. 15,'29	30	July 4,'31
Top of the Old World	(No. 6) Wanderlust	June 15,'31	9	
Tropic Lure	(No. 3) Wanderlust	Aug. 27,'31	11	
Up and Down New York	(Empire State Bldg.)	May 25,'31	9	

TIFFANY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Color Symphonies Series	6 In Technicolor		10	
Chinese Flower Boat		July 5	10	
Dancing Bear		June 10	10	
Parisian Nights		June 25	10	
Kentucky Jubilee Singers	Series of 6			
Old Black Joe		May 1	18	
Pickin' Cotton			9	
Road Home, The			18	
Slave Days			10	
Welcome Home		Dec. 12	10	
Musical Fantasies	Series of 6		10	
Fire Worshippers		Aug. 10	10	Sept. 27
Memories		Apr. 23	11	
William Tell		Aug. 1	11	
Way Down South			11	Dec. 6
Paul Hurst Comedies	Series of 6		11	
De Woild's Champion				
One Punch O'Toole		Mar. 23	20	Dec. 6
Tale of a Flea, The			18	Mar. 28,'31
Missing Link, The				
Rolling Stone Series	Series of 6		10	Sept. 6
In the Mountains		Sept. 25	10	
The Desert		Dec. 18	18	
Tiffany Chimp Series	6 Monkey Comedies			
1. Blimp Mystery, The			16	Sept. 27
2. Little Covered Wagon, The		Sept. 5		Aug. 30
3. Little Big House, The		Oct. 15	19	Oct. 4
4. Little Divorcee, The			20	Dec. 6
5. Nine Nights in a Bar Room		Jan. 26,'31	16	Jan. 3,'31
6. Chasing Around		Mar. 23,'31	16	Mar. 28,'31
7. Africa Squawks		July 7,'31	18	
8. Aping Hollywood		Aug. 16,'31	21	
9. Cinnamon			11	
10. The Gland Hotel				
11. Skimpy				
Voice of Hollywood Series	Station S-T-A-R			
No. 25	Seben 'n' Leben	Jan. 20,'31	11	
No. 26	Kenneth Harlan	Mar. 2,'31	11	Mar. 28,'31
Voice of Hollywood Series (new)	John Wayne - Our Gang			
No. 1	Lew Ayres		10	Sept. 5,'31

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arabian Knights	Slim Summerville	Apr. 8,'31	2 reels	Mar. 28,'31
All Excited	Sidney-Murray	Mar. 23,'31	2 reels	Feb. 28,'31
An Apple a Day	Lloyd Hamilton	Sept. 30,'31	2 reels	
Backfield Plays	Football Short No. 4	Sept. 28,'31	8	Aug. 29,'31
Band Master, The	Oswald Cartoon	May 18,'31	6	June 20,'31
Burglar to the Rescue	Shadow Detective Series No. 1	Sept. 7,'31	18	Aug. 15,'31
Butter in Yeggman, The	Sidney-Murray	May 6,'31	2 reels	Apr. 11,'31
Campaign Capers	Slim Summerville	Oct. 14,'31	20	July 25,'31
Carry On	Football Shorts No. 5	Oct. 5,'31	1 reel	
Cat's Paw, The	Red Star Comedy	July 8,'31	2 reels	Apr. 4,'31
Champion, The	Leather Pushers	Feb. 25,'31	2 reels	
Champ, The	Oswald Cartoon	July 27,'31		
China	Oswald Cartoon	Jan. 12,'31	1 reel	
College	Oswald Cartoon	Jan. 26,'31		
Clown, The		Nov. 2,'31		
Country School, The	Oswald Cartoon	May 5,'31	1 reel	May 16,'31
Dangerous Daze	Red Star Comedy	Mar. 11,'31	2 reels	Mar. 14,'31
Divorce a La Carte	Sidney-Murray	Apr. 15,'31	2 reels	Mar. 14,'31
Famous Plays of 1930	Football Short No. 3	Sept. 21,'31	10	Aug. 29,'31
Farmer, The	Oswald Cartoon	Mar. 23,'31	1 reel	Mar. 14,'31
Fast and Furious	Daphne Pollard	Oct. 14,'31	2 reels	
Fireman, The	Oswald Cartoon	Apr. 6,'31	1 reel	
First to Fight	Slim Summerville	Sept. 2,'31	44	Aug. 8,'31
Fisherman, The		Oct. 19,'31	1 reel	
Framed	Leather Pusher Series No. 7	Jan. 14,'31	2 reels	Dec. 13
Hare Male, The	Oswald Cartoon	Oct. 5,'31	1 reel	
Hello, Russia	Slim Summerville	Jan. 17,'31	2 reels	Dec. 20
Hello, Napoleon	Red Star Comedy	June 3,'31	17	July 11,'31
Here's Luck	Slim Summerville	May 20,'31	2 reels	May 2,'31
Heroes of the Flames	Tim McCoy	June 2,'31	17	Apr. 4,'31
Hot and Bothered	Sidney-Murray	Mar. 4,'31	2 reels	
Hot Feet	Oswald Cartoon	Sept. 14,'31		
Howdy Mate	Red Star Comedy	July 22,'31	2 reels	
Hunter, The	Oswald Cartoon	Sept. 21,'31	1 reel	
In Old Mazuma	Sidney-Murray	Jan. 21,'31	2 reels	Jan. 3,'31
In Wonderland	Oswald Cartoon	Sept. 28,'31	1 reel	
Kane Meets Abel	Leather Pushers	Feb. 11,'31	2 reels	
Kentucky Belle	Oswald Cartoon	Sept. 7,'31	1 reel	
Lady Killer, A	Leather Pusher Series No. 8	Jan. 28,'31	2 reels	
Let's Play	Slim Summerville	Apr. 29,'31	18	Aug. 8,'31
Models and Wives	Sidney-Murray		18	Aug. 8,'31
No Privacy	Red Star Comedy	Apr. 22,'31	2 reels	
North Woods	Oswald Cartoon	June 29,'31	6	July 11,'31
Notre Dame Offensive System	Football Short No. 2	Sept. 14,'31	10	Aug. 29,'31
One Day to Live	Red Star Comedy	Apr. 1,'31	2 reels	Apr. 11,'31
One Hundred Dollars	Chase-Lawrence	Sept. 16,'31	20	Aug. 29,'31
Parisian Gaieties	Slim Summerville	June 17,'31	2 reel	May 16,'31
Radio Rhythm	Oswald Cartoon	July 27,'31	7	Aug. 15,'31
Royal Bluff	Slim Summerville	Feb. 18,'31	2 reels	Feb. 28,'31
Sargie's Playmates	Slim Summerville	Mar. 8,'31	2 reels	Feb. 21,'31
Seared Stiff	Red Star Comedy	May 13,'31	2 reels	May 2,'31
Shifts	Football Short No. 1	Sept. 7,'31	1 reel	
Shipwreck	Oswald Cartoon	Feb. 9,'31	1 reel	Feb. 21,'31
Stamford Football Short No. 1		Oct. 12,'31	1 reel	
Stamford Football Short No. 2		Oct. 19,'31	1 reel	
Stay Out, The	Sidney-Murray	May 24,'31	2 reels	May 16,'31
Stone Age, The	Oswald Cartoon	July 13,'31	1 reel	
Strange as It Seems No. 5	Novelty	Jan. 19,'31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 18,'31	1 reel	Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar. 16,'31	1 reel	Mar. 14,'31
Strange as It Seems No. 8	Novelty	Apr. 13,'31	1 reel	Apr. 11,'31
Strange as It Seems No. 9	Novelty	May 11,'31	1 reel	July 4,'31
Strange as It Seems No. 10	Novelty	June 8,'31	10	July 11,'31
Strange as It Seems No. 11	Novelty	July 6,'31	1 reel	
Strange as It Seems No. 12	Novelty	Aug. 31,'31	9	Aug. 29,'31
Strange as It Seems No. 13	Novelty	Sept. 15,'31	1 reel	
Strange as It Seems No. 1	Second Series	Oct. 12,'31	1 reel	
Sunny South	Oswald Cartoon	Apr. 20,'31	1 reel	May 2,'31
Trapped	Shadow-Detective Series No. 2	Oct. 7,'31	2 reels	

VITAPHONE SHORTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures in Africa	No. 1—Into the Unknown		2 reels	June 6,'31
Adventures in Africa	No. 2—An African Boma		2 reels	July 25,'31
Adventures in Africa	No. 3—The Lion Hunt		2 reels	July 25,'31
Adventures in Africa	No. 4—Spears of Death		2 reels	
Adventures in Africa	No. 5—Trails of the Hunted		2 reels	
Adventures in Africa	No. 6—The Buffalo Stampede		9	Aug. 15,'31
Adventures in Africa	No. 7—The Witch Doctor's Magic		14	Aug. 22,'31
Adventures in Africa	No. 8—Flaming Jungles		2 reels	
Adventures in Africa	No. 9—Dangerous Trails		2 reels	
Adventures in Africa	No. 10—Maneaters		2 reels	
Adventures in Africa	No. 11—Beasts of the Wilderness		2 reels	
Adventures in Africa	No. 12—Unconguered Africa		2 reels	
Babykins	Pee Wee Singer and Bill Halligan		1 reel	Aug. 8,'31
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel	
Baby Face	Victor Moore		1 reel	
Believe It or Not, No. 6	Robert L. Ripley		7	Mar. 28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel	Feb. 21,'31
Believe It or Not, No. 9	Robert L. Ripley		9	May 23,'31
Believe It or Not, No. 10	Robert L. Ripley		1 reel	July 18,'31
Believe It or Not, No. 11	Robert L. Ripley		1 reel	
Believe It or Not, No. 12	Robert L. Ripley		1 reel	
Bosko's Holiday	Looney Tune No. 11		1 reel	May 9,'31
Dandy and the Belle, The	Frank McGlynn, Jr. - Mary Murray		9	
For Two Cents	De Wolf Hopper		10	June 6,'31
Gangway	Joe Penner		9	Aug. 15,'31
Gigolo Racket, The	Helen Morgan		2 reels	Aug. 1,'31
Good Mourning	Eddie Kay-Dressler-White		10	Sept. 5,'31
Good Pie Forever	Billy Wayne-Thelma White		1 reel	Aug. 8,'31
Gold Digging Gentlemen	Al Klein - Joan Abbott		10	Aug. 22,'31
Grand Dames, The	Patsy Kelly		1 reel	May 9,'31
Handy Guy, The	Earl Sande		15	May 23,'31
How I Play Golf	Bobby Jones			
No. 1—The Putter			2 reels	Apr. 25,'31
No. 2—Chip Shots			1 reel	Apr. 25,'31
No. 3—The Niblick			1 reel	Apr. 25,'31
No. 4—The Mashie Niblick			1 reel	
No. 5—The Medium Irons			1 reel	
No. 6—The Big Irons			1 reel	July 18,'31
No. 7—The Spoon			1 reel	Aug. 8,'31
No. 8—The Brassie			9	Aug. 22,'31
No. 9—The Driver			1 reel	
No. 10—Trouble Shots			1 reel	
No. 11—Practice Shots			1 reel	
No. 12—A Complete Round of Golf			1 reel	
I'll Fix It	Kent-Lake		9	Mar. 28,'31
In Your Sombrero	Billy Wayne		1 reel	
Inventor, The	Billy Wayne-Thelma White		10	May 16,'31
Just a Gigolo	Cameron-Crosbie-Austin J. Young		9	Aug. 15,'31
Last Straw, The	Romney Brent		8	May 2,'31
Lodge Night	Phillips-Cox		7	May 16,'31
Looney Tunes	Song Cartoons			
No. 9—Dumb Patrol			1 reel	Mar. 28,'31
No. 10—Yodeling Yodels			1 reel	
No. 11—Bosko's Holiday			1 reel	
No. 12—Trees' Knees			1 reel	
No. 13—Bosko's Shipwrecked			1 reel	
Maid to Order	Eleanor Shaler-Bob Lynn		1 reel	May 2,'31
Martinelli Troubadour, The			7	May 9,'31
Meal Ticket, The	Jack Pearl		2 reels	June 13,'31
Melody Master Series:				
No. 1—The Big House Party			1 reel	
Merry Melodies	Song Cartoons		7	Apr. 25,'31
No. 1—Smile, Darn You, Smile			1 reel	
No. 2—One More Time			1 reel	
Military Post, The	Roberto Guzman		1 reel	
Milky Way, The	Neely Edwards-Muriel Abbott Dancers		11	July 18,'31
Moving In	Joe Penner		2 reels	
Naggers' Housewarming, The	Mr. & Mrs. Jack Norworth		8	Sept. 5,'31
Naggers In the Subway, The	Mr. & Mrs. Jack Norworth		11	Aug. 8,'31
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel	May 2,'31
Naggers at the Races, The	Mr. & Mrs. Jack Norworth		8	Aug. 15,'31
Naggers at the Ringside, The	Mr. & Mrs. Jack Norworth		10	May 16,'31
Nine o'Clock Folks	Whitey & Ford		1 reel	
No-Account, The	Hardie-Hutchison		9	
No Privacy	Lloyd Hamilton		20	May 2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel	
Number, Please	Sheila Barrett-L. Barrie		10	Mar. 31,'31
Partners	Wm. Gaxton-Geo. Haggerty		21	Apr. 4,'31
Pepper Pot Series:				
No. 1—The Eyes Have It	Edgar Bergen		1 reel	
Purely an Accident	Brown-Kearns-Otto		10	May 16,'31
Rhythms of a Big City	Dolly Gilbert - John Hickey			
Rough Sailing	Joe Penner		2 reels	
Sax Appeal	Joe Penner		8	Aug. 1,'31
Say a Little Prayer for Me	Cameron Crosbie-Dorothy Vogel		1 reel	
Silent Partner, The	Billy Gaxton		18	Aug. 15,'31
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel	May 9,'31
Sky High	Janet Reade-Durdey Clements		10	Mar. 28,'31
Southern India	E. M. Newman			
Sportslants				
No. 1—Ted Husing	Sport Novelty		1 reel	
No. 2—Ted Husing	Sport Novelty		1 reel	
Squaring the Triangle	Donald Brian-Mayo Melliet			
Strange Case, The	Charles Halton		8	May 16,'31
Strong Arm, The	Harrington-O'Neil		1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard		17	Sept. 5,'31
Taking Chances	Billy Wayne-Thelma White		1 reel	May 9,'31
Trip to Tibet, A	Scenic		1 reel	May 2,'31
23 Skiddoo	Lew Fields		14	May 2,'31
Twixt Love and Duty	Howard-Graham-Percival		10	May 2,'31
With Pleasure	Dolly Gilbert-Billy Wane		1 reel	May 2,'31
World Wide Travel Talks	E. M. Newman			
No. 1—Little Journeys to Great Masters				
No. 2—Southern India			1 reel	

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in

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with

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NEW SEASON
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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

SHOWS OR SAUSAGES?

an editorial about today's situation in the picture industry, from Martin Quigley

In Two Sections

Section One

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STARTLING DRAMA!

MAD PARADE

The amazing answer to what price glory of womanhood! A WILLIAM BEAUDINE Production. With EVELYN BRENT, IRENE RICH, LOUISE FAZENDA, LILYAN TASHMAN, MARCELINE DAY and FRITZI RIDGEWAY. A PARAMOUNT RELEASE.

PARAMOUNT

LEO'S DIARY!

SEPTEMBER 22 –

Looked in at the Astor theatre today. Standees for "The Guardsman" at $2. very nice! Lunt & Fontanne are swell. My idea of showmanship is to give the folks new ideas, new faces. I think I'm right. Just picked up copies of Hollywood picture dailies and saw the rave notices on "New Adventures of Get-Rich-Quick Wallingford" the reviewers say it's the best Bill Haines show since "Slide Kelly Slide." And they say Jimmy Durante, the Broadway comic is a scream. Listen Diary, you'll hear plenty about that Durante guy! He's going to pull a Clark Gable – overnight sensation! I'm still chuckling over Buster Keaton's gags in "Side-walks of New York." When I saw the notices from the Coast I figured it couldn't be that good. Then I saw it in the projection room. It's great! I'm so pleased to see Joan Crawford's "This Modern Age" going over so big. Two fine weeks at the Capitol, N.Y! An exhibitor writes me to say that if it hadn't been for M-G-M in past months he'd be out of business today. I think that's true of plenty of other theatres!

What would you

TO-NIGHT

WOWS DENVER TO THE TUNE OF $20,500 at the Denver Theatre. *(VARIETY)*

FIVE STAR FINAL

with EDWARD G. **ROBINSON**

TURN-AWAY BUSINESS. JAMMED THEM IN FOR A FINE $19,000 at the Mosque, Newark. *(VARIETY)*

with H. B. **WARNER**
MARIAN **MARSH**
FRANCES **STARR**
ANTHONY BUSHELL
GEORGE E. STONE
Directed by
MERVYN LEROY

give for lines like this?

N. Y. Winter Garden
10 o'clock in the morning,
90° in the shade

Terrific $107,000 in two weeks at N.Y. Winter Garden, 1418 Seats. (VARIETY)

$1400 over average in first 4 days at Strand, Albany.

Set it now, for triple playing time and triple grosses.

OPPOSITION sees STARS as FIRST NATIONAL'S THUNDERBOLT blasts all RECORDS off the map!

ROMANCE RIDES WITH GEORGE O'BRIEN IN ZANE GREY'S GREATEST ADVENTURE STORY!

Ask nine out of ten who is their favorite author and they'll answer Zane Grey.

He knows what the public wants—romance, thrill, red-blooded action, and "Riders of the Purple Sage" has them all.

Thrills! The avalanche! The ranch fire! Fighting!

Romance! The story of a love that never died!

ZANE GREY'S

RIDERS OF THE PURPLE SAGE

with **GEORGE O'BRIEN**

MARGUERITE CHURCHILL

NOAH BEERY · YVONNE PELLETIER

Directed by **HAMILTON MacFADDEN**

HITS A FOX HABIT

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MOTION PICTURE HERALD

Vol. 104, No. 13 September 26, 1931

SHOWS OR SAUSAGES

by MARTIN QUIGLEY

In an industry which has had a brilliant record for initiative, enterprise and progressiveness, the opening of the 1931-32 theatrical season in the picture business is alarmingly disappointing.

The heart of the picture business always has been and always will be—showmanship. Without showmanship the picture business becomes a cut-and-dried process of manufacturing and distribution, of little importance to the public and of little profit to the industry.

And that, precisely, has been the drift of affairs in the picture business during recent months.

Showmanship covers a wide field of activity. Its essentials are more or less involved in every personal and commercial success in the modern world. In many lines of commercial and industrial activity it is a desirable and highly advantageous addition to the normal routine. In the motion picture industry it is the essence of the business.

Showmanship in its practical application ranges all the way from the pungent spieling of the medicine-show barker to the elaborate preparations that are lavished upon a trans-continental tour of a presidential candidate. Somewhere within that range lie the activities which must be the regular and routine pursuits of the business of motion pictures which undertakes to prepare and to supply the predominant form of amusement to the public.

The picture business at this time gives evidence of a combination of self-satisfaction and a fatalistic assumption that things are as they are, and there is nothing to be done about it!

In the place of intense activity, contagious optimism and an uncompromising determination to occupy a place in the sunlight of popular interest and industry precedence, there is in various places in the trade only a supine attitude which, among other things, suggests that the tide of affairs is not unlikely in the near future to bring in a number of new names and new faces to take the places of those who have gone into a decline in so far as their usefulness to the business is concerned.

There is little doubt that the efforts to impersonalize a business in which personality counts most is an important contributing factor in the present disturbing state of affairs. **The widespread efforts which have been made to regimentalize company personnels and to achieve vast, impersonal organizations which were supposed to function with machine-like precision have, unfortunately, been too successful. There are many evidences of orderly, machine-like operation; in many, too many, because in most cases it has resulted in a condition of motion without movement.**

The industry did suffer during the past season from a lack of a sufficient number of good pictures. But the lack of appropriate showmanship efforts on good pictures results in practically the same conditions as those brought about through a lack of good pictures. And that exactly is what is happening in the case of most of the good pictures that are now available. The old showmanship efforts to enthuse and inspire the trade, thereby making the arrival of a good picture an event, have been suspended or forgotten. The old efforts to stimulate the trade's interest and thereby communicate interest and enthusiasm to the public, through the trade's thousands of direct contacts with the public, are conspicuously absent.

Perhaps in the old days of the industry's so-called infancy it did appear as an irrepressible, voracious youth in the eyes of staid and stereotyped Business but it did get results—vastly more and greater results than it is now getting. Perhaps it did conduct itself as if the late P. T. Barnum was its patron saint but while it did so it was storing up assets upon which it is now having grave difficulty in paying savings banks' interest returns.

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

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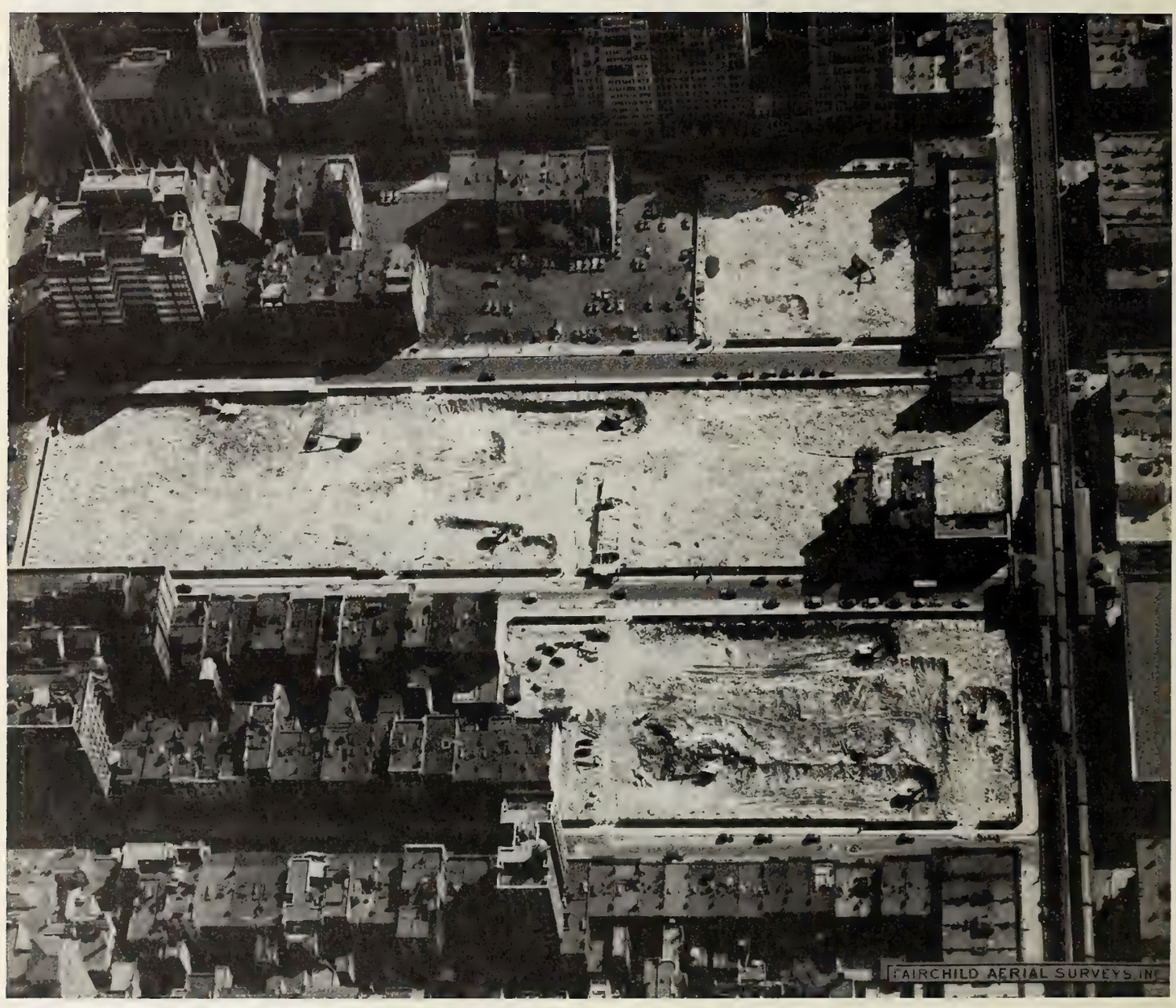

THE BEGINNINGS OF RADIO CITY

The first step—present buildings razed, steam shovels eating out the earth for the excavations—in the making of the great Rockefeller-RCA amusement center in New York, to cover the three blocks from 48th to 51st streets, between Fifth and Sixth avenues. This site is the subject of the largest single mortgage loan ever placed on real estate, the amount being $65,00,000. This financing was effected by the sale to the Metropolitan Life Insurance company of bonds in serial form, to be sold as the project progresses. The aerial view above shows its stage of development today. Another day, a group of imposing structures.

TIFFANY WON'T BAR CANCELLATION OF ALLIED CONTRACT BY EXHIBITOR

Studios Are Alienating Press By Arrogance of Executives

By TERRY RAMSAYE

In its attitude toward the press, Hollywood is playing "hard to get." Now it is an axiom of the American newspaper code that when you "play hard to get," they "get you good."

The motion picture industry depends for public good will very considerably upon the state of mind enjoyed by hardly more than a score of Hollywood reporters and correspondents. The production community, through the decision of a handful of executives, by strictures and rules governing access to the studios and players, has contrived seriously to embarrass and estrange these agents of the public.

There is no question that, under the old wide open policy of years gone by, there were invasions of studio efficiency, but the lid has been put on with that unthinking zeal which seems to accompany all acts of prohibition.

One may concede without question the ability of the masters of the Hollywood production plants to make pictures, but there is none of them that I would nominate to a post in the diplomatic service or consider in the capacity of public relations counsel.

It would be, with an adequate understanding, possible for Hollywood to do a magnificent selling job in behalf of the motion picture institution. It is doing a conspicuous unselling job. The makers of entertainment for the great commonalty can ill afford arrogance. Their courtesy could be made charmingly effective if it were not reserved exclusively for persons whom they fear.

About ten men are responsible for the fact that the word Hollywood, in the lexicons of many writers, is evolving into an adjective of mockery.

There is a fine spun theory, of many years standing, that all news about motion pictures and picture affairs is to be collected at studios and shipped in thermos flasks to the New York home offices for decanting to the public, concurrent with the release of pictures concerned. Nothing of the sort really obtains. The collectors and purveyors of news go where it happens and dig for it. The deeper they have to dig for it, the more dirt they toss up with the ore.

Hollywood could do with an introduction to the United States. A study of the map and Ayer's annual directory of newspapers would be, or should be, enlightening. A Hollywood or Los Angeles opening and a piece in the local papers, valuable as it may be, is not exactly telling the world. Oskaloosa and Smith's Corners are not to be impressed by the sunlight arcs and the rose petal confetti with which Hollywood kids itself and its hired hands.

It is constructively suggested that makers of pictures concentrate their attention upon certain black and white effects to be recorded on strips of thirty-five millimeter film and that they entrust matters pertaining to relations with the public to persons who have the ability and the time to admix a shade of common politeness and judgment with their efficiency.

Further, the suggestion is made that the motion picture should by now have outgrown the pimply self-consciousness of adolescence and that it is not to consider itself indicted whenever any individual picture or any individual act of production is made the subject of adverse comment.

The American Publishers' Association is not outraged when magazine writers take a merry fling at Bernarr MacFadden's "Graphic," The American Bankers Association does not froth and pass resolutions when a banker is exposed and sent to jail for defalcations. But Hollywood has repeatedly invited wholesale indictment by engaging in whitewashing campaigns for bad boys and girls.

Hollywood's endeavor to cover up sends the reporters to the headwaiters, the hotel clerks, and janitors and the backstairs help. They get the story eventually, and the pages of the press today repeatedly prove that when they go out to get them they "get them good."

Even the hidebound managements of railroads and traction companies, years ago, learned better practise than that.

The customer is always right. The customer of the motion picture is the American public, and the public, through the press, employs reporters to purvey the news of the world's greatest entertainment and the community in which it is made.

Average Rental for Group Below Open Market

Theatre Owners Not Intending to Continue Won't Play Anyway, Say Hammons and Saal

Tiffany will not stand in the way of cancellation of the Tiffany-Allied feature franchise contract by any theatre owner who is desirous of discontinuing the agreement.

E. W. Hammons, president, and William Saal, executive of Educational-Tiffany, in a joint statement made exclusively to Motion Picture Herald, stated on Wednesday that "If any exhibitor wants to cancel his franchise it is agreeable with us. The theatre owner who does not intend to continue will not play these features anyway. The necessity of prosecution is negligible."

Will Continue Service

It was pointed out by Saal that, technically, the agreement was violated by Tiffany prior to that company's acquisition by Educational several months ago, when Tiffany failed to deliver the full complement of 26 features called for in 1930-31, the first season of the agreement with Allied members. About 17 of a minimum of 26 were delivered.

However, Tiffany will continue to service those theatres which continue under the contract, and while the company, according to both Saal and Hammons, has no desire to encourage cancellations, it will offer no objections to those so desiring.

The blanket agreement with Allied, which still has four years to run, does not benefit the national Allied treasury, but does give exhibitors a break in rentals inasmuch as the average scale for an entire season's group runs lower than the average rental obtained by the company on the open market. This, it is understood, is a highly unfavorable phase of the agreement insofar as Tiffany is concerned.

Buy on Point Basis

Exhibitors buy the product on a point basis which is figured on location and size of the house and the amount spent on production of each individual production. It does not give the company the opportunity to barter with franchise holders on the open market, which, it is said, causes a lower gross on pictures which have strong box office appeal.

While neither Saal nor Hammons would discuss the present field status of franchise holders, it is known that considerable trouble has faced Tiffany managers in ironing out contractual difficulties with scores of theatre owners.

Rowland on Production Mission

Richard Rowland, who recently joined the Fox organization, is scheduled to depart Monday for Hollywood on a mission concerned with production. He may remain on the coast for several weeks.

TWO NATIONAL THEATRE CIRCUITS WILL SHOW ONLY 16 mm. PICTURES

RCA Preparing to Enter Home Film Field

Thousand Silents and 400 Sound Pictures Are Available, Says Secretary of Convention

Plans for establishment of two national circuits of theatres using 16 mm. silent and talking pictures exclusively were announced at the first convention and trade exhibit of the 16 mm. motion picture industry at the Hotel Victoria, New York, this week.

Frank Mavity, formerly of Fox Theatres, heads an organization which opened the first of a national circuit of the small theatres this week. The theatre is known as the Juvenile Playhouse and is located at 52 East 78th Street, New York. Mavity and Joseph Flaherty, an associate, have in mind sites for additional theatres throughout the country, according to A. B. V. Storey, secretary of the 16 mm. Motion Picture Board of Trade.

Exchanges Also Planned

A second circuit of small theatres which will use only 16 mm. film also is planned by another organization, the identity of the backers of which was not revealed, convention officials announced.

A number of 16 mm. film exchanges also are planned for stategically located cities throughout the country, Storey said. The first of these was opened recently at 902 Broadway, New York, with M. H. Schoenbaum, formerly with Pathe's sub-calibre film department, in charge.

RCA is preparing itself for an entrance into the home picture field with 16 mm. sound on film productions. Although representatives of the company were reluctant to discuss their plans, describing them as still in the experimental stage, it was learned that RCA expects to have a 16 mm. product ready for the market in about 60 days.

RCA To Use Acetate Base

It is understood that RCA's 16 mm. sound-on-film will be, like others now on the market, on acetate base, instead of the nitro-cellulose employed in the 35 mm. theatrical film stock. Technically, the film is known as "safety stock," and being of non-inflammable composition, may be used without fireproof projection booths or licensed operators, as are required for the projection of 35 mm. film. In addition, any amount of the acetate base stock may be stored in projection booths, as the fire prevention regulations governing handling, storing and shipping of 35 mm. stock do not apply to the 16 mm. film. These factors are regarded as being highly advantageous to the commercial development of the 16 mm. production and exhibition industry.

In general, more than 1,000 silent productions and 400 sound pictures, ranging from one to 11 reels in length, are available for 16 mm. projectors, Storey said. He estimated that more than 100 manufacturers now are serving the 16 mm. industry, and that 400,000 projectors for 16 mm. film have been sold in the United States to date. He estimates that fully 250,000 amateurs have their own 16 mm. cameras.

Seventeen manufacturers exhibited product at the convention.

Leading producers are now supplying the 16 mm. field with pictures in the form of reduced editions of their best theatrical product with leading stars in the casts. Paramount, Pathe, Columbia, Fitzpatrick, Universal and other producers are serving this field.

A new development of significance in the home picture industry is seen in the introduction of home projection apparatus on the market by 24 manufacturers. Arrangements are being made at the convention for the supplying of dealers with 16 mm. pictures for rental to the large numbers who are expected to purchase this new home picture equipment.

Although radio dealers are in a position to command the bulk of the retail trade in home projection machines, one of the endeavors of the convention, according to Storey, is to interest the present 16 mm. film libraries and the new 16 mm. film exchanges in handling the home projection sets as well.

This Week

Tiffany will not bar cancellation of contracts by exhibitors under blanket agreement with Allied *Page 9*

Government's anti-trust action against RCA may be settled without court trial; Agreement is reached in $47,500,000 joint suit by 21 companies *Page 11*

Two national theatre circuits will show only 16mm. pictures *Page 10*

Strange secrecy is maintained in $50,000,000 royalty dispute between Warner Brothers and Western Electric while arbitrators continue hectic sessions *Page 14*

The international financial situation and how it may affect the motion picture industry *Page 23*

Exploitation possibilities in the new season's product *Page 27*

Hays office acts this week on exhibitors' appeal for uniform protection following survey by MOTION PICTURE HERALD *Page 19*

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Exhibitors Seek Adjustment of Employees' Pay

Adjustment of theatre employees' wages to effect a fair and proportionately equalized standard of compensation for all workers will be sought in negotiations which exhibitors will attempt in the near future with representatives of the American Federation of Labor.

Many exhibitors are of the opinion that the disparity in wages paid theatre employees is not commensurate with the value of the work performed by the various divisions of employees. Their plan is to seek the approval of organized labor for reductions in wages of the highly paid employees, these reductions to apply on increases in the salaries of the more poorly paid employees' divisions.

Strenuous objections to the adjustments are expected to come from operators who, in the event the plan were inaugurated, would be required to take the largest reductions inasmuch as they are the highest paid class of theatre labor. Proponents of the plan, however, are prepared to show the international organization the merits of the plan, it is said.

The New York offices of the International Alliance of Theatrical Stage Employees and the American Federation of Musicians stated the plan had not yet been broached to them.

Report a $1,000,000 Circuit Planned in North of England

London reports a new circuit deal, which, if it materializes, will probably lead to one of the largest circuits in England. $1,000,000 is mentioned as the purchase price. Harry Buxton, who already owns 17 houses, is the leading figure in the reported deal.

There are about 15 new houses concerned in the potential circuit, which will be located in the north of England.

Fox West Coast Names All Juvenile Clubs "Trailers"

All Fox West Coast theatres juvenile organizations, previously called "Mickey Mouse," "Brownie" and other clubs, will in the future be known as "Fox Trailers."

The first local organization of the new club group has been established at the newest house in the circuit, the Fox, in Spokane, Wash.

Plunkett On Western Tour

Joseph Plunkett, vice president and general manager of RKO theatres, left this week on his regular fall tour of western houses. Policies for the new season will be discussed.

RCA ANTI-TRUST ACTION MAY BE SETTLED WITHOUT COURT TRIAL

50 Fox Theatres Set for Transfer In Skouras Deal

Transfer of close to fifty Fox theatres to Spyros Skouras neared consummation yesterday as final details were being ironed out on future protection, particularly concerning the existing Loew-Paramount agreement.

Theatres involved include several upstate New York houses, all Long Island runs, the remaining Fox stands in Brooklyn which Rinzler & Frisch did not purchase, with the exception of the de luxe Fox Brooklyn; all New York City houses operated by Fox, excluding the Roxy, but including, among others, the Audubon, Academy of Music and several in the Bronx; and northern New Jersey Fox units.

The deal, which the Mike Comerford Pennsylvania interests had originally participated in, later withdrawing, is expected to find the entire Fox theatre staff at houses involved in the deal joining Skouras.

Erpi Now Active In the Hotel Field

Fifty hotels, widely scattered throughout the country, have been equipped with Western Electric sound devices, in line with the electric's drive to concentrate on non-theatrical installations now that the theatrical field nears the saturation point.

Because RCA Photophone has concentrated more on other non-theatrical phases, its business with hostelries is negligible.

Anticipated trouble with theatre owners over sales to hotels has not materialized, in view of the non-existence of competition to exhibitors which many operators originally thought would develop.

The hotels place their apparatus at the disposal of business houses, conventions, social functions, Lions, Kiwanis and Rotary meetings.

Universal on New Wage Scale

Home office, exchange and studio personnel of Universal started this week on the increased wage scale, following decision of Carl Laemmle last week to restore a previously made salary reduction.

Sheehan Back On Coast

W. R. Sheehan, Fox executive, left for the Coast Saturday after a three-day stay in New York, during which he met the new Fox finance board.

R. C. Elwell Joins Arcturus

Robert C. Elwell has joined the sales staff of Arcturus Radio Tube, Newark.

Follows the Agreement On Suit by 21 Companies

End of Litigation Makes Radio Tube Available to Independent Firms, Says Sarnoff

Following closely upon the announcement this week that the Radio Corporation of America has amicably settled the $47,500,000 triple damage suits brought against it in the United States district court in Wilmington, Del., by 21 independent radio companies, the United States government anti-trust suit filed against RCA may be settled outside of court, indications are.

When Judge John P. Nields reviewed the civil calendar in court two weeks ago Charles F. Curley, one of the Wilmington representatives of RCA asked that the case be continued. It is understood that another of a series of conferences looking toward a settlement of the suit will be held next week in New York.

Out of these conferences is expected to come an agreement on an open patent pool for the benefit of the entire radio industry in which RCA and other important radio patent holders will join. Side by side with the government's charges against RCA goes the growing sentiment in legal circles for modification of the anti-trust laws.

The government suit charges RCA with having maintained a monopoly on the radio tube industry through its controls of the patents with other corporations in a closed patent pool.

Denial that RCA had attempted to acquire a controlling interest in De Forest Radio Company incidental to the settlement of litigation over vacuum tube patents involving 21 independent tube manufacturers, is made by Dr. Alfred N. Goldsmith, vice president of RCA.

The settlement, according to David Sarnoff, president of RCA, makes radio tube rights available to all independent manufacturers under equally advantageous conditions, and access also will be given to De Forest patents, rights to which have been obtained by the Radio Corporation.

The litigation originated over clause 9 of the contracts with set manufacturers which stipulated that all receiving sets must be equipped with RCA tubes. It was this clause which the litigants charged was in violation of the Clayton anti-trust act.

The companies included in the settlement with RCA are De Forest Radio Company, Mellotron Tube Co., Vesta Battery Co., Van Horne Co., Schickerling Products Corp.; Gold Seal Electric Co., Universal Electric Lamp Co., Continental Corporation, the Sunlight Lamp Co., Marvin Radio Tube Corp., Radex Corp., Globe Electric Co., Arcturus Radio Tube Co., Duratron Radio Tube Corp., Gold Seal Manufacturing Co., Supertron Manufacturing Co., Cleatron Vacuum Tube Co., Diamond Radio Tube Co., and the Poughkeepsie Gold Seal Co.

Theatres Deserted As Legionnaires Meet in Detroit

Pavement and parlor games devised by 100,000 Legionnaires during the 13th annual convention of the American Legion held in Detroit this week apparently provided more suitable entertainment than that offered by the theatres of the city. In spite of the crowds, downtown houses were practically deserted throughout the week, but the Legionnaires, regardless, did not go unentertained.

Special stage and orchestral presentations devised for the Fox Michigan and Fisher theatres and featuring war-time songs, military costumes, and war shots on the screens, drew few of the visiting Legionnaires. The bulk of them were to be found, instead, in the street parades which wound endlessly through Detroit, at the Water Carnival staged at Belle Isle, at night time football games, at Windsor, Ontario and Ecorse, in hotel rooms and at big league baseball games. Weather during the week was ideal for the outdoor attractions, and partially explains the unwillingness of the crowds to include theatres in their entertainment itinerary.

Street crowds were orderly, for the most part, although some annoyance was caused departing theatre patrons in the downtown area when they were drenched by water-filled paper bags tossed from hotel windows. No storming of theatres was reported, but one downtown house took the precaution of removing all lose bric-a-brac and furniture from lobbies and rest rooms.

Industry Observing Fair's Possibilities

Will H. Hays' trip to Chicago this week was not for the purpose of definitely lining up the motion picture industry at the World's Fair, to be held there in 1933, but rather to study exhibition possibilities and for observation of space requirements in case it is decided to have the industry represented at the event.

Chaplin Keeps Only Reeves at Studio

Charles Chaplin, from London, has ordered the entire studio staff in Hollywood laid off indefinitely, with the exception of Alfred Reeves, manager. Reeves was not advised when Chaplin will return or what his plans are.

The permanent layoff includes several veteran employees of more than ten years service at the studio.

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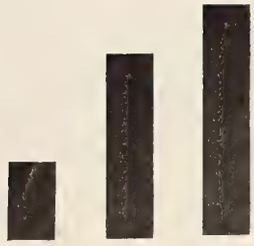


IT'S STRANGE SECRECY IN $50,000,000 BATTLE

Hectic Sessions Continue in Warner-Western Electric Royalty Issue—Executives Speak Not

With a vast secrecy and a vast dignity befitting a fifty million dollar controversy, the arbitrators of the royalty contract controversy between Warner Brothers and Western Electric this week continued to sit in hectic sessions of strange hours closeted in an office looking down into the financial canyons about 195 Broadway.

At the offices of Warners, the Telephone Company, Western Electric and Electrical Research Products, executives sat with pursed lips and solemn mein, repeating in turn that a "gentlemen's agreement" had been made to maintain silence concerning the controversy and its progress.

While the royalty contract, drawn up in the days before either Warners, the Western Electric or anyone else knew what sound pictures were to become, provides for a compulsory arbitration, it is to be taken as more than obvious that neither party will likely accept as final anything but the judgment from the last and highest possible legal resort.

The sessions of the week have been taken up with an elaborate array of exhibits and reports, variously submitted, and testimonies from George Quigley, of Warners, an early figure in the Vitaphone organization, Abel Carey Thomas, secretary of Warners, and Whitford Drake, a vice president of Western Electric, who has come on from Los Angeles to appear in behalf of his company.

An extraordinary sensitivity to public interest in the arbitration has been evidenced on all sides, more especially in the higher offices of Western Electric and Erpi. "The controversy will not be fought in the press." exclaimed John F. Otterson, vice president of ERPI.

In terms of money the Warner-Western conflict is the biggest litigation in the entire history of the motion picture and is big enough to be a landmark in the whole of the annals of American industry. An ultimate decision for Warners would be likely to be followed by far reaching sequels in both organizations. Fifty million dollars of difference cannot be classified as a clerical error.

Giannini to Stay At Bank of America

Status of Dr. A. H. Giannini at Bank of America goes unchanged. He remains as the guiding spirit of the national institution, which for a period of years has been an important factor in motion picture production financing. Location of Giannini's headquarters, however, are yet to be determined. He may center his activities on the West Coast, transferring from New York.

Speculation over Giannini's future developed when Lee, Higginson & Co. entered the Transamerica Corporation, which resulted in divorcement of the latter holding company from control of its banks and replacement of A. P., Lawrence M. and A. H. Giannini on the Transamerica board.

The trend in modern banking today is to divorce holding companies from the banks with which they are affiliated, in order to avert damage to such controlled banks in the event stock market fluctuations reduce the value of securities handled by the holding companies. To that end there has developed a practice which considers it inadvisable for the same officer or director to sit on the board of a bank and holding company at the same time. This is the reason for the withdrawal of Dr. Giannini from the Transamerica board, on which he has been a member for only two years, in favor of the Bank of America, of which he has been guiding spirit for a considerably longer period of time.

Score Charges On Way Out, Vincent Tells Exhibitors

Two hundred exhibitors cheered Walter Vincent when he predicted at the closing session of the annual MPTO meeting in Philadelphia on Thursday that "sky high" percentages are due to come down and that score charges are on the way out. Vincent, chairman of the Metro National Protest Meeting in New York, addressed the members of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware.

He reported no definite modification in the selling plan of M-G-M, which gave rise to the protest meeting in New York, after conferences with Felix Feist, M-G-M sales manager, but said he had gained Feist's promise of co-operation.

Jay Emanuel, Philadelphia exhibitor-publisher, voiced disapproval of the demand of United Artists for a 50-50 split on the Eddie Cantor film, "Palmy Days." David Barrist in effect repeated the protest noted at the Metro meeting with regard to the necessity of deflating Hollywood, criticising the film center's alleged policy of superfluous expenditure.

On Friday, following Thursday's closing session, a golf tournament was scheduled, sponsored by *The Exhibitor,* and attended by numerous New York executives, who went down from New York for the closing session of the unit meeting. The tournament was to be held at the Lu Lu Country Club.

Arliss Due October 1

George Arliss is expected to return to the United States on October 1, proceding directly to Hollywood to start his next Warner film, adapted from Clare Kummer's play, "A Successful Calamity."

MGM Protest Unit Asks Elimination Of Score Charge

Assailing the score charge and asking its immediate elimination by all companies, the continuing committee appointed by the Metro National Protest meeting adjourned after a brief session late this week. Further meetings of the continuing committee are scheduled for next week.

The committee's report on score charges termed them "an evil fastened upon the exhibitors at the beginning of the sound picture era because of a lack of understanding on the part of both producers and exhibitors as to the necessity therefor."

The committee reported further that "whereas it is convinced that all score charges are unfair, it feels that the score charge on pictures played on percentage is the greater evil, in view of the fact that under the percentage agreement the producer-distributor and the theatre owner establish a partnership, and, therefore, neither partner should, after the terms of such partnership have been established, expect an edge not contemplated under the terms of the contract."

Additional Attacks Made

In accordance with the report, all producer-distributors were requested by the committee to eliminate all score charges on pictures played on percentage at once.

Additional attacks on percentage playing were made during the week by Allied Theatres of Minnesota, North and South Dakota, which took a stand against percentage and overage contracts at its recent convention. The organization issued a warning to members that their theatres would be checked by Ross Federal Checking Bureau in the event they signed percentage and overage contracts.

Advance reports on the convention of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, on October 6, indicate that percentage playing and zoning will be major topics of discussion, with a stand against the former by the meeting considered likely.

RKO Theatres Targets

RKO theatres were made the target of an attack by independents of Northern New Jersey when an RKO house at New Brunswick took steps to obtain an increase in protection over second-runs from 14 days to 30 days. Subsequent runs in the territory effected would also be set back 16 additional days if the RKO theatre's demands were complied with.

Indicating the probable flexibility with which Metro intends to apply its 1931-32 contract are deals closed recently with Baltimore independent operators. J. Louis Rome, manager of the Associated Theatres; Joe Brodie, owner of the Brodie theatre in South Baltimore, and the Aldine, a neighborhood house at East Baltimore, have all closed for Metro product. Baltimore exhibitors are of the opinion that the deals indicate that Metro is closing contracts on a percentage basis which permits the exhibitor an unquestioned profit, although terms of the deals were not made known.

THE CAMERA REPORTS

HIS NEWEST STAR. *Carl Laemmle, president of Universal (as though that identification were necessary!), with Harry Piel, latest member of Universal's starring corp, who will make productions in Berlin, Paris, London and Universal City.*

THE SLIPPER SALUTE. *Some of the young ladies (we speak advisedly) that put their best foot forward in United Artists' new Eddie Cantor show, "Palmy Days." The production opened on Broadway Wednesday night.*

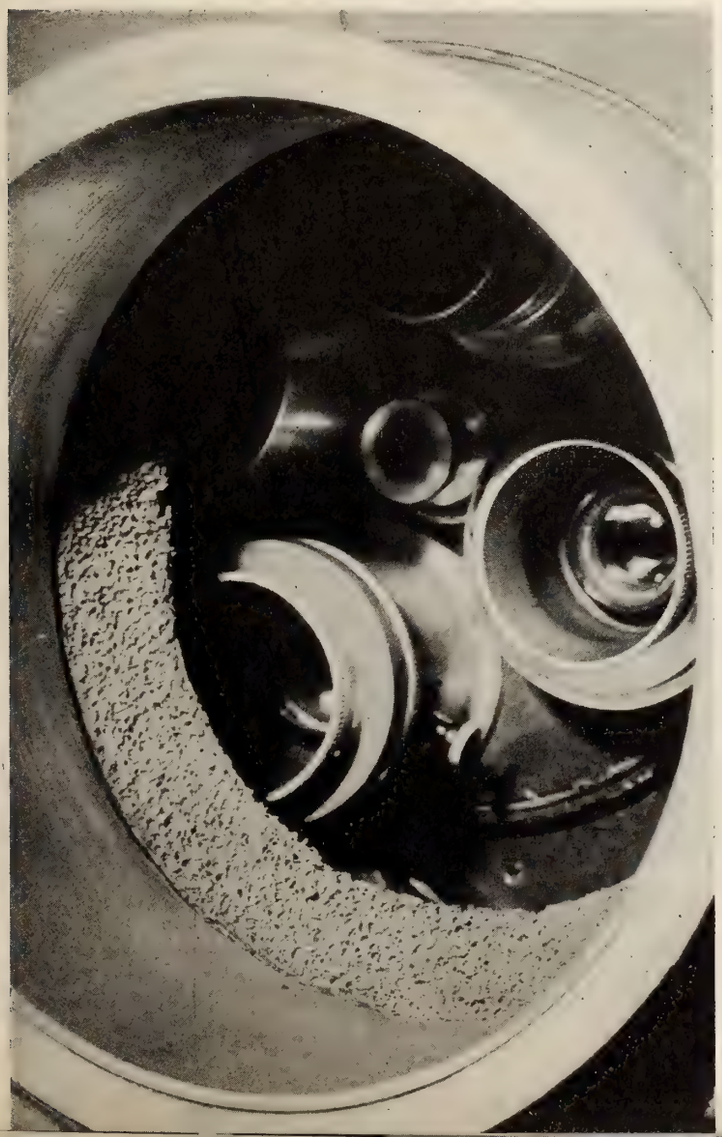
MITZI ADDS HER CONGRATULATIONS. *When Mistress Green visited Spokane, Wash., the other day, Wiley Post and Harold Gatty, round-the-world fliers, were there. And the little M-G-M actress said theirs was a swell trip, and they said hers were fine pictures, and even Winnie Mae laughed when Mitzi tried to mimic a round-the-world airplane.*

FROM THE TYPEWRITER TO THE CAN

PHOTOGRAPHY BY BURT LONGWORTH
COURTESY OF WARNER BROTHERS

The story of the making of today's motion picture, as told by an allied art. Directly above—the bright keys of the typewriter and their symbols of thought . . . A, B, C, D, 1, 2, 3, 4 . . . drama, ultimately, to the touch of the author. And at upper right, first step in their incarnation—the player becoming a character. Then at right, mighty means to a stirring end—Light, here harnessed as giant bulbs radiating from a nest of reflective bowls.

Here the hearts of the movie mechanism, joined now in twin duties—the microphone, above, and below the camera, the latter symbolized by its lens turret as seen through the opening in the sound-proof case, moving eyes that crystallize Life so that it may be set in motion again. Then (right) the cutting of the film —editing, writing the story over again for the public. And finally—the finished product, a Spool in a Can.



WED 55 YEARS. *(Left) Mr. and Mrs. Benjamin Warner, parents of the Warner brothers, pictured as they arrived at the Warner theatre in Los Angeles for the premiere of the Warner filmization of the stage success, "Five Star Fnal," starring Edward G. Robinson. The opening came when they had completed* 55 *years of married life, and attending it was their celebration.*

WITH FOX ABROAD. *Above, Russell A. Muth, and left, Benjamin Miggins, Movietone executives in Europe whose latest efforts in expanding the distribution of that newsreel resulted in a new newsreel theatre in Berlin. Miggins is European director of Movietone activities, while Muth is editor of the German edition.*

SIGNED FOR ITALIAN ROLES. *(Below) Edith Tufarolo, recently named "Miss Italy of* 1931" *(She lives in the Bronx, New York), who has been signed by Cavalier Ufficiale Rosario Romeo, Italian actor-director, for "Love and Death," which he will make for the Aurora Film Corporation. This is called the first Italian film made in America.*

HONEYMOON'S OVER. *But, if this picture means anything (and it doubtless does mean something), 'twas only the trip that ended. Here are William Powell, Warner Brothers star, and his bride, Carole Lombard, in a brand new picture, taken at their home following their recent return.*

EXHIBITORS CARRY ZONING APPEAL TO MPPDA AFTER HERALD SURVEY

Three Versions of "Squaw Man" Outline Progress of the Art

"THE SQUAW MAN" in its current engagement at the Capitol is playing its fifth Broadway premiere. An interesting history closely knit with the development of the motion picture art lies in the background of this production. "The Squaw Man" was originally written by Edwin Milton Royle in 1904 as a one act playlet and it was originally presented at a Lambs Gambol in New York. A year later he made a full length play of it, opening in Toledo October 11, 1905, and coming thence to Wallack's in New York. William Faversham was starred and William S. Hart, George Fawcett and the late Theodore Roberts, all later to become motion picture names, were in the cast.

It was in 1913 that Cecil DeMille and Jesse Lasky acquired the motion picture rights for $5,000, for their first venture with the new-born Lasky concern. The late Dustin Farnum was cast for the leading role in the picture and preferred $5,000 cash to a quarter interest in the company. The picture brought a telegram of approval to Mr. Lasky from Adolph Zukor, who had just a few months before seen the vision of feature length pictures. The telegram led to a luncheon at the old Delmonico's and in time to the Famous Players-Lasky company, the parent of the Paramount Publix of now. In 1917, with the progress of the art to encourage him, Mr. DeMille made "The Squaw Man" again.

Now in the new world of the talking picture "The Squaw Man" is new once more.

The three motion picture versions, all made by the same man, the gifted Mr. DeMille, present to the serious student of the art of the motion picture an extraordinary opportunity to examine into the development of technique on the screen, and most interestingly to observe how stage lines were converted into pantomime, how pantomime improved in a second version, and how, in turn, the greater scope of the talking screen has given to the picture as a drama of words and action of breadth beyond the power of the stage for which the story was primarily conceived. It should be the obligation of some custodian of the archives of the art to preserve copies of each version. Once again the importance of the early establishment of a motion picture museum is indicated. The institution of the motion picture, which is ever so self-consciously in the market for kudos and public esteem, has here an opportunity, which it seems is not to be appreciated for some decades yet. Pioneers seldom esteem history.

TERRY RAMSAYE

Woodhull Heads Advertiser Sales

R. F. (Pete) Woodhull, former president of the MPTOA, is now vice president and general sales manager for United Theatre Advertisers, Inc.

R. F. Woodhull

Walter J. Stein, president of the company, in announcing the appointment, referred to Woodhull's "twenty-five years of experience in the actual management of theatres and theatrical enterprises."

"The best picture shown in perfect condition means little or nothing if not vividly and properly brought to the attention of the public," Woodhull said. "Hence the importance of the exploitation element in this big job."

More Zoning Suits Faced in Nebraska

"Present indications are that there will be several additional cases filed against distributors on zoning, unless the situation is clarified" in Omaha territory, according to Lester F. Martin, secretary-treasurer of Allied Theatre Owners of Nebraska, who, in an exclusive statement to MOTION PICTURE HERALD, takes exception to published reports that the Omaha territory is functioning smoothly with regards protection and zoning activities.

"Allied Theatre Owners of Nebraska are opposed to protection," Martin said, "between towns as drafted and submitted for consideration and hereby reject the same." This is the phraseology of a resolution adopted by Allied of Nebraska last January.

"Shotty" Quits Fawcett Unit

Clarence F. Shottenfels has resigned from an executive post with Fawcett Publications, publishers of fan magazines, to join the *"Open Road for Boys"* monthly.

Hays Office Acts This Week In Several Situations

New Orleans and Cleveland Indicated Among First to Receive Attention in Cleanup

Numerous requests from exhibitors in many key situations for aid in establishing uniform zoning and protection systems have been received by the Motion Picture Producers and Distributors of America following publication in MOTION PICTURE HERALD last week of the results of a national survey on the protection situation. The investigation revealed that protection is administered in haphazard fashion in a majority of keys and that resultant protests threaten legal and legislative action in several situations. It also showed that in the few cities wherein uniform zoning and protection plans are in effect general satisfaction exists among exhibitors.

Hays Office Ready to Act

In answer to the requests from exhibitors for aid in establishing uniform protection plans in their territories, the Hays office will take action in several situations this week where exhibitors are reported ready to negotiate new systems. Although it was not revealed in which cities the zoning conferences would begin, with representatives of the Hays office acting as intermediaries, it was indicated that New Orleans and Cleveland may receive early attention from proponents of uniform zoning plans. The situation in both cities is regarded as critical.

Price differences in New Orleans, radically separating first-runs from subsequents, are said to have created an urgent need for a uniform plan there. Cleveland exhibitors are threatening legal action against operators of first-run houses unless protection adjustments are made at once.

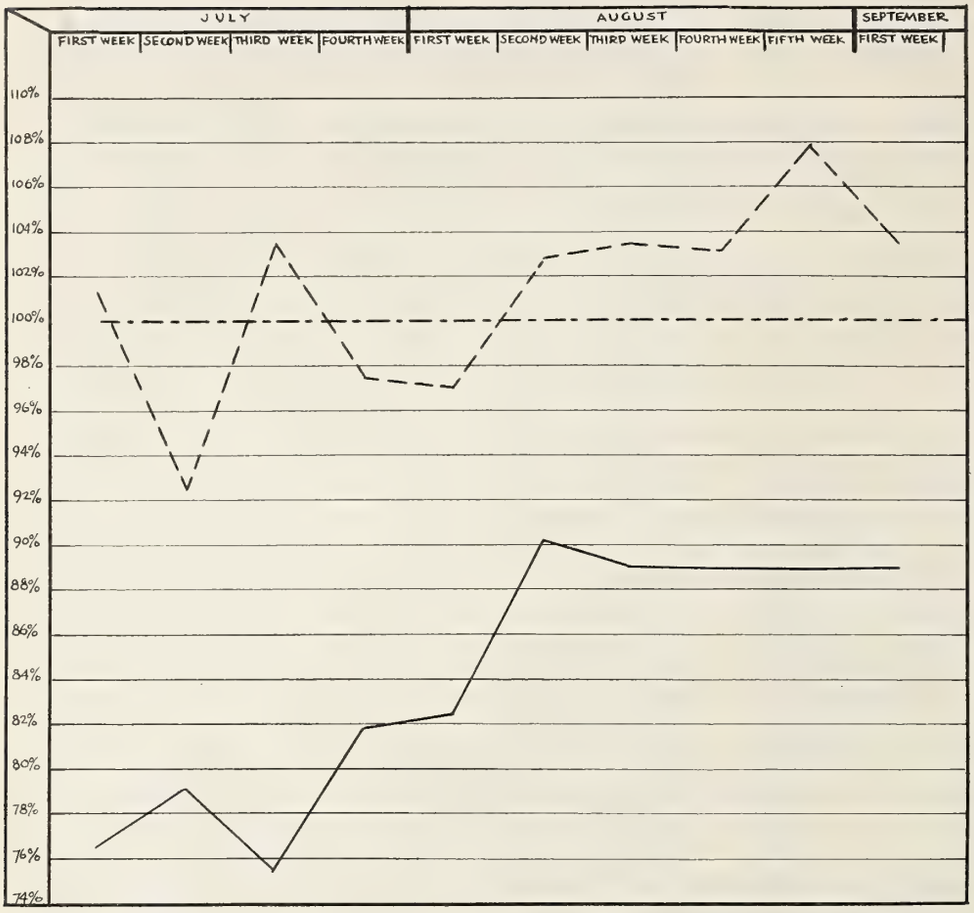
Other Situations Called Critical

Other situations regarded as critical are at Kansas City, Omaha, Milwaukee, Los Angeles and Chicago, where haphazard administration of local protection plans is meeting with widespread dissatisfaction among exhibitors.

The Hays office will participate in zoning conferences only where requested to do so by local exhibitors and distributors, according to Dave Palfreyman of the MPPDA.

"We are ready to assist in several situations where requests for our aid have already been received," Palfreyman said. "In each instance the Hays office will act only as the medium in bringing zoning plans approved by local exhibitors and exchanges before home office authorities for approval. Our first participation in new zoning conferences may come this week."

The Department of Justice has indicated that the adoption of "fair and reasonable uniform protection systems" equitably arrived at are not to be considered illegal.



The above chart shows a comparison of box-office receipts per seat in sixteen cities of the United States and Canada from July first to the first week in September, for 1930 and 1931. The unbroken line represents receipts in 1931, July to September. The evenly broken line (– – –) shows receipts in 1930 for the same period, while the unevenly broken line (— – — – —) represents the average receipts for the year 1930.

STEFFES UNAWARE OF MILLION DOLLAR FUND

Saperstein Likewise Denies Any Knowledge of Treasury to Back Battle for One-Man-in-Booth

Aaron Saperstein, Allied president in Illinois, and Al Steffes, of Allied's national exhibitor body, this week made denials to MOTION PICTURE HERALD of having any knowledge of the creation of a reported $1,000,000 defense fund through which independent theatre owners would fight projestionists on the one-man-in-the-booth battle which now is waging throughout the entire country.

It is expected that projector operators will use legislative appeals to curb the reduction of booth personnel, and it is to fight these union efforts that exhibitors are supposed to have launched a national fund at Chicago.

Although Allied members at Chicago contribute weekly to a fund for use in the situation in that territory, Illinois legislators last May defeated a measure which would prohibit a reduction to one operator. Similar bills have also been killed in other Midwestern states.

Union leaders in projection circles base their plea to legislators on the fact that one man in a booth is a fire hazard and the reduction automatically jeopardizes the lives of theatregoers. They ask legislation to prohibit this.

Wisconsin to Resume Meetings

Regional meetings for the MPTO of Wisconsin will get under way in October, according to Fred S. Meyer, president. The first meeting is expected to be held in La-Crosse, a definite date not yet having been set.

Advice!

A published advertisement, signed by J. J. Harwood, president of Cleveland Exhibitors Association, is headed "GOOD ADVICE," and admonishes exhibitors, "Get back into the show business. Cut out the double features, two-for-one admissions and premiums and START SELLING PICTURES!"

Echoes of That UA-MGM Merger Heard Abroad

Rumors of a merger between United Artists and Metro-Goldwyn-Mayer, which have been heard over a two-year period, and which during the past few months have gained more than passing interest in the trade here, this week were the cause of much discussion in London film circles, where they were flatly denied by Murray Silvertone, U. A. chief in Great Britain.

"Why should there be a merger?" Silverstone stated in pointing out that "United Artists have just booked their entire output to every circuit in America—a total of between 4,000 and 5,000 theatres, besides to independents bringing the total up to 11,000 to 12,000."

Silverstone's statement would have one believe that the new 1931-32 United Artists' line-up has already been bought by all but a few thousand theatres in the entire country.

Silverstone indicated that Chaplin's "City Lights" had grossed $1,000,000 to date in England.

Conn Suing RKO And Theatre In Own Trust Case

Jacob Conn, Providence exhibitor, and one of the leaders in the fight against control of Pathe assets by RKO, is suing RKO for alleged combination in restraint of trade. In addition to that company, Conn has named the Royal theatre, Olneyville, an opposition house. He claims the defendants conspired to shut off RKO service to his theatre.

At the time of the Pathe sale, Conn led in denouncing Joseph P. Kennedy and other Pathe officers, charging they had double-crossed the company in selling its assets to RKO. He made a trip to Washington in an effort to secure the cooperation of the Department of Justice in stopping the sale.

Bryson Will Tour World

James V. Bryson's resignation as Universal chief in Great Britain was caused by overwork, it is understood. He will tour the world. As previously mentioned, Bryson was succeeded one week ago by Frank Ditcham.

Bradley's Fan Magazine Appears

Newest publication in the fan field, titled "Screen Comedy," has made its debut in New York under the guidance of George Bradley, formerly of the New York *Telegraph* and a motion picture publicist.

Given Testimonial Dinner

James F. Burke, business manager of the Boston Motion Picture Operators Union, Local 182, was given a testimonial dinner before he left for the A.F.L. convention at Vancouver, B. C.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THE PESSIMISTS might like to know . . . that the gold holdings of the U. S. have passed the $5,000,000,000 mark . . . representing over 45 per cent of the world's total monetary stocks. . .

If we had any part of it . . . we would wager it against a scratched print of an old Sennett comedy . . .

That six months will bring a return of the billboard . . . as an important factor in theatre exploitation. . . .

That "Uncle" Carl Laemmle's highly commendable decision . . . to rescind Universal's 10 per cent salary cut . . . will do more to bring back prosperity . . . than 47 conferences on How Best to Alleviate the Depression. . . .

And if the other major companies followed Laemmle's action, so far as is practicable. . . . the industry would eventually benefit by it. . . .

That any reputable independent who can turn out dramas . . . of at least fair quality . . . is in line for "beaucoup jack." . . .

That "Barking dogs never bite" . . . even in the motion picture business. . . .

That the industry will go merger-less for the next two years . . .

That nobody takes seriously . . . Frank Rembusch's tirades . . . against you and you and you . . .

That William Fox . . . never will forget . . . Samuel Untermyer's bill for the famous stockholders fight of 1930. . . .

That at least half of all publicity matter emanating from studios and home offices never reaches print. . . .

▼ ▼ ▼

Ruth Hiatt, Sennett leading lady, is in tears . . . vowing she will never again sacrifice her "baby" to the cause of publicity. . . . The baby weighs only three pounds soaking wet. . . .

If you are sufficiently interested to take a peek into the pink room in the Hiatt domicile you will find the cutest little . . . schnauzer dog . . . tagged Graf von Schleswiz Holtstein Hoch Hoch der Blitzen und Donner, etc., etc. . . .

Ruth posed for some stills with the baby (mutt) and the hot lamps took off half a pound from the frankfurter candidate. . . .

But then maybe Ruth did not pose long enough. . . . ▼ ▼ ▼

All's quiet in the Federal courts. . . . M. A. Schlesinger hasn't filed a suit in weeks. . . . His pet diversion, apparently, is battling the electrics on sound patents.

▼ ▼ ▼

The battle supreme continues in the fan magazine field . . . with circulation figures now stacking up something like this:

Photoplay, 644,493; *Silver Screen,* 400,000; *Motion Picture Magazine,* 375,645; *Screenland,* 309,207; *Motion Picture Classic,* 196,194.

▼ ▼ ▼

Jesse (Paramount vice president) Lasky spent two months on the Coast . . . where he discovered . . . that "Hollywood is not jealous . . . It is a Hollywood that reports to work at nine o'clock every morning . . . a Hollywood that eschews afternoon golf and night clubs!" . . .

▼ ▼ ▼

Lou Sobol, *New York Journal* penman, will tell you that Charles Chaplin . . . is the only admirer of Peggy Joyce . . . whose presents never threatened an acquaintanceship with the sheriff.

Many years ago . . . When Cholly was trotting about with Peggy . . . he sent her a Christmas present from Hollywood. . . . It was a little doll . . . a replica of himself . . . which cost a quarter! . . .

▼ ▼ ▼

War films are dead . . . so are musicals . . . gangster . . . trial . . . and newspaper yarns . . . likewise vehicles with too much dialogue. Next? . . .

Where It Goes!

A published estimate of how America spends its money indicates that those people with the lowest incomes, spend most for food, while those with the greatest incomes spend most for housing. Miscellaneous, which also includes amusement, rates high, in the case of the higher incomes being the largest figure, ranking above food, clothing, housing and furniture.

Hy Daab, press relations chief at RKO, in a communication to this pillar, commenting on last week's paragraph regarding the toning down of "Titan" advertising by company chiefs, says:

"No advertising man in show business . . . has ever had a freer hand than I . . . nor a more sympathetic support . . . in all branches of my work . . . from the executives of RKO. . . .

"The old Titan hasn't toned down a bit. . . . He's merely down in the bull pen . . . warming up for the heavy going just ahead . . . and will be back on the mound shortly . . . with a new supply of cut-curves . . . and fade aways." . . .

Which makes all of us feel a lot better! . . .

▼ ▼ ▼

A fair-sized portion of George Eastman's personal fortune . . . is being spent in furthering Eastman's pet: a 13-month calendar. . . . The Kodak chief is chairman of the National Committee on Calendar Simplification. . . .

▼ ▼ ▼

Bill Paley, president—and in active charge of Columbia Broadcasting System . . . is only 27 year old!

Bill's pet is Bing Crosby, appearing in a series of shorts for Educational . . . and one of the highlights of the Columbia ether waves . . . thanks to Paley's order to his entire staff of 30 publicists . . . to concentrate heavily on pushing Bing in all Columbia press matter. . . .

▼ ▼ ▼

Still waiting for that coast-to-coast string of 100, 400, 900, 1,000—or what have you—Trans Lux quarter-in-the-slot newsreel houses. . . .

▼ ▼ ▼

Who was it . . . who said . . . "To be a successful showman . . . you don't have to be crazy . . . but it helps!" . . .

▼ ▼ ▼

You may get a slight idea. . . . of the extent of Harley (Fox) Clarke's interests . . . outside of the picture business and particularly in the field of public utilities . . . from the unadulterated but imposing fact that Clarke's Utilities Power & Light Corp., Chicago . . . just turned in a 12-months gross of $51,718,000! . . .

Net earnings were $22,246,000 . . . and net income, $7,141,000. . . .

Utilities' preferred paid $98.70. . . . Class A paid $9.45. . . . Class B, $3.54 and common, the same. . . .

▼ ▼ ▼

Seen in Omaha the other day . . . Wanda Hawley (remember?) . . . ballyhooing a Hollywood beauty preparation . . . in a department store. . . .

▼ ▼ ▼

Will Tommy Meighan . . . come back . . . in "Skyline?" . . .

"MILLION dollar" figures concerning film folk came in for another false twisting by the nation's press when someone released a list of picture people who are insured for $1,000,000 or more. . . .

Twenty-two "names" are on record as holders of policies ranging from one to six-and-a-half millions . . . but what the press failed to state is the very important fact that only seven in the group hold straight personal policies . . . the remaining 15 having combination business-personal contracts . . . which considerably lessens the heavy premiums which players and film executives are supposed to pay yearly on personal insurance. . . .

For the record: . . .

Insured	Amount	Type
Wm. Fox	$6,500,000	Bus.-Personal
Jos. M. Schenck	5,250,000	Bus.-Personal
Jesse Lasky	5,000,000	Bus.-Personal
Adolph Zukor	5,000,000	Bus.-Personal
Harry Warner	2,500,000	Bus.-Personal
S. L. Rothafel	2,401,200	Bus.-Personal
John Barrymore	2,000,000	Personal
C. B. DeMille	1,750,000	Bus.-Personal
Albert Warner	1,500,000	Bus.-Personal
Buster Keaton	1,250,000	Bus-Personal
Otis Skinner	1,250,000	Personal
Norma Talmadge	1,250,000	Bus.-Personal
Gilbert Roland	1,000,000	Bus.-Personal
Doug Fairbanks	1,000,000	Bus.-Personal
Al Jolson	1,000,000	Business
Mary Pickford	1,000,000	Bus.-Personal
Harry Richman	1,000,000	Personal
Will Rogers	1,000,000	Bus.-Personal
Constance Talmadge	1,000,000	Bus.-Personal
Eric von Stroheim	1,000,000	Bus.-Personal
Jack Warner	1,000,000	Personal
Gloria Swanson	1,000,000	Personal

The lives . . . of 22 "big names" . . . worth . . . $46,000,000!!! . . .

As a press agent sees it:

▼ ▼ ▼

"Directing scenes and taking bows can keep a director busy. King Vidor was engaged in scenes in 'The Champ' at the M-G-M studios when 'Street Scene' opened in Los Angeles, and between every scene with Wallace Beery and Jackie Cooper he had to STOP to sign for congratulatory wires that poured in."

▼ ▼ ▼

And that, my dear children, is why the bankers went West! . . .

▼ ▼ ▼

Top this for expense cutting . . . if you can! . . .

When the rush slows up at Western Union offices in the New York theatrical district . . . the messengers are taken off the floor and sent down to the cellar to await a pickup in business. . . . Of course, the company does *not* pay the quarter-an-hour salary while the boys are so confined to the darkness and pleasant thoughts of President Newcomb Carlton . . .

▼ ▼ ▼

RKO's San Antonio Majestic staged a popularity contest the other day . . . offering the young lady a free trip to Hollywood . . . which was won by, of all people . . . a Mary Carr . . .

We hope . . .

▼ ▼ ▼

The Phoenix Book Shop, New York publishers . . . announce "Holy Hollywood" . . . "Movieland from *different* angles . . . the judicious and the galumphing . . . the roseate and the reminiscent . . . the naked truth and the irony of it all. . . . The time has come (as the walrus said) . . . when this matter of the movies must be weighed . . . sifted . . . evaluated . . . Hence this symposium on the why . . . what . . . and wherefore of Hollywood . . . by the eminentissimos of wit . . . and belles lettres. . . . A compendium of reason . . . razz . . . and research!" . . . . . .

▼ ▼ ▼

Well, how about . . . that comeback . . . Clara?

USHER: "I regret admonishing you the second time, sir, but unless you cease being a nuisance I shall have to take drastic action."

SARNOFF'S TELEVISION PREDICTION BELITTLED

RCA Chief's Statement of Early Invasion is Challenged by Coast Radio Engineer

Television and the home projector-radio this week made their debut as an integral part of radio, when radio interests sponsored the first widespread public presentation of these two developments at the annual national "Electrical-Radio Show," held in New York at Madison Square Garden.

David Sarnoff, president of Radio Corporation of America, in opening the six-day event, on Monday, attributed "the synchronization of sight and sound on the screen" to the results of radio research and development. "This development," Sarnoff said, "is now ready for its entrance into the home and I feel that next year, the theatre of the home will be established and on the way to become an outstanding institution.

"Nor is the day distant," he said, in discussing television, "when sight will be transmitted through the air to large numbers. We are on the threshold of television, and just as the shackles of silence were struck from the screen, so will the veil be lifted from our daily broadcast."

Sarnoff's prediction of an early invasion of television, however, was immediately challenged on the West Coast, where Harrison Holliway, engineer with KFRC radio station at San Francisco, stated that "the numerous radio laws will first have to be greatly simplified and untangled before television can be introduced."

"There are now many commercial methods of television," Holliway said, "but the multitude of radio broadcasting laws, fixing wave lengths and regulating of broadcasting make the introduction of television highly improbable from a widespread practical standpoint for many years."

Daily at the "World's Radio-Electrical Fair," there were 10-foot television pictures shown to the public for the first time. Five broadcasts each day were made from a television station erected on the exposition floor, with film, stage and vaudeville stars participating. Six manufacturers of television sets exhibited new devices for home use in pickups.

Numerous new devices were shown in which radio and 16 mm projector are combined.

Jackie Cooper Must Live On $1,600 Per Month

Jackie Cooper, M-G-M's nine-year-old star, will have to get along on $1,600 per month, in accordance with a decision handed down by Judge Charles Crail in Los Angeles. The decision was in answer to a petition from Mrs. Mabel Leonard Cooper, Jackie's mother, for an allowance for the boy's support from his salary of $1,300 per week.

Max Weiss to Europe

Max Weiss, president of Weiss-Artclass, will sail for England on September 29th, to arrange for foreign distribution of his company's 23 pictures for the 1931-32 season.

Raid Dominion Film Offices for Combine Evidence

Prosecution of the 20 film companies mentioned in the report on the alleged Canadian trade combine is now being launched by Ontario, according to Attorney General Price. There is prospect of immediate individual action being taken by several other Dominion provinces, it is said.

Provincial officers, armed with search warrants, this week raided the offices of individuals and firms named in the report issued some time ago by Commissioner Peter White, which charged a combine existed in the Canadian industry. In the raids, several truckloads of private books, papers and office records were seized. They will be used as evidence in whatever criminal proceedings are developed.

Among the offices reported to have been visited by the raiders are those of Famous Players Canadian Corp, and the Motion Picture Distributors and Exhibitors Association of Canada, and various film exchanges handling American product. No arrests of individuals have been ordered pending the findings of the grand jury, which will begin investigation of the firms mentioned in the Peter White report at the court of criminal assizes, opening October 5.

Alberta and Saskatchewan are reported to be supporting Ontario in the proposed prosecutions, and indictments are said to be in preparation in the two provinces.

New Television Plan In England "Revolutionary"

A new English television system, termed entirely revolutionary and involving sweeping changes both in the method of viewing the picture and transmitting it, has been revealed in London.

Under the system, a feature film would be "recorded" in a series of bands almost identical in appearance with a line spectrum and 5,000 feet of film could be recorded on a length of film not longer than 50 feet. Reproduction, in home use, would be at the rate of 20 pictures per second, providing a flickerless picture.

G. W. Walton, inventor, claims to use a system which experts suggest might completely overcome broadcast difficulties. The system is known as the Scophony system, and is the result of some nine years' effort. The system is said to fit in perfectly with motion picture photography.

Westinghouse Dividend Totals 7¾%

Westinghouse has declared a dividend of 1¼ per cent, amounting to 62½ cents per share, on both common and preferred, payable October 31 to stockholders of record September 30, payment of which will make a total of 7¾ per cent paid this year on par value of both stocks, which compares with 10 per cent paid in 1930.

JAMES DUNN

LINDA WATKINS

The film discovery of a decade . . . James Dunn of "Bad Girl" . . . in his second triumph,

SOB SISTER

SOB

"In love there's no such thing as 'right.' Either you love or you don't. There's nothing else."

•

JAMES DUNN
LINDA WATKINS

MOLLY O'DAY • MINNA GOMBELL • HOWARD PHILLIPS

From novel by MABEL GILMAN

Directed by ALFRED SANTELL

SISTER

James Dunn—unknown before "Bad Girl." Now his name is spelled in letters of fire. You're waiting—watching—for his second heart-throb picture—"Sob Sister."

He a reporter. She a tabloid girl. Bitter rivals by day but sweethearts at night. She, who lived on the thrills of her job, had never been thrilled until he taught her love. He had scoffed at love until he found that beneath the crust of her career was a true woman's heart!

It's human. Thrilling. With smiles bejewelled with tears!

ANOTHER
FOX
SMASH HIT

EFFECTS OF WAIVING GOLD STANDARD

Decrease of 1¼ Per Cent In Net Income of American Film Companies Is Predicted Result

By THE ANALYST

The suspension of the gold standard by Great Britain will decrease the net income of American motion picture companies by about one and one-quarter per cent. Actual income from the countries which are on the sterling basis does not exceed five per cent of the aggregate net earnings of distributing companies and at the present time it appears that the sterling pound will be stabilized at a figure not less than 75 per cent of its par on the gold standard. Hence the decrease of 25 per cent in the net income from Great Britain.

This is the direct result which may be computed with a certainty at the present time. The earnings of motion picture companies are in sterling and when exchanged into dollars the aggregate must show a decrease proportionate to the decline in exchange rates. It is more than possible, however, that the suspension of the gold standard by Great Britain may be followed by effects which will change the present method of operations of the motion picture industry.

Taking the exchange rate which has prevailed since the gold standard was suspended the American motion picture company with dollars to spend can purchase approximately $1.14 worth of anything in England for $1. In other words things of value to the motion picture industry are still selling in England on the sterling basis in comparison with which the dollar is worth considerably more than just 100 cents. With sterling on the gold standard the dollar could purchase a pence or so more than four shillings worth of labor or material and now it can purchase nearly five shillings worth.

This may induce American motion picture companies to expand their production activities in England. That country always had things to offer of value to productions but the advantage of them has not been as enhanced as it is at the present time. Under the present value of the pound these things can be purchased in England at a price which would make them profitable to American companies in the world market.

A secondary effect which may follow the revaluation of the pound is probable because of the conditions which caused the abandonment of the gold standard by Great Britain. This is the necessity on the part of England to increase her income from nations outside the British Empire. A tariff on imports is being seriously agitated in England and if the Government decides to rid itself of the free trade policy motion pictures will be among the first articles of commerce that will be considered.

An import duty will be a serious affair for the American motion picture companies. With the taxes which English theatres already have to pay, the income from rentals is not any too attractive to compensate for the expense of doing business in England, Wales and Scotland. An import duty of any consequence, and with the evident temper of the British government towards American products in general, won't, if imposed, be a light one. It may prove impossible to send American made motion picture productions into England at a profit.

Such a situation would be a great inducement to go into production in England on a large scale. France has been able, through adroit legislation, to induce most companies to go into production there, and England, once the free trade policy is abandoned, will not be slow to follow suit. A heavy import tax combined with the cheapness of sterling when looked at from the dollar standpoint may well result in production activities in England on the part of American companies which can well, through logical development, rival the output of Hollywood.

Hollywood has had the advantage in the matter of climate. Since talkies came in, however, outdoor sets, or locations, have lost much of their popularity. In studio equipment and convenience England is on a par with anything America can offer. Added to this is acting material that the United States cannot offer, and the nearness of "the tight little isle" to the natives of all foreign countries offers an added lingual advantage in producing in England for the international trade.

Many times England has tried to tempt motion picture producers to engage in operations in that country. Many Americans have tried the same thing without any great success. Now, due to causes entirely separated from the motion picture industry, Great Britain may have accomplished the thing to which she has always aspired, that of becoming one of the leading motion picture producing countries.

Columbia Net Is $560,860 for Year

Net profit of $560,869, after all charges and Federal taxes, was earned by Columbia Pictures during the year ended June 27.

The company's consolidated statement of profit and loss for this period is as follows:

Net profit before amort. of film, int. cgs., loss on for. ex. and inc. tax		$5,129,184.37
Amort. of film	$4,471,824.33	
Interest charges	48,675.58	
Loss on foreign exchange	68,412.93	
Loss on Australian bonds	18,039.98	
		4,606,952.82
		$522,231.55
Other income		115,138.31
Net profit before Fed. inc. taxes		637,369.86
Prov. for Fed. inc. taxes		76,500.00
Net profit		$560,869 86

The $560,860 earned $31.63 per share on preferred and $3.09 on common outstanding. Columbia took a loss of $86,452 on the sale below par of bonds and Australian pounds, necessitated, it is said by President Joe Brandt, because of unsettled Australian conditions.

Following is the consolidated surplus account for the year:

BALANCE, June 28, 1930		$1,744,008.37
ADD:		
Profit for year ended June 27, 1931	$560,869.86	
Excess provision for Fed. inc. taxes—prior years	78,047.81	
		638,917.67
		$2,382,926.04
DEDUCT:		
Dividents paid:		
Preference stock	$53,347.50	
Common stock	310,524.20	
	$363,871.70	
Add. prov. for decline in market value of securities	$60,500.00	
Retroactive revision in respect of amort. of prod. costs	417,845.32	
Unamortized bal. of film dist. rights purchased written off	257,623.59	
		1,099,840.61
BALANCE, June 27, 1931		$1,283,085.43

Louis Mayer in New York

Louis B. Mayer has arrived in New York for his regular conference with home office officials. He will remain about one month before returning to the Coast.

Sees Good Radio Markets Abroad

Arthur Rocke, who handles radio and radio equipment sales abroad for various American manufacturers, has just returned from an eight months' tour of South America and Europe. He reports political conditions in Latin America in a state of flux, but dealers are being forced to buy from America by reason of empty shelves. He found dealers in all countries favorable to American product.

In some European countries, Rocke found, American sets were so widely in favor that prohibitive import duties have been placed on American products, to permit native manufacturers to compete. In others, customs authorities have placed a higher value on American radio equipment, with consequent higher import duty on the value.

Mary Pickford to Write

Mary Pickford has signed for a weekly series of newspaper articles.

YOUR PUBLIC

by RITA C. McGOLDRICK

THE air is full of football. With the faintly perceptible yellowing of September's leaves, with tangled bittersweet and the flaunting orange of mountain ash adding pennant coloring to the woods, every city back lot is some small boy's stadium, every gridiron the setting for the freshman's dream of college triumphs.

At this refreshing moment of seasonal change even those of us who have passed our campus days are still fundamentally interested in intercollegiate sports. We welcome the motion picture program that brings them to us with all of the spirit, fast action and authenticity of the original games.

The producing companies in anticipation of the increasing demand for sports pictures have the following to offer on their fall schedules:

FOOTBALL

THE SPIRIT OF NOTRE DAME—A Universal picture about which the company went into consultation with Knute Rockne, and which had to be somewhat altered because of Rockne's untimely death. In it appear the famous "Four Horsemen"—Stuhldreher, Miller, Crowley and Leyden—in their original positions.

FOOTBALL FOR THE FAN—An Educational picture. It comprises a series of three short subjects:

1. *Spring Training*—The coaches of famous colleges put their squads through gridiron work. Howard F. Jones, coach of the University of California Trojans, shows his men in practice.
2. *Wedge Plays*—Howard Jones taking his Trojans through the many formations in wedge play. He shows the old method and the modern version. He has taken shots from some of the big games to show how the play is made effective.
3. *Kicking Game*—Features Harry Kepke, Wallace, Bill Ingram and Lou Little with their teams, bringing out the contrasting work of the various teams.

FOOTBALL—RKO Pathe offers a series of six unique football studies featuring the master plays of Rockne.

THE FORWARD PASS—An Educational short feature demonstrating one angle of the game as it is analyzed in their Football for the Fan series.

THE KICK-OFF—Hal Roach Studios offer the latest in their series of Boy Friends comedies, in which a group of college youngsters show some lively gridiron animation with two Loyola College teams.

TOUCHDOWN—Paramount. "Touchdown has been made from the book "Stadium" by Francis Wallace and tells a dramatic story of commercialism in football.

GOLF

GOLF WITH JOHNNY FARRELL—RKO Pathe. An outstanding series of exhibition golf shots dramatized with story background and includes *Fore, Duffer Swings, Winning Putts, In the Rough, Under Par,* and *Getting on the Green.*

HOW I PLAY GOLF—A Warner picture, done in a series of short subjects, with Bobby Jones demonstrating the proper positions and the use of the many clubs. The titles are *Getting on the Green, Chip Shots, The Mashie-Niblick, Medium Irons, The Niblick, The Putter, Trouble Shots, Practice Shots, The Brassie, The Driver, The Spoon.*

RACQUET SPORTS

TENNIS TOPNOTCHERS—RKO Pathe. Vincent Richards demonstrates the proper grip on the racquet, and explains strokes and position.

RACQUETEERS—RKO Pathe. Grantland Rice sketches the three big racquet games: tennis, lacrosse and jai a lai (hi-li).

AQUATIC SPORTS

OUTBOARD STUNTING—RKO Pathe. Grantland Rice Sportlight demonstrating the various water sports.

SWIM OR SINK—RKO Pathe. Grantland Rice Sportlight featuring Johnny Weismuller as a swimming instructor.

SPLASH—MGM. Swimming perfection shown by the amateur champions.

FISHING

ANGLES OF ANGLING—RKO Pathe. Grantland Rice Sportlight explaining the art of tuna fishing.

BATTLING SILVER KINGS—RKO Pathe. Fishing for silver fish off the Coast of Florida.

SILVER KINGS—RKO Pathe. Tarpon fishing.

TIGERS OF THE DEEP—RKO Pathe. The fishermen are at work; deep sea fishing off the coast of Florida.

TUNA FISHING IN ITALY—RKO Pathe. Catching huge tuna fish to be used for canning.

BASEBALL

DIAMOND EXPERTS—RKO Pathe. A Grantland Rice Sportlight. Scientific baseball instruction.

BIG GAME

BUFFALO STAMPEDE—A Warner picture. The capture of water buffaloes in Africa.

THE LION HUNT—Warner. Setting the lion traps; their final capture.

DOGS AND HORSES

BLUE GRASS KINGS—RKO Pathe picture. Famous racing horses and their colts in training.

DIXIE CHASE—RKO Pathe. A Southern 'possum hunt.

DOGS OF SOLITUDE—RKO Pathe. The training of the St. Bernards for the rescue of snow-bound travelers.

MISCELLANEOUS

HUNTING THRILLS—RKO Pathe. Grantland Rice Sportlight. Capturing live alligators in Florida.

POISE—RKO Pathe. Grantland Rice Sportlight. Illustrating the poise and assurance of the star athletes.

HIGH STEPPERS—RKO Pathe. Grantland Rice Sportlight. Depicting the various kinds of sports in the high schools and the colleges. An exhibition of track activities.

ROUGH AND TUMBLE—RKO Pathe. Grantland Rice Sportlight. All kinds of dangerous sports. Water polo, wrestling, and others.

SKI-PILOTS—RKO Pathe. Grantland Rice Sportlight. The ability of performers on skis.

SPEED LIMIT—RKO Pathe. Grantland Rice Sportlight. Racing. From the slow turtle to the fast airplane.

UNDER COVER—RKO Pathe. Grantland Rice Sportlight. Exhibition of indoor games.

SELF DEFENSE—RKO Pathe. The art of boxing.

This Department Offers you as a free service:

A selection of the month's best pictures . . . A HERALD *feature.*
Reprint of Weekly Radio Broadcast on News and Notes of the Studios, and a Review of the Week's Best Pictures.
Helpful Literature for Those Making Public Addresses.
Information on Censorship.
A Motion Picture Study rogram.

SCHOOL AND SCREEN
a monthly service for schools and theatremen.

Letters of Introduction to Club Leaders in Your Locality.
Detailed Information on the Formation and Development of Junior Motion Picture Clubs.

A postal card will bring you any one, or all of these pamphlets.

Pat Dowling Denies Educational Plans Sponsored Reel Invasion

"Educational is not in the field of sponsored or advertising reels," according to Pat Dowling, president of Metropolitan Industrial Pictures, who denies a previously published story stating that Educational is interested with Metropolitan in sponsored reels.

"The picture which is being produced for Dodge Motor," Dowling told MOTION PICTURE HERALD, "is in no sense an advertising picture or a sponsored picture. It is purely a Dodge organization film to be shown only to members of the Dodge and Plymouth dealer and sales organization.

"The producer of the film is Educational Talking Pictures, Ltd.," Dowling continued. "Metropolitan is handling production for Educational Talking Pictures."

Reichenbach Book Ready Oct. 15

Simon and Shuster, New York publishers, will on October 15 issue "Phantom Fame," a story based on the life of the late Harry Reichenbach. It is authored by David Freeman, who collaborated with Eddie Cantor on his book, and the foreword is by Walter Winchell.

THIRD DIMENSION, 16 mm. FILM WILL HIGHLIGHT SMPE MEETING

Which Proves?

On Monday, Yom Kippur, Fox Film Corporation, with 100 per cent Gentile representation on the board of directors, was the only major picture company with a meeting scheduled for that day that could not get together a quorum and had to postpone its regular board session.

Decision Soon on Craft-Cinema Suit

Next decision on the calendar of the Federal Court at Wilmington is in the suit of Consolidated Film Industries and its affiliate, Cinema Patents, against Nat Saland's Craft Film Laboratory, in which Consolidated charges infringement of Laboratory equipment and seeks royalty payments.

Craft, according to Saland, is fully protected inasmuch as the Canadian Pacific Railway, from which it purchased the machines, guaranteed a clear title. If Cinema and Consolidated win the suit, Canadian Pacific must pay the royalty bill, which amounts to $100,000, plus regular payments in future.

Stanley-Warner and Musicians In Philadelphia Still at Odds

Philadelphia musicians and Stanley-Warner still remain defiantly lined up against each other, with no immediate prospect of solution in sight, though overtures of one sort or another are reported passing between the warring camps daily.

The effect of the strike has not yet had its fullest demonstration. The Fox theatre, which is working with musicians on a truce, whereby it is the only major house in town presenting stage shows.

Publix Gets Koppelberger's Five Theatres at La Crosse

Publix has acquired five theatres at La Crosse, Wis., formerly owned by Frank Koppelberger, the Minneapolis office of the circuit announces. The theatres are the Bijou, Riviera and Strand, managed by Edwin Schalbe, and the Majestic and Rivoli, managed by Harry Grampp.

Blumenstock With Warners

Mort Blumenstock has been named advertising manager for Warner Metropolitan houses, succeeding Arthur Housman, resigned. Blumenstock will be under Dave Weshner.

Einfield to Visit Coast

Charles Einfeld, publicity director for Warner-First National, leaves for the Coast this month. He will look over production at the studio, returning in about a month.

Ives Will Read Paper on Relief Projecting

Symposium on Narrow Film Also Planned For Fall Meeting at Swampscott Oct. 5 to 8

Third dimension and a symposium on 16 mm. sound film will occupy positions of outstanding importance in the subjects before the fall meeting of the Society of Motion Picture Engineers, October 5 to 8 at the New Ocean House, Swampscott, Mass.

Dr. Herbert E. Ives, director of electro-optical research at Bell Telephone Laboratories and responsible for the coordination in television research, will read a paper on "The Problems of Projecting Motion Pictures in Relief."

Numerous papers will be read in the 16 mm. sound film symposium, including a description of the Washington educational film experiment by Glenn Griswold of Fox.

The banquet October 7 will be in honor of the engineering pioneers. Certificates of honorary membership will be presented to Thomas Alva Edison, Frederic Eugene Ives, Louis Lumiere, Charles Francis Jenkins and George Eastman.

Invitations have been issued to Eugene Lauste, Jean LeRoy, Thomas Armat, Donald Bell, George Melies (France) Oscar Messter & Max Sladanowsky (Germany), Robert Paul and W. K. L. Dickson (England), Charles Friese-Greene, son of William Friese-Greene, Miss Marie LePrince, daughter of L. A. A. LePrince, Edwin Porter and D. W. Griffith.

Ben Schlanger, theatre architect and designer, will read a paper on reversing the slope of the theatre floor. Schlanger's paper on theatre improvements was a highlight at the May meeting of the engineers.

Following is the program:

MONDAY, OCTOBER 5

Forenoon

Registration starts at 8:30 A. M.

Convention called to order at 9:30 A. M. (Ballroom, New Ocean House).

Address of welcome by President K. T. Compton, Massachusetts Institute of Technology, Cambridge.

Response by the president, J. I. Crabtree.

Report of the convention committee.

Reports of secretary and treasurer.

Election of officers.

"European Film Markets Then and Now," by C. J. North and N. D. Golden, Department of Commerce, Washington, D. C.

Resume of the proceedings of the Dresden International Photographic Congress, by S. E. Sheppard, Eastman Kodak Company, Rochester, N. Y.

Report of the historical committee; C. L. Gregory, chairman.

"Air Conditioning by the Silica Gel Method," by E. C. Holden, Silica Gel Corporation, Baltimore.

"Utilization of Desirable Seating Areas in Relation to the Screen Shapes and Sizes and Theatre Floor Inclinations," by Ben Schlanger, New York.

"Design and Construction of Motion Picture Sets," by William Saulter, Paramount Publix Corporation, Astoria, New York.

Afternoon (2 P.M.)

"Some Recent Educational Film Experiments," by Glenn Griswold, Fox Film Corporation, New York.

"The Optics of Projectors for 16 mm. Film," by A. A. Cook, Bausch & Lomb Optical Company, Rochester.

"Mechanical Advantages of the Optical Intermittent Projector," by J. L. Spence, Akeley Camera, Inc., New York.

"A Sound Motion Picture Projector for 16 mm. Film," by R. A. Miller and H. Pfannenstiehl, Bell Telephone Laboratories, New York.

"Advantage of 16 mm. Supersensitive Panchromatic Film in Making Medical Motion Pictures," by R. P. Schwartz, University of Rochester, and H. G. Tuttle, Eastman Kodak Company, Rochester.

"Proposed Standards for 16 mm. Sound on Film Dimensions," by R. P. May, RCA Victor Company, Camden, N. J.

Report of the Standards Committee; A. C. Hardy, Chairman.

"Proposed Change in the Present Standard 35 mm. Film Perforations," by A. S. Howell and J. A. Dubray.

Report of the Color Committee; W. V. D. Kelly, chairman.

Evening (8 P.M.)

Lecture, illustrated with motion pictures, "Wonders of the Commonplace," by Norman McClintock, Koppers Research Corp., Ligonier, Pa. (Balroom, New Ocean House.)

TUESDAY, OCTOBER 6

Forenoon

"The Problem of Projecting Motion Pictures in Relief," by H. E. Ives, Bell Telephone Laboratories, New York.

"A High Speed Stroboscope," by H. E. Edgerton, Massachusetts Institute of Technology, Cambridge.

Open Forum, "How can the Motion Picture Engineer be of Greater Service to the Producer?"

Report of the sound committee; H. B. Santee, chairman.

"Recent Improvements in Thermionic Devices," by M. J. Kelly, Bell Telephone Laboratories, New York.

Report of committee on revision of the by-laws.

"Size of Image as a Guide to Depth of Focus in Cinematography," by J. F. Westerberg, United Artists Studio, Hollywood.

"A Method of Directly Measuring Distortion in Audio Amplifier Systems," by W. N. Tuttle, General Radio Company.

WEDNESDAY, OCTOBER 7

Forenoon

"Development of the Light Valve," by T. E. Shea, Bell Telephone Laboratories, New York.

"Vertical Sound Records; Recent Fundamental Advances in Mechanical Records on Wax," by H. A. Frederick, Bell Telephone Laboratories.

"Western Electric Noiseless Recording," by H. C. Silent, Electrical Research Products, Inc., Hollywood.

"A New Bell and Howell Printer," by J. A. Dubray, Bell and Howell Company, Chicago.

Report of studio lighting committee; M. W. Palmer, chairman.

"The 'Bomb Microphone,'" by W. C. Miller, M-G-M Studios, Culver City.

"Studio Projection and Reproduction Practice," by J. O. Alsberg, RKO Studios, Hollywood.

"Sound Recording for Independent Productions," by L. E. Clark, Clarco, Inc., Hollywood.

Afternoon (2 P.M.)

"Mechanism of Hypersensitization," by B. H. Carroll and D. Hubbard, Bureau of Standards, Washington.

"An Experimental Study of Several Methods of Representing Photographic Sensitivity," by R. Davis and G. K. Neeland, Bureau of Standards, Washington.

"The Variation in Emulsion Speed with the Distribution of Energy in Sources of Equal Visual Intensity," by R. Davis and G. K. Neeland, Bureau of Standards, Washington.

"On the Assignment of Printing Exposure by Measurement of Negative Characteristics," by C. M. Tuttle, Eastman Kodak Company, Rochester.

"The Reducing Action of Fixing Baths on the Silver Image," by J. I. Crabtree and H. D. Russell, Eastman Kodak Company, Rochester.

"A Device for Printing Sound Films," by R. B. Wood and S. Watson, Jr., Rochester.

"Gamma by Least Squares," by D. R. White, Du Pont Film Manufacturing Corporation, Parlin, N. J.

"Speed in Camera Lenses and Emulsions," by Lewis Physioc, Hollywood.

"DePue Automatic Sound Printer," by O. B. DePue, Chicago.

"Special Process Technique," by Vern Walker, RKO Studios, Hollywood.

THURSDAY, OCTOBER 8

Forenoon

"Sound in the Los Angeles Theatre, Los Angeles," by D. M. Cole, Electrical Research Products, Inc., New York.

"Thermionic Control of Theatre Lighting," by B. S. Burke, Westinghouse Electric and Manufacturing Company, Pittsburgh.

"Sound Motion Picture Projector Equipment for U. S. Navy," by S. W. Cochran, RCA Victor Company, Camden.

"Acoustical Treatment of Madison Square Garden," S. K. Wolf, Electrical Research Products, Inc., New York.

"Lighting the Modern Theatre," by F. M. Falge, Beaded Screen Corporation, New York.

"The Screen—A Projectionist's Problem," by F. M. Falge.

"Low Amperage Reflecting Arc Lamp for Portable Sound Equipment," by H. H. Strong, Strong Electric Company, Toledo.

COOPERATING WITH SCHOOL AND SCREEN

How sweepingly and enthusiastically SCHOOL AND SCREEN already has been adopted by civic organizations as a practicable aid in directing child interest to the educational possibilities of the screen is evidenced in the following list of cooperating agencies. The wholehearted support given to Rita C. McGoldrick's department in MOTION PICTURE HERALD runs from Coast to Coast and from Canada to the Gulf.

Abbott Library, Vancouver, B. C.
Y. M. C. A. of Honolulu.
American Social Hygiene Association, New York.
Y. M. C. A., Chicago.
D. A. R., Shepoigue Chapter Film Committee, Glens Falls, N. Y.
B'Nai B'rith Hillel Foundation, Austin, Texas.
Delaware Federation of Women's Clubs, Wilmington.
W. M. C. A., Buffalo, N. Y.
Parent-Teachers Association, Catskill, N. Y.
Le Associations Federees, Clarkstown, Ottawa, Can.
Y. M. C. A., Vincennes, Ind.
Texas Federation of Women's Clubs, San Antonio.
Cambria Public Library, Johnstown, Pa.
Y. M. C. A., Rock Island, Ill.
Y. M. C. A., Torrington, Conn.
Massachusetts Federation of Women's Clubs, Wollaston.
Ft. Wayne (Ind.) Better Film Committee.
St. John the Evangelist's Mothers' Union, Montreal.
Y. M. C. A., Boston.
D. A. R., Ithaca, N. Y.
Better Films Committee, Charlotte, N. C.
National Federation of Music Clubs, New York,
Cambridge (Mass.) Museum for Children.
Canadian Council on Child and Family Welfare, Ottawa, Can.
Maryland Federation of Women's Clubs, Chevy Chase.
Macon (Ga.) Better Films Committee.
Atlanta Film Board of Trade.
Sacred Heart Church, Moline, Ill.
Winnipeg Film Board of Trade.
Mt. St. Vincent Alumnae Association, Halifax, N. S.
Mothers' Union Diocesan Council of New Westminster, Vancouver, B. C.
Massachusetts Federation of Women's Clubs, Springfield.
Church of Our Lady of Pity, Bronx, N. Y.
West Roxbury (Mass.) Woman's Club.
Associacao Brasileira De Educacao, Rio de Janeiro.
Webster (Mass.) Woman's Club.
Connecticut D. A. R., New Haven.
General Federation of Women's Clubs, New York.
General Federation of Women's Clubs, Washington.
Ontario W. C. T. U., Toronto.
Y. M. C. A., Binghamton, N. Y.
Department of Religious Education, Omaha.
Y. M. C. A., Allentown.
Parent-Teachers Association, Dallas.
National Council of Federated Church Women, Greenville, R. I.
Y. M. C. A., West Side Branch, New York.
Maritime Film Board of Trade, St. John, N. B.
Dallas Council, Parents-Teachers.
National Council of Federated Church Women, New York.
Brooklyn Public Library.
Pittsburgh Film Board of Trade.
D. A. R., Cambridge, Mass.
Y. W. C. A., Ft. Dodge, Iowa.
Parent-Teacher Association, Dansville, N. Y.
Cleveland Public Library.
Y. M. C. A., Fitchburg, Mass.
Parent-Teacher Association, Westwood, N. J.
Ohio Federation of Women's Clubs, Walnut Hills, Cincinnati.
D. A. R., Regent Lord Stirling Chapter, Hempstead, N. Y.
Los Angeles Film Board of Trade.
Y. M. C. A., Middletown, Ohio.
Y. M. C. A., Mankato, Minn.
Y. M. C. A., Los Angeles.
St. Mary's Rectory, Portsmouth, Ohio.
Y. M. C. A., Mt. Vernon, N. Y.
Woburn (Mass.) Women's Club.
Illinois Congress of Parents and Teachers, Chicago.
Pennsylvania Congress of Parents and Teachers, Coatesville.
Y. M. C. A., Union Terminal Railroad Department, Buffalo, N. Y.
New York State Federation of Women's Clubs, Garden City.
Russell Sage Foundation, New York.
First District Federated Women, Fort Worth, Texas.
Rhode Island Federation of Women's Clubs, Edgewood.
Georgia Congress of Parents and Teachers, McDonough.
First Methodist Protestant Church, Pittsburgh.
Y. M. C. A., Little Falls, N. Y.
The Parents' Magazine, New York.
Y. M. C. A., Trenton, N. J.
Y. M. C. A., Poughkeepsie, N. Y.
James Prendergast Library, Jamestown, N. Y.
Y. M. C. A., Jacksonville, Ill.
Central Park Y. M. C. A., Cincinnati.
Director, Mensajes (Spanish publication), Habana, Cuba.
Y. M. C. A., Pasadena, Cal.
Rhode Island Congress of Parents and Teachers, Providence.
Y. M. C. A., Piqua, Ohio.
Mt. St. Joseph Alumnae Association, Hartford, Conn.
Parent-Teachers Association, Hollywood.
Second District Parent-Teachers Association, San Francisco
Indiana Indorsers of Photoplays, Indianapolis.
Salt Lake City Film Board of Trade.
Y. M. C. A., Gloversville, N. Y.
Chicago Association for Child Study and Parent Education.
Committee of Better Films, Jamaica, N. Y.
Woman's Club of Port Chester, N. Y.
Educational Department, United States Chamber of Commerce, Washington.
Texas Federation of Women's Clubs, Mt. Pleasant.
Detroit Film Board of Trade.
Y. M. C. A., Adrian, Mich.
Indiana Indorsers of Photoplays, Greencastle.
Y. M. C. A. of Waukesha County, Oconomowoc, Wis.
American Legion Auxiliary, Birmingham, Ala.
Bronxville (N. Y.) Women's Club.
Church of the Visitation B. V. M., Philadelphia.
Director, Sixth District, Women's Club, Boston.
Y. M. C. A., Chicago.
National Congress of Parents and Teachers, Washington.
Local Council of Women, Winnipeg.
Catholic Woman's Club, Natick, Mass.
Y. M. C. A., Moline, Ill.
Washington Better Films Association, Seattle.
Y. M. C. A., Toledo, Ohio.
Y. M. C. A., Newport, R. I.
United States Children's Bureau, Washington.
Jefferson School Parent-Teachers Association, Mason City, Iowa.
Y. M. C. A., Ft. Dodge, Iowa.
New York Federation of Women's Clubs, Mountain Lakes, N. J.
Oblate Mission House, White Bear Lake, Minn.
Omaha Film Board of Trade.
Vancouver Film Board of Trade.
Better Films Committee, D. A. R., East Liverpool, Ohio.
Catholic Women's Club, Hingham, Mass.
Divide County Library, Crosby, N. D.
National Council of Women, West Vancouver, B. C.
First District, Federated Women, Wichita Falls, Texas.
Y. M. C. A., Utica, N. Y.
Y. M. C. A., Lima, Ohio.
Belmont (Mass.) Women's Clubs.
Texas Federation of Women's Clubs, Sweetwater.
Motion Picture Council of Quincy, Wollaston, Mass.
D. A. R., New York.
Progressive Study Club, Winooski, Vt.
Y. M. C. A., Cleveland.
Catholic Charitable Bureau, Boston.
Better Films, D. A. R., Owingsville, Ky.
Atlanta Better Film Committee.
Y. M. C. A., Guidance and Placement Department, Boston.
Better Films Council, Washington.
Y. M. C. A., Wilmerding, Pa.
Buffalo (N. Y.) Circle, International Federation of Catholic Alumnae.
Long Island Federation of Women's Clubs, Inc., Brooklyn.
Y. M. C. A., Bridgeport, Conn.
St. Louis Film Board of Trade.
State Federation of Women's Clubs, Belmont, Mass.
D. A. R., Irondequoit Chapter, Rochester, N. Y.
D. A. R., Macon, Ga.
Y. M. C. A., Youngstown, Ohio.
Y. M. C. A., Brooklyn.
Y. M. C. A., Beaumont, Texas.
Indiana Federation of Clubs, Worthington.
Somerville (Mass.) Women's Clubs.
Texas Parent-Teachers Association, Austin.
Winnetka (Ill.) Parent-Teachers Association.
Y. M. C. A., Springfield, Mass.
D. A. R., Quemahoning Chapter, Johnstown, Pa.
D. A. R., Mary Washington Colonial Chapter, New York.
Pittsburgh Council of Church Women.
Montreal Film Board of Trade.
Y. M. C. A., Hollywood.
D. A. R., Chemung Chapter, Elmira, N. Y.
Texas Parent-Teachers, Bonham.
Fifth District, Federation of Women's Clubs (Texas), Brownsville.
National Film Committee, Women's Council, Victoria, B. C.
D. A. R., Newburgh, N. Y.
Women's Club of Milford, Del.
Y. M. C. A., Painesville, Ohio.
Rochester (N. Y.) Y. M. C. A.
National Congress of Parent-Teachers Association, Jacksonville, Fla.
Minnesota Federation of Women's Clubs, Minneapolis.
Y. M. C. A., New Kensington, Pa.
Memphis-Little Rock Film Board of Trade.
General Federation of Women's Clubs, Kansas City.
Erwin Methodist Episcopal Church, Syracuse, N. Y.
Y. M. C. A., Kellogg, Idaho.
Parent-Teachers Council, Seattle.
Y. M. C. A., Little Rock, Ark.
Charlotte Film Board of Trade.
Y. M. C. A., Orange, N. J.
Oklahoma City Film Board of Trade.
Better Films Committee, Charlotte, N. C.

National Screen Brochure Points Value Of Trailer

National Screen Service Corporation, New York, has prepared an elaborate brochure, going forward to exhibitors, in which are outlined various methods of attracting new patronage and maintaining old, through the intelligent use of the screen as an advertising medium for the house by trailers. The brochure is titled "Building Patronage."

It is pointed out therein that the trailer is the most direct method by which the theatre manager can reach his potential patrons, and incorporated in the booklet are numerous suggestions for the use of trailers on special occasions, such as holidays and particular local events in which participation or assistance on the part of the theatre manager, may well react to his advantage in building good-will patronage.

A quote is reprinted from the Publix manual on trailers: "Every theatre patron is a potential patron for the following week, and good, concise, effective selling of your next week's show, through your screen trailers, will insure the return of the vast majority of your patrons. Trailers represent the best type of opportune merchandising. They stimulate box-office sales."

The National Screen brochure further offers suggestions for various types of contests, in which the local patrons may take part, with prizes for winners. All these may be advertised, initially, and constantly impressed on the minds of the patrons through the intelligent use of the trailer, suggests the booklet.

To Use Colorcraft In Effort To Film the Aurora Borealis

Colorcraft film, manufactured by the Colorcraft Corporation, New York, has been accepted by the American Polar Expedition, working out of Port Churchill, Canada, to make pictures of the Aurora borealis in natural colors.

If the attempts to photograph the natural phenomenon are successful, it will be the first time in 13 years of trials by various companies that satisfactory results have been obtained.

Detroit Firm to Make Italian Films

Liberty Pictures, Inc., will produce Italian and English films in Detroit. Liberty was organized by Salvatore Murgi and has headquarters at 703 Fox Theatre Building, Detroit.

Walker-American Moves

The Walker-American Corporation has removed its New York office to the Liggett Building, 41 East 42 street.

Skyline

THRILLS!

SKYLINE

with THOMAS
MEIGHAN
HARDIE
ALBRIGHT

MAUREEN O'SULLIVAN DONALD DILLAWAY
MYRNA LOY STANLEY FIELDS

A Sam Taylor Production

Lights and shadows of a great city. Drama and romance of ambitious youth thrown against the skyline of New York —birthplace of Theodore Roosevelt, Al Smith and Jimmie Walker.

Overboard from a barge, friendless, penniless, forcing the city to take him in, wresting a living, a sweetheart, a father from its teeming millions.

Youth will flock to it for it shows youth fighting, winning. Their elders also, for in it is Thomas Meighan in his most human role—as a father any son would love with a son any girl would be fond of.

HIT AFTER HIT

FOX IS THE TALK OF THE INDUSTRY!

THE BRAT

With Sally O'Neil, Frank Albertson, Allan Dinehart, Virginia Cherrill, June Collyer. From Maude Fulton's stage success. Directed by John Ford.

Society tried to tame a Bowery wildcat but she tamed society. Sally O'Neil never so delightful as in this laugh-exploding comedy.

THE SPIDER

With Edmund Lowe, Lois Moran, El Brendel, John Arledge, George E. Stone, Jesse De Vorska. Based on play by Fulton Oursler and Lowell Brentano. Directed by William Cameron Menzies and Kenneth MacKenna.

A theatre where the crime takes place not on the stage but in the audience. Who does it? The great magician, the lovely young girl, the hypnotic subject or a patron? Most novel of mysteries.

WICKED

With Elissa Landi, Victor McLaglen, Una Merkel, Allan Dinehart. Directed by Allan Dwan.

The glamorous Landi in high tension drama. They took her good name. That meant humiliation. They took her baby from her. That meant heartbreak. Picture that sways the emotions.

NEW SEASON
FOX
NEW HITS

PASSING IN REVIEW

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter

WHEN showmen come together to talk pictures it is always with opinion, judgments, evaluations. Pictures are necessarily to them pieces of merchandise, merchandise that is to be bought and sold. It is for that reason that it is deemed a service for MOTION PICTURE HERALD to present here, adjacent to its reportorial presentation of new product, a weekly survey of current and coming pictures by a showman, written strictly from the point of view of the exhibitor as a merchandiser of entertainment to his community.

Mr. Charles E. Lewis of Round Table fame, an exhibitor member of the editorial staff of MOTION PICTURE HERALD, beginning with this issue, will discuss pictures in the light of his appraisals and his diagnoses of box office problems and possibilities. It is expected, too, that in this department of new product, there will be contributions of like character from many others of the great array of twelve thousand-and-more showmen readers of MOTION PICTURE HERALD.

The purpose of this page under the writing hand of Mr. Lewis is constructive comment. In the main when pictures come up for reviewers' attention they have already been bought. The exhibitor is not nearly so much concerned about what may be the faults of the product as what it contains that lends to successful exploitation and presentation to the public. The money in this industry is made by what is right about the product and realization of its value.

Broadly, in the minds of real showmen pictures fall into two major classifications: First, the "box office" production, and the "audience" picture. By "box office" is meant the automatic success type of picture which sells itself for any one of several background reasons, while "audience" picture means one on which the patron has not been sold in advance, but which will deliver entertainment satisfaction. We shall find Mr. Lewis using these terms often. He will talk as a showman, not caring a merry hoot in the Superheated Hereafter about whether professional critics call the picture good or bad, but caring very much about what it is worth at his box office and yours.

TERRY RAMSAYE.

"MERELY MARY ANN," according to the "better" reviewers in this magnificent, colossal and gigantic industry of ours, is a slow-moving and dull sort of story. They even go so far as to warn you that it is NOT a second "Daddy Long Legs." I'll tell you what I think. It's box office as sure as you're a foot high and will come pretty darned near equaling the receipts of "Daddy" when you play it. THAT'S what should interest you birds back of the firing line.

Being "box office" must not mislead you into believing that the audience will go home raving about it. They won't. But they will register no kicks. It's simple, pleasing entertainment of the sort that folk in these hectic days want and should get plenty of. Simple stories don't overtax already overtaxed minds. It represents real relaxation and that is why we know you won't have any kicks after you've played "Merely Mary Ann."

▲

"THIS MODERN AGE," in communities where Joan Crawford is b. o., will not only bring the sheckels to the cash box, but will send the people home quite satisfied that they have seen a good picture. If it accomplishes nothing else, it will erase the sour taste left by "Singing Sinners," which was as appropriate a vehicle for Joan as a hearse would be for you . . . and we'll assume that you're far from dead.

This one will do business for those who like Joan, and will even do business where she's not so hot. It's satisfying entertainment of the audience variety and should bring her many new fans. But salesmanship will be necessary. Sell this one the right way and you'll do more than bring in the Crawford boosters; and it has a hundred and one good sales angles to work on.

▲

"FIVE STAR FINAL" is without question "box office" in every sense of the word. It is one of those smash pictures which is the life blood of the theatre today. You know the kind we mean; those productions which stimulate the theatre-goer's appetite for movies and gets them into the habit of coming to your theatre. God bless such pictures!

Robinson can be safely played up for all you're worth, and then some. He's a bigger bet in this picture than in anything he's done before. The newspaper slant opens up many avenues for tieups in that direction.

Not only will we call this "box office," but it's "audience" as well. Why say any more about a picture like this? Play it for your longest run and make sure that your farthest removed patron knows you're playing.

▲

"THE LAST FLIGHT" is far from a "box office" picture except where Dick Barthelmess' name is a winner. Yet, from my point of view, it represents one of the finest pieces of entertainment released in a long, long time.

It's one of those things which starts off silly enough to make you wonder whether you've spent your money foolishly, yet, as the footage unreels, builds up your interest more and more. . . . Being the kind of picture it is . . . many will question my judgment in stamping it as an "audience" picture . . . but wait until you've previewed it . . . you'll be agreeing it's a darn fine piece of work.

Merchandising will have to be applied sensibly here . . . especially if your cash customers are sick of "war" pictures. Be sure they know that this is NOT a war picture. We liked the "Nikki" slant in the advertising; rather difficult to play up because Barthelmess is the star . . . but even at his expense we would suggest giving Helen Chandler plenty of publicity and advertising breaks . . . if only for the purpose of getting "Nikki" across to your patrons. . . .

Don't be influenced by some of the reviews we've read on this picture . . . you need have no fear about it pleasing your audience; it will do that—and give them the feeling that they have viewed a worthwhile piece of entertainment.

▲

"BAD GIRL" by this time has made you so darned anxious to play it that little can be said to influence you one way or the other . . . yet . . . to my mind . . . a word of caution is mighty essential. Here's a picture that is a "knock-out" in every sense of the word . . . it will smash box office records and send the folk home with a feeling of satisfaction they rarely can derive from a movie. . . . But steer clear of any kind of advertising which portrays the "Bad Girl" as being something of an undressed street walker. . . . We've seen quite a bit of such advertising and it is all wet . . . even the cutout of the 24-sheet should be avoided . . . as well as the poster itself . . . it's just spoiling a good picture.

Being the hit that it is, "Bad Girl" is naturally "box office," and being so fine a picture, it is more than "audience"; it's great. Playing up Dunn is good business because it will help you with anything else he comes along in . . . but Sally Eilers deserves her share of the glory . . . you . . . like I . . . will probably get the surprise of your life when you see this little girl do some honest-to-goodness acting of the finest kind.

Play it—advertise it sensibly—give it the longest run you can risk, and then include in your evening's prayer a hope for more b. o. smashes like "Bad Girl."

▲

"PERSONAL MAID," many of the Nancy Carroll boosters will tell you, is not a good story or role for Nancy, but to those thousands of exhibitors who must cater to the masses and not to the classes, it's going to bring in the dough.

It's none too strong from the b. o. point of view, so that means work. By work we mean going out and plugging it for all it's worth, and it's really worth plugging. A nice (that's just the word) pleasing audience picture that will bring forth many ahh's and ohh's during the screening. And when audiences start ahhing and oohing, then you know it's an audience picture. . . . Does this all sound sort of like Greek? Not to the boys who have a knack of doping them out in advance . . . or trying to, at any rate. . . .

Since we've already told you that it's more "audience" than "box office," it's up to you to study the picture's best merchandising angles and sell it so that the customers can come and get an evening of "nice" entertainment. Did we make ourselves clear on that one?

▲

"THE SPIDER," being a mystery picture, naturally offers many slants to exploit it. The deeper the mystery . . . the more fun selling it . . . and again . . . the title suggests many angles for marquee and lobby displays which should mean something to the boys who must use such gags to help put over a picture. . . .

But, to get back to the picture itself. Not bad . . . but not too good. We suspect it would have made a corking good picture in about half the footage used . . . but the picture is made . . . released . . . and you've got to get some money with it. Don't misunderstand all this chatter . . . it's NOT a bad picture . . . as mystery pictures go . . . this one rates a good mark . . . but it's not a "great" attraction.

Properly merchandised, and sufficient interest being built up by reason of it being a mys-

tery picture, they will not find fault after they've seen it. So it's purely an exploitation problem and to smart showmen that should be no problem at all. It possesses sufficient "audience" qualities to make it safe to go out and sell. What more do you want?

▲

"DAUGHTER OF THE DRAGON" brings back Dr. Fu, and if you've played the Doc before you'll not have to beg them to come and see the latest "dirty work" that he pulls. . . . Here again the mystery slant will be a big appeal and, besides, this picture has some grand acting plus interest-holding situations that should be a real mouthful for the most discriminating mystery fan . . . and altogether we found this one a mighty interesting picture holding our attention firmly to the screen from start to finish . . . that's more than you can say for a lot of other pictures where the dialogue has made it impossible to steal a few winks of sleep. . . .

Superb cast (there I go using fancy words) or should I say, "Good" cast? Well . . . have it your own way . . . who cares? . . . The ritzy houses (some managers like to call their houses just that) often turns up their noses at pictures like this . . . they want sophisticated (hooey) stuff. . . . And all the time their cash customers are starving for a good old-fashioned mystery yarn like this one. . . .

This kind of picture has always brought money wherever I've run theatres and I don't doubt but that it will do as much for you. So exploit this one well.

CHARLES E. LEWIS

Spirit of Notre Dame

(Universal)

Rockne Memorial Film

If the spirit of football has been able to bring together the largest audiences ever assembled in the world, then "The Spirit of Notre Dame" should be able to intrigue every one interested in football. And this should be considerable of a crowd! If you don't think so, try to buy a few good seats in the Olympic Stadium for the major games this fall—depression, or no depression.

Junior Laemmle has had the courage, or Notre Dame has convinced him (and they're not so dumb on audience psychology back there, either), that juvenile romance and picture formulæ are not so important when you have national heroes like Frank Carideo, Don Miller, Jim Crowley, Elmer Layden, Harry Stuhldreher, Adam Walsh, Bucky O'Connor, Moon Mullins, Johnny O'Brien and their like in a cast. So Junior and his cohorts set out really to show the American public what was behind this man Knute Rockne, why he was able to accomplish what he did at the University of Notre Dame, and to outline a few of the reasons why football is today the most popular and best-supported sport in America.

"Rock" is properly the theme of the piece. His magnetic instructions to his victorious teams start the whole thing rolling. You could sell Hoover government bonds at 105 with his brand of advice! The youth of America will be edified beyond words by it. And so will their dads and their brothers and—who knows—maybe their mothers and their sisters, too. Possibly, if "Rock" had lived long enough, we might have settled this matter of business slump by taking Knute's advice and just plunged right through it as though it were merely an ephemeral hurdle.

There is sound philosophy in this "Spirit of Notre Dame." It is the philosophy of keeping your eye on your goal and your mind on your work. It is the philosophy of fair play—and more, the cornerstone of success, team play. Never mind, says "Rock," about this all-American team, or who makes it. Play with and for your team; see that your team wins, even at the sacrifice of personal ambition.

I don't know whether "The Spirit of Notre Dame" will make money. If I did, Junior Laemmle probably would have me on his payroll. But I do know that there are millions of people in this country who will find inspiration in the devotional production which some of Rockne's warmest admirers and most adept pupils have given to Universal. Released during the football season, it has all the elements of timeliness necessary to popularity.

To the distinct credit of Lew Ayres, William Bakewell and Andy Devine, it may be said that they pose most successfully and most convincingly as Rockne stars, rather than movie stars. And that isn't so easy, as the sports editors might tell you! To that sterling Scandinavian, J. Farrell MacDonald, has been given the job of playing the role of the master, Rockne. Be it said to Mac's everlasting credit that he did Rockne as well as it could be done by any one but "Rock" himself. If I owned a football team I'd hire Mac to coach it! Harry Barris, too, helps excellently in providing natural comedy relief.

"The Spirit of Notre Dame" is another one of those Carl Laemmle productions which come along now and then, like "Western Front" or "Seed." It makes you glad you are connected with the picture business, because it is worthy of the screen's highest possible achievement, the lifting of millions out of the doldrums of life, inspiring them to the principles which have been the making of this great nation.

To Russell Mack, the director, and to Richard Schayer, who supervised and wrote the screenplay in collaboration with Dale Van Every, there should go special commendation.

Produced and distributed by Universal. Directed by Russell Mack. Adaptation by Richard Schayer and Dale Van Every. Photography by George Robinson. Film editor, Robert Carlisle. Art director, Danny Hall. Release date, October 13, 1931.

CAST

Bucky O'Brien	Lew Ayres
Jim Stewart	Wm. Bakewell
Truck McCall	Andy Devine
Wasp	Harry Barris
The Coach	J. Farrell MacDonald
Frank Carideo	Frank Carideo
Four Horsemen	Don Miller Elmer Layden Jim Crowley Harry Stuhldreher
Assistant Coach	Nat Pendleton
Peggy	Sally Blane
Adam Walsh	Adam Walsh
Bucky O'Connor	Bucky O'Connor
John Law	John Law
Moon Mullins	Moon Mullins
Art McManmon	Art McManmon
Al Howard	Al Howard
John O'Brien	John O'Brien

Leo Meehan

The Big Gamble

(RKO Pathe)

Melodrama

A gangland picture but with a different twist, due to the story and contrasts effected in direction, is this Charles R. Rogers production directed by Fred Niblo. Bill Boyd and Dorothy Sebastian have human roles throughout. The gang chief, played by Warner Oland, is of the suave type, and the mine-run variety of gangland conferences and shootings is missing. In fact, the gang phase, while always in the background, is not physically injected noticeably except at the beginning and toward the end of the picture. The climax, however, is straightforward melodrama, with a three-cornered chase which includes the oft-done race to the crossing ahead of a train. The audience at the Hippodrome in New York took well to it, with considerable applause.

The dialogue—the picture is from a story by Octavus Roy Cohen—abounds in humor, broad but not burlesque. And Warner Oland, with the experience of villainous roles in many productions, speaks his serious words with a quiet but telling effect, audience reaction showed.

The complication of plot that takes the picture out of the gangland groove is a marriage—a marriage forced by the gang's leader.

Alan Beckwith (Bill Boyd) determines to take his own life after a train of misfortune, but agrees to postpone the act for a year when Mr. North (Oland) says he'll clear up his debts for him if he'll marry Beverly (Miss Sebastian), in whose favor a $100,000 insurance policy against Alan's life is written. Beverly consents to the marriage in order to save the life of her brother Johnny (William Collier, Jr.), who has incurred North's displeasure.

The newlyweds learn to love each other. Alan goes into business with a vim and earns enough to offer North the amount borrowed, the sum North has spent on the year they have been married, and a bonus. But North insists on the $100,000. Johnny determines to kill North. Alan goes to save Johnny and North gets the drop on him. North instructs a lieutenant to take Johnny for his last ride. Squint (James Gleason), who as Alan's shadow provides the humorous touches with his wife, the housekeeper (Zasu Pitts), turns on North and covers him while Alan phones the police. Then Alan orders North to follow the gang car, as do the police. After a hazardous chase the gang car plunges off the road and Johnny is rescued. And Nora, the housekeeper, reveals that she and Squint are employees of the insurance company.

Running time, 63 minutes. Released September 4, 1931. A Charles R. Rogers production. Associate producer, Harry Joe Brown. Directed by Fred Niblo. Screen played by Walter De Leon and F. McCrew Wilkis. Story by Octavus Roy Cohen. Art director, Carroll Clark. Film editor, Joe Kane; cameraman, Hal Mohr; recorders, C. O'Louthlin and T. Carman; assistant director, E. J. Babille; costume designer, Gwen Wakeling; musical director, Arthur Lange.

THE CAST

Alan Beckwith	Bill Boyd
Beverly	Dorothy Sebastian
Mr. North	Warner Oland
Johnny	Wm. Collier, Jr.
Squint	James Gleason
Nora	Zasu Pitts
May	June MacCloy
Trixie	Geneva Mitchell
Webb	Ralph Ince
Butler	Fred Walton

Devotion

(RKO Pathe)

Drama

One comes away from "Devotion" with the feeling of having spent a very pleasant evening with a group of people who might have been even more interesting if they had been given the opportunity. Ann Harding does a superb characterization, not only "straight" but for a good share of the picture disguised as a cockney nursemaid. Leslie Howard, for the first time to our knowledge, has a screen part which allows him to demonstrate what a splendid actor he is. The production should greatly enhance his screen popularity with both producers and the public.

Without the skill of these two personalities, ably supported by sterling performances from Robert Williams, Alison Skipworth, Louise Closser Hale, Dudley Digges, O. P. Heggie and several other competent artists in comparatively minor roles, "Devotion" would be pretty weak fare. The trouble seems to lie with the story, sweet and charming, but scarcely strong enough or logical enough in treatment to make an outstanding picture. Robert Milton's direction is spotty, due probably to his difficulties with the story rather than his own personal ability. There are moments, even sequences, which stand out very prominently. There are other times when it seems as though his actors are standing around wondering what he wants them to do next.

However, Ann Harding is Ann Harding, and she lives up to her reputation in this one. She possesses a poise and sureness of delivery which never fails to entertain. When a man of Leslie Howard's fine genius for restraint and naturalism is beside her, the combination is bound to be pleasing.

From a novel by Pamela Wynne the photoplay has been done by Graham John and Horace Jackson. It tells the story of the little wallflower sister of an English family who becomes enamored of a successful young lawyer, but sees little opportunity of getting any great attention from him. Tired of being the family drudge, she seeks employment as nursemaid to the young lawyer's son. Then most of the action takes place in the lawyer's apartment, where Ann goes disguised in wig, spectacles and Victorian apparel. You know the rest, of course. Romance develops, the lawyer penetrates Ann's disguise and all ends happily.

The world premiere at Carthay Circle was staged with the usual colored lights and fan-

fare. The prominence of many among the audience attests to the high regard which the picture colony has for Miss Harding and her capable associates in the production.

Produced and distributed by RKO Pathe. Directed by Robert Milton. From Pamela Wynne's novel "A Little Flat in the Temple." Adaptation by Graham John and Horace Jackson. Cameraman, Hal Mohr. Film editor, Dan Mandell. Release date, September 25, 1931. Running time, 84 minutes.

CAST

Shirley ..... Ann Harding
Trent ..... Leslie Howard
Harrington ..... Robert Williams
Mr. Mortimer ..... O. P. Heggie
Mrs. Mortimer ..... Louise Closser Hale
Sargeant Coggins ..... Dudley Digges
Mrs. Coggins ..... Alison Skipworth
Pansie ..... Doris Lloyd
Margaret ..... Ruth Weston
Marjorie ..... Joan Carr
Elsie ..... Joyce Coad
Derek ..... Douglas Scott
Bridget ..... Tempe Pigott
Gas Inspector ..... Forrester Harvey
Maid ..... Margaret Daily
Young Man ..... Pat Somerset
Mrs. Trent ..... Olive Tell
Jr. Partner ..... Claude King
Telegraph Boy ..... Donald Stewart
Reporter ..... Cyril Delevante

Leo Meehan.

Das Rheinlandmaedel

(Capitol)

Romance

True to the general construction of the German-made picture, "Das Rheinlandmaedel" abounds in music, largely vocal and running to quartets and male choruses. Also true to the German productions seen on or near Broadway, the music is of a melodious nature.

This production, made by Gustav Althoff Films, features Gretl Berndt and Werner Fütterer. Miss Berndt's beauty was not the least outstanding factor of the presentation at the Little Carnegie Playhouse in New York.

The theme is the familiar one of love finding a cross-cut through the obstables of wealth and poverty. At the same time the plot permits of logical injection of music at frequent intervals.

Hans Waldorf (Werner Fütterer), son of a wealthy industrialist, is inducted into the Saxo-Rhenia student fraternity with the ceremonies in the feudal clubhouse in the city of Cologne. Hidden by the garden wall is the housekeeping apartment of four girls, also students at the University of Bonn. The girls are Lore, Grete, Mizzi and Ilse.

Lore organizes the girls into an instrumental quartet to revive the exchequer which had drooped under the costs of the Carnival fling. The quartet is an immediate success at the music hall. Hans and Lore meet again near the end of the school term when the girls play at a fraternity dinner, but in the next room. When one of the men tries to make love to Lore, her screams bring Hans on the run. Later he wins her consent to join in a student excusion down the Rhine. This opens the way for a series of shots of the far-famed beauties of that valley.

Hans' father (George Pless) goes to Lore and asks her to give up the affair, writing an agreement on the back of a sheet of paper. She tells him that she does not intend to accept Hans' proposal of marriage. The father glances at the paper on his way down the stairs and finds that it is a brilliant exposition of a problem in chemistry. That night he tells his son that he must marry a girl who can be of help to him when he takes charge of the Waldorf Chemical Works. Then the notes of their favorite love song come from the next room and Hans rushes in to find Lore. The father has arranged the meeting.

Running time, 70 minutes. Release date, Sept. 17, 1931. Produced by Gustav Althoff Films. Distributed by Capitol Films. Directed by Johannes Meyer. Music by Willy Ostermann. Cameraman Charles Stumar. Authors W. Wassermann and Fritz Falkenstein.

THE CAST

Lore ..... Gretl Berndt
Grete ..... Trude Berliner
Mizzi ..... Lucie Englisch
Ilse ..... Ilse Nast
Hans Waldorf ..... Werner Fütterer
His Roommate ..... Ernst Behmer
The Elder Waldorf ..... George Pless

Alice in Wonderland

(Unique Foto Film)

Juvenile Fantasy

This adaptation from "Alice's Adventures in Wonderland," produced in feature length for almost exclusively juvenile audiences, is a distinct departure from accepted ideas of what constitutes film story material.

Unlike other productions aimed primarily at youthful audiences, there is nothing of juvenile reality, of actual, human experience in this picture. Action transpires in a world of dreams in which animals and playing card characters assume speech and live fantastical, imaginative adventures, all of which transpire in a world equally fantastical.

The production is without plot, or continuous central theme, which may be considered an advantage insofar as the very young audiences for which it is intended are concerned. There is no tax on the child mind requiring it to concentrate for long periods on a single theme unwinding at great length into a single story. The picture is merely a series of adventures experienced by Alice in her dream wonderland —separate and distinct stories, briefly enacted yet strung together in sequence so as to comprise one amazing, child adventure.

Costumes and sets naturally become of great importance in a production of this kind. In this, they do little more than serve their purpose. Sound is erratic in places, although lines are uniformly well enunciated, which should make them easy to catch by young audiences.

Ruth Gilbert, as Alice, makes an excellent child heroine in Wonderland. Supporting roles are well handled, and direction is good, it was agreed. The picture follows Lewis Carroll's book faithfully, and for this reason may be of considerable interest to adult admirers of the story and its author.

Produced and distributed by Unique Foto Film. Adapted from Sir Lewis Carroll's "Alice's Adventures in Wonderland," by John E. Godson and Ashley Ayre Miller. Settings by Charles Nasca. Costumes by Tama. Theme song by Irving Berlin, with incidental music arranged by William David. Dialogue by Ashley Ayre Miller. Directed by Bud Pollard. Release date, Sept. 30, 1931. Running time, 55 minutes.

CAST—Ruth Gilbert, Leslie King, Ralph Hertz.

Pagan Lady

(Columbia)

Drama

Evelyn Brent here portrays the role of the "pagan lady" in this picturization of the William Du Bois stage play, with Charles Bickford as the he-man bootlegger who takes her by storm and finally marries her, and Conrad Nagel as the æsthetic appearing disciple of his reformer-uncle, played by William Farnum.

The film, which opened the B. S. Moss' Broadway, new playhouse of New York, held the capacity audience well, later comment indicating appreciation of the excellent work of the entire cast, and the fact that there was no weak spot in the list of players. Aside from the leads, praise was accorded the performance of Roland Young as the doctor who plays an important intermediary part in the complication which develops when Nagel appears on the scene during the absence of Bickford.

Bickford meets Miss Brent, a feminine bartender in a Havana cafe, and forcibly, despite opposition, takes her with him when he leaves for Miami. He does not offer marriage, but the "pagan lady" does not ask for that much.

Nagel and his reforming uncle visit the hotel where the two are staying, despite the efforts of Doctor Heath to prevent it, knowing the bootlegging propensities of the hotel's chief guest. Nagel falls in love with Miss Brent, and following their accidental marooning on an island overnight, and the discovery by the returned Bickford that they were in what appears to be a compromising situation, she announced that she will marry Nagel. She wants Bickford, but marriage a little more.

Bickford gives in, but the keen doctor diagnoses the case, and in a drunken moment tells Bickford the truth. Meanwhile, Miss Brent realizes the impossibility of her marriage and sends Nagel back to the uncle. Bickford, of course, arrives at the right moment and offers to marry the girl.

The story, fortunately enough, avoids the redeemed girl pitfall in development, carrying through the theme to its definitely logical, and, according to audience reaction, satisfactory conclusion. The direction of John Francis Dillon was well received.

Produced and distributed by Columbia. Directed by John Francis Dillon. From the play by William Du Bois. Adaptation by Benjamin Glazer. Film editor, Vi Lawrence. Photography by Norman Brodin and Gus Peterson. Release date, September 8, 1931. Running time, 77 minutes.

THE CAST

Dot Hunter ..... Evelyn Brent
Ernest Todd ..... Conrad Nagel
Dingo Mike ..... Charles Bickford
Dr. Heath ..... Roland Young
Mal Todd ..... William Farnum
Nellie ..... Lucille Gleason
Jerry Willis ..... Leslie Fenton
Gwen Willis ..... Gwen Lee
Francisco ..... Wallace MacDonald

Sob Sister

(Fox)

Drama

This film, somewhat similar to "Bad Girl" in snappy dialogue and rapid movement, found real favor with the audience at the Ritz theatre recently on the Coast.

James Dunn and Linda Watkins, two young and comparative newcomers to the Fox roster, take the leads, and with the balance of the cast, it was generally agreed, were very decidedly satisfactory. Dunn, in particular, was extremely well received by the audience, and Miss Watkins was termed as demonstrating potential strength as a screen player.

Miss Watkins plays the "sob sister" on a large metropolitan daily, and is constantly a thorn in the side of the opposition paper, and particularly, in the side of Dunn, who is continually being scooped by the "sob sister." Romance commences when Dunn moves into the same apartment house in which the girl lives. It does not affect their business until after Dunn proposes and the wedding date is set. At the right moment, Miss Watkins' paper scoops Dunn and he accuses her. The engagement is broken. The expected conclusion comes, however, when Miss Watkins, in attempting the rescue of a kidnaped child, is herself kidnaped, and Dunn rescues her in turn, when everything is straightened out.

Produced and distributed by Fox. From the story by Mildred Gillman. Directed by Alfred Santell. Adaptation by Edwin Burke. Photography by Glenn MacWilliams. Release date, October 28, 1931.

THE CAST

Gary Webster ..... James Dunn
Jane Ray ..... Linda Watkins
Daisy ..... Molly O'Day
Vonnie ..... Minna Gombel
Ned ..... Howard Phillips
Pat ..... Eddie Dillon
Johnny ..... George E. Stone
Vonnie's husband ..... Ernie Wood
Editor ..... Charles Middleton
Slim ..... Lex Lindsay
Johnny ..... Harold Waldridge
Fred Smith ..... Neal Burns
Pa Stevens ..... Harry Beresford
Ma Stevens ..... Sarah Padden
Gimp ..... Maurice Black
Dutch Lewis ..... George Byron

Fifty Fathoms Deep

(Columbia)

Drama

More than vaguely reminiscent of Columbia's "Submarine," the leads are played here by hard-faced, rough man Jack Holt and Richard Cromwell, smooth faced youngster who did so well in "Tol'able David," as the diving buddies who work for a salvage company.

During one of Jack's trips away, Richard meets and marries Loretta Sayers, a girl who is out for all she can get. Cromwell leaves in the unit which is at work in a rough sea on the salvaging of a ship which had been accidentally wrecked far at sea, and proving a stubborn job of salvage. Jack returns to town.

Having been told of Cromwell's marriage, and having the address from the happy boy, Holt visits the home, to find the wife of his

buddy a girl of loose morals and having no love for the boy. As he threatens her, Cromwell suddenly returns. Holt, seeing the boy's feeling for the girl, refuses to divulge what he knows, and leaves. The wife tells Cromwell that Holt had made advances, and the boy, raging, goes to find Holt, who refuses to fight the lad, but is forced to knock him out.

A call comes that the yacht of a wealthy man, wrecked in a stormy sea in the harbor, has carried with it the owner and guests. Holt goes down and there discovers the body of the owner, which he sends to the surface, and then that of the boy's wife. Holt is caught between beams and cannot get loose, and the boy goes after him. Of course, as expected, he sees the body, and realizing the situation, the friends are friends once more, in a manner entirely expected.

Comment indicated audience satisfaction with the performances of Cromwell and Holt, and particularly with the excellent underwater shots of the divers at work. Loretta Sayer's work was not greeted with particular enthusiasm. The film as a whole seemed to hold the audience well, but was conceded to be by no means unusual, either in story or execution.

Produced and distributed by Columbia. Directed by Roy William Neill. Adaptation by Dorothy Howell. Dialogue by Roy Chanslor. Film editor, Gene Havelick. Cameraman, Joseph Walker. Release date, August 20, 1931. Running time, 70 minutes.

CAST

Tim Burke.....Jack Holt
Pinky Coldwell.....Richard Cromwell
Myra.....Loretta Sayers
Florine.....Mary Doran
Mate.....Wallace MacDonald

Deadlock

Butchers Film Service

Drama in Film Studio

Here is an independent British production which sets an example for the larger concerns. It discards the set formula of the adapted stage play and strikes out for a breath of originality. The result is a picture which, while by no means a super, is still far more entertaining than scores of recent films upon which big money has been expended for ready-made stage stories.

A murder mystery theme, it serves also to introduce a whole cast of well known artists, many of whom, though stars in the old silent days, have not been seen in films for years. The standard of histrionics attained in this picture, sets one wondering whether, after all, the actor of today has not a good deal to learn from those of yesterday. This picture, moreover, is a plea for the original screen story. Written by Billie Bristow and Chas. Bennett, it introduces Markham Savage, a philandering film star, whose mysterious murder, during the shooting of a studio scene, involves a young man who had just previously interviewed Savage on a delicate family matter. Suspicion is very real against the young fellow, who is defended in a strong court scene, by the father of a girl with whom he is in love. At the last moment when everything looks very black, "rushes" of the film taken on the fateful afternoon, reveal that the hand of a woman shot Savage, and the boy is cleared. Detection comes finally through some wandering shots taken by a swinging camera which at the moment the shot was fired, worked loose on a gantry. This is a distinctly original twist, which brings a complete turn in events, at a moment when the conviction of the innocent boy looks certain. It transpires that Savage was murdered by a jealous mistress.

Not only this originality of story, but the very fine acting of each member of the cast, contribute to the making of one of the best British talkers ever put out by an independent production unit. Stewart Rome, Marjorie Hume, Alma Taylor, Annette Benson, Cameron Carr, Pauline Peters, and Hay Plumb are all stars of bygone British films, and they come back with a bang.

George King, one of Britain's youngest directors, is responsible for this one, and makes the most authentic studio shots. In this case incidents in the film studio, which add greatly to the interest, are all logically part of the story, and are most ingeniously exploited. Though not put forward as a super film, this is one British picture which really deserves a little attention as an American cinema proposition.

Produced by Butchers Film Service (F. W. Baker). Directed by George King. Scenario by Billie Bristow and Chas. Bennett. Recorded by R.C.A. Running time, 85 minutes.

CAST

James Whitelaw.....Stewart Rome
Mrs. Whitelaw.....Marjorie Hume
Joan.....Janice Adair
Markham Savage.....Warwick Ward
Madeline D'Arblay.....Annette Benson
Mrs. Tring.....Alma Taylor
John.....Esmond Knight
Director.....Cameron Carr
Publicity Man.....Hay Plumb
Valet.....Kiyoshi Takase

Wm. H. Mooring

SHORTS

Screen Souvenirs

(Paramount)

Great

This is the first number of what originally was called "Movie Memories." It is most excellent short feature stuff, and at the New York Paramount, held the audience closely throughout and had them rocking in their seats with laughter on numerous occasions. Unusual and intensely interesting are the newsreel shots of an earlier day before the camera, heightened in effect with clever dialogue and musical accompaniment. The audience broke into applause when Christy Mathewson popped up before them and when Theodore Roosevelt was shown at the opening of the Panama Canal. "The Curse of an Aching Heart," early melodrama, gave the patrons their greatest enjoyment. A winner.—Running time, 10 minutes.

Jerusalem
The Holy City

Standard Film

Splendid

Likable and interesting for its sincere and realistic treatment is this production by Ideal Pictures. There are no embellishments, no romantic sunset or daybreak scenes. Instead, one feels that he has seen Jerusalem "as is," and that is not true of many travel pictures which sacrifice factual portrayal for idealism. The picture, prepared by Allyn B. Careck and with musical background, has excellent and picturesque dialogue. An adept bit of metaphor describes the domes of the city as "Eskimo penthouses."—Running time, 10 minutes.

My Wife's Gone to the Country

(Paramount)

Fair

A Max Fleischer screen song number, which received only a fair reception at the New York Paramount. There was a noticeable lack of effort on the part of the patrons in following the bouncing ball, but the concluding sequence drew a laugh. It would, since it shows the wife, in the country listening to her husband raving over the radio about her absence, reaches into the loudspeaker and hits him in the face.—Running time, 6 minutes.

Beach Pajamas

(RKO Pathe)

Fair

One of the Traveling Man comedy series, with Louis John Bartels in the title part as the traveling salesman who is in a tight scrape after trying to flirt with the fiancee of the owner of a large department store, whom he intended to sell. The girl friend of the fiancee cooks up the plan to save her cousin from an unwelcome marriage with the store owner. It succeeds, the salesman is the goat and there is plenty of slap-stick to prove it.—Running time, 20 minutes.

The World Flier

(Educational)

Novel

Once again, Sennettcolor takes an important part in a comedy effort from the Sennett studio. Yarn concerns a boasting foreign count, with a mixed accent of French and German, who is making a round-the-world flight in a small plane. Boasting of his prowess in the motor boat, he is given an opportunity. Before he is even seated, the boat starts, giving the count the ride of his life, which he ends with a life preserver about his neck. Unusual shots of the race from the air are extremely effective. Direction by Leslie Pearce.—Running time, 9 minutes.

Where Men Are Men

Vitaphone

A Few Laughs

A few spots in this comedy brought a favorable response, but for the most part the brogue affected by Joe Penner was difficult to understand and the comedy was overfarced. It concerns a clerk who is fired for cutting up in the boss' office and then learns that he has inherited a house in the Wild West. He gets the Carters and Mayfields in separate rooms under his roof without fighting long enough to sell the place for $10,000, then makes a pony-dive for the railroad station. There he learns that the feud was renewed so successfully that all of both families were shot out of existence.—Running time, 16 minutes.

The Turn of the Tide

(RKO Pathe)

Excellent

Rapid-tongued Floyd Gibbons, who has a knack of recounting with a sure touch for the suspensive and a flair for the dramatic, tells the story of the turning point of the World War, in the second of the "Supreme Thrills," when the two American divisions successfully rebuffed the last great German advance and immediately followed with the greater counter-offensive which drove the Germans back over hard-won territory and started their retreat which ended in November. Gibbons is aided in the initial sequence by Major-General Harbord, commander of the offensive of July 18, 1918, then spins his own breathless story, while the camera, with the aid of animated map and battle scenes, gives to the eye what Gibbons gives to the ear. More than interesting, it graphically portrays a turning point in war, and as such cannot help but be gripping, particularly by reason of the manner of its rendition.—Running time, 11 minutes.

Kentucky Belles

(Universal)

Amusing

More than a little originality in idea and execution suffice to make this an enjoyably humorous animated cartoon number. A steeplechase in which our hero outwits his foe by various clever rearrangements of his horse, to win by an excessively long nose, which swells when the losing rider hits it too hard. A good laugh.—Running time, 6 minutes.

Honeymoon Trio

(Educational)

Amusing

Walter Catlett, Al St. John and Dorothy Granger provide a number of laughs in this, which concerns the young bridegroom, who is shunted out of the wedding pictures and then into the rumble seat on the motor ride after the wedding. His anger rises and rises until, when the third party proposes that they sleep in the open, the bridegroom tosses him off the cliff. He tells his wife he is the boss and the finish laugh comes when she effectively swings her right against his jaw.—Running time, 9 minutes.

AMERICANS NIP FILM MONOPOLY OF LEADING CIRCUITS IN BRITAIN

Hope for Relief From Music Tax Given by Senator

Senator Dill of Washington, prominent member of the U. S. Senate, this week gave exhibitors hope that the copyright law will be changed at the next Congressional session, and thereby give to theatres relief from the bitterly opposed music tax.

Dill, speaking before the Allied Amusements Association, meeting at Spokane, joined exhibitors in flaying the alleged unfairness of the music tax and the copyright law which permits of its collection.

The theatre owners unit scored encroachments by parent-teacher associations, the American Legion and fly-by-night portable picture operators on the rights of established exhibitors.

J. M. Hone, secretary-treasurer, stated that theatres paid a fair share of taxes to operate schools, and yet often parent-teacher associations cooperate with some itinerant showmen and put on a show in the school to make money for themselves. He stated the American Legion was the worst offender and that steps were being taken to make these organizations see the unfairness of their practices.

Fox Opens Another Newsreel in Europe

The German press accepted as a favorable novelty the recent opening at Berlin of another in the string of newsreel houses which Fox Movietone is building in Europe. Ben Miggins, European director of the reel, and Russell A. Muth, in charge in Germany, launched the theatre, which was described by the *Berliner Lokal-Anzeiger,* according to cables this week from Berlin, as "a novelty for which there exists great interest."

The innovation, it was stated by the *Vossische Zeitung,* "surely will find many friends and will be welcome to all who usually prefer the newsreel."

The critic from *Tempo* said: "For many people who do not wish to kill time in a movie but who want to actually live through the events of our time as lively as possible, the Newsreel theatre is most important."

The *Acht-Uhr Abendblatt* said: "The newsreel has found a theatre for itself in which it forms the program and acts as contact with the whole world."

Bader Doing "U" Publicity Abroad

Publicity for Universal in Great Britain will be handled by Dave Bader, assistant to Carl Laemmle, who remained in London after accompanying the Universal president on his recent European jaunt.

Independents, 'Rooked' by Parliament, Get Aid

U. S. Companies Making British Pictures Raise Standard and Prevent Cornering of Product

By W. H. MOORING, London

Every British cinema owner is required by law to allot at least 10 per cent of his film time to British footage, starting October 1 and for the next year. And that 10 per cent, in effect, must balance out shorts and features of British origin against shorts and features imported.

Unless the American units now in the early stages of production schedules on this side are able to show this country how rapidly and efficiently Americans can move, there is going to be some fun for many of those British theatre owners. At present, and for some time past, with the Quota at 5 per cent and then 7½ per cent, difficulty has persisted in regard to an adequate *choice* of British quota films, both features and shorts, for the independent theatre owner.

Rubbish for Smaller Man

So far the effect of the quota law in regard to cinemas has been to force the smaller man to book all kinds of doubtful rubbish just to keep himself off the magisterial red carpet.

Meantime, the big circuits, having their own studio units, promptly snapped up all their own best pictures, for their own theatres, leaving the rest for the small theatre owner.

I have collected figures covering a terribly large number of small independent theatres, which show conclusively that many independent exhibitors have lost heavily as a result of the compulsory booking of British films. Had they been able to exercise their usual right of selection, doubtless such British films as they would have booked would have paid their way, maybe sometimes with a profit. But the shameful truth is that among those theatre owners who could least afford to lose money, very considerable losses have been suffered because they had not been able to get the right kind of British stuff, in sufficiently large quantities, to satisfy at one and the same time the demands of the law and of the public.

Americans Smash Monopoly

In cold stark truth, they have been rooked by Act of Parliament, and they would doubtless have been rooked again and again had not the leading American concerns decided to come to this country and make British films. Not only has this latest development increased the number of British quota subjects: it has—even so early—raised the general standard of quality, as well as placed upon the market an output which is not the cornered sustenance of one or other of the two leading British circuits after the first successful run.

It just happens by a peculiar combination of circumstances that America, sometimes held to be the home of monopoly, has broken a particularly vicious system of monopolistic practice which not only was retarding the progress of the British exhibitor but also was doing the cause of the British film incalculable harm throughout the world.

SHORTS ON BROADWAY

Beginning in this issue, MOTION PICTURE HERALD offers to exhibitors as a regular weekly feature, a concisely arranged list of the short subjects current at the major Broadway picture houses in support of the feature attractions. In this way exhibitors may obtain an idea of the selections made by the Broadway theatres from among the wealth of short subjects regularly produced.

Week of Sept. 18, 1931:

ASTOR
- Bali ..... M-G-M

BEACON
- Gold Digging Gentlemen ..... Vitaphone
- Norway ..... Dr. Singelow
- Bobby Jones No. 9 ..... Vitaphone

CAMEO
- Slow Poison ..... RKO Pathe
- Mickey Steps Out ..... Radio

CRITERION
- Minding the Baby ..... Paramount

HOLLYWOOD
- Gypsy Caravan ..... Vitaphone
- Old Lace ..... Vitaphone
- Bobby Jones No. 11 ..... Vitaphone

MAYFAIR
- Laughing with Medbury in Turkey ..... Columbia

PARAMOUNT
- La Schnapps, Inc. ..... Paramount
- Minding the Baby ..... Paramount

RIVOLI
- Moving Day ..... Paramount
- Lesson in Love ..... Paramount
- My Wife's Jewelry ..... Paramount

ROXY
- Curiosities No. 225 ..... Columbia

STRAND
- Bobby Jones No. 11 ..... Vitaphone
- For You—Organ Solo ..... Vitaphone
- Rough Sailing ..... Vitaphone
- House Party ..... Vitaphone

WARNER
- Jerusalum ..... Standard Film
- Playing with Fire ..... Vitaphone

WINTER GARDEN
- Southern India ..... Vitaphone
- Bobby Jones No. 11 ..... Vitaphone
- Rhythms of a Big City ..... Vitaphone

6 best sellers

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•

TALLULAH BANKHEAD

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A lifetime of tense action and drama in two turns of the clock. Based on Louis Bromfield's popular novel.

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An unusual, startling drama of women in the war

A Paramount Release.

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with

Lilyan Tashman, Charles "Buddy" Rogers, Peggy Shannon, William Boyd and Irving Pichel

Directed by Richard Wallace

A romantic drama as timely as tomorrow's headlines.

There you are! Six good seat-sellers right when you need them most. Week after week hits! A habit with PARAMOUNT.

THEATRE RECEIPTS

Theatre receipts from 29 key cities for the current week indicate that grosses are holding the gain recorded in this compilation in recent weeks. Total receipts for this week reached $2,318,525, as compared with $2,318,629 for the previous seven day period, the difference, $104, being too negligible to merit consideration. Three new low figures were recorded in the current listing, and one new high, exactly the same as during the preceding week. The new high was received from the Imperial theatre in Toronto, Canada, where "Merely Mary Ann" grossed $22,000. With the coming of the autumn season and the general release of the new product, there is every reason to expect a further increase in receipts in succeeding weeks.

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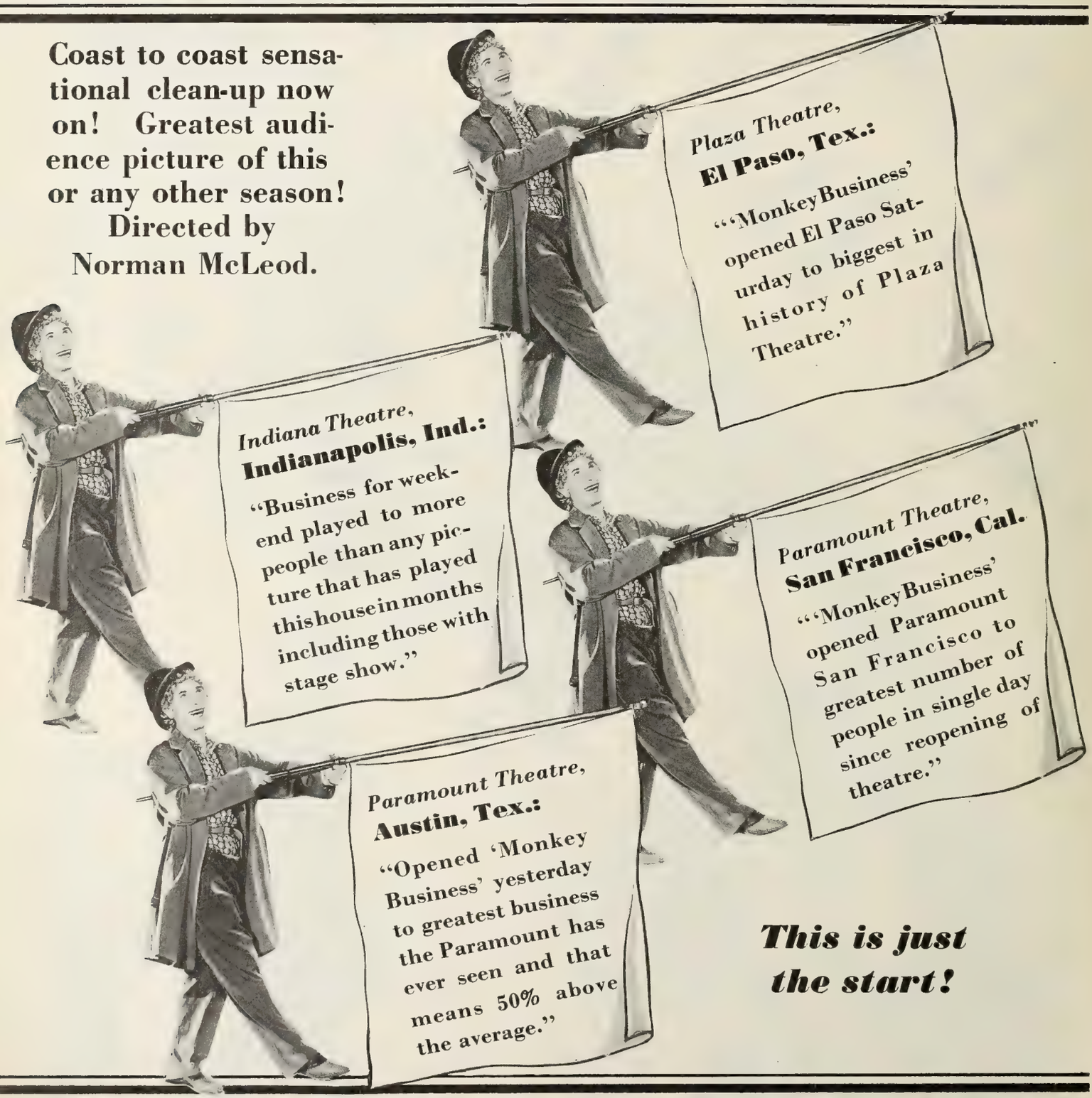
Theatres			Current Week — Picture	Gross	Previous Week — Picture	Gross	High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)
Albany							
Harm-Bleecker ..	2,300	35c-50c	"Bad Girl" (Fox) (6 days)	9,450	"Merely Mary Ann" (Fox) (6 days)	9,150	High 1-24-30 "Reducing" $ 18,500 Low 4-4-31 "Passion Flower" 6,100
Leland	1,350	25c-35c	"The Brat" (Fox) (6 days)	5,800	"Five and Ten" (MGM) (6 days)	6,180	High 5-2-31 "Strangers May Kiss" 8,100 Low 7-11-31 "Daddy Long Legs" 2,900
Proctor's RKO .	1,500	25c-60c	"Caught Plastered" (Radio) (3 days) "Daughter of the Dragon" (Para.) (3 days)	2,900 3,000	"Traveling Husbands" (Radio) (3 days) "Huckleberry Finn" (Para.) (3 days)	3,000 3,200	High 3-14-31 "Millie" 8,600 Low 7-11-21 "Sweepstakes" 2,400
Ritz	1,146	25c-35c	"The Bargain" (F. N.) (6 days)	3,900	"I Like Your Nerve" (F. N.) (6 days)	3,950	High 12-13-30 "The Cat Creeps" 4,750 Low 6-6-31 "Party Husbands" 3,190
Strand	1,900	35c-50c	"Alexander Hamilton" (W. B.) (25c-50c—6 days)	9,000	"The Last Flight" (F. N.) (6 days)	7,700	High 4-25-31 "The Finger Points" 9,300 Low 7-11-31 "Broadminded" 5,500
Baltimore							
Auditorium	1,600	25c-50c	"Pagan Lady" (Col.) (6 days and Sun. midnite show)	4,225	"East of Borneo" (U.) (6 days and Sun. midnite show)	4,030	.....
Europa	267	25c-50c	"The Love Waltz" (Ufa) (6 days)	850	"The Great Tenor" (Ufa) (6 days)	900	.....
Hippodrome	2,250	25c-50c	"Ex-Bad Boy" (U.) (6 days)	11,000	"Mother's Millions" (U.) (6 days)	12,500	.....
Keith's	2,500	25c-50c	"Alexander Hamilton" (W. B.) (6 days and Sun. midnite show)	5,760	"Secrets Of A Secretary" (Para.) (6 days and Sun. midnite show)	5,200	High 5-9-31 "Bachelor Apartment" 16,080 Low 5-17-30 "King of Jazz" 3,000
Loew's Century.	3,076	25c-60c	"Personal Maid" (Para.) (4 days)	17,500	"The Phantom Of Paris" (MGM) (6 days)	24,500	High 4-11-31 "A Tailor Made Man" 30,000 Low 11-1-30 "Her Wedding Night" 14,000
Loew's Parkway	987	15c-35c	"An American Tragedy" (Para.) (6 days)	3,200	"The Squawman" (MGM) (6 days)	3,500	High 1-3-31 "Follow the Leader" 5,500 Low 8-9-30 "Love Among the Millionaires" 2,900
Loew's Stanley.:	3,522	25c-60c	"Street Scene" (U. A.) (6 days)	20,000	"This Modern Age" (MGM) (6 days)	20,000	High 4-11-31 "Strangers May Kiss" 33,500 Low 5-3-30 "Honey" 12,500
Loew's Valencia	1,487	25c-35c	"An American Tragedy" (Para.) (4 days)	2,100	"Caught" (Para.) (6 days)	3,000	High 7-26-30 "Sins of the Children" 7,300 Low 11-29-30 "Onliy Saps Work" 1,800
New	1,600	25c-50c	"Bad Girl" (Fox) (6 days—2nd week)	8,000	"Bad Girl" (Fox) (6 days and Sun. midnite show) (1st week)	15,000	High 8-30-30 "Common Clay" 18,500 Low 12-17-30 "Princess and Plumber" 2,800
Rivoli	1,982	25c-50c	"The Miracle Woman" (Col.) (6 days)	5,600	"The Common Law" (Pathe) (6 days)	7,000	High 3-16-30 "Green Goddess" 14,000 Low 6-14-30 "Golden Dawn" 3,200
Boston							
Keith's	2,800	25c-65c	"East Of Borneo" (U.)	18,000	"Waterloo Bridge" (U.)	18,500	High 10-11-30 "Half Shot at Sunrise" 34,500 Low 12-6-30 "Sin Takes a Holiday" 16,500
Keith-Boston ..	2,500	25c-60c	"Too Many Cooks" (Radio)	19,000	"Traveling Husbands" (Radio)	19,000	High 1-10-31 "Danger Lights" 22,000 Low 7-18-31 "Up For Murder" 17,000
Loew's Orpheum	3,100	25c-50c	"This Modern Age" (MGM)	21,000	"Guilty Hands" (MGM)	20,500	High 1-17-31 "Hell's Angels" 31,500 Low 6-28-30 "Lady of Scandal" 17,500
Loew's State ..	3,700	25c-50c	"Street Scene" (U. A.)	22,500	"The Squaw Man" (MGM)	22,000	High 10-18-30 "Three French Girls" 30,000 Low 6-28-30 "Bad One" 18,000
Metropolitan ..	4,350	35c-75c	"Merely Mary Ann" (Fox)	34,500	"Silence" (Para.)	35,000	High 10-11-30 "Sea God" 49,000 Low 6-7-30 "True to the Navy" 26,000
Olympia	2,500	25c-50c	"The Star Witness" (W. B.)	15,000	"An American Tragedy" (Para.) (2nd week)	15,700	High 7-5-31 "With Byrd at South Pole" 28,000 Low 2-21-31 "Sit Tight' 12,000
Scollay Square.	1,800	25c-50c	"Silence" (Para.)	15,000	"Bought" (W. B.)	15,500	High 10-11-30 "Numbered Men" 20,000 Low 7-5-30 "Shadows of the Law" 11,000
Uptown	2,000	25c-60c	"The Star Witness" (W. B.)	11,500	"An American Tragedy" (Para.) (2nd week)	12,000	.....
Buffalo							
Buffalo	3,500	30c-65c	"Merely Mary Ann" (Fox)	25,800	"This Modern Age" (MGM)	26,500	High 3-28-31 "My Past" 39,500 Low 7-4-31 "I Take This Woman" 19,000
Century	3,000	25c-35c	"Alexander Hamilton" (W. B.)	9,000	"Huckleberry Finn" (Para.)	13,000	High 2-14-31 "Cimmaron" 25,600 Low 7-4-31 "Always Goodbye" 4,100
Erlinger	1,400	35c-50c	"Lustigen Weiber Von Wien" (Capitol) (9 days)	8,900	.....		.....
Great Lakes	3,000	25c-65c	"The Smiling Lieutenant" (Para.) (2nd week)	13,500	"The Smiling Lieutenant" (Para.) (1st week)	24,000	High 8-8-31 "Politics" 35,100 Low 12-27-30 "Remote Control" 13,400
Hippodrome	2,100	25c-50c	"Personal Maid" (Para.)	18,000	"Caught Plastered" (Radio)	21,000	High 2-14-31 "Free Love" 26,300 Low 7-4-31 "Six Cylinder Love" 14,800
Hollywood	300	20c-40c	"Outward Bound" (W. B.)	2,000	.....		.....
Lafayette	3,300	25c-35c	"Dirigible" (Col.) (2nd week)	10,200	"Dirigible" (Col.) (1st week)	13,000	High 4-11-31 "Ten Cents a Dance" 24,100 Low 8-15-31 "The Viking" 6,700
Charlotte							
Broadway	1,167	25c-50c	"Side Show" (W. B.) (3 days) "Fifty Fathoms Deep" (Col.) (3 days)	3,000 3,500	"The Bargain" (F. N.) (3 days) "Waterloo Bridge" (U.) (3 days)	4,000 3,000	.....
Carolina	1,441	40c-50c	"Merely Mary Ann" (Fox) (3 days) "Street Scene" (U. A.) (3 days)	4,000 5,000	"Pardon Us" (MGM) (3 days) "Merely Mary Ann" (Fox) (3 days)	6,000 5,500	.....

It's here
It's IN!

The 4 MARX BROTHERS "MONKEY BUSINESS"

Coast to coast sensational clean-up now on! Greatest audience picture of this or any other season! Directed by Norman McLeod.



Plaza Theatre,
El Paso, Tex.:
"'Monkey Business' opened El Paso Saturday to biggest in history of Plaza Theatre."

Indiana Theatre,
Indianapolis, Ind.:
"Business for week-end played to more people than any picture that has played this house in months including those with stage show."

Paramount Theatre,
San Francisco, Cal.
"'Monkey Business' opened Paramount San Francisco to greatest number of people in single day since reopening of theatre."

Paramount Theatre,
Austin, Tex.:
"Opened 'Monkey Business' yesterday to greatest business the Paramount has ever seen and that means 50% above the average."

This is just the start!

PARAMOUNT

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Bought" (W. B.)	51,000	"Silence" (Para.)	49,000	High 9-6-30 "Anybody's Woman"	64,800
							Low 7-18-31 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"Bad Girl" (Fox) (3rd week)	21,200	"Bad Girl" (Fox) (2nd week)	29,500	High 7-12-30 "Big House"	50,800
							Low 4-13-30 "Son of the Gods"	17,500
Oriental	3,940	35c-85c	"The Spider" (Fox)	32,500	"Daughter of the Dragon" (Para.)	32,000	High 7-19-30 "Our Blushing Brides"	60,600
							Low 6-27-31 "Party Husband"	19,450
Palace	2,509	35c-85c	"High Stakes" (Radio)	26,000	"Fifty Fathoms Deep" (Col.)	19,500	High 6-7-30 "On the Level"	31,200
							Low 7-19-30 "Shooting Straight"	16,200
Roosevelt	1,591	35c-85c	"This Modern Age" (MGM) (2nd week)	19,200	"This Modern Age" (MGM) (1st week)	21,000	High 7-5-30 "With Byrd at South Pole"	32,800
							Low 6-6-31 "Tabu"	10,100
State Lake	2,776	35c-85c	"Caught Plastered" (Radio)	29,500	"Waterloo Bridge" (U.)	22,500	High 10-18-30 "Half Shot at Sunrise"	45,300
							Low 6-27-31 "Transgression"	13,200
United Artists	1,700	35c-85c	"Street Scene" (U. A.) (2nd week)	27,000	"Street Scene" (U. A.) (1st week)	24,700	High 3-21-31 "City Lights"	46,562
							Low 9-6-30 "Eyes of the World"	13,200
Cincinnati								
Erlanger	1,600	30c-50c	"Tabu" (Para.)	4,300	"Ten Nights In A Barroom" (Goetz) (2nd week)	4,500		
Keith's	1,600	30c-50c	"The Reckless Hour" (F. N.) (25c-40c)	4,650	"Caught" (Para.)	4,800	High 11-20-30 "Africa Speaks"	13,000
							Low 8-22-31 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"Goldie" (Fox)	24,340	"Their Mad Moment" (Fox)	29,537	High 1-3-31 "Remote Control"	33,321
							Low 12-20-30 "Silver Horde"	20,150
RKO Capitol	2,000	30c-50c	"Bought" (W. B.)	12,733	"Secrets Of A Secretary" (Para.)	10,892	High 9-20-30 "Common Clay"	22,000
							Low 8-8-31 "Hush Money"	8,551
RKO Family	1,140	20c-35c	"Clearing The Range" (Allied) (15c-25c—4 days)	2,522	"Too Many Cooks" (Radio) (4 days)	2,418	High 11-1-30 "Men Without Law" and "Undertow"	5,600
			"The Gay Diplomat" (Radio) (15c-25c—3 days)	1,358	"Women Go On Forever" (Tiff.) (3 days)	1,302	Low 8-22-31 "Lawless Woman" and "The Man In Possession"	1,900
RKO Lyric	1,400	30c-50c	"Waterloo Bridge" (U.) (7 days and Sat. midnite show)	10,486	"An American Tragedy" (Para.) (7 days and Sat. midnite show)	15,234	High 10-25-30 "The Big House"	23,900
							Low 2-7-31 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Merely Mary Ann" (Fox) (7 days and Sat. midnite show) (2nd week)	18,256	"Merely Mary Ann" (Fox) (7 days and Sat. midnite show) (1st week)	19,117	High 8 15-31 "Politics"	29,500
							Low 7-11-31 "Chances"	11,517
RKO Strand	1,350	25c-40c	"The Bargain" (F. N.) and "Ubangi" (Ind.)	4,362	"The Woman Between" (Radio)	4,302	High 10-11-30 "Common Clay"	6,940
							Low 8-22-31 "Honeymoon Lane"	2,500
Cleveland								
Allen	3,300	30c-50c	"Street Scene" (U. A.) (25c-50c)	17,000	"This Modern Age" (MGM)	18,000	High 7-19-30 "Let Us Be Gay"	31,000
							Low 5-9-31 "Ladies Man"	12,000
Cameo	1,200	25c-40c	"Das Kaiserliebchen" (Tobis)	2,500				
RKO Hippodrome	3,800	25c-50c	"Bought" (W. B.)	15,000	"East of Borneo" (U.)	16,500	High 4-27-30 "High Society Blues"	46,000
							Low 4-25-31 "Cracked Nuts"	10,000
RKO Palace	3,100	25c-75c	"Smart Woman" (Pathe)	23,000	"Fifty Fathoms Deep" (Col.) (35c-75c)	23,000	High 3-29-30 "Harmony at Home"	47,000
							Low 7-18-31 "Arizona"	18,000
State	3,400	30c-50c	"Secrets of a Secretary" (Para.) (25c-50c)	20,000	"Silence" (Para.)	20,000	High 9-5-31 "Pardon Us"	26,000
							Low 6-20-31 "The Vice Squad"	14,000
Warner's Lake	800	30c-50c	"Alexander Hamilton" (W. B.) (25c-50c)	7,000	"The Last Flight" (F. N.)	6,000		
Denver								
Denver	2,300	25c-65c	"Street Scene" (U. A.)	15,000	"Personal Maid" (Para.)	17,250	High 8-8-31 "Politics"	25,000
							Low 7-4-31 "I Take This Woman"	13,000
Huff'n's Aladdin	1,500	35c-75c	"Bad Girl" (Fox)	9,000	"Merely Mary Ann" (Fox)	10,000	High 4-11-31 "Conecticut Yankee"	12,000
							Low 5-9-31 "God's Gift to Women"	4,500
Huffman Tabor	1,900	25c-50c	"The Brat" (Fox)	8,000	"Bought" (W. B.)	11,000	High 3-21-31 "City Lights"	14,000
							Low 7-4-31 "Annabelle's Affairs"	7,000
Paramount	2,000	25c-50c	"Secrets of a Secretary" (Para.)	10,500	"Daughter of the Dragon" (Para.)	12,500	High 1-10-31 "Hell's Angels"	22,000
							Low 6-27-31 "Just a Gigolo"	7,500
Rialto	1,040	25c-50c	"The Bargain" (F. N.) (2 days)	700	"Five and Ten" (MGM) (3 days)	800	High 3-28-31 "Trader Horn"	8,000
			"Rango" (Para.) (5 days)	1,500	"Sherlock Holmes' Fatal Hour" (First Division) (4 days)	1,800	Low 9-19-31 "The Bargain" and "Rango"	2,200
Des Moines								
Des Moines	1,600	25c-60c	"Merely Mary Ann" (Fox)	8,000	"An American Tragedy" (Para.)	6,000	High 2-14-31 "Cimarron"	18,000
							Low 4-27-30 "Rogue Song"	5,000
Orpheum	2,000	25c-50c	"Common Law" (Pathe)	5,000	"Dirigible" (Col.)	6,000		
Paramount	1,700	25c-60c	"Silence" (Para.) (4 days)	6,000	"Secrets Of A Secretary" (Para.) (3 days)	6,000	High 6-14-30 "Lady of Scandal" and "Safety in Numbers"	22,000
			"Reckless Hour" (F. N.) (3 days)	5,000	"Transatlantic" (Fox) (4 days)	4,000	Low 12-6-30 "Three French Girls" and "Derelict"	8,000
Strand	1,100	20c-35c	"The Brat" (Fox) (4 days)	2,300	"Pardon Us" (MGM) (25c-35c)	2,300	High 3-23-30 "Evidence" and "Roadhouse Nights"	9,007
			"Men Of The Sky" (F. N.) (3 days)	1,100			Low 3-28-31 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Hollywood								
Chinese	2,030	25c-65c	"Bad Girl" (Fox) (3rd week)	7,400	"Bad Girl" (Fox) (2nd week)	10,200	High 6-7-30 "Hell's Angels"	40,500
							Low 6-20-31 "Trader Horn"	4,900
Pan. Hollywood	3,000	35c-65c	"Daddy Long Legs" (Fox)	10,400	"Common Law" (Pathe)	13,300	High 6-14-30 "The Floradora Girl"	30,000
							Low 7-19-30 "True to the Navy"	8,800
W. B. Hollywood	3,000	35c-50c	"The Last Flight" (F. N.)	15,000	"The Star Witness" (W. B.) (2nd week)	12,500	High 2-7-31 "Little Caesar"	30,000
							Low 7-11-31 "Big Business Girl"	9,500

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Street Scene" (U. A.)	5,000	"Daughter of the Dragon" (Para.)	6,700	High 11-29-30 "Hell's Angels"	16,000
							Low 8-15-31 "Old English"	3,200
Loew's State	2,700	25c-50c	"This Modern Age" (MGM)	10,000	"Guilty Hands" (MGM) (25c-40c)	6,500	High 5-2-31 "Trader Horn"	19,800
							Low 6-27-31 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Merely Mary Ann" (Fox)	11,000	"Silence" (Para.)	6,900	High 1-24-30 "Love Parade"	18,000
							Low 7-25-31 "The Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"East Of Borneo" (U.)	6,000	"Waterloo Bridge" (U.)	6,000	High 10-24-30 "Check and Double Check"	20,000
							Low 9-19-31 "East of Borneo"	6,000
Indianapolis								
Apollo	1,100	25c-50c	"Bad Girl" (Fox)	5,500	"Merely Mary Ann" (Fox) (2nd week)	5,000	High 6-13-31 "Daddy Long Legs"	10,000
							Low 7-4-31 "Annabelle's Affairs"	3,500
Circle	2,600	25c-50c	"The Common Law" (Pathe)	7,250	"Daughter Of The Dragon" (Para.)	5,500	High 11-1-30 "Check Double Check"	22,000
							Low 5-23-31 "Reno"	2,500
Indiana	3,300	25c-50c	"Personal Maid" (Para.)	12,000	"Secrets Of A Secretary" (Para.)	13,000	High 6-6-31 "Kick In"	21,000
							Low 8-8-31 "Confessions of A Co-Ed"	11,500
Lyric	2,000	25c-50c	"The Brat" (Fox)	9,000	"East of Borneo" (U.)	5,750	High 8-1-31 "Gold Dust Gertie"	12,000
							Low 9-12-31 "East Of Borneo"	5,750
Palace	2,800	25c-50c	"The Phantom Of Paris" (MGM)	8,800	"This Modern Age" (MGM)	12,300	High 5-2-31 "Trader Horn"	22,000
							Low 8 1-31 "The Great Lover"	7,500
Kansas City								
Liberty	1,200	25c-50c	"Side Show" (W. B.)	5,000	"Alexander Hamilton" (W. B.)	7,500	.....	
Mainstreet	3,067	35c-60c	"Woman Of Experience" (Pathe)	15,000	"Waterloo Bridge" (U.)	18,750	High 2-14-31 "Cimmaron"	24,750
							Low 4-13-30 "Framed"	11,000
Midland	4,000	25c-50c	"Street Scene" (U. A.)	18,100	"This Modern Age" (MGM)	16,675	High 11-29-30 "Hell"s Angels"	29,000
							Low 5-9-31 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Personal Maid" (Para.)	12,500	"Secrets Of A Secretary" (Para.) (5 days)	9,600	High 9-13-30 "Animal Crackers"	23,500
							Low 4-13-30 "Light of Western Stars"	7,000
Uptown	2,200	25c-50c	"Annabelle's Affairs" (Fox) (6 days)	6,000	"Silence" (Para.)	6,900	High 9-27-30 "King of Jazz"	10,200
							Low 11-1-30 "Last of Lone Wolf"	4,000
Los Angeles								
Fox Criterion	1,652	35c-65c	"Bad Girl" (Fox) (3rd week)	8,000	"Bad Girl" (Fox) (2nd week)	10,900	High 5-24-30 "The Divorcee"	29,700
							Low 1-31-31 "Royal Family of B'way"	7,000
International	2,000	25c-50c	"Aquique Caesar Al Principe" (Fox)	6,400	"El Comediente" (Ind.)	4,800	.....	
Loew's State	2,418	35c-65c	"The Brat" (Fox)	20,000	"Guilty Hands" (MGM)	25,200	High 5-10-30 "Caught Short"	48,000
							Low 8-8-31 "Hush Money"	15,000
Los Angeles	2,100	25c-65c	"Graft" (U)	12,100	"Morals for Women" (Tiff.)	10,500	.....	
Orpheum	2,750	35c-65c	"Caught Plastered" (Radio)	15,500	"Waterloo Bridge" (U.) ($3.00 premiere)	13,500	High 2-14-31 "Cimarron" (5 days)	32,000
							Low 12-27-30 "Ex-Flame"	6,000
Paramount	3,596	35c-65c	"Personal Maid" (Para.)	17,000	"Caught" (Para.)	27,000	High 9-6-30 "Animal Crackers"	40,000
							Low 7-11-31 "The Girl Habit"	10,000
RKO	2,700	35c-65c	"The Runaround" (Radio)	12,800	"Goldie" (Fox)	16,000	High 7-25-31 "Lawless Woman"	17,500
							Low 9-27-30 "For the Love of Lil"	10,500
United Artists	2,100	35c-65c	"Street Scene" (U. A.) (9 days—2nd week)	16,000	"Street Scene" (U. A.) (1st week)	14,000	High 9-20-30 "What a Widow"	30,000
							Low 8-1-31 "Honeymoon Lane"	4,500
W. B. Downtown	2,400	35c-50c	"The Last Flight" (F. N.)	14,500	"The Star Witness" (W. B.) (2nd week)	12,000	High 9-27-30 "Office Wife"	30,000
							Low 3-14-31 "Captain Applejack"	8,000
Milwaukee								
Alhambra	2,660	25c-60c	"Waterloo Brdige" (U.) (2nd week)	8,500	"Waterloo Bridge" (U.) (1st week)	11,300	.....	
Garden	1,150	25c-60c	"Street Scene" (U. A.)	11,800	"The Pagan Lady" (Col.)	9,500	.....	
Palace	2,587	25c-60c	"The Smiling Lieutenant" (Para.)	12,000	"Young As You Feel" (Fox)	13,000	.....	
Riverside	2,180	25c-60c	"Rebound" (Pathe)	14,500	"Caught Plastered" (Radio)	14,500	.....	
Strand	1,406	25c-60c	"Silence" (Para.)	6,500	"An American Tragedy" (Para.) (2nd week)	5,800	.....	
Warner	2,500	25c-60c	"Alexander Hamilton" (W. B.)	11,500	"The Last Flight" (F. N.)	11,800	.....	
Wisconsin	3,275	25c-65c	"Transatlantic" (Fox)	14,200	"Secrets Of A Secretary" (Para.)	14,000	.....	
Minneapolis								
Aster	812	20c-25c	"The Black Camel" (Fox) (4 days)	750	"Arizona" (Col.) (4 days)	750	High 3-30-30 "The Aviator"	8,500
							Low 4-18-31 "Men Call It Love"	900
			"Lover Come Back" (Col.) (3 days)	750	"Today" (States Rights) (3 days)	650		
Lyric	1,238	20c-40c	"The Brat" (Fox)	2,500	"Caught" (Para.)	3,000	High 3-23-30 "They Learned About Women"	5,000
							Low 1-24-31 "Men On Call"	1,200
Minnesota	4,000	30c-75c	"Bad Girl" (Fox)	26,000	"Merely Mary Ann" (Fox)	26,000	High 7-5-30 "So This Is London"	45,000
							Low 2-28-31 "Dance, Fools, Dance"	18,000
RKO Orpheum	2,900	25c-50c	"Caught Plastered" (Radio)	17,000	"Waterloo Bridge" (U.)	12,000	High 2-14-31 "Cimarron"	30,000
							Low 9-12-31 "Waterloo Bridge"	12,000
State	2,300	25c-50c	"Phantom of Paris" (MGM)	8,000	"Daughter of the Dragon" (Para.)	8,000	High 4-20-30 "Benson Murder Case"	26,600
							Low 12-20-30 "River's End"	5,000
Montreal								
Capitol	2,547	25c-60c	"Transatlantic" (Fox) and "The Brat" (Fox)	11,000	"Murder By The Clock" (Para.) and "The Girl Habit" (Para.)	12,200	High 5-2-31 "A Connecticut Yankee" and "Don't Bet On Women"	15,750
							Low 5-9-31 "Man of the World" and "June Moon"	9,000
His Majesty's	1,600	50c-$1.00	"The Viking" (J. D. Williams)	8,500	.....		.....	
Imperial	1,914	15c-40c	"Murder" (British) and "Their Mad Moment" (Fox)	4,000	"Suspense" (British) and "The Reckless Hour" (F. N.)	4,500	High 1-17-31 "The Office Wife" and "Oh, Sailor, Behave"	7,000
							Low 6-20-31 "Single Sin" and "Dawn Trail"	3,000
Loew's	3,115	25c-75c	"Drums Of Jeopardy" (Tiff.)	12,500	"Women Love Once" (Para.)	13,000	High 1-31-31 "Derelict"	16,000
							Low 7-18-31 "Stepping Out"	9,000
Palace	2,600	25c-99c	"The Smiling Lieutenant" (Para.) (2nd week)	14,000	"The Smiling Lieutenant" (Para.) (1st week)	18,000	High 2-21-31 "Man Who Came Back"	19,000
							Low 8-1-31 "Young Donovan's Kid"	10,500

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Princess	2,272	25c-65c	"The Woman Between" (Radio) (25c-75c)	10,500	"The Runaround" (Radio) and "Three Who Loved" (Radio)	12,500	High 4-11-31 "City Lights"	22,500
Strand	750	15c-50c	"Broadminded" (F. N.) and "Chances" (F. N.)	4,000	"The Vice Squad" (Para.) and "Dude Ranch" (Para.)	4,300	Low 7-18-31 "Colonel's Lady"	7,200
							High 1-31-31 "Captain Thunder"	5,300
							Low 6-27-31 "East Lynne" and "Can Love Decide?"	3,000
New York								
Astor	1,120	50c-$2.00	"The Guardsman" (MGM) (2nd week)	19,802	"The Guardsman" (MGM) (4 days—1st week)	13,426	High 7-5-30 "Big House"	24,860
Capitol	4,700	35c-$1.50	"This Modern Age" (MGM) (2nd week)	56,083	"This Modern Age" (MGM) (1st week)	73,887	Low 6-13-31 "Free Soul"	20,181
Criterion	850	50c-$2.00	"An American Tragedy" (Para.) (7th week)	6,800	"An American Tragedy" (Para.) (6th week)	10,400	High 8-30-30 "Romance"	98,322
Embassy	598	25c	All Newsreel	8,176	All Newsreel	8,250	Low 3-21-31 "Great Meadow"	49,789
Hollywood	1,549	65c-85c	"Bought" (W. B.) (5 days—5th week)	5,490	"Bought" (W. B.) (4th week)	15,672	High 1-3-31 "Reaching for the Moon"	22,675
			"Alexander Hamilton" (W. B.) (2 days)	10,624			Low 5-24-30 "Silent Enemy"	10,800
Mayfair	2,300	40c-$1.00	"Caught Plastered" (Radio)	15,400	"Waterloo Bridge" (U.)	32,000	High 11-29-30 Newsreels	9,995
Paramount	3,700	40c-$1.00	"My Sin" (Para.)	57,600	"Personal Maid" (Para.)	55,200	Low 8-16-30 Newsreels	6,625
Rivoli	2,103	40c-$1.00	"Street Scene" (U. A.) (3rd week)	33,700	"Street Scene" (U. A.) (2nd week)	46,100		
Roxy	6,200	50c-$1.50	"Merely Mary Ann" (Fox)	80,250	"The Spider" (Fox)	81,000	High 11-8-30 "Check and Double Check"	51,000
							Low 7-4-31 "Sweepstakes"	12,500
Strand	3,000	45c-$1.00	"I Like Your Nerve" (F. N.)	18,202	"The Bargain" (F. N.)	16,295	High 8-23-30 "Anybody's Woman"	91,300
Warners	1,490	35c-75c	"The Dreyfus Case" (W. B.) (3rd week)	10,474	"The Dreyfus Case" (Col.) (2nd week)	11,880	Low 7-18-31 "The Secret Call"	41,000
							High 12-27-30 "Royal Family"	57,000
Winter Garden	1,493	35c-$1.00	"Five Star Final" (W. B.)	59,782	"The Star Witness" (W. B.) (6th week)	14,832	Low 3-14-31 "River's End"	9,519
							High 1-10-31 "Man Who Came Back"	130,430
							Low 8-1-31 "Sunnyside Up" (Return Engagement)	39,800
							High 11-8-30 "Doorway to Hell"	46,445
							Low 8-22-31 "Men Are Like That"	9,274
							High 8-30-30 "Old English"	22,203
							Low 8-29-31 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway"	1,646
							High 7-19-30 "Dawn Patrol"	51,128
							Low 11-8-30 "Life of the Party"	10,750
Oklahoma City								
Capitol	1,200	10c-50c	"The Star Witness" (W. B.)	5,500	"Daughter Of The Dragon" (Para.)	6,300	High 11-8-30 "Check and Double Check"	17,000
Criterion	1,800	10c-50c	"Street Scene" (U. A.)	7,200	"Secrets Of A Secretary" (Para.)	7,300	Low 4-6-30 "Party Girl"	3,800
Liberty	1,500	10c-50c	"Woman Of Experience" (Pathe)	5,300	"The Brat" (Fox)	5,600	High 2-21-31 "Cimarron"	15,500
							Low 4-6-30 "Locked Door"	4,400
Mid-West	1,500	10c-50c	"Young As You Feel" (Fox)	11,000	"The Last Flight" (F. N.)	6,700	High 11-29-30 "Truth About Youth"	8,500
							Low 6-20-31 "Big Fight" and "Drums of Jeopardy"	900
							High 8-9-30 "Dawn Patrol"	15,000
							Low 11-8-30 "Last of the Duanes"	3,800
Omaha								
Orpheum	3,000	25c-60c	"Fifty Fathoms Deep" (Col.)	14,000	"Waterloo Bridge" (U.)	15,000	High 11-1-30 "Check and Double Check"	26,400
Paramount	2,900	25c-60c	"Merely Mary Ann" (Fox)	9,000	"An American Tragedy" (Para.)	10,500	Low 6-20-31 "White Shoulders"	11,500
State	1,200	35c	"Big Business Girl" (F. N.) (4 days)	1,000	"Caught" (Para.) (4 days)	1,100	High 12-13-30 "Hell's Angels"	12,750
			"Tabu" (Para.) (3 days)	1,400	"Girl Habit" (Para.) (3 days)	900	Low 9-27-30 "Song of My Heart"	5,950
World	2,500	25c-40c	"Secrets Of A Secretary" (Para.)	5,600	"Daughter of the Dragon" (Para.)	6,000	High 3-14-31 "Trader Horn" (at 50c-$1.50)	10,000
							Low 6-20-31 "Big Fight" and "Drums of Jeopardy"	900
							High 4-11-31 "Men Call It Love"	16,000
							Low 8-1-31 "Women Love Once" and "The Secret Call"	5,000
Ottawa								
Avalon	990	15c-35c	"A Free Soul" (MGM) (3 days)	1,350	"Born To Love" (Pathe) (3 days)	1,450	High 3-23-30 "Disraeli" and "Cockeyed World"	3,555
			"The Man in Possession" (MGM) (3 days)	1,500	"Dirigible" (Col.) (3 days)	1,350	Low 5-3-30 "Oh Yeah" and "Navy Blues"	1,810
Capitol	2,592	15c-60c	"Merely Mary Ann" (Fox) (6 days)	10,500	"The Smiling Lieutenant" (Para.) (6 days)	10,200		
Centre	1,142	15c-60c	"Front Page" (U. A.) (6 days)	5,200	"The Reckless Hour" (F. N.) (6 days)	5,600	High 1-24-31 "Madam Satan" and "Du Barry, Woman of Passion"	8,800
							Low 12-13-30 "Remote Control"	2,400
Imperial	1,091	10c-40c	"The Brat" (Fox) (6 days)	3,200	"Murder By The Clock" (Para.) (6 days)	3,100	High 5-9-31 "Trader Horn"	7,000
Regent	1,225	15c-60c	"Young As You Feel" (Fox) (3 days)	2,800	"Huckleberry Finn" (Para.) (6 days)	5,200	Low 12-20-30 "East Is West"	2,050
			"Silence" Para.) (3 days)	2,800			High 5-24-30 "High Society Blues"	6,600
							Low 12-20-30 "Scotland Yard"	3,200
Philadelphia								
Arcadia	600	50c	"Huckleberry Finn" (Para.) (6 days)	3,000	"Murder By The Clock" (Para.) (6 days)	2,900	High 11-22-30 "Anybody's Woman"	5,500
Earle	2,000	25c-65c	"Side Show" (W. B.) (6 days)	18,000	"Daughter of the Dragon" (Para.) (6 days)	20,000	Low 8-1-31 "Forbidden Adventure"	2,200
Fox	3,000	35c-75c	"Merely Mary Ann" (Fox) (6 days)	33,000	"Bad Girl" (Fox) (6 days—2nd week)	30,000	High 9-6-30 "Sap from Syracuse"	25,000
Karlton	1,000	40c-50c	"Bad Girl" (Fox) (6 days)	6,000	"The Great Lover" (MGM) (6 days)	4,000	Low 2-14-31 "Ex-Flame"	15,500
Keith's	1,800	35c-75c	"Street Scene" (U. A.) (6 days)	15,000	"Children of Dreams" (W. B.) (4 days)	3,500	High 2-7-31 "Man Who Came Back"	40,000
							Low 5-30-31 "Young Sinners"	20,000
							High 10-25-30 "Whoopee"	10,000
							Low 3-21-31 "Resurrection"	3,000
							High 1-3-31 "Tom Sawyer"	24,000
							Low 9-5-31 "Virtuous Husband"	7,000

JOHN LAW

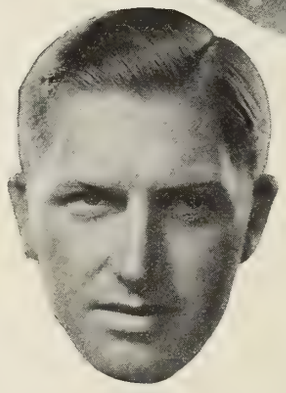
MOON MULLINS

FRANK CARIDEO

SALLY BLANE

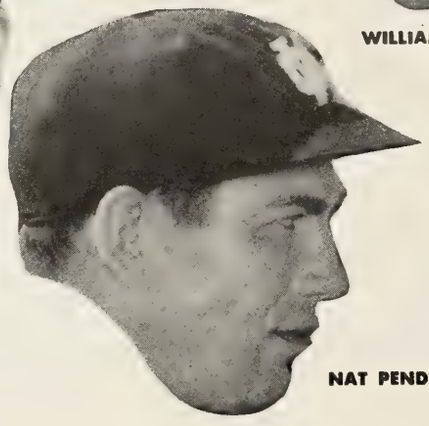
JOHN O'BRIEN

WILLIAM BAKEWELL



ADAM WALSH

BUCKY O'CONNOR



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Produced by Carl Laemmle, Jr.
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The greatest thriller of all time!!

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THE NOTRE

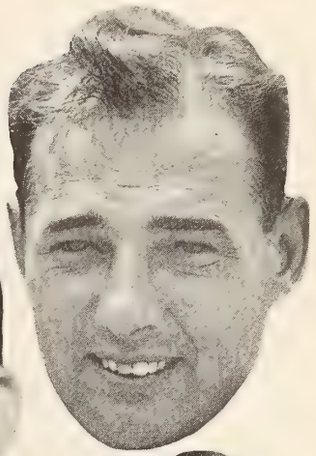
THE "FOUR HORSEMEN"

LEW AYRES

DON MILLER

JIM CROWLEY

HARRY STUHLDREHER



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LEW AYRES

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Here are no trite, last minute heroics built up of hokum and ancient situations but here is the personification of YOUTH . . . wholesome red-blooded romantic drama with a glamorous, world-famous football background.

Look at the names in the cast...endeared to millions . . . blazoned in eight column streamers across the sporting pages of the nation... pure gold at any box office.

Directed by RUSSELL MACK

SPIRIT OF DAME

THEATRE RECEIPTS--CONT'D

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from March, 1930, to September, 1931)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Mastbaum	4,800	35c-75c	"Bought" (W. B.) (6 days)	43,000	"The Last Flight" (F. N.) (6 days)	36,000	High 8-29-31 "Caught Plastered"	62,000
Stanley	3,700	35c-75c	"An American Tragedy" (Para.) (6 days –2nd week)	12,000	"An American Tragedy" (Para.) (6 days—1st week)	18,000	Low 7-11-31 "The Maltese Falcon"	35,000
Stanton	1,700	25c-65c	"Sporting Blood" (MGM) (6 days—3rd week)	7,500	"Sporting Blood" (MGM) (6 days—2nd week)	14,500	High 2-14-31 "Cimarron"	26,000
							Low 7-25-31 "Rebound"	8,000
							High 3-21-31 "The Last Parade"	16,500
							Low 7-11-31 "Arizona"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Bad Girl" (Fox)	7,800	"Merely Mary Ann" (Fox) (2nd week)	6,800	High 1-10-31 "Min and Bill"	21,000
Fox Paramount	3,068	25c-60c	"Transatlantic" (Fox)	16,000	"Daughter of the Dragon" (Para.)	16,000	Low 4-4-31 "The Prodigal"	3,000
Fox Rialto	1,498	25c-35c	"Silence" (Para.) (4 days)	1,700	"Secrets of a Secretary" (Para.) (4 days)	1,700	High 1-3-31 "Paid"	26,000
			"Woman of Experience" (Pathe) (3 days)	1,600	"Tabu" (Para.) (3 days)	1,600	Low 4-20-30 "Ladies Love Brutes"	9,456
							High 10-18-30 "Road to Paradise"	12,800
							Low 8-1-31 "The Great Lover" and "Misbehaving Ladies"	2,700
Hamrick's Music Box	1,800	35c	"The Bargain" (F. N.) (3 days)	2,400	"The Last Flight" (F. N.)	5,300		
			"Alexander Hamilton" (W. B.) (4 days)	8,000				
RKO Orpheum	1,700	25c-50c	"East of Borneo" (U.)	11,000	"Waterloo Bridge" (U.)	13,400	High 2-14-31 "Cimarron"	20,000
							Low 5-23-31 "Iron Man"	8,500
United Artists	945	25c-60c	"Street Scene" (U. A.) (2nd week)	4,000	"Street Scene" (U. A.) (1st week)	4,800	High 12-13-30 "Hell's Angels"	16,400
							Low 6-6-31 "Never the Twain Shall Meet"	3,500
Providence								
Loew's State	3,800	20c-75c	"Street Scene" (U. A.)	20,000	"This Modern Age" (MGM)	14,000	High 12-13-30 "Hell's Angels"	28,000
							Low 6-27-31 "Five and Ten"	9,500
Majestic	2,300	10c-50c	"Merely Mary Ann" (Fox)	11,000	"Bad Girl" (Fox)	10,000	High 3-7-31 "Little Caesar"	18,000
							Low 4-4-31 "Love of Aloha and "Costello Case"	8,000
Paramount	2,300	10c-50c	"Personal Maid" (Para.)	7,500	"Silence" (Para.)	7,500	High 7-19-30 "Son of the Gods"	18,000
							Low 8-8-31 "Secret Call"	4,500
RKO Albee	2,500	10c-50c	"East of Borneo" (U.)	6,000	"Rebound" (Pathe)	5,000	High 8-2-30 "All Quiet on Western Front"	20,000
							Low 7-4-31 "Sweepstakes"	3,200
RKO Victory	1,600	10c-50c	"A Gay Diplomat" (Radio) (10c-35c)	3,000	"Too Many Cooks" (Radio)	2,500	High 4-6-30 "Golden Calf"	13,500
							Low 8-15-31 "Mother's Millions"	2,000
St. Paul								
Paramount	2,300	25c-50c	"Bad Girl" (Fox)	10,000	"Merely Mary Ann" (Fox)	10,000		
Riviera	1,600	25c-50c	"Phantom of Paris" (MGM)	4,500	"Daughter of the Dragon" (Para.)	5,000		
RKO Orpheum	2,600	25c-50c	"Caught Plastered" (Radio)	14,000	"Waterloo Bridge" (U.)	12,000		
Tower	1,000	15c-25c	"Transatlantic" (Fox)	2,000	"Caught" (Para.)	3,000		
San Francisco								
El Capitan	3,100	25c-60c	"The Man In Possession" (MGM)	13,750	"A Free Soul" (MGM)	14,000	High 12-6-30 "Up the River"	17,000
							Low 3-14-31 "Part Time Wife"	12,000
Fox	4,600	35c-60c	"Bad Girl" (Fox)	39,000	"Merely Mary Ann" (Fox)	43,000	High 1-3-31 "Lightnin'"	70,000
Golden Gate	2,800	35c-65c	"Their Mad Moment" (Fox)	15,200	"Too Many Cooks" (Radio)	14,500	Low 5-3-30 "Children of Pleasure"	18,000
							High 5-30-31 "Subway Express"	19,000
Orpheum	3,000	25c-50c	"Fifty Fathoms Deep" (Col.)	10,150	"Waterloo Bridge" (U.) (9 days)	10,000	Low 7-4-31 "Lover Come Back"	9,500
							High 2-14-31 "Cimarron"	30,000
Paramount	2,670	25c-50c	"Personal Maid" (Para.) and "Monsters Of the Deep" (Talking Picture Epics)	17,300	"An American Tragedy" (Para.) (2 days-2nd week)	4,000	Low 9-6-30 "Outside the Law"	7,000
							High 2-7-31 "Morocco"	35,000
United Artists	1,200	25c-60c	"Indiscreet" (U. A.)	12,500	"Front Page" (U. A.) (4th week)	7,000		
Warfield	2,700	25c-50c	"The Brat" (Fox)	21,150	"Secrets Of A Secretary" (Para.)	21,750	High 5-24-30 "All Quiet on the Western Front"	41,000
Warners	1,385	35c-50c	"The Star Witness" (W. B.) (2nd week)	7,800	"The Star Witness" (W. B.) (1st week)	15,100	Low 4-5-30 "Bishop Murder Case"	9,500
							High 9-12-31 "The Star Witness"	15,100
Seattle								
Blue Mouse	950	25c-75c	"Alexander Hamilton" (W. B.)	8,500				
Fifth Avenue	2,750	25c-75c	"Bad Girl" (Fox) (9 days)	16,000	"Merely Mary Ann" (Fox)	13,000	High 4-18-31 "Trader Horn"	17,000
							Low 3-14-31 "Inspiration" (10 days)	10,000
Fox Coliseum	2,000	25c-50c	"Woman of Experience" (Pathe) (4 days)	3,500	"Secrets of a Secretary" (Para.) (4 days)	3,500		
			"Tabu" (Para.) (3 days)	2,000	"Silence" (Para.) (3 days)	2,500		
Liberty	2,000	15c-30c	"Salvation Nell" (Tiff.)	6,500	"The Sky Raiders" (Col.)	6,000	High 1-10-31 "The Lash"	11,500
							Low 6-13-31 "Sweet Kitty Bellairs" and "Oklahoma Cyclone"	5,500
Music Box	950	25c-75c	"Street Scene" (U. A.)	7,500	"The Bargain" (F. N.)	6,000	High 2-28-31 "City Lights"	14,000
							Low 4-4-31 "Drums of Jeopardy"	5,500
Paramount	3,150	25c-75c	"Transatlantic" (Fox)	10,000	"Daughter of the Dragon" (Para.)	11,000	High 9-13-30 "Animal Crackers"	21,900
							Low 9-19-31 "Transatlantic"	10,000
RKO Orpheum	2,650	25c-75c	"Caught Plastered" (Radio)	14,000	"Waterloo Bridge" (U.) (1st week)	13,500		
Toronto								
Imperial	3,444	15c-75c	"Merely Mary Ann" (Fox) (6 days)	22,000	"Secrets Of A Secretary" (Para.) (6 days)	16,500	High 9-19-31 "Merely Mary Ann"	22,000
							Low 6-20-31 "Always Goodbye"	13,000
Loew's	2,088	25c-75c	"Pardon Us" (MGM) (6 days)	18,000	"The Squaw Man" (MGM) (6 days)	12,500	High 4-18-31 "City Lights"	22,000
							Low 8-15-31 "Son of India"	10,500
Shea's	2,600	30c-75c	"The Girl Habit" (Para.) (6 days)	13,500	"Honeymoon Lane" (Para.) (6 days)	12,300	High 3-7-31 "Those Three French Girls"	16,500
							Low 6-27-31 "The Painted Desert"	10,000
Tivoli	1,600	15c-75c	"The Smiling Lieutenant" (Para.) (6 days—2nd week)	10,500	"The Smiling Lieutenant" (Para.) (6 days—1st week)	13,000	High 2-28-31 "Cimarron"	19,500
							Low 12-20-30 "Alf's Button"	9,000
Uptown	3,000	15c-60c	"Murder By The Clock" (Para.) (6 days)	9,500	"Huckleberry Finn" (Para.) (6 days)	9,000	High 8-16-30 "For the Defense"	17,500
							Low 8-1-31 "Father's Son"	8,300

DEL RIO FLAMES ANEW

A NAME RADIANT WITH MEMORABLE TRIUMPHS NOW SHINES IN THE TITAN GALAXY . . .

No film event of the year transcends in public interest the return of Del Rio to the screen, across which her name is blazed in undiminished glory! The regret of her forced absence has served only to sharpen the universal joy which attends her election to the star group of RKO-Radio Pictures.

Dolores DEL RIO

RKO Radio PICTURES
Reg. U. S. Pat. Off.

COMING!
David Belasco's Romance
THE DOVE
From the Stage Play by WILLARD MACK

Del Rio also will be starred in Radio's road show attraction, Richard Walton Tully's "The Bird of Paradise" . . .

TUNE IN! *"RKO Theatre of the Air" N.B.C. Coast to Coast Network Every Friday Night, 10:30 P.M. New York Time*

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BEHIND THE LINES
BACKFIELD STRATEGY
MILITARY TACTICS
NERVE WRECKERS
PRECISION

These need not be run in any sequence. .

COLUMBIA PICTURES

As Usual–Columbia

Here's the KICK-OFF!

A BRAND NEW SERIES of 6 SHORT FEATURES

BALL THRILLS

Made Specially to Interest WOMEN as well as Men

RIGHT OFF THE GRIDIRON!

A timely and different type of football series which should be PLAYED RIGHT NOW!

Chock full of big names and big games.

A child may understand the most intricate plays.

Superb slow motion shots that have never been equalled before.

The famous Knute Rockne himself appears in two of the reels with his last record-breaking team in eight of their most brilliant games.

Will prove a money-maker for any exhibitor!

NOT A COACHING SERIES

A faithful record of 23 big games played by 27 famous college teams.
Directed by Clyde Elliot, who made the successful Rockne series.
Announced by Ford Bond, well known NBC football announcer.
ALL AVAILABLE NOW—BOOK IMMEDIATELY FOR BOX OFFICE CLEANUP

Noted Players—Booth, Moran, Bruder, Stecker, Eyth, Bowstrom, Schwartz, Stanczyk, Russell, Brill, Caridio, Savoldi, O'Connor and many other pigskin warriors.
Colleges Represented—Notre Dame, Northwestern, Washington, Navy, Indiana, Villanova, Pennsylvania, Pittsburgh, Florida, Syracuse, Nebraska, Southern Methodist, Georgia, Columbia, Missouri, Carnegie Tech, Harvard, Tennessee, Holy Cross, Southern California, Army, Boston, Illinois, Yale, Dartmouth, Princeton, Drake, Citadel

Leads the Field in Short Features!

The Music and Mirth Sensation of the Season

MACK SENNETT

brings to the Screen

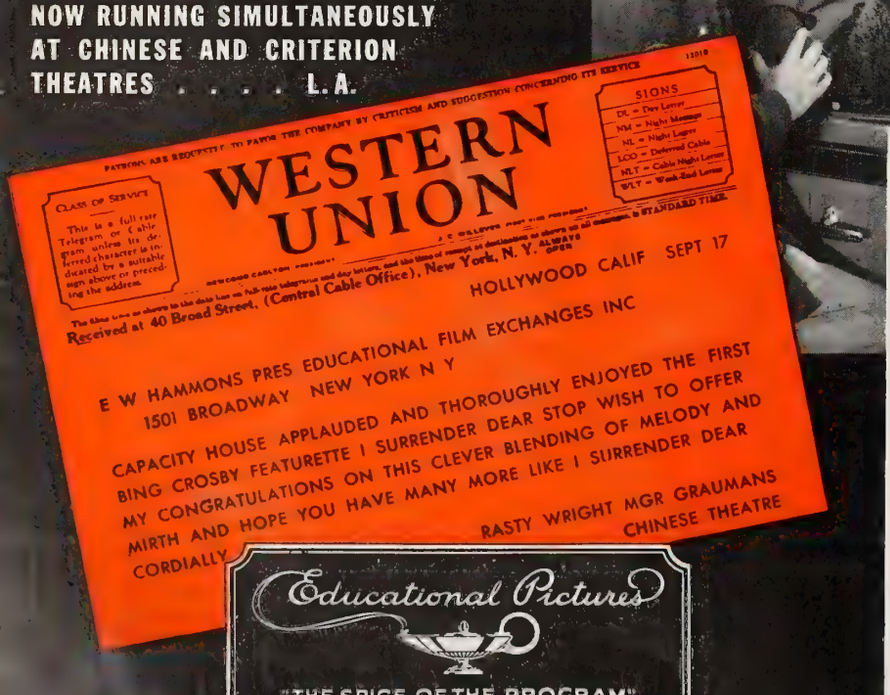
RADIO'S LATEST GREAT CROONING SENSATION

BING CROSBY

IN

"I SURRENDER DEAR"

WORLD PREMIERE
NOW RUNNING SIMULTANEOUSLY AT CHINESE AND CRITERION THEATRES . . . . L.A.



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HOLLYWOOD CALIF SEPT 17

E W HAMMONS PRES EDUCATIONAL FILM EXCHANGES INC
1501 BROADWAY NEW YORK N Y

CAPACITY HOUSE APPLAUDED AND THOROUGHLY ENJOYED THE FIRST BING CROSBY FEATURETTE I SURRENDER DEAR STOP WISH TO OFFER MY CONGRATULATIONS ON THIS CLEVER BLENDING OF MELODY AND MIRTH AND HOPE YOU HAVE MANY MORE LIKE I SURRENDER DEAR

CORDIALLY RASTY WRIGHT MGR GRAUMANS CHINESE THEATRE

Educational Pictures
"THE SPICE OF THE PROGRAM"

BING CROSBY! . . . . California's baron of baritones who has become the country's reigning favorite overnight. Everybody's listening to him on the radio and everybody's anxious to see him on the screen.

And here he is—the star find of the season—in a short comedy feature that is a sensation at its premiere—a picture full of music as well as mirth. They'll never forget the thrill of his inimitable rich voice as he sings his most popular song, "I Surrender Dear".

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress

CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Lend Me Your Ears!

A MANAGER of some twenty-two years' experience took exception to our remarks of a few weeks ago, when we suggested that showmen today must come out in the open and tell what . . . and how . . . they are doing. . . . This "old-timer" tells us that he never contributed a single line to a trade paper or permitted himself publicity of any sort . . . he was "just the manager" . . . and expected to be that and nothing else until he was too old to work. . . .

Isn't that a pity? . . . Imagine a man with so many years' experience and background . . . the fine things he accomplished in the course of those twenty-two years. . . . And the industry never even knew he existed. . . . But, after all, his own remarks answer his questioning of our suggestion. . . . He tells us that he expects to remain "just the manager" until he dies . . . that's his outlook after twenty-two years . . . and a pity it is, too. . . . Maybe if he had used the trade press to let the industry know what type of showman he was, he might today be holding down an important job with one of the circuits or operating a small group for some independent. . . . Both are always on the lookout for good manpower, but they can't possibly find them through any better medium than the trade papers. . . . He says we are wrong . . . we KNOW that HE is. . . .

* * *

You would never attempt to drive your car any great distance if it were in a broken-down condition and sadly in need of repair . . . yet . . . you think you are really smart and saving money when you constantly put off making repairs or replacements in your theatre's equipment. . . . "Penny-wise and pound-foolish" is what some folks call it . . . downright carelessness is what we call it. . . . A smart showman must be a clever business man . . . and no clever business man ever attempted to operate his business with dilapidated equipment. . . . Make those much-needed repairs now . . . be sure, especially, that your booth and projection equipment are in top-notch condition at all times . . . and at the first sign of wear or tear . . . get busy and fix it. . . .

* * *

Somewhere or other we came across the following: "A man is paid, not for having brains, but for using them." . . . There's a neat little line to remember . . . especially those super-smart showmen who can always tell the other fellow how to do things, but can really do them himself. . . . If you've got brains . . . use them. . . . If you're not sure that you have any . . . just keep quiet and don't let the whole world in on your secret. . . .

Harold B. Franklin believes in a five-day week. . . . May we ask, dear H. C., whether your theatre managers are to be included in the new plan??? . . . Not that we would question the merits of this five-day plan. . . . Nay . . . on the contrary . . . we're in favor of it and will even mention it to Mr. Martin Quigley the next time we meet him. . . . After a record-breaking summer of New York's heat . . . we would like to get up enough courage to suggest a three-day week. . . . But—come to think of it . . . why work at all . . . ???

* * *

The men managing theatres must recognize the fact that they are responsible for each and every detail in the operation of their houses. . . . Passing the buck will get you nowhere. . . . On the contrary . . . it brands you as a man without guts or lacking in real ability. . . .

If your house is dirty . . . if your cashier is careless . . . if your doorman is discourteous . . . if your projection is sloppy. . . . YOU are to blame . . . not the porter . . . the cashier . . . the doorman or the projectionist. . . .

As the "manager" it is assumed that you are managing . . . and if you are managing you must be watching every one of those details to be certain that each and every one of your staff is functioning properly and to your entire satisfaction. . . . Where you can't get such a return from an employee you are in need of some staff changes. . . .

* * *

Now, more than at any other time, the poor kiddies are sadly in need of old clothes and shoes. . . . Many of them are ashamed to attend school because of the lack of decent clothing.

Why wait for Christmas to play Santa Claus? . . . Why not promote an "old clothes" special matinee. . . . The price of admission to be any article of wearing apparel or old shoes? . . . Get your newspaper and welfare organizations behind this campaign and then see that the stuff is properly distributed to the worthy kiddies. . . .

Incidentally . . . you might keep this same thought in mind when you feel it is time to promote some coal or food for the poor folks who have been harder hit by present conditions than you. . . . Make every week a Christmas affair. . . . God knows it's necessary in many spots. . . . So . . . wake up, boys. . . . Don't be a "once-a-year" Santa Claus. . . . !

"Chick"

DON'T BE CONTENT WITH

"PALMY DAYS" will make money! There's no question of that! "PALMY DAYS" will break your record! *There's no question of that!* But "PALMY DAYS" will go zooming to unheard of heights *IF*—YOU GET BEHIND IT! Showmen! Here's Opportunity! Banging at your door in the form of the GREATEST ENTERTAINMENT IN YEARS backed up with an exploitation campaign that will lift the lid off *any* box-office!

This Campaign Is Complete — Ready to Put Over.

Eddie

HERE ARE SOME OF THE HIGHLIGHTS OF THE "PALMY DAYS" CAMPAIGN!

1. THE "BUY NOW" DRIVE! This will land you a double page spread in your newspaper! Big displays on the fronts of the biggest stores in town! Flags screaming out the name of the picture from every public building! It turns the showing of "PALMY DAYS" into a big civic holiday!
2. TIE-UPS! Hundreds of thousands of streamers, cards and window displays from the Continental Baking Company! Novelties, throwaways and displays from the Doughnut Machine Corporation! Parades and special machines sponsored by the Kamen-Blair Company through the leading department stores of the country! Tons of booklets and cut-outs, broadsides and streamers from the UNDERWOOD TYPEWRITER COMPANY, SIMON and SCHUSTER publishers of Cantor's book, "Yoo-Hoo Prosperity!" Stunts galore with the pie concerns, newspapers and merchants.
3. NOVELTIES! Dunking cards! Unusual lobby displays! Tie-pin gravy catchers! ATTENTION GETTERS! TALK-CREATORS.

THEY'LL PILE UP A BOX-OFFICE GROSS BEYOND YOUR WILDEST DREAMS!

UNITED ARTISTS PICTURE *backed up with*

MERELY SMASHING RECORDS!

SAMUEL GOLDWYN'S

Mammoth riot of girls,
gaiety, spectacle
and story

EDDIE CANTOR

in

"Palmy Days"

with

CHARLOTTE GREENWOOD

UNITED ARTISTS EXPLOITATION

Keeping Up With The Times!

By GUY JONES

Editor's Note: In introducing Guy Jones and his "Keeping Up With the Times" series, we are again fortunate in being able to line up a cartoonist who is a fine showman and a fine showman who is a corking good cartoonist. Which means, he will be well able to picture his ideas from the practical as well as humorous point of view. We feel certain that with Dick Kirschbaum and Guy Jones contributing to the Club pages we will not want for good cartoons.

"CHICK"

BOTH DOING "TURN-AWAY" BUSINESS

Bell's Campaign On 'Huck Finn' Was An Effective Sales Aid

What Floyd Bell and associates are doing over in the big Metropolitan Theatre, Boston, Mass., always makes interesting reading so we'll jot down a few highlights of a recent campaign made on "Huckleberry Finn."

For one thing Bell made a tie-up on Twain's books and distributed 15,000 book markers in the Public Library and all branches and all other leading libraries in the city. The bottom of the marker carried boxed copy on theatre, picture and playdates.

Another publicity stunt consisted of the preparation of a health chart in conjunction with a local gymnasium and a local newspaper. Circulation of the chart was gained through the tie-up with the newspaper and each morning, during the broadcast of health exercises by the gymnasium, announcement was made of current attractions at the "Met." Publix stage girls were used for subjects to describe exercises for photographic reproduction on the chart.

It was also arranged with a local ice cream company for issue of an attractive window sticker printed on coated stock. This pictured a family group posed in front of plates of cream and copy read, "Come In for some 'Blank' Ice Cream, Then Go To the Met to See and Hear 'Huckleberry Fin' "—cast followed.

Last but not least was a tie-up made with another newspaper in which 350 of its news boys paraded down the street carrying huge banners reading, "On Our Way to the Met to See Huck Finn." Columns of photos and reading matter resulted from this stunt.

Excellent results attended Bell's efforts on the above picture through the use of the circularizing methods described above and we are passing the information along to the rest of the Club. In the meantime we shall attempt to gather some more dope on what this well known Round Tabler is doing to sell the "Met."

Nance Has Poster Route Plan Which Will Reduce Cost

As a means of reducing the cost of all lithos and paper smaller than 3-sheets, F. D. Nance, general manager of Hall Industries Theatres, Beeville, Texas, has worked out a plan which we are sure will interest all Club members connected with the management of a number of independent theatres, or independent theatre operators as a group.

We have before us one of his monthly poster route sheets which explains the scheme at a glance. Films are listed under distributor names, showing dates each picture is to play one of the Hall Theatres and each town ships along to the next town on the route all one-sheets, 11 x 14 inserts, window cards and other advertising. All paper is out under glass and care is taking in folding so that it will reach the next town in the best possible condition.

The above plan makes it practical to use one set of paper for nine engagements, each town being charged with one-ninth the cost of new paper. Members will readily see that a lot of money may be saved where a large number of pictures are used in the course of a year as applied to one chain; or, a number of independents can line up and book on this basis and cash in by the same method. This is certainly worth serious consideration and the Club is indebted to Nance for passing along the idea. Of course, the question is one of availability. He's the head of a live outfit down in Texas and we sincerely hope to hear more from him during the new season and thereafter.

——No Empty Seats This Season!——

Lobby Switchboard Used By Frederick For "Secret Call"

A tie-up with the telephone company in connection with a telephone lobby stunt was used to exploit "Secret Call" by C. Frederick, manager of the Capitol Theatre, Pittsfield, Mass.

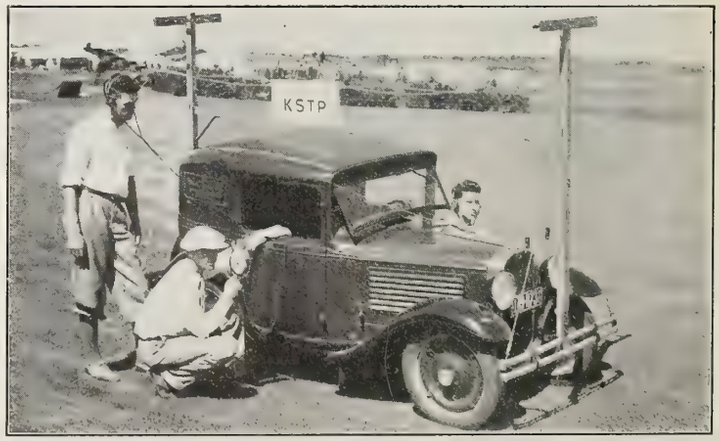
Frederick had a girl in the lobby making a number of telephone calls from a selected list, "This is not a secret call but the new Richard Arlen will appear in The Secret Call at the Capitol, etc."

The stunt was put over through the co-operation of the telephone company, they furnishing a large switchboard in lobby three days in advance and during showing of picture. The board was operated by a telephone operator, receiving all calls and talking on "Secret Call" in a loud voice so all in lobby could hear—giving playdates, cast, etc.

Attached to the switchboard was a dial that is to be used in the new dial system which the company inaugurates in October. This was demonstrated by the girl to many of the patrons; the idea being to familiarize the people with the new dial system.

We've published quite a number of telephone stunts on this picture but this one appears to have a slightly different twist than the rest, particularly the act of taking advantage of installation of the new dial 'phones. What have you done to start off the new season, Frederick?

BROADCASTING CURRENT EVENTS!

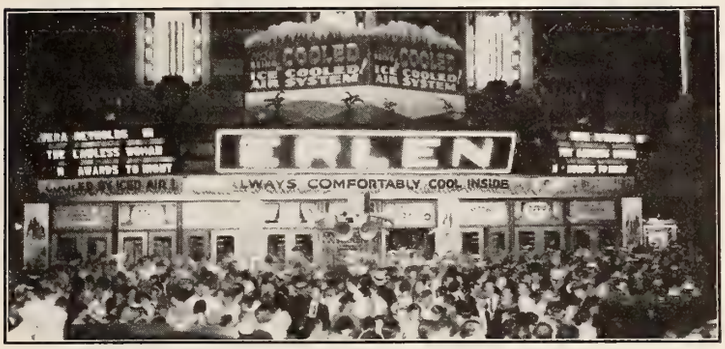


Dick Gilbert, divisional exploitation man with RKO, combined forces with Radio Station KSTP to broadcast the play-by-play account of two major golf tournaments to loud speakers attached to the front of the RKO Orpheum Theatres in St. Paul and Minneapolis. The little Austin car shown above was made over into a short wave transmitter to follow the players along the fairways without injuring the turf.

David R. Sablosky Ran An Elaborate Give-Away At Erlen

Until this publication's circulation department was consulted there was an element of mystery surrounding receipt of a photograph and tab newspaper from Erlen, Pa., showing a huge crowd in front of the Erlen Theatre and detailing an account of an elaborate give-away campaign.

True, our suspicions were aroused when we read a front page story signed D.R.S., thanking North Philadelphia citizens for patronizing the event of the week in such a whole hearted way and when we turned to the editorial page and noted that David R. Sablosky was editor, we began to wonder if this newspaperman were showman, too. Now the cat's out of the bag; for as far as our records show, he's one and the same fellow and if we're wrong let him correct this statement. As far as we know he's one of the famous Sablosky brothers, known all over Philadelphia.



You can see for yourselves that a tremendous crowd gathered in front of the theatre on the night this photograph was taken and when we glance over the long list of items given away we can well understand this evidence of enthusiasm. Note the loud speaker horns in center and the general attractiveness of the whole theatre front. Dave, that's a great gag—having a swell theatre and owning a newspaper to boot. Many Round Tablers will envy you. How about letting us all in on how you financed such an elaborate give-away week. And what are your plans for that coming "County Fair and Food Show"?

——Let's All Pull For Prosperity!——

Lawrence On Toes With New Job With Schine's In Ohio

Sid Lawrence has been a mighty busy man since becoming division manager for Schine out in Ohio territory, but even so, finds time to send Club headquarters a few words in order to let us all know what he and his associates are doing to pep up business at the Piqua Theatre, Piqua, and other towns in his division.

For one stunt, he managed to get a two-column box in his newspaper to effect that Schine's Piqua Theatre would be kept open all night for the benefit of citizens who wished to sleep in a cool place. This one was pulled during the recent hot spell, when the whole country was sizzling with the extremely torrid weather. Sleeping time was scheduled to begin at 11 P. M. and patrons were advised to bring along a cot. It was stated that a watchman would be on hand.

Whether or not the 'phone number of the Piqua was intentionally left out of the new telephone directory as a gag or as just an error, it furnished him with an opportunity to send out a brief message to the public advising that the mistake had been made and giving the right number.

Other activities include a tie-up with a gas and oil distributor on the occasion of "The Millionaire," for distribution of a card reading "Drive Slow and See Our Town—Drive Fast and See Our Jail," both theatre and gas company getting an even break on copy; and a little circular handed out by the usher staff that advertised a couple of radio personalities on one side and bore institutional copy signed by "Your Usher" on the other.

That sleeping stunt of Lawrence's certainly was good for a good break from the newspaper but he doesn't tell whether the citizens took advantage of his offer. That kind of a gag might be alright over in Piqua, Sid, but if we were a New York City manager we'd be scared to extend a similar invitation to the public over here, unless a platoon of Mulrooney's boys were on hand to see that they didn't take away the seats. We'll be expecting to hear more from this Round Tabler just as soon as he gets completely organized with the new job.

"The Showman's Calendar"

OCTOBER

4th	Buster Keaton's Birthday
5th	Chester A. Arthur, 21st President, born (1830)
5th	Wright Bros. take first long distance flight in aeroplane, 25-1/5 miles (1905)
6th	Missouri Day
6th	Janet Gaynor's Birthday
6th	Carol Lombard's Birthday
7th	Jack Mulhall's Birthday
7th	First Colonial Congress met in N. Y. (1765)
8th	Chicago's Great Fire (1871)
8th	Fraternal Day (Alabama)
9th	Washington Monument Opened (1884)
10th	U. S. Naval Academy in Annapolis formally opened (1845)
10th	Farmers Day (Florida)
12th	Columbus Day
14th	William Penn (born 1644)
15th	Ina Claire's Birthday
16th	Marion Marsh's Birthday
17th	Surrender of Burgoyne at Saratoga (1777)
18th	Miriam Hopkins' Birthday
19th	150th Anniversary Surrender of Cornwallis (1781)
22nd	Mitzie Green's Birthday
25th-31st	Girl Scout Week
27th	Roosevelt's Birthday (born 1858)
30th	Sue Carol's Birthday
31st	Admission Day—Nevada

Exposition Helped Roy Smart Exploit Number of Pictures

Roy L. Smart of the Paramount Theatre, High Point, N. C., tied in with dealers at a furniture exposition that helped to sell such pictures as "Politics," "Man in Possession," "Magnificent Lie," "Night Nurse" and "Smiling Lieutenant."

By arrangement with the furniture dealers' association, they gave each buyer registering at the show, a ticket to the Paramount Theatre. The association paid for these tickets, being granted a small discount. 281 of the tickets were used.

The theatre was practically given an entire page in the furniture magazine, "Furniture South" and an editorial in their July issue.

A display was arranged in the furniture exposition building in a prominent place; displays being on each picture. 5,000 copies of a special edition of "Theatre News" playing up these five pictures were passed out in the exposition building and also placed in rooms of the two leading hotels.

Smart used the furniture angle to sell the shows to the local patrons; the idea being that the theatre was bringing the industries best attractions to the nation's furniture dealers.

FREE ADVERTISING THAT ATTRACTS!

Instead of the customary mention generally used in tie-ups of this sort, the manager of the Fox Theatre in Atlanta, Ga., secured this two column by nine inch ad right at the top center of the classified section of the Sunday edition. A total of two hundred and fifty-two lines of free space; figured at space rates, means a worthwhile tie-up in every sense of the word.

Another important slant is the preponderance of space for the theatre and attraction and not for the newspaper. Common sense reasoning probably manifested itself in the form of making sure that the prospective ad seeker would be attracted to the announcement by reason of the theatrical appearance of the ad, then would read through and find out what it was all about.

The next time YOU make a deal for something like this with your newspaper, see that YOUR house gets as good a break in the make-up of the copy as the Fox-Atlanta did. Otherwise your tie-up will not mean enough to warrant the trouble.

Guest Tickets to the Fox Theatre for Want Ad Readers to See
STAN
LAUREL
OLIVER
HARDY
in their first full-length laugh riot---
Pardon Us
ON THE STAGE
Fanchon & Marco's
MICKEY
IN PERSON
MOUSE
IDEA
How to Win Tickets
Select any ad in today's want ads and write an essay of not more than 50 words on "Why This Ad Appeals to Me." Two tickets each will be awarded the best 15 essays. All letters must be in The Constitution office by 6 p. m. Monday.
Address: Laurel and Hardy Contest
Want Ad Department,
The Atlanta Constitution.

——Make This Our Prosperity Season!——

E. M. McDaniel Busy With Two Theatres In Kingsville, Tex.

With the opening of a second house, the Rex, E. M. McDaniel, manager of the Kingsville, Texas, division of Hall Industries Theatres, was a very busy showman during the month of August but we've gotten a line on some of his recent activities and will try to give his fellow Club members an insight on what he's been doing.

For one thing, prior to opening the new Rex, he got out a crackerjack six page folder "Extra" as one means of announcing the event to the public. In addition to carrying institutional copy it was liberally supported by a large number of local and other advertisers. Photos of H. W. Hall, J. S. Hall, Jr. and F. D. Nance, all Hall executives, appeared on the front page.

We are reproducing a snapshot taken of one of a number of flash banners made up to plug midnight shows. It takes considerable selling to keep them up late at night in the smaller communities and this method has been used with pronounced success. An other means used to advertise these performances is the telephone system. On the day prior to opening, a girl calls every number listed in the directory. Naturally, this takes up quite a lot of time but results from this scheme have also been entirely worth the effort.

Here is a reprint of some institutional copy used to sell a Spring Jubilee at the Rialto. Lest some may think that this sort of stuff is unseasonable right now, we'll take the responsibility of stating that it can effectively be used in connection with any special event at any time of the year.

A THOUGHT!

Rialto, the principal bridge of Venice, and the only one spanning the grand canal. Shakespeare mentions the bridge as a rendezvous in his works, and the term has become synonymous with the meeting places of the throngs in most populous places. Hence, RIALTO.

The Rialto Theatre is your meeting place. In it you find rest and relaxion from the days of worry and work. In it we have tried to make you feel at home. In keeping with the policies of Hall Industries we are striving to make the RIALTO the ranking Theatre of the South. Only the best in Talking Pictures are offered and every thought of our employees are for your particular comfort and enjoyment.

In offering our RIALTO SPRING JUBILEE we hope that you will catch the full meaning of the term. A Perfect week's entertainment has been selected from the cream of the 1930-31 Talking Picture hits. During this week you can be assured of a Picture to your liking. No expense has been spared in selecting these Pictures and the various accompanying Shorts that go to make up the programs. In fact it is our Sincerest wish that you see each of these Pictures.

Again we wish to assure you that we are at your service. Every possible effort will be made to see that you are comfortably and favorably seated at any of these performances. We suggest that if it is possible that you attend the Matinees to avoid the possibility of missing out on crowded night Shows.

And we also wish to remind you. We are here not only on these dates, but 365 days out of each year. And as always, from the owners as well as the management and the entire personnel we hope that you find the same DeLuxe entertainment and relaxation that we hope that you have in the past.

E. M. McDANIEL, Manager
RIALTO THEATRE, KINGSVILLE

McDaniel also thoroughly believes in the promotion of co-op ads as a very effective and cheap form of advertising, providing it's not overdone. Used with discretion, ads of this nature not only get across the theatre's message to the public but create interest in the theatre among business men.

It is to be hoped that Mack will not be too busily engaged with the operation of two theatres so that he won't be able to find time to let his fellow Club members know what's going on in his town. It's been some little time since we've heard from him and we're glad to see his name in print again.

——Business Is Going To Be Great!——

Suggs Made Clock Deal With Jeweler That Boosted B. O.

A clock stunt was recently pulled by M. S. Suggs, manager of the Paramount Theatre, Bristol, Tenn., which resulted in some valuable advertising on "Lawyer's Secret." The tie-up was made with a local jeweler.

The jeweler gave over his entire window to a display of clocks. An eight-day clock, partly wound, was placed in the center of the window—a card nearby carrying copy offering prizes to the ones correctly estimating the time the clock would stop. This clock was put in the window seven days in advance of picture.

One hundred and fifty persons registered their guesses in the store and countless others were also interested indirectly as to the outcome of the winners. The first prize winner received a beautiful ladies ring, a gift of the store. And the theatre kicked in with guest tickets to the next six winners.

The window display and stunt was one of the brightest topics of the town for a whole week, all of which made good advertising for the picture.

Suggs also got out a special letter setting forth details about the picture. These were mailed to every lawyer in the city.

The above was purely a local scheme and had no connection with some past stunts promoted by fellows who travel around the country getting theatre managers to go in for lavish give-aways resulting from a somewhat similar clock gag pulled in theatre lobbies. Beware of these; but, when you can promote one through a reliable party, such as Suggs did with his local jeweler, it will undoubtedly turn out as well for you as it did for him.

Forthcoming Feature

Next week's issue will feature a photographic reproduction of striking atmospheric fronts designed by Fred Cruise, manager of the Fox-Criterion Theatre, Los Angeles, Calif.

PLAY FAIR WITH THE NEWSPAPERS!

Much Can Be Accomplished By Smart Cooperation!

The man who wrote this story thought we should leave his name out for the present, so we're respecting his wishes. But the omission won't fool a great many of his friends because they will immediately recognize the style and his expert knowledge of the subject under discussion.

Here is a yarn dealing with a most important phase of every showman and press agent's existence. Those who have had to battle with their local papers have been through the grind and know what a task it is. On the other hand; those who are sadly in need of guidance in their contact and relationship with the newspaper's personnel will undoubtedly find the contents of this story tremendously valuable.

We are particularly gratified to present this article at the start of the new season. We sincerely hope you will all find it both interesting and helpful.

A SHORT time ago I visited a newspaper office with the press representative of a downtown theatre . . . no matter the town, the theatre or the press agent . . . the happening actually took place.

While chatting with the drama editor I spotted the press agent of an opposition theatre. He was seated at a typewriter, coat off and busy as any member of the staff. Turning to the drama editor, I said: "Jim Jones (and that isn't his name) acts as though he worked on the sheet." Then I heard a story . . . the drama editor's praise of this press agent . . . here it is:

A Good System

"He does work here, but he isn't on the pay roll. Stay here and chin with me for a while and you'll probably hear the desk yell for Jim to take a 'phone and give him a re-write on some story that is breaking.

"Jones never writes any stuff in his office at the theatre . . . claims it's too much time wasted. He comes in to me . . . asks me what I need; I tell him and he sits down and writes it. Then he goes to the city editor or the big chief . . . tells him of an idea that he has and if he gets away with it—he sits down and writes that story. The chances are he has left the photographs to illustrate his story with the girl outside, he gets them—explains his idea of the art to the layout man and he's on his way to the next newspaper to repeat his stuff.

"A couple months ago I came down with the flu . . . not a bad case, but serious enough to lay me up for five days. In that time came Friday, make-up day for the Saturday theatre page. Jim Jones made up my page, wrote it, stayed with it through the make-up, corrected it and passed it for the final editions. I knew that Jim could do it and I also knew that he was fair enough to give every other press agent an equal break with his theatres. The managing editor and the business office knew he was doing it, and they were satisfied.

Sure enough . . . just as the drama editor finished, I heard the city editor yell: "Hey, Jones, take that 'phone on the next desk. Mack is on the wire; he's got a story down at police headquarters. Give me a half column on it."

Jim Jones is a press agent able to meet newspaper men on an equal basis . . . he has nothing to be ashamed of; he can write as well as any man on that staff and—he writes as a newspaper man would. He knows the 'style' of every newspaper in town and he is able to hand in a story that needs no re-writing.

Earn Their Respect

The greatest asset a press agent can possibly have is the respect of the newspaper men with whom he is doing business . . . upon whom he depends for the publicity of the theatre he represents. He meets these men on a common ground; he is one of them—he knows their racket . . . he can talk to them about their babies, homes, golf game—and does.

Newspaper men form the clanniest clan that ever clanned . . . to the majority of them a press agent is a disappointed newspaper man—one without sufficient ability to hold a job with a newspaper, but smart enough to drag down a bigger salary as a much despised press agent. Once you gain their friendship, their respect—you can have anything of their's to command.

Writing ability isn't always a necessity but—fair play is.

Never fake a newspaper . . . you may get a raft of publicity with a fake, but the Lord help you the next time you try it. Manufacturing news, writing good readable copy about something that never happened, isn't faking. Faking is making a sucker out of a newspaper man or a newspaper . . . and there is no pardon for that crime.

No theatre can exist, let alone prosper, without the co-operation of a newspaper. Carry all the display advertising your budget allows, and without the necessary publicity—the art and the stories, where will you get? You rarely hear a patron say . . . "Oh, I saw your ad in this morning's paper." . . . But you will hear they say . . . "I saw a story about that picture in the newspaper."

What makes stars . . . advertising or publicity? What makes theatres . . . advertising or publicity and good will? The answer is apparent.

"When In Rome . . ."

If you are a press agent . . . you become a newspaper man when you walk into a newspaper office and, if you're in Rome, you'll do as the Romans do. Study the newspaper profession . . . learn their laws and rules—and then follow those laws. Ask for nothing that you, if you happened to be sitting back of that editor's desk—wouldn't give.

Remember this . . . white space, in a newspaper, costs money. It is just the same as the seating capacity of your theatre. You have to make each seat in your theatre pay a return on the investment . . . your rent is probably based on the cost of the property, film rental and operating expense and . . . capacity. So it is with a newspaper . . . there are so many columns to fill. So many of them with news . . . the larger proportion with display advertising. You will never offend the business office of any newspaper by trying to be a friend of that newspaper . . . by trying to help fill those columns set aside for display advertising. Many pictures present opportunities for "co-operative advertising"—never overlook one of these opportunities and, by the same token—never impose upon your local merchants by asking them to participate in such advertising if you do it only to fill your space . . . and forget the fact that they are advertising to sell their own merchandise.

A Fifty-Fifty Deal

Frequently the business office controls the policy of the editorial department as it relates to the amount of publicity for theatres. When you find this—you may be pretty sure it is the result of the shady tactics of some press agent or theatre manager who pulled a fast one on the newspaper men. The average newspaper man, either owner, editorial executive or business manager—realizes that the newspaper needs the theatre just as much as the theatre man needs the newspaper. They are willing to play the game on a fair fifty-fifty arrangement . . . until some smart aleck tries to chisel and then—it will take months of the time and

Don't Lose Sight of The Tremendous Value Of Their Friendship!

created by the fast worker. Sometimes an effort for the honest manager to undo the harm owner, editor or manager has a personal dislike against theatres and theatre men . . . then free space copy and co-operation is cut to the minimum—when you find this—work, as you never worked before, to remedy the situation. It will take all your tact, your ingenuity . . . perseverance and good manners—will power and kindliness to overcome it . . . but overcome it you must—much of your success in that operation will depend upon it.

Be Yourself

All the advances for friendliness between newspaper and theatre need not be made by the theatre man . . . familiarity may breed that well known contempt. Don't force yourself . . . study every move you make and yet, by all means, be natural. You can overplay your hand and be worse off than before. Don't be weak-kneed with a newspaper; don't be servile. Don't be a pest and wear out your welcome. Don't expect too much and—at the same time . . . don't give everything and get nothing in return. Play a give-and-take game . . . but play it fair.

Don't wait until the moment you need a newspaper, badly—before you make friends and, you may need the good-will of a newspaper almost any minute. When you are in the business of catering to the public—you can never tell when something is going to happen . . . when you will want a story "killed" or a story published. You know, there are always two sides to every story—you may want the public to hear our side of the story.

With sensible understanding and appreciation of the difficulties of each other . . . there is no reason why the theatre and the newspaper can not work in perfect harmony. Without this understanding, this harmony both are liable to lose . . . in profit, in the pleasure of business operation and civic good for the community you both serve.

The newspaper and the theatre have much in common . . . both may influence public opinion . . . working together they may do much good for a city or a community. The theatre screen is a powerful medium; it ranks with the columns of the newspaper in carrying a message to the public . . . then why should not the newspaper man and the theatre man join hands for the success of each other and for the prosperity of the people upon whom they depend.

Theatre rates have often, in the past, been the rock upon which the friendship of the newspaper and the theatre has been split. Study the rate that you are paying . . . what are you getting for it? Circulation, coverage, space, good will, co-operation . . . all enters into that price. How does your rate compare with the local merchants rate, with the national rate? If you have a complaint . . . carry it to the newspaper, but—be mighty sure you have a good case before you go there. Don't just say . . . "I think we're paying too high a rate." Why is the rate too high . . . what other city of the same size as yours with a newspaper of the same circulation . . . has a better rate; how many papers are there in that town? If you have a just and fair complaint, you will probably get an adjustment.

Remember this . . . newspapers and theatres can both reach success by working together. A newspaper fight never brought profit to either . . . and the scars remained over old wounds.

Play fair with your newspaper friends!

CONTRASTING ADVERTISEMENTS

The ads you see on each side represent the result of a situation in which Larry Carroll found himself this summer when his assistant was away on vacation. With two houses to manage in Burlington, Vt., the Majestic and Flynn, he conceived the idea of running contrasting ads side by side so each would command an equal share of readers' attention. Note that the ad on "Woman of Experience" is fashioned in scene mat style, except for the fill-in space always reserved for special copy; and that the other one on "Caught" is regular run of ads, with copy appearing in direct contrast to the dark effect of its mate.

She could lick her weight in wildcats—and
SHE FEARED NO MAN!
She's Calamity Jane, the female tornado who made the West bad for badmen. But her woman's heart betrays her!
CAUGHT
A PARAMOUNT PICTURE
Richard Arlen
Louise Dresser
Bobby Jones
HIMSELF
Showing How to Make "CHIP SHOTS"
PICTORIAL—NEWS
FLYNN

MAJESTIC
MON.-TUE.
The WOMAN WHO WAS TOO WISE TO LOVE
She Used her Head instead of her Heart until . . . . .
HELEN TWELVETREES
A WOMAN of EXPERIENCE
(She learned about Love from men)
More Dramatic than "MILLIE"
RKO PATHE

There are many similar situations existing all over this country where one manager has charge of advertising for two or more theatres and we don't doubt for a minute that these men endeavor to keep their ads distinctive. If, however, they are looking for ideas along these lines, we believe Carroll's suggestion will help out and are therefore reproducing a sample of his work.

We also note that he recently sponsored the publishing of quite an elaborately gotten-up "Telo-Index" booklet, name of theatre appearing on front cover and each succeeding index page carrying a local ad on reverse side. All of which, we judge was prepared at no cost to theatre. Thanks for the ad suggestions, Larry, and let the Club hear from you again.

——Make This Our Prosperity Season!——

Jack Simons Sends "Politics" Over Top At Loew's Rochester

As a result of the well managed advance campaign waged on "Politics" by Jack Simons, manager of Loew's Rochester Theatre, Rochester, N. Y., this house opened with this picture to second best opening day in the history of the theatre.

As a starting wedge he tied up with two leading newspapers for contests, one entitled, "Should Rochester Have a Woman Mayor?" and the other, "What Would Happen If All Women in Rochester Went on Strike?" The former was scheduled in advance and the latter spotted during run of picture in order to keep interest alive.

Obtaining permission from city officials, an airplane was engaged to hover over the downtown district for thirty minutes for the purpose of dropping literature; and on another night an old fashioned parade, red lights, banners and whoopee was pulled off. The city is very strict in reference to parades of this sort but Simon's salesmanship won over the authorities.

Other advertising included the release of several hundred gas-filled balloons, with election card tied to each and five cards having passes good for one; distribution of 5,000 circulars in the 6 Wahl-green drug stores, with store ad on one side and theatre ad on other, and stickers hung up in store concerning "Politics" Sundae; 10,000 "Hattie Burns for Mayor" cards distributed in cigar stores, autos and handed out on street, and two pen and ink cartoon drawings on Dressler in campaign pose and other stories.

We understand Simons pinch-hit for Dave Nolan in the above campaign and he is to be congratulated for obtaining such fine results. This theatre is another entrant in the M-G-M contest and the Club again wishes luck to all concerned.

Real Vice Scandal Helped Borenstein Exploit A Picture

Accommodating public officials in a nearby city promoted a vice scandal which made some excellent copy for Joseph S. Borenstein, manager of the Stadium Theatre, Woonsocket, R. I., when he advertised the showing of "Vice Squad."

Five days in advance of picture, a story broke in the Boston papers, which are widely read in Woonsocket, about a vice scandal in Boston implicating one of the vice squad on a graft charge. Of course, similar stories appeared in the local papers.

This seemed to be almost a perfect break as the story coincided in many respects with the picture.

Borenstein collected clippings, headlines and mast heads. When he had enough, he made up a one-sheet with them. It made a very interesting display for the lobby.

That certainly was a sweet break for Borenstein to receive; however, we note that he was fully alive to the possibilities that were presented. The stunt was timely and served an excellent purpose in exploiting the picture.

——No Empty Seats This Season!——

Clark Has A Good Method For Testing Taste On Westerns

Should you wish to test your town's reactions on Western pictures we can heartily recommend a method recently used by Arthur Clark, manager of the Indiana Theatre, Bloomington, Ind.

Announcement was made from stage and by herald that on a following Saturday Hoot Gibson would appear in an action picture and that subsequent attendance would constitute a vote in favor or otherwise of future booking of this kind of entertainment. It was also stated that the herald and one paid kid admission would admit two children at this performance.

The first Saturday approximately 600 kids were on hand for the show. Then another herald was issued, stating that "Here Is What You Asked For" and went on to explain that in view of marked interest from both juveniles and adult patrons, another especially arranged program of action pictures would be presented the next Saturday. On this date over 1,000 attended and on the third Saturday there were 1,200, all in face of "penny matinee" opposition.

The above experiment certainly packed a wallop and it's also interesting to note that the stunt brought out both kids and grown-ups, proving beyond a doubt that many communities are ripe for an innovation of this sort. Thanks for the suggestion, Arthur, and also for introducing Club member Ebron Crowe, the new manager of the Von Ritz Theatre at Bedford, Ind. We shall look forward to hearing what he's doing to put over shows and will also want to know about your own future activities.

BIRTHDAY GREETINGS

J. H. Berlinger
Paul Binstock
Fred Bixby
E. J. Bresendine
Charles Brown
Joe Buse
Michael John Carroll
Charles O. Clark
Burr W. Cline
Nathan S. Cohen
L. O. Daniel, Jr.
James Darby
J. Ramos De Fontaine
Thomas Di Lorenzo
C. W. Doctor
Fred Dollinger
G. G. Fryberg
Bert Gildersleeve
Leonard Gordon
W. H. Hall
Rotus Harvey
Harris L. Humphries
Howard W. Kelley
William Kohler
Sol Krim
Jim Landers
Joseph Levenson
R. V. McGinnis
E. R. Mosteller
Lee Naify
Howard L. Parker
Leonard Pearce
J. H. Phillips
Clyde Pratt
Robert O. Robison
Sam Roshtein
Dave Samuels
Harry Sefton
Frank D. Solomont
Jim Stroud
Louis Sylvester
William Truesdell
G. N. Turner
Eric Van Dyck
E. K. Vollette

RAYNOR SERIAL CAMPAIGN ON "DANGER ISLAND" A HUGE SUCCESS!

It's times like these that test theatre management and show brains. The answer to the problem usually is, give the people what they want. Up until this year, it has been more or less of an axiom of the picture business that big theatres should not or could not, play motion picture serials. Then a very alarming feeling permeated the industry. The younger generation were not being properly inducted into the enjoyment of moving pictures. The sophisticated drama didn't appeal to them. Nothing was given them to take its place.

Among other big theatres, the Fox Theatre in Detroit, seating six thousand, decided to experiment with a motion picture serial. They picked out "Danger Island" as being a highly adventurous title and story. They set it into the Fox Theatre first for five days a week, two shows a day, 11 A. M. and 6 P. M. Naturally, Bill Raynor, manager of the Fox Theatre, didn't let the serial in cold. Having made up his mind to try a serial, he very wisely gave it all of the preparation and exploitation that he would a feature picture. Furthermore, he directed this to the children.

For one thing, there is at the Fox in Detroit a dancing school—the Fox Theatre Dancing School, which has something like 20,000 youngsters on its rolls as patrons. It is one of the ingenious devices of this theatre to intrigue the youth of Detroit and to get them in the habit of going to the Fox, having their parents go to the Fox, and having the Fox Theatre widely talked about amongst the younger generation. One of the stunts that Manager Raynor planned was a big picnic for this tremendous dancing class. Ingenious invitations were sent out, embodying the circus herald idea, the members of the class were invited first to see the serial at the Fox Theatre, and then to join the management in a big picnic. This took place on the opening day of the serial and more than five thousand kiddies answered in person this invitation. With their chaperones they crowded the theatre to the guards.

Ten thousand of the heralds with a special imprint were used. On the big buses which took the children to the picnic were displayed stock banners provided in connection with the "Danger Island" serial, and a number of snipes, half-sheets and one-sheet posters. The Fox lobby display for the serial also was unique and consisted of an adaptation of the banner, with the frames containing a great number of stills from the production.

All of these things produced the desired result. Fortunately, there was the kind of reaction in the audience which definitely told the management that their efforts had been successful and that the Detroit audience was ripe for serials. Here are some of the ways in which this reaction evidenced itself. In the first place, theatregoers complained on the days that the serial was not shown, until the management put it in for the full seven days. On the fourth episode of the serial, an experiment was tried. The serial had been shown previously at eleven and at six. With the fourth episode, the serial was shown after the feature picture, instead of ahead of it. A great many people walked out of the show after the feature was over. So many of them walked right smack up to the office and wanted to know where the serial was, and why it wasn't being shown that day, that the management was convinced that a great many people came on purpose to see "Danger Island." As a result of this, Mr. Raynor not only restored the feature to its accustomed place in the program, but he purchased other serials and will show them at each program as he is showing "Danger Island." As will be noticed in the advertisement of "The Spider," the time at which the serial is shown is definitely specified. This is a concrete result of the experiment of changing the time around. No other feature of the bill has any opening hour specified.

Now then, you so-called, smart showmen, let's see what you can do with a serial of such fine adult and child appeal as "Danger Island." What happened in Detroit to Bill Raynor, and he's no slouch, can happen to you. If you've turned up your nose in the past at serials, turn it down and get yourself set to try something that has never been in the experimental stage; it's been tried and proven highly successful and will always be so long as managers are smart enough to get behind the advertising and exploitation of a "good"serial and plug it like hell until every customer in the community wants to see it. And having come and seen the first episode they should certainly clamor for everyone of the other chapters.

Get busy now, Book yourself a good serial . . . Give it a good campaign . . . Devote sufficient space in your newspaper ads . . . Make up some snappy trailers . . . Pull picture or treasure hunt for the youngsters to start it off . . . Then watch how the attendance records go to smash. It's in the bag fellows; don't be caught napping.

L. P. WEAVER SAYS:

"I have been keeping up with the ideas and stunts issued each week in the ROUND TABLE section and have profited in many cases by using a number of stunts."

Manager, Publix Rialto Theatre, Phoenix, Arizona.

PEP UP THE MERCHANTS!

Now, more than at any other time in the past, is the critical moment to inject some much needed enthusiasm and optimism into the merchants of your community.

For months now they have been deep in a slump and allowing themselves to become so dull and listless that it is naturally reflected in their business and their establishments.

No one is better fitted for the task of pulling these former peppy shop-keepers out of this condition and back to normalcy. By normalcy we mean, back to bigger and better advertising; brighter stores; bigger displays; attractive windows, etc., etc.

Set the pace for every merchant in your community to follow. Make YOUR theatre the show-place of the town. Brighten up; pep up; make your theatre front as attractive as is possible; create and maintain an optimistic trend in your newspaper advertising. All these things will tend to boost an otherwise stagnant community back to life.

Regardless of how bad conditions may have been it's entirely up to the merchants to bring back prosperity so far as your own town or city is concerned. A "Prosperity Week" sponsored by the newspaper, the theatre and the stores will attract county-wide attention and undoubtedly stimulate buying among the town folks and those from the outlying communities.

But they will never do it unless someone starts the ball arolling and gets some pep into the town. The theatres have much to gain by getting behind such a movement.

This Club has a host of aggresive members who are entirely capable of being leaders in a movement of this kind. On account of existing conditions throughout the country we hold that business men will lend an attentive ear to any scheme which will help business get on its feet. So, go to it, boys!

SHOW THEM THE WAY. THEY'LL FOLLOW.

HOW DO YOU LIKE THIS AD?

We liked it. And, what's more, we had an idea YOU would like it too; that's why we reproduced it here. And while on the discussion, you may well ask, "Why do you like it?" and we would have to say, "Because it attracted our attention on a page jammed full of other theatrical advertising!"

We've not had enough time to check up and learn whether it is the product of the live-wire manager who used it, or whether it is part of the ad campaign of the producer. So we're gonna keep it a secret for a week or two until we can find out.

But it is a "pip." Has everything a good ad should have. Attracts attention, commands interest and certainly creates a desire to "see the picture." And the advice they give you sounds good to us. "What this country needs is a darn good laugh!" No one will argue the sense of that advice. The country needs plenty of good laughs, and the theatres can give it to them via advertising and good pictures that will tickle the palate of the most discriminating movie fan.

And get a load of the face in this ad. Note the expression, take an inventory of your own reaction as you look it over. Don't you agree that this would make any reader of a newspaper look twice? Maybe the country does need some darned good laughs, but it also needs theatremen who can make up lots more advertising along these lines, too.

(Listen, Nat. Please drop us a line an' let us know the answer to paragraph two. We've been rushed to death and can't get around to checking it up ourselves. Thanks.)

What this country needs is a darn good laugh!
HERE IT IS!
MAY ROBSON
in
"MOTHER'S MILLIONS"
with
JAMES HALL
LAWRENCE GRAY
FRANCES DADE
EDMUND BREESE
LILLIAN HARMER
A NEW Show YEAR CERTIFIED PICTURE
Yes, It's the Same May Robson—
Who has been a favorite with Wichita stage audiences for years . . . This is your first chance to see her on the talking screen, in the picture that's rocking the country with laughter . . . Just like Marie Dressler, she'll make you love her and want to see her again.
One Entire Week
REOPENING TOMORROW
ORPHEUM

——Get Your Share Of Big Business!——

Bill Levey Used Reporter Scheme To Good Results

A desire of many people to be a society reporter was the idea used in an ad addressed to his community by Bill Levey, manager of the Beacon Theatre, Port Washington, N. Y., when stirring up advance interest in "Up For Murder."

He tied up with the newspaper to publish an ad which stated that free passes to this picture would be awarded those who sent in best write-ups on the next party they attended, or any social news items they happened to hear of. Stories were limited to 50 words and contestants were cautioned to get all facts. The newspaper stated that it would print all interesting items.

The newspaper naturally gave the large ad gratis for the reason that the tie-up would prove a source of some interesting news items for the society columns; and in addition contributed a full column story "interview" with Lew Ayres, the picture theme tying in nicely with the whole scheme. This looks like a winning tip, boys, with this picture or any other which deals with a similar theme. So make a call on your editor and see if you can't sell him the same idea.

Goldsmith Doubled Usual Gross With Big Stage Wedding

A stage wedding put over on the last night of a picture doubled the usual gross of the Majestic Theatre, Perth Amboy, N. J. This house is managed by A. S. Goldsmith and he was assisted by District Manager Bunny Bryan and Publix publicity man, Ray Puckett.

Paving the way for introduction of the idea before a committee, Goldsmith was accompanied to a Chamber of Commerce luncheon by his two associates and Bryan was given the floor. At the end of a twenty minute talk, the trade body agreed to co-sponsor the affair and all members present signed up.

With this as a starter the trio got busy signing up other leading merchants until 25 names were on the dotted line. All merchants agreed to donate one or more articles for the hope chest and to carry day, date and place mention of the event in local newspaper ads for a period of 10 days prior to night of stage wedding. The merchants also displayed give-aways in their windows with displays publicizing the affair. The society editor of a local paper was also contacted and as a result gave wide mention of the approaching wedding in these columns. The theatre sold the attraction on the screen but did not give any merchant mention. The hope chest and other gifts were displayed in the lobby.

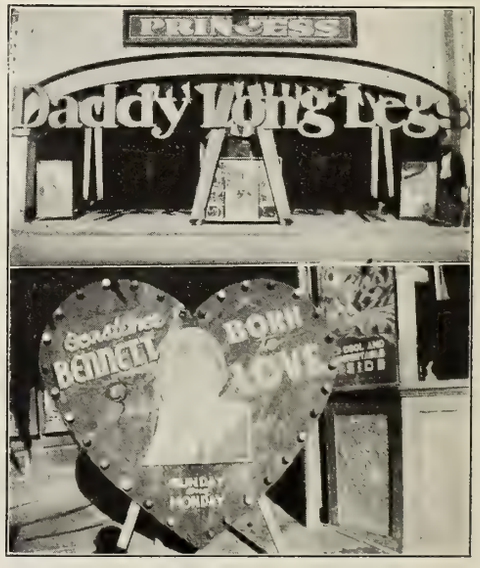
Most any stunt that Bunny Bryan and his boys put their shoulders to generally goes over with a bang and this one wasn't any exception. The merchants were satisfied and the house piled up double receipts; hence, everybody was happy. Perth Amboy is an industrial city with a large percentage of Hungarian, Polish and Czech population and it was not difficult to obtain consent from a couple for the event.

——Let's All Pull For Prosperity!——

Poag Strung Long Legs Around Lobby For Effective Gag

P. J. Poag and his able assistant manager J. W. Kessler are still turning out fronts and displays for the Princess Theatre, Del Rio, Texas, and we are again presenting two recent examples of their handicraft.

When playing "Daddy Long Legs" they once more resorted to the use of large cut-out letters to display the picture title across the entire front. An assortment of these letters is always kept in stock at the theatre and outside of a little brightening up are available at short notice to produce an attractive sign. As additional atmosphere "long legs" were suspended from various points in the lobby and we believe you will be able to discern these in the photo.



The other portion of the illustration shows an effective display made up for "Born to Love." It was cut in the shape of a heart, colored red, and illuminated with 32 lights in red, blue and yellow colors, arranged so as to give a "chasing" effect. It was placed in the front portion of the lobby where it came in for its full share of attention from Del Rio's amusement shoppers.

It is always a pleasure to know what these two enterprising showmen from the big state are doing and we hope that P. J. will continue to keep his fellow Round Tablers advised on the different stunts employed at the Princess. Now that the new season is here we're going to count upon him passing along some other interesting information.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address —THANK YOU.

A. J. Pickett's Live Window Display On "Secret Call" Good

A live window display recently arranged by A. J. Pickett, district publicity representative for Publix in Arizona, proved an excellent plug for "Secret Call" when this picture played the Rialto Theatre, Phoenix.

From the local telephone company he promoted a regulation switchboard and had one of the mechanics hook up dry cells so that by pressure on push buttons placed along the floor in front of board, the operator could cause lights to come on, indicating an incoming call. The circuit was arranged so that when the plug made contact the light would go out, as in regular communication work. In addition to supplying an experienced girl operator, the company also donated head receiver and several sets of French 'phones.

He then obtained a two-button "mike" from the local radio station and placed it on the desk of the switchboard, so that when the girl's voice uttered the familiar telephone chatter it could be heard from a loud speaker rigged outside on the store roof. The necessary transforming and amplifying apparatus was also obtained gratis from the radio station. Pickett wrote the announcements for the girl, all of course, plugging "Secret Call," theatre and playdates and stressing the part the telephone and operator played. Between the announcements the girl would go through acts of making calls, saying "number please" and "are you awaiting."

While the photograph shows merchandise in the window it was only placed there for a short time in order for a picture to be taken for the clothing wholesaler, the merchant figuring that the live window draw was sufficient in the way of advertising. He was in the midst of a clearance sale at the time and welcomed the publicity.

Pickett is always putting over some worthwhile stunt down in his section of the country and this is another example of his excellent work. About the only expense attached to it was probably the girl's time for he obtained all accessories from the telephone and radio companies. Keep it up, A. G., and the next time you put over another let the Club hear from you.

——Make This Our Prosperity Season!——

ROUND TABLE BIOGRAPHIES

From candy boy to manager may sound like an Horatio Alger title, but it summarizes the theatre career of Harry A. Sefton, manager of the Fox-Orpheum Theatre, Wichita, Kan.

Harry Sefton

But to get back to his first job. His mother was in need of support at the time Harry was 13 years of age and they gave him the candy-selling job in the Princess Theatre, Wichita. You couldn't hold a good boy down and so we visualize the rapid promotions from the ballyhooing of sweets to respectively program boy, usher, doorman and ticket seller. From this point on it was just a short leap to the post of manager and next we find him at the helm of this same house, purveying musical comedy, stock and vaudeville.

He came in contact with motion pictures when he took over the management of the Palace and Miller Theatres and when his outfit obtained control of the Orpheum he was placed in charge. He's been there ever since, being retained when Fox-West Coast acquired this house.

He is an active member of several fraternal and business organizations and thinks show business is the best on earth, and with that remark we take it he hasn't any intention of ever quitting the game.

SCHOOL DAYS ARE BACK AGAIN!

And after the first few weeks of it the youngsters are all set for whatever your theatre has to offer in the way of special shows and kiddie attractions.

Among other things; have you tried to work out an arrangement whereby the school passes on your Saturday shows as being desirable for children? Do they announce this fact at assembly or post it somewhere around the school building? Is it mentioned in the school paper (if they publish one)?

It is at this time of the year that the most successful kiddie klubs and matinee gags are promoted. If started off on the right foot, the momentum may carry it well into the next year. But whatever you plan to do should be done now, not in December.

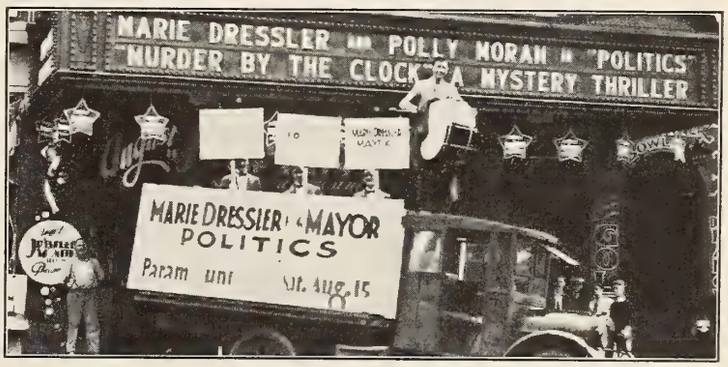
Start one of those smashing serials off now. It will get the kids into the habit of attending regularly every Saturday. And don't forget to run that serial once during the night performance. You'd be surprised to learn how many adults are keen for serials.

Brodie's Campaign On "Politics" Gave House A Good Week

A well balanced campaign, consisting of more or less standardized forms of picture exploitation, brought in a good week's business to Ellis Brodie, manager of the Paramount Theatre, Haverhill, Mass., when playing "Politics." Brodie is another entrant in the M-G-M contest for prizes for the best job turned out on this picture and we present below a brief account of what he did.

He started off with distribution of 2,000 heralds printed by a local printing concern. These were in the form of a political circular and were carried from house to house. The entire job cost $4.50.

Then fifty telegrams of the night letter class were sent out to prominent local clubs, social organizations, factories and department stores. The copy read, "Big Rally at the Paramount Theatre Today. Vote the Straight Laugh Ticket. Elect Marie Dressler for Mayor," etc., and was signed by Polly Moran. Through a special arrangement made with the local manager of the telegraph company the messages were sent out at the rate of ten cents apiece, or $5 for the lot.


MARIE DRESSLER in POLLY MORAN in "POLITICS"
MURDER BY THE CLOCK A MYSTERY THRILLER
MARIE DRESSLER for MAYOR
POLITICS
Paramount

For a street bally he hired a truck and covered all sides with oil cloth. The copy on cloth was in political style to give it the campaign effect. Three boys were placed inside the truck to hold banners high over their heads while another whooped it up with the continuous walloping of a base drum. Horns and other noise-makers were used to vary the din as the truck was driven through all parts of the city. When night came red flares were added to produce additional campaign color. The photo shows the truck parked in front of the theatre.

Newspaper advertising was divided evenly between stars and title and the comedy angles were played up with catchy copy. One ad that arrested the attention of all readers was headed, "An Open Letter to Every Voter," the last word being set in 96 pt. type.

For window displays he secured generous space from five of the leading stores in town for the placing of stills and copy. These were put out three days before opening and remained there during the run.

Well, Ellis, that was waking up Haverhill's interest in a picture sure enough and we're glad to know you made out so well at the box office. By the way, we note that you're serving "tonic" free of charge to patrons every matinee these days.

WHAT ABOUT IT? ASK GUY JONES!

Many managers like to boost a few merits of their house's service; yet hate to come out point blank with a boost in their newspaper ads. Here's a way to do so; if used right and regular it may create more interest in your ads.

Use a catch, using the words as near like those of the picture title as possible, thus:

"SECRET SIX"

It's no secret, that our sound system is sound.

"BROADMINDED"

That's us! We realize the public demands real pictures; here's one.

"ANNABELLE'S AFFAIRS"

Our affairs are your affairs. We invite your suggestions.

"NAUGHTY FLIRT"

We don't flirt with cheap pictures—you can depend on us.

Managers who like to work crossword puzzles may get a kick out of getting us a line for each picture. If you happen to be real good on catch lines, you may get a good many people interested in how you are going to use the words of your next picture.

Down-Town Method Of Tie-Up Used By Ettig For Suburbs

Neighborhood theatres may be able to cash in the same as Erdman F. Ettig, manager of the Sterling Theatre, Wilkes-Barre, Pa., did if they successfully follow out a simple method of merchandising stunt which he has been using to excellent advantage as a means of increasing general patronage for his house.

With every adult admission purchased at the box office the patron is handed a card bearing the names of three or more merchants and notice to effect that the bearer is entitled to receive a 10 per cent discount on every $1 cash purchase at any one of these stores. In addition to the card he also gets out an 8x10 circular, with the centre column devoted to ads and the two outside columns carrying a two to three weeks program of theatre attractions. The head reads, "Sterling Theatre Greater Show Period," and attention is again called to taking advantage of the offered discount at stores. In both instances the merchants paid entire cost of cards and circulars.

Ettig is passing the above suggestion along because he feels that some neighborhood theatre managers may be under the impression that merchandising activities of this nature is more or less confined to downtown theatres and stores. In his case he has proved that these tie-ups, on a smaller scale, can also be made in the suburban zones and thinks that some fellow Club member may be able to cash in on his plan. Continue the good work, Erdman, and let us hear from you again.

——Business Is Going To Be Great!——

Some Parade Put Over By Di Pesa To Sell Picture

A political parade that literally "tore the city wide open" (to quote from his report) was recently staged by Joseph A. Di Pesa, publicity director of the Loew State and Orpheum Theatres, Boston, Mass., when "Politics" played the State.

The bally consisted of a band, sirens, cow bells, fire bells, red fire and the frequent simultaneous tooting of all auto horns while on parade. With the help of a motor-cycle officer, all traffic signal lights were ignored as the 25 cars, preceded by two policemen on motor-cycles, swept through the main thoroughfares of the city. The services of an eloquent speaker were engaged for the occasion and at strategic points along the line of march he addressed the crowds that gathered. The parade started at 8:15 P. M. and dispersed in front of the State at 9:30 P. M. 10,000 "Elect Hattie Burns Mayor" cards were distributed along the route.

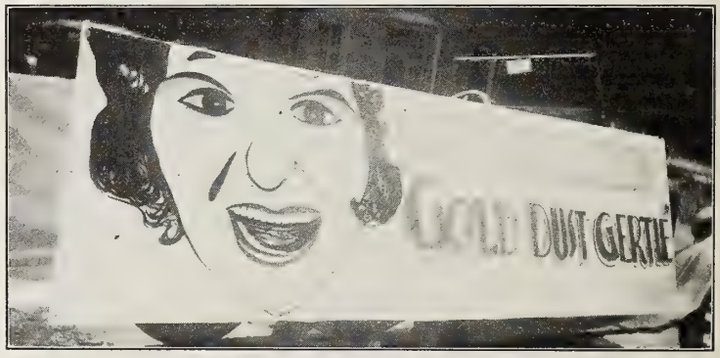
We're sorry that we can't reproduce photos showing the Mayor of the city casting a vote for Marie Dressler, and some others we hear were shot during this campaign, but these are lacking so that's that. However, we can believe Di Pesa when he states that it was one of the greatest ballys ever pulled off in Boston, even if he is not quite sure that the police officials still feel the same way about him on account of not anticipating such widespread activities. Anyway, it was a great stunt and inasmuch as this campaign will also figure in the M-G-M contest we regret that we are unable to present a more detailed account.

Bevel Bringing In Patrons With A Pay Night Once A Week

If you could read the one-sheet display at the right in the small photo it would inform you that L. W. Bevel, manager of the Princess Theatre, Harriman, Tenn., is putting on a "Pay Night" every Wednesday evening and that each adult would have a chance to draw from a box an envelope containing from 1 cent to $5 in coin of the realm.

The other photo will give you an idea of what this Round Tabler can do with a paint brush; in fact, he does all the art work for his theatre. The poster of Winnie Lightner represents one side of a Ford auto and had a blue background. The Eagle Wings on each side were of brown shades and the colors at the top were blends of green, purple and orange. Another little stunt he did in connection with the Lightner picture was to suspend a shadow box from the marquee, done in light green with snow effect of white and light blue to act as a lure during the exceptionally hot weather prevailing at that time.

In an effort to stir up his rural customers he's also been mailing out a post card with a two-for-one message. Instead of a plain printed copy the entire invitation is done in hand-drawn lettering which certainly lends a distinct tone to the card. Of course, a cut was made for printing purposes, and the run was made with green ink. The message leads off with, "There's another Good Picture at the Harriman." Playdates follow and a ham dat the bottom points to "Be Our Guest," etc.



There's no use in stating that Bevel is always on the job of showselling because most members are familiar with the kind of work he turns out. It will be easy for every Club member to understand that his little money gag is bringing patrons to his theatre for a stunt of this kind is bound to create interest. His displays are interesting, particularly in view of the fact that he makes them himself.

HOBNOBBING WITH THE GOVERNOR!

When Herman C. Bamberger, manager of the Kentucky Theatre, Lexington, Ky., played "Salt & Peanuts" radio team he arranged their personal appearance at the trades school of a State institution. Governor Flem D. Sampson, an official with a reputation of making Colonels overnight, attended and thoroughly enjoyed the program. Photo above shows, left to right on bottom row: "Peanuts", Gov. Sampson, "Salt" and Herman Bamberger. Top row: the chaplain and superintendent of the school. The stunt copped a two-column photo and reader in the local paper.

EXAMPLES OF KEY CITY ADVERTISING

TONITE at 7:45 at Warner Bros WINTER GARDEN B'way & 50th St

. . . The Event which will leave Its INDELIBLE Mark on N. Y.!

First National Pictures, Inc., present Edward G. Robinson in Louis Weitzenkorn's thunderbolt drama

"5 STAR FINAL"

—with this scintillating cast!

EDWARD G. ROBINSON—
H. B. WARNER—
MARIAN MARSH—
FRANCES STARR—
BORIS KARLOFF—
GEORGE STONE—

PLEASE Come Early!—
and be assured of accommodations!
WINTER GARDEN
CONTINUOUS from 9 a.m. to 12 p.m. Mon. to Fri. POP PRICES
MIDNITE SHOW Sat. at 12 p.m.

NEW YORK

Welcome United Spanish War Veterans

LOEW'S STATE

35c UNTIL 1 P. M. SUNDAYS—CHILDREN, 15c

Positively the most entertaining program that has come to New Orleans in months! Two great shows in one!!

Doors Open 10:45 A. M. Picture at 11, 1:30, 4:40, 7:50, 10:26
Stage at 1:08, 3:30, 7:45, 9:30

ANOTHER fascinating triumph for the charm girl of "Manslaughter" and "The Smiling Lieutenant."

"MY OFFICE is the boudoir of an ultra-conservative society woman. I am secretary, dancing partner, nurse and debutantes' confessor."

CLAUDETTE COLBERT
Tells What She Sees in
"Secrets of a Secretary"

A Paramount Picture

New Orleans Most Popular Stage Entertainment

LOEW VAUDEVILLE REVUE

"SUBMARINE"

JIM McHUGH AND GRANT WALLACE | CLAIRE LEE AND RICHARD STUART | AERIAL BARTLETTS | MADOVE & REEVE | REED & SHOROT

32 SUNKIST BEAUTIES AS SPRAY-KISSED MERMAIDS

BILL TILDEN "Backhand, Forehand and Service" | Pitts-Todd Comedy "Catch as Catch Can" Aerial Meistersters

FULCO'S MUSIC MASTERS—ODA RIVES

ALWAYS A BETTER SHOW AT LOEW'S

NEW ORLEANS

Healthfully COOLED ROXY 7th AVENUE AND 50th STREET The World's THEATRE

THE THRILL OF YOUNG ROMANCE!

TOMORROW

The story of a tender love . . . that gave two starved souls the strength to fight . . . and brought the beauty and romance the world denied them!

JANET GAYNOR
CHARLES FARRELL
IN
Merely Mary Ann

From ISRAEL ZANGWILL'S play with BERYL MERCER, J. M. KERRIGAN
A Fox Picture
Directed by Henry King

MIDNITE DE LUXE STAGE & SCREEN SHOW SATURDAY
Regular Prices

and on the stage:
"BLUES"
A magnificent extravaganza of song and dance in 9 brilliant scenes
JASCHA ZAYDE, Sidworth Frazer, Ballet Corps, PATRICIA BOWMAN, Roger Dodge & Rosemary
EXCERPTS FROM "RIGOLETTO"
Roxy Symphony Orchestra
Rosemary Cameron, Benjamino Ricci

NEW YORK

ON THE ROAD BACK!

DAREDEVILS OF THE SKY... TRAINED FOR DEATH..THEY MUST BE REBORN TO FACE LIFE!

DAVIS
GALA
Reopening
TONITE
AT
12 O'CLOCK

THE MADCAP STORY OF FOUR EX-ACES and NIKKI, THEIR GIRL FRIEND!

Richard Barthelmess

Soaring to new heights in an intriguing drama that begins where "The Dawn Patrol" left off...

"The Last Flight"

First National & Vitaphone's Triumph with
David Manners--Helen Chandler
John Mack Brown--Elliot Nugent

Be the First To See This Great Hit
TONIGHT AT MIDNIGHT
ADMISSION 50c

DAVIS

PITTSBURGH

-use your head!

When You Buy Entertainment—Buy Proven Performances

GET A LOAD OF THIS — THE WORLD'S FUNNIEST KINGS OF COMEDY — IN THEIR FIRST FEATURE-LENGTH COMEDY.

FOX'S CROWNING GLORY MONTH

FIRST BIG HIT!

M. G. M. Presents

Stan LAUREL
Oliver HARDY
PARDON US

Yoo-Hoo Folks—I'm Here in Person

ON THE STAGE with 400 Real Girls MICKEY MOUSE IDEA

with
MICKEY (HIMSELF) MOUSE IN PERSON
3 ROLLING STONES
CHRISSIE DALEY SUNKIST BEAUTIES
TOOTS NOVELLE
HELEN PETCH
LOUIS & CHERIE

GAYNOR & FARRELL in MERELY MARY ANN

VINA DELMAR'S 'BAD GIRL' with SALLY EILERS

FISHERMAN'S PARADISE "MONSTERS OF THE DEEP"

KRAZY KAT KARTOON "SVENGALIC"

BIG BILL TILDEN Nationally Famous Tennis Player
Gives You His Interpretation of "Tennis Technique"

ENRICO LEIDE and Fox Concert Orchestra

SMILIN' AL EVANS at the Mammoth Fox Organ

FOX MOVIETONE NEWS

SQUAW MAN with HAMPDEN BAXTER and 15 BIG STARS

GRETA GARBO in 'SUSAN LENOX'

Labor Day Week

HOLIDAY PRICES MONDAY

FOX

PEACHTREE at PONCE de LEON

CHILDREN 10¢ ANYTIME

ATLANTA

Alfred LUNT
Lynn FONTANNE

The crowning glory of the talking screen! Saucy, witty, naughty, gay is the superb Ferenc Molnar comedy which brings America's aristocrats of the stage to talkies. Gala night indeed is Wednesday next, when METRO-GOLDWYN-MAYER reveals its most distinguished film play! Meet the incomparable Lunt-Fontanne on the Astor screen, by courtesy of the Theatre Guild, Inc. in their famed stage success.

The GUARDSMAN

with
ROLAND YOUNG ZASU PITTS
Screen play by Ernest Vajda
Directed by SIDNEY FRANKLIN

World Premiere at the ASTOR Theatre
B'way and 45th St., next Wednesday, Sept. 9th

Twice Daily 2:30—8:30 Three times Sun. and Hols. at 2-6-8:30. Mats. exc. Sat.) 50c to $1.00. Eves. 50c to $2.00 SEATS ON SALE AT BOX OFFICE

NEW YORK

Novel Advertising Campaign Featured By James H. McKoy

Just a short time before "Politics" played the Olympia Theatre, Miami, Fla., where Jas. H. McKoy holds forth as manager, a political upheaval affecting all principal officials hit the city and played right into this manager's hands for the inauguration of a splendidly worked out advertising campaign, which beyond doubt, was largely responsible for the remarkable attendance on this picture.

He began a series of 5 inch ads seven days in advance in both newspapers, addressing his messages to both newly elected and deposed politicians. Copy was based on "If I Were You"—and carried a humorous slant on the local situation. If the ad was addressed to a former office holder, he was advised to get plenty of sleep for the next several days and then come to the theatre and get a good laugh. If vice versa, in view of the fact that all had been through strenuous times, the advice was to come and relax. Even the fire chief was told to let Miami citizens fight their own fires on picture opening day on account of the boys needing a rest.

And so it went along, each ad building up reader interest for the next one until Mack ran out of politicians and ended up with a deep two-column ad headed "If I Were YOU," and more advice to citizens.

He also arranged for a corking lobby display of figures of Dressler and Moran. From a still of "Caught Short" showing Marie Dressler at the ticket tape machine, the theatre artist made up two figures. Polly Moran was placed at one side of a handsome desk promoted from a local dealer and her hands held a large letter which could be read by everyone entering the theatre. it read, "Dear Marie: This is to inform you that you have been fired. Lovingly, Polly" (City Manager). Behind the desk was the figure of Dressler, as per photo on this page, holding on to the back of a chair. On the desk were several local papers with streamer heads screaming that the city officials had been fired. The whole display was lighted with three spots.

Another stunt that caught the public eye was a tie-up made with the Miami Elks Club, who were entertaining the Boys Elks Club Band from Tennessee. Arrangements were made to have the boys parade up the main stem, playing the "Campaign March" used in the picture. This outfit entertained the onlookers in front of the theatre before entering as guests. The photo shows how traffic was stopped as the musicians filed into the theatre.

While the above represents a few highlights of McKoy's campaign it was by no means a large part of the work he carried through. Space forbids the itemizing of a wide variety of cards, heralds, banners, and motor tie-ups used. Suffice to state that it was a splendidly handled campaign and we wish him luck as one of the entrants in Metro's contest for outstanding effort on this picture.

FREE BEER IN MILWAUKEE!

On the reverse side of a beautifully engraved label issued by Schlitz to grace a bottle of Old Milwaukee Brew there appears the following invitation:

"Free! This label entitles you to one glass of Schlitz Old Milwaukee Brew or Schlitz Club Soda free with each sandwich purchased at Gehl's or one bottle free with each dinner purchased at the Winter Garden.
Courtesy of
The Winter Garden
The Warner Theatre
Present this label when served (this offer expires Sept. 1, 1931)."

The above blew in with the morning mail and upon checking up we find that the stunt was pulled in the new Warner Theatre, Milwaukee, a house managed by Round Tabler Harold Janecky. The Winter Garden is located in the theatre building. We trust that the reprint will furnish other Club members with inspiration for a somewhat similar tie-up.

ROUND TABLE CLUB EMBLEM PIN!!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

——Get Your Share Of Big Business!——

Anniversary Week Capitalized On By Stein In Indiana

Several Indiana towns whooped it up on the occasion of local theatres celebrating their first year under the Warner banner, as the result of efforts made by L. S. Stein, district publicity and advertising director for Warners in this territory.

According to a number of tear sheets we have before us, merchants approached in all towns came through with splendid support of the event, lending cooperation to a variety of page co-op ads in newspapers. In return for the advertising the newspapers gave generous space to readers on current attractions and stories pertaining to the Warners and anniversary events.

Always associated with birthday occasions, cake played an important part in the general campaign. Each theatre was supplied with it (5,000 pieces) promoted from the Ward Baking Company. In addition, most managers made arrangements with local bakers to bake a huge cake for display in lobbies, patrons being invited to "cut themselves a piece" when leaving theatre. The cakes were, of course, donated by baker in lieu of advertising received.

Other efforts consisted of appropriately decorated theatre fronts, with festoons and special sign shop work; extra attractions booked in; several gift nites for each theatre; special trailers; special advance lobby work, and special institutional advertising.

So it all goes to show what can be done in the way of promotion based on the mere fact that a theatre has been under one banner for a year and we must admit that Stein made quite a splurge for the occasion.

Coughlan Obtained Excellent Results Selling "Dirigible"

A model dirigible mounted on the top of an Austin auto helped hang up record attendance for Burt Coughlan, manager of the People's Theatre, Maynard, Mass., when "Dirigible" played his town.

The accompanying photo will show you how the little car looked when parked in front of the theatre. Also note the two members of the staff who were dressed in aviators' clothing to lend some additional atmosphere to the stunt. The car was driven through all principal thoroughfares and outlying districts of the city.

In return for a page ad furnished by the film distributor the local paper came through nicely for Coughlan in the way of cut and readers in the news section. One full column was devoted to photos of featured players and theme of picture.

We're glad to know that Burt fared so well with this one and hope that he will continue to produce such gratifying results, at the same time not forgetting to keep us all informed as to his future activities.

——No Empty Seats This Season!——

Crescent Theatre Shows What Can Be Done In Small Town

If it were possible to clearly reproduce an ad used by the Crescent Theatre, Grand Haven, Mich., we would gladly do so for the reason that it presents a very good idea of what can be accomplished in typography in a small community where local newspaper facilities are limited.

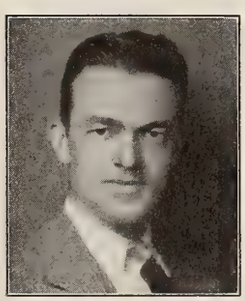
The one we have before us was used in connection with a double bill and with the exception of a cut of Joe E. Brown at the top portion—the balance of the ad is set in type, nicely arranged as to style and size. Rule borders are effectively used and generous space is alloted the short subjects.

While we don't know the name of the Crescent's manager, in case he sees this little article it is to be hoped that he will furnish the Club with further accounts of what's doing in show business in Grand Haven.

——Let's All Pull For Prosperity!——

ROUND TABLE BIOGRAPHIES

Thomas Cleary, present manager of the Princess Theatre, Montreal, Canada, entered the amusement business at the age of 16 years, starting as usher in the Capitol Theatre under L. M. Thomas. Later on, when this house was managed by J. A. Dahn, Cleary was promoted to the position of secretary and after a period of six months was made assistant manager.



Thomas Cleary

In 1926 he went to the Palace Theatre in Montreal as assistant manager to George Rotsky, one of the best known showmen in the city, and held this post until 1928 when he was again transferred to the Capitol. A year later he left the Capitol to go with Consolidated Theatres' Orpheum Theatre, remaining there one year until he went to the Princess as assistant manager.

Cleary was born in Montreal June 23, 1904, and was educated in the local Mt. St. Louis College, and at Berkeley University, Oakland, Calif. He's always been connected with the Famous Players organization and by the tenor of his statement we don't think there's a chance of his ever straying into other fields.

TYSON HAS NEW CO-OP PLAN

George Tyson, director of publicity for Warner theatres in the Pittsburgh district, has hit upon a new plan to buy newspaper space, based on admission of newsboys to Warner houses.

As his plan now works, the newspaper virtually pays its boys' admissions through exchange of space and, according to report, the first test has proved so satisfying to both newspaper and theatres that the arrangement will be continued indefinitely. The independent footing appears to appeal to both parties concerned.

During the month of August a leading newspaper arranged for the admission of 3,000 newsboys to Warner theatres. Six parties were madeup at different times and the paper practically paid for the tickets at a slightly reduced rate by exchange of space. Tyson believes that this plan can also be sucessfully used in other cities.

——Business Is Going To Be Great!——

Peterson Appealed To Women Patrons With A Sachet Gag

To supplement his routine advertising, C. W. Peterson, manager of the Casino Theatre, Marshalltown, Iowa, trotted out a couple of exploitation stunts designed to create interest in "Daddy Long Legs."

He promoted enough sachet powder to partially fill 2,000 small envelopes, imprinted, "just a breath of the sweetest romance ever told—Janet Gaynor in Daddy Long Legs, with Warner Baxter, etc." These were distributed in outgoing parcels of a local department store three days in advance.

For the lobby, Peterson promoted a garden arbor which was covered with artificial flowers. In the arch of the arbor hung a rustic sign reading "romance for all who enter."

Certainly, the above stunts must have had distinct appeal to women patrons, so we're handing out this tip for other members to use if they see fit. Continue the good work, "Pete," and let the Club know what else you're doing.

"LOBBY LAFFS"

By ED. MALCOLM
(Batting for DICK KIRSCHBAUM)

OH! RASPBERRIES ON THAT. COME IN ON A NIGHT OF LEAVE AND THEN "A SMILING LIEUTENANT" I CAN'T SEE IT. BAAA-
?
— FRI-SAT —
"THE SMILING LIEUTENANT"
TODAY
BY ED MALCOLM

WINNING NEW FRIENDS EVERY DAY!

DAVID R. SABLOSKY manages the Erlen Theatre, a fine house in North Philadelphia, Pa., and is one of the well known Sablosky Brothers who have so prominently figured in Philly theatre circles the past several years. It is a distinct pleasure to welcome this enterprising showman as a member of this organization and all other Round Tablers may expect to be tipped off to some examples of real live-wire showmanship.

———*Wear Your Club Pin! ! !*———

W. F. THOMASON is at the helm of the Carolina Theatre, Burlington, N. C., and right off the reel we feel sure that this new member is going to become a regular contributor to these pages. Along with his application he sent a couple of gags he's been using to plug a serial, which will appear in a forthcoming issue. Keep up the good work, W. F., and let us hear from you again in the near future.

———*Wear Your Club Pin! ! !*———

DAN E. KRENDEL manages the St. Clair Theatre, Toronto, Ontario, Canada, and we are glad to introduce this new Round Tabler to his fellow members. The Canadian contingent continues to grow and the Club is indebted to it for many fine past contributions to this department. Let's know what you are doing to put new season product over, Dan, and we'll pass the word along.

———*Wear Your Club Pin! ! !*———

WILLIAM O'HARE directs the management of the Lyceum Theatre in Duluth, Minn., and now that he is enrolled as a new member of this organization we'll be looking for information on what brand of showmanship he's using to put his house over. Your fellow memers will want to know how you started off the new season, Bill, so why not take a little time off in the near future and drop headquarters a letter.

———*Wear Your Club Pin! ! !*———

Here's the Blank

Application For Membership In

"MANAGERS' ROUND TABLE CLUB"

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

MAX SILVERWATCH is in charge of the Strand Theatre in Amesbury, Mass., one of the New England Warner houses. We are happy to list Max's name among Round Table members and will look forward to hearing from him regularly as to how he is selling shows in his city. Dig up a photo of that last good stunt you put over, Max, and shoot it along for the benefit of your fellow showmen.

———*Wear Your Club Pin! ! !*———

J. C. WHITE is a partner-owner of the Dixie Theatre, Aberdeen, N. C., and prior to forming an association with E. S. Holleman for operation of this theatre, he was a booker with the Paramount-Publix organization in the Publix-Kincey territory, with headquarters in Charlotte. We are mighty glad to have White with us and we'll be looking forward to receipt of some interesting accounts of what he and his partner are doing to sell shows down in Aberdeen.

———*Wear Your Club Pin! ! !*———

GENE BOLLN is the manager of the Starland and San Carlos Theatre in Los Angeles, Calif., and although he's just become a member of this organization a description of some of his work has already appeared in these pages. You'll see more of it in the future, including a recent stunt he pulled on "Shipmates." We're glad to have you with us, Gene, and don't forget to keep your Club posted about all live-wire stunts.

———*Wear Your Club Pin! ! !*———

ADOLFO CARUSO is in charge of the United States Theatre in the famous city of Hoboken, N. J. For your further information he isn't any kin of the departed tenor of international fame, nor does he claim any relationship to Robinson Crusoe—he's just Adolfo, that's all—a former Major with the A. E. F. and now an up-and-going executive of the theatre referred to above. He's only been with Warners for six months but we'll make a prediction that he's going somewhere in show business. Keep your Club posted, Caruso.

———*Wear Your Club Pin! ! !*———

ORRIS F. COLLINS manages the Capitol Theatre, Paragold, Ark., one of the M. A. Lightman houses under the banner of Malco Theatres, Inc. We take this opportunity to acknowledge his application for Club membership and we know that the Club can count on receiving some live show tips from this new member.

———*Wear Your Club Pin! ! !*———

WILLIAM H. KARP is another Publix manager to whom we are extending Club welcome and he holds forth at the Garden Theatre in Dunmore, Pa. We already have a line on the sort of work being turned out by Karp and hope he will find opportunities to drop Club headquarters an occasional line so as to let other managers know what's doing in show business in his town. How about it, Bill?

———*Wear Your Club Pin! ! !*———

CRESS SMITH manages the Harris Theatre in Donora, Pa., and the Club welcome is also extended to this new member. Now that you are with us, Cress, take a little time off now and then and let your fellow showmen know what kind of work you are turning out in your town in the show-selling line. Shoot in your ideas to headquarters and we'll broadcast them to the rest of the gang.

A. C. BRAY manages the Ritz Theatre, Gladewater, Texas, and we take this occasion to introduce this new member to his fellow Round Tablers. He's in a live show town and we sincerely hope that he will find time to become a real active contributor to this department. Shoot along some stories, A. C., and Club headquarters will do the rest.

———*Wear Your Club Pin! ! !*———

LEON E. JUNETTE has the job of assisting C. J. Alden with the management of the Fox-Martin Theatre, Globe, Ariz. He has been with this theatre for five years in various capacities and was promoted to his present job through climbing the necessary rungs of the ladder. We shall be interested in his future success and hope he will continue to let us hear how he's getting along.

———*Wear Your Club Pin! ! !*———

THOMAS PAWLEY is the manager of the Keystone Theatre, a Publix house in Towanda, Pa. We have already noted some of the work he's been doing down in his town and hope he will find time to pass along some good show tips to other Round Tablers. Send along a photo and a brief yarn about that last live-wire stunt you pulled, Tom, and we'll see that the rest of the boys are let in on it.

———*Wear Your Club Pin! ! !*———

A. E. BAADE is the assistant manager of the Queen Theatre in Tyler, Texas, and prior to his connection with this house was employed at a film exchange. He's been with the Queen for two years and his boss, Terry McKoy, tells us that he won his present job through promotion. He's 27 years old and if we judge correctly his aim is to some day be in charge of his own theatre. Good luck, Baade, and the Club will keep an eye on your activities.

———*Wear Your Club Pin! ! !*———

M. KEMPENICH has charge of the Moorhead Theatre, Moorhead, Minn., and he's another Publix man to become enrolled in this organization of showmen. Let's hear about what you are doing to sell shows out your way, Kempenich, for we're sure you have some interesting show tips to pass along to the other members of this Club. There's a host of brother Publix men in this outfit who have been making valuable contributions and we hope you will help keep up the good work.

———*Wear Your Club Pin! ! !*———

FRED NELSON holds down the double job of assistant manager and operator at the Rialto Theatre, Refugio, Tex., and he's sponsored for Club membership by his boss, Carl Baumgartner, a manager who recently became a Round Tabler. Carl tells us that Fred is a man with considerale show experience and that he should be able to pass along some worthwhile ideas. That's the kind of stuff we're on the lookout for, Fred, so shoot those ideas along.

———*Wear Your Club Pin! ! !*———

MISS ALICE SIMMONS manages the Lyric Theatre down in Jefferson, Texas, and with her application for membership in this organization the Club gains another lady-manager. When the ladies take a whirl at theatre management it has been our pleasure to note that they generally make things hum, so we'll be looking forward with interest to hear what she is doing in the show-selling business.

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 98.—Suppose you start with the exciting lamp not lighted. How would you handle the fader before and after lighting it, and why? Explain your method of handling the fader at change-over. Explain, in detail, just why it is impossible to secure good results unless the projector be run at exactly the same speed the taking camera and sound recorder were run. Exactly what fault or faults will variation in taking and reproduction speeds set up?

CONCERNING EFFICIENCIES

In correspondence with John Hertner, president of Hertner Electric Company, I have received the following:

"Dear Friend Richardson: In answering your letter will say that the efficiencies of the multiple set not only vary with the condition of the set but also very much with the size of the set. For example: In the CP-400 ampere machine, the efficiency amounts to about 84. Now an overall efficiency of 84 per cent means that the efficiencies of the generator and of the motor considered separately is about 92. Taking, however, a small set of say 20 or 25 ampere capacity, if the overall efficiency is 60, it indicates that the motor or generator alone is about 77. This is arrived at by taking the square root of the combined efficiencies, that is to say, the square root of .60 is approximately .77. In other words, if the motor has an efficiency of 77 and the generator an efficiency of 77, the combined efficiency is 77 times .77, or approximately .60 and while a set of this kind probably has an efficiency of a little over 60 when it is in good condition, it may go much below that if permitted to fall into a poor state of adjustment or repair.

"Now in a set D-75-75 size which has a normal output of about .75 K.W. the efficiency runs about 71 or 72 per cent when the outfit is in good conditions, which shows that the efficiencies of the motor and generator separately are about 84.

"These figures are quite dependable, though of course they do not include ballast losses."

Well, I think your editor will have to admit he is too dumb to understand all this, but it comes from an electrical engineer than whom I think there is none better. John Hertner knows his vegetables when it comes to matters electrical and mechanical. I am going to ask him to explain just why it is that if the motor and generator both have an efficiency of 77 their combined efficiencies should drop to 60.

Later: The foregoing was submitted to Mr. Hertner, who explains as follows, though he still leaves us puzzled by his reference to liquids which foam. However, he lives not far from Canada so maybe—well, anyhow, here is what he says:

"Suppose a motor generator set absorbs 100,000 watts from the line. This is the equivalent of 134 horsepower. If the motor efficiency is 92 then it develops 92,000 watts or 123 horsepower. This is delivered to the generator. If the generator has an efficiency of 92 then it develops 92 per cent of what it receives or 85,000 watts or 113 horsepower. The overall efficiency is 92 times 92 or 84 per cent and as a check, 84 per cent of the input 100,000 watts or 134 horsepower is 84,000 watts or 113 horsepower.

"Suppose you fill a glass with milk from the bottle. In doing so you spill a quarter of the milk you pour out. Your efficiency is 75 per cent. On pouring the milk out of this glass into a second one and again spilling a quarter your efficiency is again 75 per cent but the milk in the second glass is 3/4 of 3/4 or 9/16 of what you started with and your overall efficiency would be 56.25 per cent.

"The same reasoning would apply to any other liquids except that those which foam would require more careful handling."

NOT ENOUGH RECOGNITION

There should be recognition by the Academy of Motion Picture Arts and Sciences of the work of those responsible for the projection of a motion picture. The board of directors of the Academy has approved of the following awards to be presented for the current year—the award to be in each case a bronze statuette.

First—Actor's award for the best performance by an actor.

Second—Actress' award for the best performance by an actress.

Third—Director's award for the best achievement in directing.

Fourth—Cinematography award for the best achievement in cinematography.

Fifth—Sound recording award for the best achievement in sound recording.

Sixth—Art direction award for the best achievement in art direction.

Seventh—Scientific or technical award as defined in last year's rules.

Eighth—Production award for the most outstanding motion picture production.

Ninth—Writing award for the best adaptation.

Tenth—Writing award for the best original motion picture story.

That is all very well but it is to be decided by some sort of voting system, and sometimes the results of such votes hinge upon which particular individual or element has the most friends who will do active rustling for votes. However, if we grant the system to be all right, the next thing is this: Supposing all these "one to tens" do just as splendid work as the votes would indicate and their work was not well projected to the screen and through the horns —well, it seems to me the audience will think that there might have been a mistake in the award, or if that was what might be considered fine work, surely the rest must be very poor indeed.

In other words, what is the use of high grade work through all the various items of production, if in the last final act, which must in the very nature of things affect everything, the production be not placed before the audiences perfectly?

Without in any way intending to discourage such things as this, it really seems to me that under existing conditions it would be quite appropriate that the Academy add an award for superiority in projection work. Don't you think so?

MUSIC AND TALENT

STAGE SHOWS

Denver Denver

Week ending September 24

The overture by Fred Schmitt and his orchestra consisted of operatic gems, bits from "Carmen," "Manon," "Faust," "Samson and Delilah" and "Aida." A novelty background was used this week—a high fence with staff and notes on it.

The stage show, Fanchon & Marco's "About Town" idea, was entertaining and pleased the audience most of the way.

Tad and Al Waldman, blackface, had a fast line of chatter and played the mouth organ and jews harp—but with too many intentional discords on the former. A few discords are comedy, but too many are tragic and hard on the ears. Their act was too long, also.

Ben Dova hit a new note in drunk exhibits, so drunk at the start of the act that he slept standing on his head, but he sobered tremendously when he balanced on the tipsy lamppost. He performed difficult stunts on the swaying support.

Max and his five fox terriers gave the youngsters a thrill in their five minutes on the stage. The dogs acted really intelligent—but Max also proved he could put on an act without them. He is a clever contortionist as well as a dog trainer.

As a windup Joe Pasco did his bag punching. He is fast with his fists and with the help of the line, also punching bags, it made a good closing flash.

The line, a dozen, are shown in phone booths calling up men "About Town"—making dates. The booths are raised off the stage showing the orchestra back of a row of auto cutouts. In their second routine the girls are dressed to resemble traffic cops and do a traffic dance—with their huge white mitts. Then a dance with their men "About Town"—a bunch of dummies, and they finish their part of the show with an ostrich feather fan dance.

Stock for Fox-Locust

Philadelphia theatres face a new competitive threat in the field of low-priced entertainment, with the announcement that Mae Desmond, stock company star of this city, would take over the Fox-Locust, former film house, for the purpose of stock presentations, renaming the house the Locust Street. She plans to take possession October 15, offering plays on a "guest-star" basis, featuring a new Broadway celebrity each week.

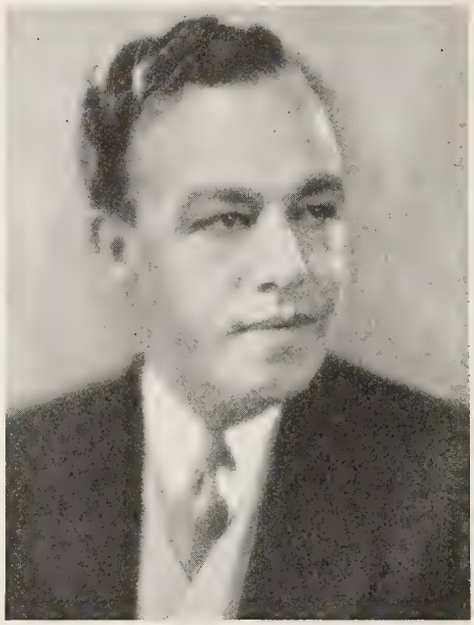
May Resume Stage Shows In Interstate Texas Houses

Stage shows may be resumed in all Interstate Texas theatres at San Antonio, Dallas, Houston and Fort Worth, adding four weeks time to the RKO intacts on that circuit. Conferences between RKO theatre operators and vaudeville bookers are endeavoring to decide whether the RKO intacts should play the circuit's own houses or those of Publix in a theatre operation pool.

K. C. Critic to Broadcast

"ACE," film and drama critic of the Kansas City *Journal-Post*, has been signed for a 17-week broadcast of his feature "Easy Aces," over WGN, Chicago. If he clicks, it will go over the chain.

MILTON HERTH



Here is an organist who has made of himself a decided feature in the theatre in which he works.

Herth is at the Paramount in Hammond, Indiana, and has been there since the house opened a year ago, when he was chosen to play the inaugural program. He is very well known throughout the middlewest, being one of the pioneers of community singing stunts and having been the chief organist for the Great States division of Publix and opening all of their houses for the past five years.

Milton is a graduate concert organist who has a distinct style of presenting class, novelty and community solos, and one who possesses the faculty of "selling" them with a most pleasing personality. He is not an organist who merely plays an organ, no sir, he knows construction and can even rebuild it if and when it is necessary.

Sheffield NBC Director

James Rockwell Sheffield, United States ambassador to Mexico from 1924 to 1927, was elected to the board of directors of National Broadcasting Company, at the annual stockholders' meeting, September 8.

Australia Reviving Vaude

Efforts are being made in Australia, it is understood, to revive vaudeville in the larger cities, Sydney and Melbourne in particular. The outcome of the revival is uncertain.

Trying Straight Vaudeville

Skouras Brothers' Ambassador in St. Louis, Mo., will try straight vaudeville with pictures and if successful will eliminate the former master of ceremonies stage show policy.

STAGE SHOWS

Jersey City Stanley

Week ending September 24

Paul Ash heads this entertaining "Jazz Babies" revue. One sure thing that can be said for Ash is that he is a master at selling acts; he is one of the few masters of ceremonies who sell the performers and not themselves.

Ash first makes his appearance before the curtain and announces the opening number. This "black-out" skit for an opening is quite unusual and proved highly entertaining. The scene depicted a maternity ward in which the frantic husband waited for the glad tidings. "Dr." Ash finally appears and announces the birth of "Jazz Babies" revue, which from then on steps at a lively pace. The 12 Muriel Abbott dancers start proceedings with a snappy buck, toe and cane routine that gets them a good hand. Ash then announces a medley of numbers which the stageband plays. This is called "Romantic Rivers," and is a compilation of "river" songs. The band (a regular house unit), is ably led by Ash and proves its ability by giving a great concert. Vic Ince shows himself to be one of the best cornetists this reviewer has ever heard. Vic stops the show cold after playing a "hot" chorus of "I Ain't Got Nobody" and is forced to encore with "St. Louis Blues." He receives a great hand at the finish and could easily have encored again. Barnet and Clark, a young chap and a girl, offer a fast tap-hop which they call "The Jay Hop," and get themselves a nice reception for it. Peggy Bernier, personality girl, dressed as a young lass is a great comedienne and has the house in an uproar at her manner of presenting songs and at her stories and gags in which she uses Ash as her foil.

The Abbott Dancers, this time in gymnasium suits, again offer a snappy and well-done tap and acrobatic routine and are followed by Dolly Belle, who does a difficult high kick and acrobatic routine and gains herself a fine hand. Belle Montrose, who appears from the orchestra and does a dumb act, gets a lot of laughs but that is all that can be said for the act. The show closes with a difficult buck and acrobatic dance routine by the Abbott Girls. This is the first time in the history of this house that a troupe of this kind has been introduced individually. Miss LaNorma beautiful brunette and captain of the girls, introduces each as they come on and go into the dance. These girls are all good looking and all are accomplished dancers and assist greatly in making this a fine show.

Fox Closes Coast House

Fox has closed the California in San Diego and discontinued Fanchon & Marco shows at the Fox, as an economy measure. Fanchon & Marco units, however, are returning to Fox West Coast Seattle theatres, after a dispute between musicians and the circuit.

Santly on NBC Broadcast

Joe Santly, vaudevillian, will be heard in a novelty program over NBC network on Monday, September 28. Santly is a song writer of note.

Demming at Century Organ

Bob Demming, widely known in Buffalo as an organist, is presiding at the console in Shea's Century in that city.

SLICES OF MELLIN

By BOBBY MELLIN

CHICAGO

Don Pedro, whose orchestra is heard each night of the week from the Terrace Gardens, from 12:30 to 1 o'clock over an NBC-WJZ network, became a conductor at the early age of 16. After four years in symphony and motion picture theatre work, Don is devoting his talents to dance bands. Don Pedro is a nickname, based on his family name of Peter Avelar and means Mr. Peter. He is the son of Castilian parents who moved from Mexico to New Orleans and later to San Antonio, Texas, where he came under the guidance of Hernandez the well-known Julian Paul Blatz, both famous teachers of the violin. When the lad was only 8 years old, Hernandez took him over as a protege and sponsored his early appearance in the symphony. His abiilty in interpreting the violin and xylophone is based on his musical appreciation and training.

Just to prove that while the term "gigolo" is strictly Parisian, there are gigolos to be found in the United States. Officials of the Music Corporation, in cooperation with the Hotel Lowry, St. Paul, staged a publicity campaign which brought 35 applicants for the position of professional dancing partners. The list included men with college education, some who wanted the positions for the glamour of night club life, and others who seriously wanted work as professional dancers and boasted of a complete gigolo wardrobe.

Red Engle, featured saxophonist with the Ted Weems orchestra, is a sketch artist in his spare time. Red recently completed portraits of the orchestra which will be used in lobby displays of the Weem's band.

Phil Levant, a Chicagoan with an all-Chicago orchestra, is making a hit with a seven-piece orchestra as the luncheon hour attraction at the famous College Inn of the Hotel Sherman, with daily broadcasts over station WBBM. Levant's orchestra dates back to a five-piece combination which for three years enjoyed popularity at the L'Aiglon Cafe. Later they appeared at the Vanity Fair, another Chicago night club, and this engagement was followed by a season at the Boulevards of Paris, popular St. Paul, Minn., night club.

Jean Paul King, NBC announcer, now finds himself attached to the personal staff of the chief bailiff of Cook County, with a shiny nickle badge to wear on state occasions. King acted as announcer for the "Our City" program, broadcast locally over WENR, when Albert J. Horan, chief bailiff, appeared on the program to explain to the people of Chicago the duties of his office. The next day the badge was delivered to King.

Organist and Musical Conductor Changes in New York City

Ron & Don, from Philadelphia Fox to Brooklyn Fox.

Will Gilroy, from N. Y. Capitol to Brooklyn Pitkin.

Bob Hamilton, from Washington Fox to N. Y. Roxy (one week).

Eddie Schwartz at the RKO Bushwick, Brooklyn (guest).

Oscar Roed at the Brooklyn Fortway.

Charlie Stein, M. C. and Musical Conductor at Fox Ridgewood, Brooklyn.

Irving Fiedler, now musical conductor at Loews Gates, Brooklyn.

Johnny Winters, from Houston, Texas to Warners' Beacon, N. Y. C.

Rose Rich, at the Fox Savoy, Brooklyn.

Phil Lampkin, M. C. at Fox Savoy, Brooklyn.

Paul Ash, M. C. Jersey City Stanley (one week).

John Gart, organist and musical conductor at Loew's 46th, Brooklyn.

STAGE SHOWS

Omaha Orpheum

Week ending September 17

Within a fortnight a second theatre organ in Omaha has been brought from silence into beautiful melody, this time at the Omaha Orpheum, with Julius K. Johnson, Omaha's own premier organist, at the console. Johnson, who is spending two weeks visiting in this city, was prevailed to take over the console while here and truly has been giving Orpheum guests an "added attraction extraordinary," as this theatre's advertising has heralded. When we heard him he played "Waiting for Sunrise" and "The Doll Dance." Eddie Perrigio and his R-K-Olians orchestra accompanied from the pit during the second number. The console was placed in the left end of the pit, out of which it was elevated and into which it later receded. The audience had ample applause for both numbers.

After the newsreels, during which the orchestra played in those scenes which were primarily silent versions, the Zelda Bros., in "Air Antics," entertained with a trapeze act. Walking offstage like a monkey on all fours, contortions as though their hips were double-jointed, a windmill stunt in which the hands served as the axis for the body, revolving freely by use of swivel-joint hand grasps—these were some of the highspots of their act, generally excellent.

Other acts included Burns and Allen in "Dizzy"; Frank Conville, with Sunny Dale; Irving Grad, Tom Rafferty, Doris Lenihan and the Michael girls in "Dancing On."

The Burns-Allen act was one largely of jokes and repartee. The audience really laughs. "Maybe It's Love" is the song they sing as a closing feature.

Frank Conville and Miss Dale go over well. He is introduced by her as appearing through courtesy of the Metropolitan Opera company and sings a love song, holding a picture—what seems to be a frame at least—before him. It turns out to be a mirror. Gigolo acting, a little fun with a saxophone, a Charlie Chaplin stunt using tickets from a large roll to dance with the ten-cents-a-dance girl, singing and dancing, with the accompaniment of the orchestra from the pit, all combined in a neat act.

The "Dancing On" act, with its three leading players and a dancing chorus of the six Michael girls, is colorful. Miss Lenihan and the youths join in an athletic-tap dance

Milwaukee Wisconsin

Week Ending September 17

"Overture Orientale" by the Wisconsin theatre orchestra under the direction of Glenn Welty precedes Fanchon & Marco's "Let's Go" Idea. Numbers include "The Kashmiri Song" sung by Orville Rennie, and "Orientale" played on the violin by Ray Brown of the Milwaukee Symphony orchestra.

The first episode of the Idea, which has been produced in "compliment to Fox Midwesco's greatest show season," is nothing more or less than one of the vaudeville Ideas, and not an unusual one either. It has a Spanish setting with Adriana, who acts as mistress of ceremonies, singing and dancing.

The Three Rhythm Queens tap dance in an entertaining fashion and give way to Adriana, who again dances a Spanish fling.

Doyle and Donnelly wisecrack and conclude their bit with a paraphrase on the "Parade of the Wooden Soldiers." Sue Russell, Hinky and Dinky get a laugh from some of the audience with crazy antics and burlesques. Miss Russell sings and dances without creating any furor.

For the finale we have the Six Gordonians who tumble about in a fashion that is not entirely unique. Their acrobatic maneuvers meet, however, with the approval of those who like that sort of entertainment.

Portland, Ore., Paramount

Week ending September 14

Ruth Roland in "The Cozy Corner" Idea made a charming mistress of ceremonies, first introducing Frank Rogers, Negro ventriloquist, who proved a most versatile porter; The Three Jays danced remarkably well, followed quickly by the Four Lamonts with high-grade clowning and tightwire work. Miss Roland received hearty applause with the song, "What Is This Thing Called Love," followed by a medley of love songs and a clever imitation of Ted Lewis, and singing "Me and My Shadow" followed by a diminutive pickaninny. The incidental music as rendered by Tommy Sandvall and his stage band was most enjoyable. Rector and Doreen put on a novel iron-jaw act. Richard Obee, well known to Portlanders on account of his association here some years ago with New York Players, is the efficient manager of this delightful unit.

Baltimore Century

Week ending September 24

"Fiesta," a Loew Capitol stage unit staged by Arthur Knorr under the personal supervision of L. K. Sidney, was announced by slides as Al Hornig, played an organ medley. The production opened with the Chester Hale Girls dancing in a setting representing the courtyard of a Spanish villa, while George Wild directed the band. Carlos Peterson and Nicholas Duks in clown costume do some pantomime and Joyce Coles joins with toe dancing. Then the clowns go into an eccentric dance finishing with solo bouncing and whirls. Coles on from left with baby carriage. Pantomime as to who is father. Comedy of twins, each presented with one. After this come Carney and Jean in their comedy chatter, dancing and song act, joined by an unnamed comic with more fun and dances with some acrobatic work. Chester Hale girls on in a hot Spanish number with suggestive dance movements that pulled nervous giggles from the audience. Joyce Coles then does a seductive Spanish dance. Next comes Joseph Pope Jones in Toreador costume singing "Mandalay," which he follows with his impression of Harris in "Green Pastures," singing "Let My People Go!" Next is Helen Kane, singing "That's the Way It Goes," "Dangerous Nan McGrew," from her picture of that name. "I Want to Be Loved by You," after which she calls on Al Hornig, organist, to join her on stage, and sings "I'm Taking a Chance With You."

Spokane Fox

Week ending September 10

Fanchon & Marco's "Modern Minstrel" idea brought back memories of days of Dockstader and George Primrose. Harry Jolson is the interlocutor, and used four end-men in the blackface, including Harry Von Fossen, an old minstrel man. Esther Campbell, an attractive birdlike songster, put over a melodious whistling number, and was generous with a closing number, "Whistling in the Dark," illustrated by the chorus with dark lanterns. The closing spectacle with the girls suspended against the back drop playing huge colored musical instruments was particularly appealing. Jules Buffano, master of ceremonies with his band, scored heavily, with his play songs of another day.

Organist at Cleveland House

The RKO Palace in Cleveland has engaged Joe Vero as organist, following its policy of offering a larger performance rather than reduce admission, as all other first runs have.

ORGAN SOLOS

RON & DON (Brooklyn Fox) presented for the opening program of their second engagement a special solo called "Our Birthday Party," which commemorates the Fox theatre's third anniversary. Don again was seated at the big pit console while Ron was at the baby stage console. They opened with a specially written lyric about the anniversary party to the tune "Smile Darn Ya," and then went into the singing of "By My Side,"a special challenge chorus between the boys and girls to the tune "Got the Bench," another special, written to the tune "Just a Gigolo," a whistling and singing chorus of "Whistling in the Dark," and a final chorus of "Million Dollar Baby." Just before the final chorus, Don surprised the audience by singing a Jewish version of "River Shannon," and though it was sung in dialect and in a comedy vein, the good tone quality of his voice was evident.

ESTHER LEAF (Omaha Paramount) has the console artistically fitted with a jeweled colored card upon which colored lights are permitted to play with decided effect. As an opening number Miss Leaf plays the "Orpheus" overture. Then, as something individual and decidedly unique, she announces that she will accompany her sister, who also will play the organ. Her sister, Ann Leaf, then appears at a console in a sound-film projected upon the screen. The screen announcement is that Ann Leaf will play "Songs from the Organ," that she will accompany Ben Alley, who sings "When the Moon Comes Over the Mountain." Her reception indicates that the customers again want the organ on the program.

EARL ABEL (San Antonio, Texas) offered an organ solo of his own arrangement and he called it "Looking Backwards." Opening the musical presentation with "Daisy, Daisy," he followed with a group of comical song slides depicting the style and ways of yesterday. Next he rendered "In the Good Old Summertime" with several advertising slides used in the days of the magic lantern and these got many a hearty laugh. This was followed by "In the Shade of the Old Apple Tree" and "Let Me Call You Sweetheart." The organist received a great big hand.

HAROLD RIEDER (Jersey City Stanley) presented an entertaining solo called "Radio Popularity Contest," which was built up in a manner to give the reigning radio favorites and the songs associated with them a big hand. Rieder opened by announcing the solo and explaining how the winner could be determined at the finish. This of course was to be determined by the greatest applause for the particular star. Just before the singing of each number, a photo of the artist was shown and then those in the audience who favored this star sang the song. The numbers used were "Just One More Chance," "For You," "In My Arms," "Many Happy Returns of the Day," and "Love Letters in the Sand."

EDDIE SCHWARTZ (Brooklyn Bushwick), engaged as guest organist for the 20th anniversary program of this RKO house, had to work under difficulties but succeeded in making the audience sing beyond all expectation. Unfortunately the house is not equipped with a slide machine and the organist was forced to play oldtimers and songs that have been outstandingly popular.

Using a "mike" to make his announcements, Eddie "sold" the idea of singing right from the start. The numbers were "Hail, Hail, the Gang's all Here," "Sweet Rosie O'Grady," "School Days," his own singing of "Moon Comes Over the Mountain," a chorus of the same song for the audience to sing, "Beach With You," "Moonlight Saving Time," and a final chorus of "East Side West Side." The solo was very well done and apparently (from the applause at finish) the organist would be a box-office attraction in no time at this house if kept on.

JACK MARTIN (Milwaukee, Wisconsin) in offering "Your Part of the Program" is assisted by Adriana, of Fanchon & Marco's "Let's Go" Idea, who sits atop the organ to applaud the audience's effort at song. His numbers include "It's the Girl," "Many Happy Returns of the Day," "Long, Long Trail" and "Wrap Your Troubles in Dreams."

"THE CROONING PRINCE OF THE ORGAN"

JOHNNY WINTERS

WARNER BROS. BEACON THEATRE, NEW YORK CITY

PERSONALITY — YOUTH — SHOWMANSHIP

UP AND DOWN THE ALLEY

HELLO EVERYBODY

Well the main thing along the **Great White Way** this week is the opening of **B. S. Moss' Broadway** theatre. . . . This house as you no doubt know was formerly the **Colony.** . . . Every type of show has played here and it looks as if Mr. Moss has finally hit the right kind of entertainment for this particular house. . . . The opening bill, headed by **Joe E. Brown** is called **"Varieties"** and is a 12-scene revue that is easily as good if not better than many shows on **Broadway** at the present time. . . .

* * *

Have you heard that new **German** song called "Call Me Darling, Call Me Sweetheart, Call Me Dear," . . . It sure is a peach. . . . **Santly Bros.** are the **American** publishers. . . . **Dorothy Dick** has written the **English** text and has gotten the appeal in her words that the music calls for. . . .

* * *

Edwin H. (Buddy) Morris, vice-president of the **Music Publishers Holding Corp.,** a subsidiary of **Warner Bros. Pictures,** left last Sunday for the west coast. . . . While in **Hollywood** he will confer with **Warner** and **First National** studio executives regarding musical embellishments of future productions. . . . He will also make a survey of his company's branches in the far west as well as meet the various sales representatives of the corporation. Sales campaigns will also be mapped out in all of the Coast cities.

* * *

Art Hays, who has been away from **Memphis** for the past year, received a welcome on his return to the **RKO Orpheum,** that few organists can boast of. . . . Art, even after a year's absence, is still the "fair-haired boy" of Memphis. . . . The town's leading citizens, together with five or six of the leading societies and clubs welcomed him back with a two-block parade, a police escort and music from bands and a radio truck. . . .

* * *

Do you remember the singing team of **Harm & Nee?** . . . Charley, the eldest, while playing St. Louis "fell" for little **Babs Lewis,** of the **Lewis Sisters.** . . . He didn't give her a chance to catch her breath, just hustled her away and got married. . . . Babs and her sister have been lobby entertainers in the **B & K** theatres, **Chicago** for the past year . . . and now that Babs is married there is no more Lewis Sisters, but there is a new team known as the **Three Ryans** and they are playing an **RKO** route now. . . . Good-luck kids. . . .

* * *

Ray Perkins, radio jester, was promoted this week from **Captain** to a **Major** in the **M.I.R.** of the **U. S. Army.** . . . **Perkins,** who in addition to his character of **Prince of the Pineapple** on the **Libby Hour,** and **Old Topper** on the **Jergens** Period, is also **Major Ice-Quick** on the **Frigidaire** broadcast, and now declares that instead of a character actor, he has become a type-actor. . . .

* * *

S'long.....Ed Dawson.

QUALITY SLIDE COMPANY

New Organ Solos that will click. Send for Free cues

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J. C. Jenkins—His Colyum

Neligh, Neb.

DEAR HERALD:

Somehow, when we see Paul Lukas and Eleanor Boardman in a picture we are impressed with the fact that they are not trying to act; they are just being natural, doing things and saying things in a natural way just as ordinary folks would do. They tell us that the best actors are those who do not try to act. "Be yourself" is a rule that should govern all actors, but too few there are who follow it. Following one's natural instinct is what makes for good acting. We believe it was Admiral Bob Evans who said, when he was warned not to go into the harbor because of the mines, "To hell with the mines; go ahead." Barbara Frietchie was following a natural instinct when she leaned out of the window and shouted, "Shoot if you must this old gray head, but spare your country's flag." Neither Bob nor Barbara was acting; they were just being natural, and that's why Paul Lukas and Eleanor Boardman were so impressive in "Women Love Once."

This picture will likely not draw more than two stars from the reviewers, but we will give it all there are in the case because of the reasonableness of the story, its sensible dialogue, the absence of suggestive situations, its appeal to one's sense of justice, the excellence of its direction and the exceptional acting of these two delightful performers. Paramount has no call to apologize for this one.

Had the director of "The Smiling Lieutenant" not gone to the extreme he did in bringing out unnecessary suggestions in the bedroom scenes, that picture would have been much more acceptable. That's why we emphasize the cleanliness of "Women Love Once." Suggestive scenes and smutty dialogue are the bane of the industry, and it's time we got away from it, but our long experience in the business and the tendency of the producers do not strengthen hope within us that we ever will.

We have been wrong so many times that if we ever happen to be right, and some one will mention the fact, we will have our life-size picture appear in this magazine, provided George will give it space.

▲

A Contrary People

We Americans do things contrary to any other nation on earth. We send men to congress to make laws and then there is a mad scramble to see who can break the most of them. We shout ourselves hoarse for universal peace and then Uncle Sam

puts on a long tail coat and marches down the avenue to see who dares to step on the tail of it.

When some country tries to abridge the right of our millionaires to take oil out of their country every mother's son of us rushes for the closet to get our shotguns. We pride ourselves on being sportsmen, we donate 10 cents to the Red Cross and pay 25 dollars for a ringside seat to see a couple of bull-necks maul each other for 30 minutes. We tune in on the president's speech and immediately tune out to get a jazz orchestra. We pass laws prohibiting the manufacture of spirituous liquors and lend the grape growers millions of dollars to make grape concentrates with an alcohol content that will blow the lid off, and we legalize the sale of it.

We collect income tax derived from an illegal business and we wink at the illegal business. We used to be told to "vote as you shoot" but Chicago shoots as she votes. Boston lives on codfish balls and baked beans, Vermont on basswood hams and Connecticut on wooden nutmegs. Texas wants Oklahoma to move over and give her more room. Hollywood wants to buy Plymouth Rock to use in one of her sets and Reno gets 'em comin' and goin'.

It won't be long now until we will be in the midst of another presidential campaign. The Republican platform will read, "We point with pride to the unprecedented prosperity," etc., etc., and the Democratic platform will read, "We view with alarm the gross inefficiency," etc., etc., and we will be expected to take our choice with the certainty that we will get soaked no matter what we do. We're in a helluva fix, and if we hadn't been born in Michigan we might have been a Dutchman, and then just see what the Dutch would have to answer for. All in favor of the motion say no. The nose (cahcoo) has it and they call it hay fever.

On Graveyards

We can't understand why Paramount would follow "Women Love Once" with a picture like "Murder By the Clock." This one starts in a graveyard and ends in a graveyard. It has everything in it that a picture shouldn't have, and if you can get ninety minutes of entertainment in a morgue, then this one ought to please you.

Ordinarily Lilyan Tashman is an excellent "heavy," but in this picture she puts in entirely too much avoirdupois, for she arranged for the murder of three without any perceptible reason for it. This one ought to be played in hot weather, for it will make the cold chills run all over you and you will think it is twenty degrees below zero.

Whoever conceived the idea for this picture should be awarded a medal for the world's greatest gloom builder. He must have been a sexton. If Hollywood makes a few more like this one Chicago will have to surrender her laurels, and that will be tough on Chicago.

If there is anyone in your community that you have it in for, send him a free ticket to see this picture and then credit yourself with having paid the debt in full, no matter what it is.

William Boyd and Lilyan Tashman are entirely too good performers to waste their time on such story material as "Murder By the Clock."

▲

The New Guide

A fellow said to us the other day, "Say Colonel, you are old enough to have some sense and I'd like to ask you if the girl was right when she said that "that that that that that preacher spoke of was all wrong" and we replied, "Well, our opinion is that that that that that girl was talking about should be referred to the Committee of the Whole without recommendations." We felt like the new guide did when he was conducting some tourists around Washington and they came to Washington's monument and one of the ladies in the party inquired, "Say, guide, what does that monument stand for?" And the guide scratched his head for a moment and then said, "Well lady, they thought it would look better standing up than lying down." Now, after that, you can take epsom salts if you like but we'd suggest Pluto Water.

▲

We're off on that long trek toward the land of the setting sun, and we hope to find some spot where they have turned their eyes from the mournful past toward a hopeful future, yes sir we do, for . . .

Out on that long, long trail we'll be winding
Toward the land of the setting sun,
And we hope that we'll be finding
Where prosperity has begun.
We'll see the boys in old Wyoming
And then go on to Idaho,
And you can hear us sing in the gloaming
If we find smiles where'er we go.

J. C. JENKINS,
The HERALD Man.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1930, unless otherwise specified.

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Lariats	Wally Wales	Aug. 25,'31	60	
Headin' for Trouble	Bob Custer	Sept. 22,'31		
Hell's Valley	Wally Wales	Mar. 18,'31	60	
Red Fork Range	Wally Wales	Jan. 12,'31	60	Mar. 7,'31
Riders of the Cactus	Wally Wales	July 7,'31	60	July 25,'31
Sheer Luck	Ralston-Stuart	Feb. 7,'31	60	Mar. 9,'31
So This Is Arizona	Wally Wales	Apr. 24,'31	60	
Trapped	Stuart-Quartaro-Dean-Santschi	Apr. 14,'31	62	

Coming Feature Attractions

Big City Shadows	6 reels
Blazed Trails	6 reels
Cyclone Kid — Buzz Barton	6 reels
Dance Hall Kisses	6 reels
Desert Spawn	6 reels
Devils Decoy	6 reels
Diamond Mystery	6 reels
Guns and Saddles	6 reels
Hard Pan Gulch	6 reels
Highway Raiders	6 reels
Lure of the Range	6 reels
Mark of the Spur	6 reels
Midnight Prowlers	6 reels
Quick Trigger Lee	6 reels
Railroad Mail Limited	6 reels
Rip Roaring Bronco	6 reels
Rio Grande Raiders	6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Avenger, The	Buck Jones	Mar. 6,'31	65	Mar. 28,'31
Branded	Buck Jones	Sept. 1,'31	61	
Dangerous Affair, A	Holt-Graves-Blane	Sept. 30,'31		Sept. 5,'31
Desert Vengeance	Buck Jones-Barbara Bedford	Jan. 25,'31	65	Feb. 28,'31
Dirigible	Holt-Gray-Wray	Apr. 4,'31	93	Mar. 14,'31
Devious Case, The	Cedric Hardwicke	Aug. 28,'31	92	May 2,'31
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17,'31	60	
Fighting Sheriff, The	Buck Jones-Loretta Sayers	May 15,'31	61	
Flood, The	Boardman-Blue	Feb. 28,'31	75	
Good Bad Girl, The	Mae Clark-James Hall	May 20,'31	73	May 23,'31
Last Parade, The	Holt-Moore-Cummings	Feb. 28,'31	80	Feb. 14,'31
Lightning Flyer, The	James Hall-D. Sebastian	Mar. 20,'31	54	Apr. 11,'31
Lion and the Lamb, The	Byron-Myers-Hatton-Love	Jan. 1,'31	80	Feb. 14,'31
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	June 5,'31	63	June 20,'31
Man from Chicago	Bernard Nedell	Mar. 17,'31	65	
Meet the Wife	Lew Cody & Laura La Plante	Apr. 17,'31	73	Apr. 4,'31
Men Are Like That (Arizona)	John Wayne-L. La Plante	June 27,'31	67	Aug. 22,'31
Middle Watch, The		Mar. 3,'31	65	
Miracle Woman, The	Barbara Stanwyck	July 20,'31	87	Aug. 22,'31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8,'31	63	
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15,'31	67	
Subway Express	Holt-Kelsey-Pringle	May 1,'31	68	May 9,'31
Ten Cents a Dance	Barbara Stanwyck-Cortez	Mar. 6,'31	79	Mar. 19,'31
Texas Ranger, The	Buck Jones	Apr. 10,'31	61	Apr. 25,'31

Coming Feature Attractions

Blonde Baby	Jean Harlow		
Border Law	Buck Jones-L. Tovar	Oct. 15,'31	
Deadlines, The	Buck Jones		
For the Defense	Evelyn Brent		
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton		
Headin' for Love	Buck Jones		
In the Secret Service	Jack Holt		
One Way Trail	Tim McCoy		
Platinum Blonde	Young-Harlow-R. Williams		
Range Feud	Buck Jones	Dec. 1,'31	
Shanghaied Love	R. Cromwell-Blane-N. Beery		
Shopworn	Barbara Stanwyck-Adolphe Menjou		
Shot Gun Pass	Tim McCoy		
Unwanted	Lloyd Hughes-Dorothy Sebastian		

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1,'31		May 23,'31
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1,'31		
Sea Devils	Molly O'Day-Edmund Burns	Jan. 15,'31	58	

Coming Feature Attractions

Air Eagles	6 reels
Hellion's Last Cruise, The	6 reels
Rose of Chinatown	6 reels
Streets of Shadows	6 reels

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon	Sept. 5,'31	70	Apr. 18,'31
Big Business Girl	Loretta Young-Ricardo Cortez	July 4,'31	80	Mar. 14,'31
Broadminded	Joe E. Brown	Aug. 1,'31	72	Apr. 11,'31
Chances	Douglas Fairbanks, Jr.	July 18,'31	72	May 9,'31
Father's Son	Janney-Stone-Rich	Mar. 7,'31	77	Oct. 4
Finger Points, The	Barthelmess-Wray	Apr. 11,'31	88	Mar. 21,'31
Five Star Final	Edward G. Robinson	Sept. 26,'31	89	June 27,'31
Hot Heiress, The	Lyon-Munson	Mar. 28,'31	78	Jan. 24,'31
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12,'31	70	Sept. 19,'31
Kiss Me Again	Clare-Pidgeon	Feb. 23,'31	75	Jan. 10,'31
Lady Who Dared	Billie Dove	May 29,'31	56	
Last Flight	Richard Barthelmess	Aug. 29,'31	77	Sept. 12,'31
Little Caesar	Edw. G. Robinson	Jan. 25,'31	81	Jan. 17,'31
Misbehaving Ladies	Lee-Lyon	Apr. 18,'31	72	Mar. 14,'31
Men of the Sky	Irene Delroy-Jack Whiting	June 20,'31	86	
Naughty Flirt	Alice White	Jan. 11,'31	76	
Party Husband	Dorothy Mackaill	June 6,'31	68	Apr. 18,'31
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15,'31	72	May 2,'31
Right of Way, The	Nagel-Young	Feb. 7,'31	68	
Too Young to Marry	Young-Withers	May 8,'31	68	Nov. 29
Woman Hungry	Lee-Kohler-Blackmer	Apr. 4,'31	68	Mar. 28,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Moon Murder	Huston-Young			
Her Majesty, Love	Marilyn Miller			
Honorable Mr. Wong	Edw. G. Robinson			
Honor of the Family	Bebe Daniels	Oct. 17,'31		
I Spy	Lil Dagover			
Local Boy Makes Good	Joe E. Brown			
Merry Wives of Reno	Chas. Butterworth-L. Young			
Penrod and Sam	Leon Janney	Oct. 3,'31	71	Aug. 29,'31
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31,'31	76	
We Three	Ben Lyon-Rose Hobart			Sept. 12,'31

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24,'31	60	Apr. 25,'31
Annabelle's Affairs	McLaglen-MacDonald	June 14,'31	75	May 30,'31
Are You There?	Lillie-Garrick	May 3,'31	60	Nov. 29
Bad Girl	James Dunn-Sally Eilers	Sept. 13,'31	88	July 18,'31
Black Camel	Warner Oland-Eilers	June 21,'31	71	May 15,'31
Body and Soul	Farrell-Landi	Feb. 22,'31	82	Mar. 7,'31
Brat, The	Sally O'Neil-F. Albertson	Sept. 20,'31	67	July 25,'31
Charlie Chan Carries On	Oland-Churchill	Apr. 12,'31	69	Mar. 28,'31
Connecticut Yankee, A	Will Rogers	Apr. 5,'31	96	Mar. 21,'31
Daddy Long Legs	Gaynor-Baxter	June 7,'31	80	May 23,'31
Doctors' Wives	Baxter-Bennett	Mar. 15,'31	82	Apr. 4,'31
Don't Bet on Women	McDonald-Lowe-Merkel	Feb. 15,'31	70	Feb. 21,'31
East Lynne	Harding-Brook-Nagel	Mar. 1,'31	104	Feb. 28,'31
Fair Warning	O'Brien	Feb. 1,'31	62	
Girls Demand Excitement	Wayne-Cherrill	Feb. 8,'31	68	Feb. 14,'31
Goldie	Harlow-S. Tracy-W. Hymer	June 28,'31	68	July 11,'31
Holy Terror, A	George O'Brien-S. Eilers	July 19,'31	53	July 25,'31
Hush Money	J. Bennet-J. Kirkwood-Hardie Allbright	July 5,'31	69	June 13,'31
Man Who Came Back	Gaynor-Farrell	Jan. 11,'31	81	Jan. 3,'31
Man on Call	Edmund Lowe-Clarke	Jan. 18,'31	70	Mar. 7,'31
Merely Mary Ann	Gaynor-Farrell	Sept. 6,'31		Aug. 1,'31
Mr. Lemon of Orange	Brendel-Dorsay	Mar. 22,'31	67	Mar. 7,'31
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8,'31	61	Apr. 11,'31
Once a Sinner	Dorothy Mackaill-Joel McCrea	Jan. 25,'31	70	Jan. 24,'31
Quick Millions	Tracy-Churchill-Eilers	May 3,'31	70	Apr. 4,'31
Seas Beneath	O'Brien-Lessing-Maris	Mar. 29,'31	91	Feb. 7,'31
6 Cylinder Love (Reviewed under title "The Minute Man")	Spencer Tracey-Merkel	May 10,'31	70	Apr. 18,'31
Spider, The	Edmund Lowe-Lois Moran	Sept. 27,'31		Aug. 22,'31
Spy, The	Hamilton-Johnson	Apr. 26,'31	68	
Their Mad Moment	Baxter-Mackaill-Pitts	July 12,'31	57	
3 Girls Lost	Wayne-Young	Apr. 19,'31	71	Apr. 18,'31
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30,'31	73	July 18,'31
Women of All Nations	McLaglen-Lowe-Nissen	May 31,'31	72	May 30,'31
Young As You Feel	Will Rogers-Dorsay	Aug. 23,'31	78	Apr. 18,'31
Young Sinners	Meighan-Jordan-Kirkwood	May 17,'31	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Queens	Baxter-Bennett			
Ambassador Bill	Will Rogers	Nov. 27,'31		
Business and Pleasure	Will Rogers-Jetta Goudal			
Cheating (Tent.)	Linda Watkins-John Boles	Jan. 3,'32		
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1,'31		
Delicious	Gaynor-Farrell	Dec. 13,'31		
Devil's Lottery	Sally Eilers-Alexander Kirkland	Jan. 10,'32		
Disorderly Conduct	McLaglen-Spencer Tracy	Dec. 27,'31		
First Cabin	Ralph Morgan			
Heartbreak (Tent.)	C. Farrell-H. Albright			
Over the Hill	Lane, Dillaway, Marsh, Kirkwood, J. Dunn, Sally Eilers	Nov. 29,'31		
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18,'31		Sept. 19,'31
She Wanted a Millionaire	J. Bennett-S. Tracy			
Sink or Swim	El Brendel	Jan. 31,'32		
Skyline	T. Meighan-H. Albright-Maureen O'Sullivan	Oct. 11,'31		Aug. 22,'31
Sob Sister	Linda Watkins-James Dunn	Oct. 25,'31		
Stepping Sisters	Marjorie Rambeau			
Surrender	Warner Baxter-Leila Hyams	Jan. 24,'32		
While Paris Sleeps	McLaglen-Helen Mack			
Wicked	V. McLaglen-Elissa Landi	Oct. 4,'31		Aug. 8,'31
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15,'31		
Young America	Maureen O'Sullivan	Jan. 17,'32		

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Complete Surrender	Joan Crawford	May 9,'31	81	
Dance, Fools, Dance	Joan Crawford	Feb. 21,'31	81	Jan. 3,'31
Daybreak	Ramon Novarro	May 2,'31	76	Apr. 18,'31
Easiest Way, The	Bennett-Menjou-Montgomery	Feb. 7,'31	73	
Five and Ten	Marion Davies	June 13,'31	89	June 13,'31
Free Soul, A	Norma Shearer-Leslie Howard	June 20,'31	92	Apr. 25,'31
Gentleman's Fate	Gilbert-Wolheim	Mar. 7,'31	93	Jan. 31,'31
Great Lover, The	A. Menjou	July 18,'31	71	July 4,'31
Guardsman, The	Lunt-Fontanne-Z. Pitts	Oct. 3,'31		Aug. 8,'31
Guilty Hands	L. Barrymore-M. Evans	Aug. 22,'31		July 18,'31
It's a Wise Child	Marion Davies	Mar. 21,'31	75	Feb. 28,'31

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just a Gigolo	William Haines	June 6,'31	67	Apr. 25,'31
	(Reviewed under title "Dancing Partner")			
Laughing Sinners	J. Crawford-N. Hamilton	May 30,'31	72	June 6,'31
Lullaby, The	Helen Hayes-Lewis Stone	Oct. 24,'31		
Man in Possession, The	Robert Montgomery	July 4,'31	84	June 13,'31
Men Call It Love	Hyams-Menjou-Duncan-Foster	Mar. 14,'31	71	Feb. 28,'31
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16,'31	80	May 30,'31
Pardon Us	Laurel-Hardy	Aug. 15,'31	55	Aug. 29,'31
Parlor, Bedroom and Bath	Keaton-Ellers-Denny	Feb. 28,'31	72	Jan. 31,'31
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12,'31	74	
Politics	Dressler-Moran	July 25,'31	73	July 4,'31
Prodigal, The	Lawrence Tibbett	Feb. 21,'31	83	Jan. 17,'31
	(Reviewed under title "The Southerner")			
Secret Six, The	Beery-Harlow	Apr. 18,'31	83	Apr. 25,'31
Shipmates	Montgomery-Jordan-Torrence	Apr. 25,'31	72	Mar. 28,'31
Son of India	Ramon Novarro	Aug. 1,'31	73	Aug. 1,'31
Sidewalks of New York	Buster Keaton	Sept. 26,'31	71	Aug. 15,'31
Sporting Blood	Clark Gable-M. Evans	Aug. 8,'31	84	July 18,'31
Squaw Man, The	Roland Young-Valez-Baxter	Sept. 5,'31	106	
Stepping Out	Denny-Greenwood-Hyams	Apr. 11,'31	73	Mar. 21,'31
Strangers May Kiss	Norma Shearer	Apr. 4,'31	77	Feb. 28,'31
Tailor Made Man, A	William Haines	Mar. 28,'31	80	Mar. 7,'31
This Modern Age	Joan Crawford	Aug. 29,'31		June 13,'31
Trader Horn	Harry Carey-Renaldo-Booth		120	Jan. 24,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boarding School	Madge Evans-Jordan-Page			
Champ, The	Wallace Beery-Jackie Cooper	Nov. 21,'31		
Cuban, The	L. Tibbett-L. Velez	Oct. 31,'31		
Emma	Marie Dressler			
Family Affair, A	Robert Montgomery			
Flying High	Bert Lahr	Nov. 7,'31		
Hell Divers	Beery-Rambeau			
Mati Hari	Greta Garbo-R. Navarro			
Mirage, The	Joan Crawford-Clark Gable	Nov. 14,'31		
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Oct. 3,'31		Sept. 19,'31
Private Lives	N. Shearer-R. Montgomery			
Susan Lenox, Her Fall and Rise	Greta Garbo	Oct. 10,'31		July 18,'31
West of Broadway	J. Gilbert-Brendel-L. Moran			Aug. 22,'31

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27,'31	60	Aug. 8,'31
In Line of Duty	Sue Carol-Noah Beery	Sept. 1,'31		
Man from Death Valley, The	Tom Tyler	Sept. 1,'31	62	
Montana Kid, The	Bill Cody	Aug. 10,'31	60	
Mother and Son	Clara K. Young	Aug. 1,'31	60	Aug. 22,'31
Oklahoma Jim	Bill Cody	Sept. 15,'31		
Partners of the Trail	Tom Tyler	July 11,'31	64	Sept. 5,'31
Ships of Hate	L. Hughes-D. Sebastian	June 20,'31	65	Aug. 8,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	All Star	Oct. 10,'31	7 reels	
Land of Wanted Men	Bill Cody	Oct. 15,'31	6 reels	
Two Fisted Justice	Tom Tyler	Oct. 1,'31	6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22,'31	95	June 6,'31
Blue Angel, The	Jannings-Dietrich	Jan. 3,'31	109	Nov. 22
Caught	Richard Arlen-L. Dresser	Aug. 8,'31	68	July 4,'31
City Streets	Sylvia Sidney-Gary Cooper	Apr. 18,'31	80	Apr. 11,'31
Confessions of a Co-Ed	P. Holmes-Sylvia Sidney	July 11,'31	75	
Conquering Horde, The	Arlen-Wray	Mar. 7,'31	72	Feb. 21,'31
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5,'31	79	Aug. 8,'31
Dishonored	Marlene Dietrich-McLaglen	Apr. 4,'31	91	Mar. 7,'31
Dude Ranch, The	Jack Oakie	May 16,'31	67	Apr. 18,'31
Fighting Caravans	Cooper-Damita	Feb. 14,'31	91	Feb. 7,'31
Finn and Hattie	Errol-Green	Feb. 28,'31	76	Oct. 11
Gang Buster, The	Oakie-Arthur	Jan. 17,'31	68	Dec. 13
Girl Habit, The	Charles Ruggles	June 27,'31	77	July 11,'31
Gun Smoke	Arlen-Brian	Apr. 11,'31	64	Mar. 14,'31
Honeymoon Lane	Eddie Dowling	July 25,'31	71	July 11,'31
Honor Among Lovers	Colbert-March-Ruggles	Mar. 21,'31	75	Mar. 7,'31
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15,'31	80	Aug. 1,'31
I Take This Woman	Gary Cooper-Carole Lombard	June 27,'31	74	
It Pays to Advertise	Foster-Gallagher-Lombard	Feb. 28,'31	64	Feb. 14,'31
June Moon	Jack Oakie-Frances Dee	Mar. 21,'31	70	Feb. 28,'31
Kick In	Clara Bow	May 23,'31	74	Apr. 25,'31
Ladies' Man	Wm. Powell-Kay Francis	May 9,'31	75	Apr. 4,'31
Lawyers' Secret, The	Clive Brook	June 6,'31	63	May 23,'31
Mad Parade	E. Brent-L. Tashman	Oct. 3,'31		May 2,'31
Magnificent Lie	Ruth Chatterton	July 25,'31	79	July 25,'31
Man of the World	Wm. Powell-Lombard	Mar. 28,'31	70	Mar. 7,'31
Monkey Business	Four Marx Bros.	Sept. 19,'31	77	Aug. 1,'31
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8,'31	74	July 4,'31
My Sin	Tallulah Bankhead-March	Sept. 26,'31	78	Sept. 19,'31
Newly Rich	Mitzi Green-Jackie Searl	June 20,'31	77	June 6,'31
	(Also booked as "Forbidden Adventure")			
Night Angel	Nancy Carroll-Fred March	July 18,'31	71	July 11,'31
No Limit	Clara Bow	Jan. 24,'31	72	
Personal Maid	Nancy Carroll	Sept. 12,'31	77	Sept. 12,'31
Rango		Mar. 7,'31	64	Jan. 24,'31
Royal Family of Broadway	Ina Claire-Fredric March	Jan. 31,'31	81	Jan. 3,'31
Scandal Sheet, The	Bancroft-Brook-Francis	Feb. 7,'31	73	Dec. 20
Secret Call, The	Peggy Shannon-Richard Arlen	July 25,'31	73	
Secrets of a Secretary	C. Colbert	Sept. 5,'31	75	
Silence	Clive Brook-Peggy Shannon	Aug. 29,'31	68	July 25,'31
Skippy	Mitzi Green-Jackie Searl-Jackie Cooper	Apr. 25,'31	88	Mar. 21,'31
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1,'31	89	July 11,'31
Stolen Heaven	Nancy Carroll-Phillips Holmes	Feb. 21,'31	76	Feb. 21,'31
Tabu	South Sea Island natives and Chinese half castes	Aug. 1,'31	81	Mar. 21,'31
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2,'31	80	May 9,'31
Unfaithful	Chatterton-Lukas	Mar. 14,'31	85	Feb. 28,'31
Up Pops the Devil	N. Foster-Carole Lombard	May 30,'31	75	
Vice Squad	Lukas-Francis	June 13,'31	70	May 9,'31
Women Love Once	Lucas-Boardman-Tashman	July 4,'31	73	July 4,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Bachelor	Paul Lukas	Oct. 24,'31		
Cheat, The	T. Bankhead	Nov. 28,'31		
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32		
Girls About Town	Kay Francis-L. Tashman	Nov. 14,'31		
His Woman	G. Cooper-C. Colbert	Nov. 7,'31		
Husband's Holiday	Clive Brook-V. Osborne	Dec. 19,'31		
Ladies of the Big House	Sylvia Sidney	Dec. 5,'31		
Man I Killed, The	P. Holmes-L. Barrymore-N. Carroll	Nov. 28,'31		
No One Man	R. Arlen-C. Lombard	Jan. 9,'31		
Once a Lady	Ruth Chatterton	Oct. 31,'31		
Rich Man's Folly	G. Bancroft-Kay Francis	Nov. 21,'31		
Road to Reno	Charles Rogers	Oct. 17,'31	73	Sept. 5,'31
Shanghai Express (Tent.)	Marlene Dietrich	Jan. 16,'32		
Sooky	Jackie Cooper - Robt. Coogan-J. Searl	Dec. 26,'31		
Through the Window	Wm. Boyd - S. Gallagher - Kay Francis			
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14,'31		
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10,'31		Sept. 12,'31
Two Kinds of Women	P. Holmes-M. Hopkins	Jan. 30,'32		
Wayward	Miriam Hopkins - Phillips Holmes	Jan. 9,'32		
Working Girls	P. Shannon-S. Erwin-Buddy Rogers	Dec. 12,'31		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	Loy-Forbes-Bronson	Oct. 20,'31		
Sea Ghost, The	L. La Plante-Alan Hale	Sept. 20,'31		
Sporting Chance, The	Wm. Collier, Jr.-Claudia Dell-James Hall	Oct. 10,'31		

RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor Apartment	Lowell Sherman-Irene Dunn	Apr. 15,'31	77	Feb. 28,'31
Behind Office Doors	Astor-Ames-Cortez	Mar. 15,'31	82	Jan. 31,'31
	(Reviewed under title "Private Secretary")			
Caught Plastered	Wheeler-Woolsey-D. Lee	Sept. 5,'31	68	June 27,'31
	(Reviewed under the title "Full of Notions")			
Cimarron	Richard Dix-Irene Dunn	Feb. 8,'31	124	Jan. 3,'31
Cracked Nuts	Wheeler-Woolsey	Apr. 19,'31	64	Feb. 14,'31
Donovan's Kid	R. Dix-Shilling-Sheridan-Jackie Cooper	June 6,'31	77	May 9,'31
Everything's Rosie	Robert Woolsey-Anita Louise	June 13,'31	76	May 9,'31
Gay Diplomat, The	G. Tobin-B. Compson	Sept. 19,'31	67	Aug. 1,'31
	(Reviewed under the title "Woman Pursued")			
High Stakes	Lowell Sherman-Mae Murray	Aug. 18,'31	69	May 9,'31
Kept Husbands	Dorothy Mackaill-J. McCrea	Feb. 22,'31	76	Jan. 24,'31
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8,'31	72	
Laugh and Get Rich	Edna May Oliver-Dorothy Lee	Apr. 20,'31	72	Mar. 7,'31
Millie	Helen Twelvetrees	Feb. 8,'31	85	Jan. 17,'31
Perfect Alibi	All Star	Apr. 1,'31	78	
Public Defender, The	Richard Dix	Aug. 1,'31	70	
Runaround, The	Kerr, Prevost, Brian, Hines	Aug. 22,'31	66	May 9,'31
	(Reviewed under the title "Waiting at the Church")			
Sin Ship, The	Wolheim-Mary Astor-Ian Keith	Apr. 18,'31	65	
Smart Woman	Mary Astor-Rob't Ames	Sept. 12,'31	68	Aug. 1,'31
Three Who Loved	B. Compson-R. Ames-C. Nagel	July 31,'31	78	June 13,'31
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18,'31	77	Aug. 22,'31
Transgression	Kay Francis-Ricardo Cortez	June 27,'31	69	
Traveling Husbands	Evelyn Brent	Aug. 15,'31	74	May 2,'31
White Shoulders	Astor-Cortez-Holt	June 6,'31	81	May 30,'31
W. Plan, The	All Star	Mar. 15,'31	98	Apr. 4,'31
Women Between, The	Lily Damita-Lester Vail	Aug. 8,'31	73	Apr. 25,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	All Star			
Consolation Marriage	Irene Dunn-Pat O'Brien	Nov. 21,'31		Sept. 5,'31
Dove, The	Dolores Del Rio			
Fanny Foley Herself	Edna May Oliver	Oct. 17,'31	72	Aug. 15,'31
Friends and Lovers	Lily Damita-Adolph Menjou-Eric Von Stroheim	Oct. 4,'31	68	Aug. 15,'31
Frontier	Dix-Dunne			
Girl Crazy	Wheeler-Lee-Woolsey			
Ladies of the Jury	Edna May Oliver			
Lost Squadron, The	Erich Von Stroheim-Pat O'Brien			
Marchita	Dix-Dunne			
Other People's Business	Phillips "Seth Parker" Lord			
Peach O' Reno	Woolsey-Wheeler			
Penthouse	Hope Williams-Joel McCrea			
Secret Service	Dix			
Should Wives Work	Mary Astor-Rob't Ames			

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Boyd	Apr. 12,'31	73	Apr. 18,'31
Big Gamble, The	Bill Boyd	Sept. 4,'31	63	
Born to Love	Constance Bennett	Apr. 17,'31	99	
Common Law	Constance Bennett	July 24,'31	77	July 25,'31
Devotion	Ann Harding	Sept. 25,'31	84	
Lonely Wives	Horton-Ralston-LaPlante Miller	Feb. 22,'31	92	Jan. 24,'31
Painted Desert	Boyd-Twelvetrees	Jan. 18,'31	85	Jan. 17,'31
Rebound	Ina Claire	Sept. 18,'31	91	June 13,'31
Sundown Trail	Tom Keene-M. Shilling	Sept. 11,'31	55	
Sweepstakes	Eddie Quillan-Marion Nixon	July 18,'31	77	June 13,'31
Woman of Experience	Helen Twelvetrees	Aug. 7,'31	76	Apr. 25,'31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2,'31		Sept. 12,'31
Dangerous to Love	Constance Bennett			
Freighters of Destiny	Tom Keene	Oct. 23,'31		
Lady with a Past	Constance Bennett	Nov. 6,'31		
Pick Up	Helen Twelvetrees			
Prestige	Ann Harding			
Suicide Fleet, The	Bill Boyd	Nov. 6,'31		
Timber Beast	Bill Boyd	Jan. 22,'32		
Tip Off, The	Eddie Quillan	Oct. 16,'31		
Woman Commands	Pola Negri			
Women Need Love	Ann Harding	Nov. 20,'31		

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Police	Kenneth Harlan-J. Dunn	Apr. 1,'31	60	Mar. 21,'31
First Aid	Gr. Withers-Marjorie Beebe	July 25,'31	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10,'31	65	July 18,'31
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25,'31	62	June 20,'31
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Aug. 30,'31	62	
Neck and Neck	Glenn Tryon-Vera Reynolds	Sept. 15,'31		
Symphony in Two Flats	Novello-Logan	Apr. 15,'31	74	
Swanee River	Withers-Todd	Mar. 15,'31	58	Jan. 31,'31

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30,'31
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19,'31
Black Coffee	Austin Trevor	Twickenham Films, Ltd.		79	Sept. 12,'31
By Rocket to the Moon		Ufa	Feb. 6,'31	97	Feb. 14,'31
Cain and Artem	Emil Gail	Sovkino			
Chance of a Night Time	Ralph Lynn	Gaumont-W & F			June 13,'31

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Clearing the Range	H. Gibson-S. Ellers	M. H. Hoffman, Jr.	Apr.	25,'31	
Comrades of 1918		Forenfilm	Feb.	28,'31	
Das Gebeimnet Des Dr. Lari Fari		George Schneider			
Der Grosse Tenor	Emil Jannings	Ufa Film	June	6,'31	
Die Foerster Christl	Irene Eisinger	Trans-Ocean Film	July	4,'31	
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17,'31	Aug. 1,'31	
Express 13	Heinz Koenecke	Ufa	Aug. 7,'31	Aug. 22,'31	
Enemies of the Law	M. Nolan-J. Walker	Capital Films	July 21,'31	July 18,'31	
Glamour	Wardour Films	Seymour Hicks	July	4,'31	
Hard Hombre	Hoot Gibson	Allied Pictures	Aug.	22,'31	
Jade Casket, The	French Cast	Cosmos	Oct. 31		
Jew at War, A	Venimin Zuskin	Ukrainfilm	Aug.	1,'31	
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15,'31	July	4,'31
Let's Love and Laugh	Gene Gerrard	Wardour Film	May	30,'31	
Lightnin Smith Returns	Buddy Roosevelt	Standard	Aug. 15,'31	Aug.	22,'31
Love Waltz, The	Willy Fritsch	Ufa Film	May 15,'31		
Maciste in Hell	Bartolomeo Pagano	Excelsior Pictures Corp.	July	11,'31	
Mad Parade, The	M. Day-L. Fazenda	Liberty Prod.	May	2,'31	
Merry Wives of Vienna	Willy Forst	Super Films	July 9,'31	July	18,'31
Mysteries of Nature		Ufa			
Night Life in Reno	Virginia Valli	Artclass Pictures Corp.	Aug.	8,'31	
No Lady	Lupino Lane	Gaumont-British	May	30,'31	
Pagliacci	Italian Opera	Audio Cinema	Mar.	7,'31	
Passion Song, The	Olmstead-N. Beery	Excellent			
Peacock Fan, The	Dorothy Dwan	Chesterfield			
Primrose Path, The	Foster-Darrow	Hollywood Films	Jan.	24,'31	
Pueblo Terror	Buffalo Bill, Jr.	West Coast Studios	Apr. 15,'31	Apr.	11,'31
Queen of Sparta, The		Italafilm	9 reels		
Queen's Necklace		Protex	9 reels		
Road to Hell		Public Welfare Films	July	4,'31	
Rosenmontag	Mathies Wieman, Lien Dyers	UFA	8 reels		
Sally in Our Alley	Gracie Fields	Ass. Radio Pictures	July	25,'31	
Shadow Between, The	Kathleen O'Regan-Godfrey Tearle	British Int'nat'l	Sept.	19,'31	
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division	July	18,'31	
Smoke Bellew	Conway Tearle	First Division			
South of Panama	Carmelita Geraghty	Chesterfield			
Student Days	Anita Dorris-Fred Louis Lerch	Heinz Paul	Apr. 27,'31		
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa	Sept.	19,'31	
Ten Nights in a Barroom		Goetz	8 reels		
These Charming People	Cyril Maude	Para. Film Service, Ltd.	Aug.	8,'31	
Three from Filling Station	Willy Fritsch	Ufa	July	4,'31	
Thunder God	Cornelius Keefe	Crescent			
Tilly of Bloomsbury	Sydney Howard	Sterling	May	16,'31	
Trails of the Golden West		Cosmos Exchange	Feb. 5,'31	Jan.	31,'31
Viking, The	C. Starrett	J. D. Williams	June	20,'31	
Wien du Stadt Der Lieder	Max Hansen	Protex	8 reels		
Wild Horse	Hoot Gibson	Allied Pictures	July	11,'31	
Wild West Whoopee	Jack Perrin	Allied	Feb.	28,'31	
Women Men Marry	Harlan-Blaine	Headline Pic.	Mar.	7,'31	

SERIALS

NAT LEVINE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eagle's Shadow, The		12 episodes		
Galloping Ghost, The	Harold Red Grange	Sept. 1,'31	12 episodes	
Lightning Warrior, The	Rin Tin Tin		12 episodes	
Vanishing Legion, The	Harry Carey-Edwin Booth	June 10,'31	12 episodes	July 25,'31

SYNDICATE PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Trooper, The	Robt. Frazer-B. Mehaffy	Apr. 1,'31	10 episodes	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battling with Buffalo Bill	Tom Tyler-Rex Bell	Nov. 28,'31	12 episodes	
Danger Island	Ken. Harlan-Lucille Brown	Aug. 24,'31	12 episodes	Aug. 1,'31
Fingerprints	Kenneth Harlan	Mar. 23,'31	10 episodes	Dec. 20
Heroes of the Flames	Tim McCoy	June 2,'31	12 episodes	
Spell of the Circus	F. Bushman, Jr.-A. Vaughn	Jan. 12,'31	10 episodes	

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
God's Country and the Man	Tom Tyler	May 1,'31	67	
Law of the Rio Grande	Bob Custer	July 20,'31	58	Aug. 15,'31
Phantom of the Desert	Jack Perrin	Nov. 1	58	Feb. 14,'31
Riders of the North	Bob Custer	Mar. 1,'31	67	Apr. 11,'31
Rider of the Plains, A	Tom Tyler	Apr. 1,'31	61	May 9,'31
Son of the Plains, A	Bob Custer	May 15,'31	60	July 11,'31
West of Cheyenne	Tom Tyler	Jan. 15,'31	60	Mar. 7,'31

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Bad Man	Ken Maynard	July 15,'31	66	Aug. 15,'31
Aloha	Torres-Lyon	Feb. 16,'31	87	
Arizona Terror, The	Ken Maynard	Sept. 1,'31	64	
Caught Cheating	Murray-Sidney	Jan. 21,'31	63	Mar. 7,'31
Command Performance, The	Hamilton-Merkel	Jan. 16,'31	79	
Drums of Jeopardy	Roland Collyer-Hughes	Mar. 2,'31	68	Feb. 21,'31
Hell Bound	Carrillo-Lane-Hughes	Apr. 15,'31	70	Feb. 7,'31
Leftover Ladies		Oct. 1,'31		
Morals for Women	Bessie Love	Sept. 1,'31		
Murder at Midnite	Alice White-Hale Hamilton	Sept. 1,'31	69	
Riding Fool	Bob Steele	May 25,'31	64	June 20,'31
Salvation Nell	Graves-Chandler	July 1,'31	85	July 11,'31
Single Sin, The	Johnson-Lytell	Feb. 23,'31	73	Feb. 21,'31
South of Santa Fe	Bob Steele	Sept. 15,'31		
Sunrise Trail, The	Bob Steele	Feb. 7,'31	67	
Two Gun Man, The	Ken Maynard	May 15,'31	63	June 13,'31
Women Go on Forever	Clara Kimball Young	Aug. 15,'31	78	July 18,'31

Coming Feature Attractions

Title	Star
Branded Men	Ken Maynard
Fighting Mad	
Hotel Continental	
Last Mile, The	
Luxury Girls	
Men of the Night	
Near the Trail's End	Bob Steele
Nevada Buckaroo	Bob Steele
Race Track	Leo Carrillo
Range Law	Ken Maynard
Silent Thunder	
Strangers of the Evening	
Sunset Trail	Ken Maynard
Those We Love	
Thrill Girl	
X Marks the Spot	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City Lights	Charlie Chaplin	Mar. 7,'31	88	Feb. 14,'31
Front Page	Adolphe Menjou	Apr. 4,'31	90	Mar. 28,'31
Indiscreet	Gloria Swanson	Apr. 25,'31	94	Mar. 14,'31
Kiki	Mary Pickford	Mar. 14,'31	89	Feb. 21,'31
Palmy Days	Eddie Cantor	Sept. 26,'31		Sept. 5,'31
Reaching for the Moon	D. Fairbanks-Bebe Daniels	Feb. 21,'31	91	Dec. 20
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5,'31	80	Aug. 22,'31
Unholy Garden, The	Ronald Colman	Sept. 19,'31	75	Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Nov. 14,'31		Aug. 29,'31
Arrowsmith	Ronald Colman	Dec. 26,'31		
Cock of the Air	Lillie Dove-Chester Morris	Oct. 7,'31		
Corsair	Chester Morris	Oct. 17,'31		
Greeks Had a Word for It	Ina Claire-M. Evans-Blondell	Feb. 13,'31		
Scarface	Paul Muni	Nov. 28,'31		
Sky Devils	All Star	Jan. 9,'32		
Struggle, The	Zita Johann-Hal Skelly	Oct. 28,'31		
Tonight or Never	Gloria Swanson	Dec. 12,'31		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Sister	Nagel-Fox-Davis	Mar. 23,'31	67	Mar. 14,'31
East of Borneo	Rose Hobart-Chas. Bickford	Sept. 15,'31	74	
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15,'31	66	
Dracula	Lugosi-Manners-Chandler	Feb. 14,'31	75	Jan. 3,'31
Graft	Regis Toomey-Sue Carol	Sept. 21,'31	54	Aug. 15,'31
Homicide Squad	L. Carrillo-M. Brian-N. Beery	Sept. 29,'31	69	
Iron Man, The	Lew Ayres	Apr. 30,'31	72	Mar. 28,'31
Lasca of the Rio Grande	Leo Carillo	Oct. 27,'31	65	July 25,'31
Many a Slip	Ayres-Bennett	Mar. 2,'31	74	Feb. 28,'31
Mother's Millions	May Robson	Aug. 15,'31	93	Feb. 28,'31
Mystery of Life	Clarence Darrow	Aug. 3,'31	73	July 11,'31
Resurrection	Boles-Velez	Feb. 2,'31	77	Jan. 10,'31
Seed	John Boles-Genevieve Tobin	May 11,'31	97	Apr. 25,'31
Strictly Dishonorable	Paul Lukas-Sidney Fox			
Up for Murder	Ayres-Tobin	June 15,'31	70	
Virtuous Husband	Compson-Elliot Nugent	Apr. 12,'31	76	Mar. 21,'31
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1,'31	81	Aug. 8,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Rose Hobert			
Blue Blazes				
Destry Rides Again	Tom Mix			
Eagles	Lew Ayres			
Fate				
Frankenstein	Colin Clive-Mae Clarke			
Gallows	Lew Ayres			
Heart and Hand	W. Huston-H. Chandler	Nov. 3,'31		
Heaven on Earth	Lew Ayres-Anita Louise			
Impatient Maiden	Sidney Fox			
Law and Order	Walter Huston-Lois Wilson			
Marriage Interlude	John Boles, Lois Wilson, Sidney Fox			
Murders in the Rue Morgue				
Nice Women	Sidney Fox			
Oh, Promise Me				
Pudge	Slim Summerville-Zazu Pitts			
Reckless Living	Mae Clarke-Norman Foster	Oct. 20,'31		Sept. 12,'31
Spirit of Notre Dame	Lew Ayres	Oct. 13,'31		

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12,'31	71	June 13,'31
Beggars Opera, The	Rudolph Forster	June '31	114	
Bought!	Constance Bennett-Ben Lyon	Aug. 22,'31	83	July 18,'31
Captain Thunder	F. Wray-V. Varconi	Apr. 26,'31	67	May 16,'31
Children of Dreams	Marget Schilling	July 25,'31	83	July 25,'31
Fifty Million Frenchmen	W. Gaxton-H. Broderick	Feb. 14,'31	74	Jan. 3,'31
God's Gift to Women	Fay-LaPlante	Apr. 25,'31	75	Mar. 14,'31
Gold Dust Certie	Winnie Lightner	June 27,'31	68	May 9,'31
Illicit	Stanwyck-Rennie	Feb. 14,'31	81	Oct. 25
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13,'31	80	Apr. 18,'31
Millionaire, The	George Arliss	May 1,'31	81	Mar. 14,'31
My Past	Daniels-Lyon (Reviewed under title "Ex-Mistress")	Mar. 14,'31	74	Dec. 20
Night Nurse	Barbara Stanwyck	Aug. 8,'31	73	July 25,'31
Public Enemy, The	Harlow-Cagney	May 15,'31	96	
Side Show	Lightner-Butterworth	Sept. 19,'31	66	July 4,'31
Sit Tight	Lightner-Brown	Feb. 28,'31	79	Oct. 4
Smart Money	Edw. G. Robinson	July 11,'31	81	May 16,'31
Star Witness, The	Walter Huston	Aug. 22,'31	68	July 25,'31
Svengali	John Barrymore-M. Marsh	May 22,'31	83	May 9,'31

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Taxi, Please	James Cagney-Loretta Young			
Expensive Women	Dolores Costello	Oct. 24,'31		
Gentleman From San Francisco	Wm. Powell			
Larceny Lane	James Cagney-J. Blondell	Oct. 17,'31		Aug. 22,'31
Mad Genius, The	John Barrymore	Nov. 7,'31	81	
Mouthpiece, The	All Star			
Poor Little Ritz Girl	Marion Marsh-David Manners			
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10,'31	70	Aug. 1,'31
Safe In Hell	Dorothy Mackaill			
She Means Business	Winnie Lightner			

THE SHORT PICTURE

BIG 4 FILM CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Radio Razzberry, A	Jamison-Murdock	Feb. 7,'31	25	
Wages of Gin, The	Jamison-Murdock	Apr. 28,'31	25	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barnyard Broadcast	Mickey Mouse	Jan. 6,'31	1 reel	Feb. 7,'31
Birthday Party	Mickey Mouse	July 28,'31	8 min.	
Blond Pressure	Specialties (Eddie Buzzell)			
Blue Rythm	Mickey Mouse	Aug. 18,'31	1 reel	
Busy Beavers, The	Silly Symphony		7 min.	
Call of the North	Specialties (Eddie Buzzell)			
Castaways, The	Mickey Mouse	Apr. 6,'31	1 reel	
Cat's Nightmare	Silly Symphony	July 28,'31	8 min.	
Check and Rubber Check	Specialties (Eddie Buzzell)	Mar. 13,'31	1 reel	
China Plate	Silly Symphony	May 25,'31	8 min.	
Chris Crossed	Specialties (Eddie Buzzell)	Aug. 3,'31	1 reel	
Clock Shop, The	Silly Symphony		1 reel	
Curiosities No. C 212		Aug. 29	1 reel	
Curiosities No. C 214		Oct. 2	1 reel	
Curiosities No. C 215		Nov. 10	1 reel	
Curiosities No. C 216	Novelty by Walter Futter	Jan. 8,'31	1 reel	Feb. 21,'31
Curiosities No. C 217		Jan. 24,'31	1 reel	
Curiosities No. C 218		Feb. 9,'31	1 reel	
Curiosities No. C 219		Feb. 29,'31	1 reel	
Curiosities No. C 220		Mar. 26,'31	1 reel	
Curiosities No. C 221		May 25,'31	1 reel	
Curiosities No. C 222		June 25,'31	1 reel	
Curiosities No. C 223		June 26,'31	1 reel	
Curiosities No. C 224		Aug. 1,'31	1 reel	
Curiosities No. C 225				
Curses! Curses! Curses!	Monkey Shines	Aug. 20,'31		
Delivery Boy	Mickey Mouse	June 15,'31	1 reel	
Disarmament Conference	Krazy Kat	Apr. 27,'31	1 reel	
Dutchman's Paradise	Rambling Reporter	Nov. 18	1 reel	
Egyptian Melodies	Silly Symphony	Aug. 27,'31	1 reel	
Father Nile	Rambling Reporter	May 11,'31	1 reel	
Fishing Around	Mickey Mouse			
Home of the Sheikh	Rambling Reporter	Jan. 29,'31	1 reel	
I Can't Find a Name for It	Specialties (Eddie Buzzell)		9 min.	
Jerusalem, City of Peace	Rambling Reporter	May 11,'31	10 min.	
Kings or Better	Specialties (Eddie Buzzell)	May 1,'31	8 min.	May 30,'31
Land Nobody Knows	Rambling Reporter	June 27,'31	9 min.	
Land of Enchantment	Rambling Reporter	July 31,'31		
Last of Moe Higgins	Specialties (Eddie Buzzell)	May 22,'31	1 reel	
Laughing with Medbury in Africa			9 min.	Apr. 25,'31
Laughing with Medbury in Reno		July 6,'31	10 min.	
Laughing with Medbury in Turkey				
Little Beezer	Monkey Shines	July 5,'31	8 min.	
Little Pest, The	Scrappy Cartoons	Aug. 15,'31	1 reel	
Little Trail, The	Krazy Kat Kartoon	Dec. 3	1 reel	Feb. 7,'31
Lone Star Stranger	Specialties (Eddie Buzzell)	Dec. 27	1 reel	Feb. 7,'31
Mickey Steps Out	Mickey Mouse	July 16,'31	7 min.	
Midnight in a Toy Shop	Silly Symphony	July 3	1 reel	May 2,'31
Monkey Melodies	Silly Symphony	Aug. 10,'31	1 reel	Oct. 18
Moose Hunt, The	Mickey Mouse	May 8,'31	1 reel	May 30,'31
Mother Goose Melodies	Silly Symphony	Apr. 17,'31	1 reel	May 9,'31
Natives Along the Nile	Rambling Reporter		1 reel	
Rodeo Dough	Krazy Kat Kartoon	Feb. 13,'31	1 reel	Mar. 7,'31
Showing Off	Scrappy Cartoon			
Soda Poppa	Krazy Kat Kartoon	May 29,'31	7 min.	
Soldier of Misfortune	Specialties (Eddie Buzzell)			
Stork Market	Krazy Kat Kartoon	July 11,'31	7 min.	
Streets of Cairo	Rambling Reporter	Apr. 14,'31	7 min.	May 30,'31
Subway Jam	Krazy Kat		1 reel	
Sunday Clothes	Scrappy Cartoons			
Svengarlie	Krazy Kat	Aug. 3,'31	1 reel	
Swiss Movements	Krazy Kat Kartoon	Apr. 4,'31	1 reel	
Vale of Kashmer, The	Rambling Reporter			
Weenie Roast, The	Krazy Kat			
Wine, Women—But No Song	Specialties (Eddie Buzzell)	Feb. 14,'31	1 reel	
Yelp Wanted	Scrappy Cartoons		1 reel	

EDUCATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Albany Branch, The	P. Kilton-T. Dugan	Aug. 2,'31	6	July 4,'31
Back Page, The	Geo. Chandler, Virginia Brooks	May 24,'31	20	Apr. 11,'31
Bank Swindle, A	Wm. J. Burns Detective Mysteries	Jan. 18,'31	11	
Black Widow, The	Wm. J. Burns Detective Mysteries	Feb. 15,'31	11	Mar. 14,'31
Blues	Terry-Toon	June 28,'31	6	July 4,'31
Bride and Gloomy	Bert Roach-Eleanor Hunt	Mar. 22,'31	20	
Bride's Mistake, The	Beebe-Dent-Thomson	Mar. 1,'31	13	Jan. 17,'31
By the Sea	Terry-Toon	July 12,'31	6	July 4,'31
Canadian Capers	Terry-Toon	Aug. 23,'31	6	
Cannonball, The	Clyde	Sept. 6,'31	19	Aug. 29,'31
Champ, The	Terry-Toon	Sept. 20,'31	6	
Clowning	Terry-Toon	Apr. 5,'31	6	Mar. 28,'31
Club Sandwich	Terry-Toon	Jan. 25,'31	5½	Jan. 24,'31
College Racket, A	Glenn Tryon	June 14,'31	20	June 6,'31
College Vamp, The	Clyde-D'Avril	Feb. 15,'31	22	Feb. 7,'31
Come to Papa	Ford Sterling	Feb. 22,'31	20	Feb. 21,'31
Cow Catcher's Daughter	Clyde-Gribbon-Beebe	May 10,'31	22	Apr. 4,'31
Crashing Hollywood	Rita Flynn-Phyllis Crane	Apr. 5,'31	20	Mar. 21,'31
Cross Roads	Romantic Journeys	May 3,'31	11	Apr. 11,'31
Dance Hall Marge	Gribbon-Beebe	Jan. 18,'31	19	Jan. 3,'31
Day to Live, A	Terry-Toon	May 31,'31	6	
Death House, The	Wm. J. Burns Detective Mysteries	Apr. 12,'31	10	
Divorced Sweethearts	Christy-Irwin-Pollard-Beebe	Oct. 26	21	Jan. 17,'31
Dog Doctor, The	Clyde-O'Leary-Farley	Mar. 15,'31	22	Nov. 1
Don't Divorce Him	Clyde Cook	May 31,'31	18	May 2,'31
Dream World	Romantic Journey	July 5,'31	9	Aug. 29,'31
Explorer, The	Terry-Toon	Mar. 22,'31	6	Feb. 23,'31
Ex-Plumber	Lloyd Hamilton	Mar. 8,'31	21	Feb. 24,'31
Ex-Sweeties	Gribbon-Beebe	Apr. 12,'31	19	Mar. 7,'31
Fainting Lover	Clyde, Boteler, Dent	Aug. 16,'31	18	
Fireman's Bride, The	Terry-Toon	May 3,'31	5	Apr. 11,'31
Foolish Forties	Ford Sterling-June McCloy	June 28,'31	21	June 6,'31
Fowl Affair, A	Gayety Comedy	Apr. 26,'31	6	Mar. 21,'31
Framed	Wm. J. Burns Detective Mysteries	May 10,'31	10	
Freshman's Finish, The	Vanity Comedy	Sept. 20,'31	22	
Ghost Parade	Clyde-Gribbon-Beebe	May 24,'31	22	May 2,'31
Girl Rush, The		Oct. 25,'31		
Girls Will Be Boys	Charlotte Greenwood	Jan. 25,'31	21	Jan. 24,'31
Glories of America	Romantic Journeys	Sept. 27,'31		
Go West Big Boy	Terry-Toon	Feb. 22,'31	6	Feb. 21,'31
Happy Little Honeymoon, A	Glenn Tryon	Feb. 15,'31	21	Feb. 7,'31
Harem Secrets	Romantic Journeys	Aug. 2,'31	10	
Her First Egg	Terry Toon	July 26,'31	6	
Highlights of Travel	Hodge Podge	Sept. 12,'31	10	
Hold 'er Sheriff	Beebe-Murray	June 7,'31	21	
Honeymoon Land	Romantic Journeys	Feb. 1,'31	10	Mar. 28,'31
Honeymoon Trio	Cameo Comedy	Aug. 30,'31	10	
In Conference	Clyde-Gribbon-Wilson	Apr. 26,'31	21	Apr. 11,'31
I Surrender Dear	Ring Crosby	Sept. 13,'31	10	
Jazz Mad	Terry-Toon	Aug. 9,'31	6	
Jesse and James	Terry-Toon	Sept. 6,'31	6	
Jungle Giants	Hodge Podge	June 21,'31	11	
Just a Bear	Clyde-Gribbon-O'Leary	Mar. 29,'31	29	Feb. 21,'31
Love Bargain, The	Alberta Vaughn-B. Agnew	Jan. 11,'31	21	Jan. 17,'31
Lure of Hollywood	Brooks-Chandler	July 5,'31	20	June 27,'31
Marriage Rows	Lloyd Hamilton	Jan. 18,'31	20	Jan. 24,'31
Mead Trial, The	Wm. J. Burns Detective Mysteries	June 21,'31	10	
Money Makers of Manhattan	Hodge-Podge	July 19,'31	10	July 11,'31
Monkey Business in Africa	Clyde-Beebe	June 21,'31	22	July 4,'31
Movie Town	Sennette-Beebe	July 5,'31	17	
No Holds Barred	Bill Cunningham Sports Review	Sept. 6,'31	9	
One Quiet Night		Oct. 25,'31		
One Yard to Go	Beebe-Eastman	Feb. 1,'31	21	Jan. 31,'31
Outpost of the Foreign Legion	Romantic Journeys	Sept. 6,'31		
Penalties	Football for the Fan	Oct. 4,'31		
Pete and Repeat	Harrison-Elms	Mar. 1,'31	20	Feb. 21,'31
Poker Widows	Mack Sennett Comedy	Sept. 13,'31	19	
Quack, Quack	Terry-Toon	Mar. 8,'31	6	Feb. 21,'31
Ringleader, The	Wm. J. Burns Detective Mysteries	Mar. 15,'31	11	Apr. 11,'31
Shotgun Wedding, A	Buster & John West	Apr. 19,'31	20	Mar. 14,'31
Sing Sing Song	Terry-Toon	Apr. 19,'31	8	Mar. 28,'31
Slide, Speedy, Slide	Daphne Pollard-Tom Dugan	July 19,'31	18	
Speed	A. Clyde - M. Beebe	Sept. 27,'31	22	Apr. 11,'31
Spring Training			9	Sept. 5,'31
Starbrite Diamond, The	Wm. J. Burns Detective Mysteries	June 7,'31	11	
Strangler, The	Wm. J. Burns Detective Mysteries	Mar. 29,'31	12	June 6,'31
Sultan's Cat, The	Terry-Toon	May 17,'31	6	May 2,'31
Tamale Vendor, The	Patricola-De Montez	Sept. 6,'31	20	Aug. 20,'31
Taxi Troubles	Andy Clyde	Oct. 18,'31	19	
That's My Meat		Oct. 4,'31		
Three Hollywood Girls	L. Lane-R. Flynn-P. Crane	Jan. 4,'31	21	Jan. 3,'31
Tidbits	Hodge-Podge	May 24,'31	9	
Too Many Husbands	Andy Clyde - Boteler	Aug. 30,'31	21	
Torchy	Ray Cooke-Dorothy Dix	Oct. 4,'31	22	
Trail of the Swordfish, The		Sept. 6,'31	10	Aug. 29,'31
Trap, The	Wm. J. Burns Detective Mysteries		11	Aug. 29,'31
Triangle Murder, The	Wm. J. Burns Detective Mysteries	Mar. 1,'31	11	Apr. 11,'31
2000 B.C.	Terry-Toon	June 14,'31	6	June 6,'31
Vagabond Melodies	Hodge-Podge	Aug. 16,'31	10	
Up Pops the Duke	Geo. Chandler-Helen Bolton	Sept. 20,'31	20	
What a Head	Duffy-Rondell	July 26,'31	20	
Windy Riley Goes Hollywood	Jack Shutta-Louise Brooks	May 3,'31	21	Apr. 11,'31
World Flier, The	Mack Sennett Brevities	Sept. 13,'31	9	

FOX FILMS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Magic Carpet Series				
Down to Damascus	Near East		8	May 9,'31
Giants of the Jungle	Elephants		8	May 9,'31
Happy Days in the Tyrol	Bavarian Alps		8	May 9,'31
King's Armada, The	Great Britain's Fleet		9	May 9,'31
Pageant of Siam, The	Bangkok and the Siamese		9	May 9,'31
Wild Life on the Veldt	Govt. of South Africa		8	May 9,'31
Wild West of Today	Wyoming Mountains		8	May 9,'31
World at Prayer	Miracle at Lourdes		8	May 9,'31

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Tight	Boy Friends	May 9,'31	17	May 2,'31
Ambitious People	Colortone Revue	Mar. 21,'31	17	
Bargain Day	Our Gang	May 2,'31	19	
Beau Hunks	Laurel and Hardy			Sept. 5,'31
Big Dog House, The	Dogville	Mar. 14,'31	16	Aug. 8,'31
Big Ears	Our Gang	Aug. 29,'31	17	
Blood and Thunder	Boy Friends	Jan. 17,'31	20	
Busy Barcelona	Holmes	Apr. 11,'31	9	Mar. 14,'31
Call a Cop		Sept. 12,'31	19	
Catch as Catch Can		Aug. 22,'31	20	
Chickens Come Home	Laurel-Hardy	Feb. 21,'31	30	Mar. 14,'31
Come Clean	Laurel-Hardy	Sept. 19,'31	21	
Crazy House	Dane-Moran	Feb. 7,'31	16	Mar. 14,'31
Devil's Cabaret	Revue	Mar. 7,'31	17	Mar. 14,'31
Dublin and Nearby	Holmes	Dec. 27	9	Apr. 4,'31
Fisherman's Paradise		Aug. 15,'31		
Fly My Kite	Gang	May 30,'31	21	
Forehand, Backhand Service	Wm. Tilden		9	Aug. 15,'31
Gems of M-G-M	Novelty	Jan. 3,'31	21	
Geography Lesson	Colortone Revue	Mar. 28,'31	17	
High Gear	Boy Friends	Feb. 28,'31	25	
I Love a Lassie	Sir Harry Lauder	Dec. 10,'31		
Land of Maharajahs, The	Travelogue	Aug. 22,'31		
Laughing Gas	Flip the Frog Series	Mar. 14,'31	7	Mar. 14,'31
Laughing Gravy	Laurel-Hardy	Apr. 4,'31	21	
Let's Do Things	The Boy Friends	June 6,'31	27	
Little Daddy	Our Gang	Mar. 28,'31	21	Mar. 14,'31
Love Fever	Boy Friends	Apr. 11,'31	20	
Love Tails of Morocco	Dogville	Sept. 5,'31	16	Aug. 15,'31
Mama Loves Papa			19	
Nanny	Sir Harry Lauder	Nov. 14,'31		
One of the Smiths	Charley Chase	May 23,'31		
Our Wife	Laurel-Hardy	May 16,'31	26	
Panic Is On	Charley Chase	Aug. 15,'31	22	Apr. 11,'31
Peeps at Peeking	Holmes	Jan. 17,'31	20	Aug. 15,'31
Pip from Pittsburgh, The	Charley Chase	Mar. 21,'31	8	May 9,'31
Ragtime Romeo	Flip the Frog Series	May 2,'31	21	Mar. 14,'31
Roamin' in the Gloamin'	Sir Harry Lauder	Sept. 5,'31	10	Sept. 12,'31
Rough Seas	Charley Chase	Apr. 25,'31	10	Aug. 15,'31
Rounder, The	Novelty	Nov. 22	20	June 6,'31
Roy Evans	Roy Evans		20	
She's My Daisy	Harry Lauder	Oct. 10,'31	9	Apr. 11,'31
Splash	Novelty	Oct. 3,'31	9	
Sultan's Camp of Victory	Holmes	Feb. 28,'31	9	June 20,'31
Tilden Tennis Subject—				
No. 1—Tennis Technique	Bill Tilden		8	Sept. 5,'31
No. 2—Tennis Technique	Bill Tilden		9	Sept. 5,'31
No. 3—Volley and Smash	Bill Tilden		8	Sept. 5,'31
That Little Bit of Heaven	Holmes	Mar. 21,'31	9	
Trader Hound	Dogville	Nov. 28,'31	21	
Two Barb Brothers, The	Dogville	Oct. 12,'31		
What a Fozo			21	
Whippet Racing			9	
Wild and Woolly	Sports	Nov. 7,'31	9	Sept. 5,'31

PARAMOUNT-PUBLIX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
African Dodger, The	Tom Howard	Apr. 4,'31	10	Mar. 14,'31
A Hunting We Did Go	Bruce Novelty	May 16,'31	1 reel	
Alexander's Rag Time Band	Screen Song	May 9,'31	1 reel	
All for the Band	Eddie Young	Apr. 4,'31	1 reel	Mar. 14,'31
And the Green Grass Grew All Around	Screen Song	May 30,'31	1 reel	
Antique Shop, The	Burns and Allen	Mar. 7,'31	1 reel	Feb. 21,'31
Any Little Girl That's a Nice Little Girl	Screen Song	Apr. 18,'31	1 reel	
Around the Samovar	A Columbia Broadcasting Feature	Feb. 28,'31	1 reel	Feb. 28,'31
Anything But Ham	Smith and Dale	Jan. 24,'31	1 reel	Jan. 3,'31
Peach Nut, The	Herb Williams	Oct. 3,'31		
Beauty Secrets from Hollywood	Technicolor	Sept. 5,'31	1 reel	
Betty Co-Ed	Rudy Vallee	Aug. 1,'31	7	May 16,'31
Big Splash, The	Weismuller-Kruger	Jan. 17,'31	2 reels	
Bimbo's Express	Talkartoon	Aug. 22,'31	6	Sept. 12,'31
Bimbo's Initiation	Talkartoon	July 25,'31	1 reel	
Broadway Romeo, A	Jack Benny	Mar. 28,'31	2 reels	
Bullmania	Billy House	Aug. 15,'31	2 reels	
Bum Bandit, The	Talkartoon	Apr. 4,'31	1 reel	
By the Beautiful Sea	Screen Song	Jan. 24,'31	1 reel	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cab Waiting	Jack Benny	June 20,'31	17	May 16,'31
Cheaper to Rent	Willy West and McGinty	Sept. 19,'31	1 reel	
Climate Chasers	Bruce Novelty	July 11,'31	9	
Clinching a Sale	Harry Richman	Apr. 18,'31	1 reel	
Cow's Husband, The	Talkartoon	Mar. 14,'31	8	Mar. 28,'31
Crazy Compositions	Fuzzy Knight	Apr. 11,'31	1 reel	
Devil Sea	Ethel Merman & Leslie Stowe	Feb. 28,'31	1 reel	
Discovered	Solly Ward	Jan. 17,'31	1 reel	Jan. 17,'31
Elmer Takes the Air	Stubby Kruger-Assan-Jordanoff	July 18,'31	17	Sept. 12,'31
Fair and Square Ways	Eddie Miller	May 2,'31	1 reel	
Finn and Caddie	Borrah Minnevitch	Oct. 17,'31	1 reel	
French Line, The	Gina Malo	Jan. 24,'31	1 reel	
Fur, Fur Away	Smith & Dale	Aug. 22,'31	18	Sept. 5,'31
Gallagher & Shean	Screen Song	Aug. 29,'31	1 reel	
Gents of Leisure	Chester Conklin	May 9,'31	2 reels	
Go Ahead and Eat	Tom Howard	Jan. 3,'31	1 reel	Dec. 13
Good Old Summer Time	Dane-Arthur	Oct. 31,'31	2 reels	
Great Pants Mystery	Smith & Dale	Feb. 14,'31	2 reels	
Happiness Remedy	Ted Lewis	Feb. 14,'31	1 reel	
Headache, The	Billy House	Mar. 14,'31	2 reels	June 13,'31
He Was Her Man	Gilda Gray	Apr. 25,'31	2 reels	
Helping Hand, The	Solly Ward	June 27,'31	1 reel	
His Price	Johnny Burke	Dec. 13	1 reel	Mar. 21,'31
Hudson and Its Moods	Leslie Stowe — Speed Young	Apr. 11,'31	1 reel	May 2,'31
I'd Climb the Highest Mountain	Screen Song	Mar. 7,'31	1 reel	June 13,'31
I'm Telling You	Willie & Eugene Howard	Mar. 7,'31	1 reel	
In My Merry Oldsmobile	Screen Song		6	Mar. 21,'31
In the Shade of the Old Apple Sauce	Talkartoon	Oct. 17,'31	1 reel	
It Might Be Worse	Georgie Jessel	Jan. 3,'31	2 reels	
It Ought to Be a Law	Ford Sterling	Sept. 12,'31	2 reels	
I Wonder Who's Kissing Her Now	Screen Song	Feb. 14,'31	1 reel	
Keeping Up With the Neighbors	Lulu McConnell	Oct. 10,'31	2 reels	
Kitty from Kansas City	Rudy Valee-Screen Song	Oct. 31,'31	1 reel	
Laugh It Off	June MacCloy	Feb. 14,'31	1 reel	May 9,'31
Lease Breakers, The	Dave & Arthur	Sept. 5,'31	1 reel	
Lesson in Love	Helen Kane	Sept. 26,'31	11	Sept. 19,'31
Let's Stay Single	Frances Williams	Mar. 14,'31	1 reel	
Little Annie Rooney	Screen Song	Oct. 10,'31	1 reel	
Love in the Suburbs	Victor Moore	Jan. 31,'31	2 reels	
Make Up Your Mind	Alice Boulden	Jan. 10,'31	1 reel	
Male Man, The	Talkartoon	Apr. 25,'31	6	May 23,'31
Man Who Bought an Automobile	Ford Sterling	Oct. 17,'31	2 reels	
Melodies	Smith Bros.—Singing		1 reel	
Minding the Baby	Talkartoon	Sept. 26,'31		
Miscast	Jas. Kelso-Dolores DeMonde	Mar. 21,'31	1 reel	
More Gas	Solly Ward	Oct. 24,'31	1 reel	
Moonlight and Romance	Moreno-Martini	Feb. 21,'31	1 reel	
Movie Memories				
No. 4—Sponsored by Chesterfield Cigarettes			10	May 16,'31
No. 5—Sponsored by Chesterfield Cigarettes			10	May 16,'31
M'Lady	Irene Bordoni	Mar. 28,'31	1 reel	
My Wife's Jewelry	Tom Howard	Aug. 22,'31	11	Sept. 12,'31
My Wife's Gone to the Country	Screen Song	June 13,'31	1 reel	
My West	Bruce Novelty	Mar. 7,'31	1 reel	Mar. 14,'31
No More Hookey	Haig Trio	Aug. 29,'31	11	
Nothing to Declare	Lulu McConnell	Aug. 8,'31	19	
Office Blues	Ginger Rogers	Nov. 22	1 reel	Jan. 24,'31
Once Over, Light	Burns and Allen	May 23,'31	1 reel	May 16,'31
One Big Night	Ben Blue	Feb. 7,'31	1 reel	
One Hundred Percent Service	Burns and Allen	Aug. 1,'31	10	Sept. 5,'31
Out of Bounds	Billy House	Sept. 19,'31	2 reels	
Paramount Pictorial:				
No. 6—The Trout Harvest—The Children's Hour—Lowell Thomas		Feb. 28,'31	1 reel	
No. 7—Rudy Vallee—Lowell Thomas Marionette Show		Mar. 28,'31	1 reel	
No. 8—Jesse Crawford-Ruth St. Dennis-Lowell Thomas			1 reel	
No. 9—Harmonies of the Harp; Facts and Fancies in Sports—Lowell Thomas		May 2,'31	1 reel	
No. 10—Lowell Thomas—Golf Chats—Sweet Lady of the Air		June 6,'31	1 reel	
No. 11—Lowell Thomas—Golf Chats—Flo Ziegfeld		June 27,'31	1 reel	
No. 12—Michael Fokine—Africa, U.S.A.—Jesse Crawford		July 18,'31	1 reel	
Paramount Sound News	(Two Editions Weekly)		1 reel	
Paris	Lester Allen	Aug. 8,'31	9	
Pent House Blues	Muriel D'Or-Cy Kahn	Feb. 21,'31	1 reel	Feb. 7,'31
Pest, The	Tom Howard	Mar. 14,'31	1 reel	
Plastered	Willie, West & McGinty	Nov. 22	1 reel	
Please Go 'Way and Let Me Sleep	Screen Song	Jan. 10,'31	1 reel	
Puff Your Blues Away	Lillian Roth	Sept. 26,'31	1 reel	
Pulling a Bone	Burns & Allen	Jan. 10,'31	1 reel	Nov. 8
Real Estators, The	Smith & Dale	May 2,'31	10	May 23,'31
Retire Inn	Billy House	Aug. 15,'31	2 reels	
Runaway Boys	Bruce Novelty	Jan. 31,'31	9	
Screen Souvenirs No. 1	Old Time Novelties	Aug. 15,'31	1 reel	
Screen Souvenirs No. 2	Old Time Novelties	Sept. 12,'31	1 reel	
Screen Souvenirs No. 3	Old Time Novelties	Oct. 10,'31	1 reel	
Seven in One	Juliet	May 21,'31	1 reel	
Silly Scandals	Talkartoon	May 23,'31	1 reel	May 9,'31
Simply Killing	Willie & Eugene Howard	Jan. 31,'31	1 reel	Feb. 7,'31
Somebody Stole My Gal	Screen Song	Mar. 21,'31	1 reel	May 2,'31
S. S. Malaria	Smith & Dale	June 6,'31	20	Sept. 19,'31
Stateroom 19	Clute-La Mar	Jan. 17,'31	1 reel	
Studio Sap	Chester Conklin	Feb. 28,'31	2 reels	
Taxi	Chester Conklin	Apr. 11,'31	2 reels	
Teacher's Pest	Talkartoon	Feb. 7,'31	1 reel	Feb. 7,'31
Tex in 1999	Texaco Company		7 min.	May 2,'31
13th Alarm, The	Chester Conklin	July 4,'31	2 reels	
That Old Gang of Mine	Screen Song	July 11,'31	1 reel	
Thou Shalt Not	Billy House	May 23,'31	2 reels	May 2,'31
Tongue Tied	Lulu McConnell	Dec. 13	1 reel	
Tons of Trouble	Rudy Muller and Rosie	Jan. 3,'31	1 reel	
Top Notes	Willy Robyn	Mar. 21,'31	1 reel	Mar. 14,'31
Tree Saps	Talkartoon	Feb. 21,'31	1 reel	
Tune Detective, The	Dr. Sigmund Spaeth	Apr. 25,'31	1 reel	June 13,'31
Twenty Legs Under the Sea	Talkartoon	June 6,'31	1 reel	
Two's Company	Marion Harris	Feb. 7,'31	1 reel	Jan. 3,'31
Tune Detective, The	Dr. Sigmund Spaeth	Feb. 14,'31	1 reel	Nov. 22
Two A.M.	Tom Howard	May 2,'31	1 reel	
Via Express	Tom Howard	July 4,'31	1 reel	
What Price Pants	Smith & Dale	Aug. 22,'31	2 reels	
You're Driving Me Crazy	Screen Song	Sept. 19,'31	1 reel	

RADIO PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondes Prefer Bonds	Louise Fazenda			
Clean-Up on the Curb, A	Roscoe Ates	Sept. 12,'31	20	June 13,'31
County Seat, The	Charles "Chic" Sale	Aug. 15,'31	20	
Cowslips	Charles "Chic" Sale	Sept. 19,'31		
Dumbells in Derbies	Geo. K. Arthur-Karl Dane	Feb. 7,'31	10	Mar. 1,'31
Facing the Gallows	Nick Harris	Sept. 26,'31	21	
False Roomers	Clark and McCullough	Oct. 17,'31		
Gland Parade	Roscoe Ates	Sept. 26,'31	18	Aug. 1,'31
Guppy Twins, The	Roscoe Ates			
Hard to Get	Clark & McCullough			
House Dick, The	Jimmy Savo			
Humanette No. 6	Benny Rubin	Jan. 25,'31	9	Jan. 3,'31
Humanette No. 7	Nat Carr	Feb. 25,'31	10	Mar. 14,'31
Humanette No. 8	All Star	Mar. 22,'31	9	Mar. 7,'31
Humanette No. 9		Apr. 15,'31		
Humanette No. 11	Eddie Lambert	June 13,'31	10	
Humanette No. 12	"On the Spot"		10	June 20,'31
He Loved Her Not	Nick & Tony	Jan. 25,'31	20	
Itching Hour, The	Louise Fazenda	Feb. 1,'31	22	
Lime Juice Knights	Dane-Arthur	Mar. 22,'31	21	Mar. 7,'31
Lone Starved Ranger, The	Roscoe Ates	Aug. 8,'31	20	July 25,'31
Melon Drama, A	Clark & McCullough			
Mickey's Crusaders	Mickey Yule	Apr. 12,'31	19	
Mickey's Diplomacy	Mickey McGuire	July 18,'31	18	
Mickey's Rebellion	Mickey McGuire	June 27,'31	18	
Mickey's Stampede	Mickey Yule	Feb. 7,'31	19	
Mickey's Thrill Hunters	Mickey McGuire	Sept. 12,'31	18	
Mickey's Wildcats	Mickey McGuire	Sept. 12,'31	18	
Polar Pals	Tom and Jerry Cartoons	Sept. 5,'31	7	Sept. 19,'31
Scratch As Catch Can	Clark & McCullough			
Second Hand Kisses	Louise Fazenda	Mar. 29,'31	19	Mar. 2,'31
She Went for a Tramp	Hugh Herbert-Rosco Ates	Mar. 15,'31	20	Mar. 7,'31
Strife of the Party, The	Ned Sparks	Oct. 17,'31	17	
Talking Turkey	Benny Rubin	Jan. 25,'31		
Toby Hollowe'en	Toby, the Pup	May 1,'31	6	Dec. 13
Toby in Circus Times	Toby, the Pup	Jan. 25,'31	7	Mar. 7,'31
Toby in the Brown Derby	Toby, the Pup	Mar. 22,'31	7	
Toby Down South	Toby, the Pup	Apr. 15,'31	7	
Toby the Bull Thrower	Toby, the Pup	June 7,'31	7	May 23,'31
Toby the Milkman	Toby, the Pup	Feb. 25,'31	7	Nov. 8
Trader Ginsburg	Nat Carr	Dec. 27	7	May 23,'31
Trouble From A Bread	Ford Sterling-Lucien Littlefield	Aug. 22,'31	20	June 20,'31
Use Your Noodle	Rosco Ates			
Way of All Fish	Ned Sparks	Aug. 29,'31	18	June 13,'31
Wet a Night	Tom and Jerry Cartoons	Aug. 1,'31	9	
Wife O'Reilly	Nick & Tony	Feb. 25,'31	20	Mar. 7,'31

RKO PATHE

NOTE — RKO Pathe does not list running time on Shorts. The approximate running time of reels in the important series, however, follow:

2 reel comedies	22 min.
Pathe News	10 "
Pathe Review	11 "
Aesop's Fables	8 "
Grantland Rice Sportlights	10 "

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Against the Rules	Rainbow Comedy	June 6,'31	19	May 23,'31
All Gummed Up	Whoopee Comedy	May 23,'31	2 reels	May 16,'31
Animal Fair, The	Aesop Fable	Feb. 1,'31	1 reel	Jan. 31,'31
Battle Royal	James Gleason	Feb. 29,'32	2 reels	
Bare Knees	Pollard	Mar. 8,'31	2 reels	Mar. 7,'31
Battling Silver Kings	Sportlight	July 12,'31	11	July 18,'31
Beach Pajamas	Louis John Bartels	Sept. 21,'31	2 reels	
Beneath the Southern Cross	Vagabond Adventure	Aug. 24,'31	10	
Beneath Southern Skies	Vagabond Adventures		11	Sept. 12,'31
Big Game	Aesop Fable	Aug. 3,'31	9	
Big Scoop, The	Frank McHugh		2 reels	
Blondes by Proxy	MacCloy-Shilling-Short		2 reels	
Blue Grass Kings	Sportlight	June 20,'31	1 reel	July 4,'31
Bon Voyage	Edgar Kennedy	Feb. 22,'32	2 reels	
Call of Mohammed	Vagabond Adventure	Apr. 7,'31	1 reel	Apr. 4,'31
Camping Out	Edgar Kennedy	Dec. 14,'31	2 reels	
Campus Champs	Nat Carr	Feb. 1,'31	2 reels	Feb. 14,'31
Chasing Trouble	Checker Comedy	Apr. 26,'31	2 reels	May 9,'31
Cinderella Blues	Aesop Fable	Apr. 12,'31	8	Apr. 11,'31
Crashing Reno	Manhattan	Aug. 29,'31	2 reels	Aug. 8,'31
College Capers	Fable	Mar. 15,'31	1 reel	Mar. 21,'31
Cowboy Blues	Fable	Feb. 15,'31	1 reel	Feb. 7,'31
Dance with Me	Wanzer-Palmer	Nov. 23	2 reels	
Diamond Experts	Sportlight	May 17,'31	10	May 23,'31
Disappearing Enemies	Dot Farley-Rex Bell	Mar. 1,'31	2 reels	Apr. 4,'31
Days of Solitude	Vagabond Adventure	Feb. 6,'31	1 reel	Feb. 14,'31
Doomed to Win	James Gleason	Dec. 31,'31	2 reels	
Duffer Swings	Farrell Golf Series	Feb. 22,'31	1 reel	Mar. 7,'31
Dumb Dicks	Benny Rubin		2 reels	
Easy to Get	MacCloy-Shilling-Short	Dec. 7,'31	2 reels	
Fallen Empire	Vagabond Adventure	July 27,'31	10	
Fisherman's Luck	Aesop Fable	June 13,'31	10	July 4,'31
Fly Guy, The	Aesop Fable	May 10,'31	7	June 6,'31
Fore!	Farrell Golf	Feb. 15,'31	1 reel	Feb. 14,'31
Frozen Face	Manhattan Comedy	Apr. 19,'31	2 reels	Apr. 18,'31
Full Coverage	Benny Rubin	Nov. 9,'31	2 reels	
Fun on the Ice	Aesop Fable	July 19,'31	8	Aug. 8,'31
Getting on the Green	Farrell Golf	Mar. 22,'31	1 reel	Apr. 11,'31
Gossipy Plumber, The	Folly Comedy	May 17,'31	2 reels	May 2,'31
Great Decision			11	
Great Junction Hotel	Masquers Comedy	Oct. 26,'31	2 reels	
Guests Wanted	Benny Rubin	Jan. 18,'32	2 reels	
Half Pint Polly	Capital Comedy	May 3,'31	2 reels	
Help Wanted—Female	Pollard	Jan. 11,'31	2 reels	Jan. 10,'31
Hot Spot, The	Louis John Bartels	Sept. 14,'31	2 reels	
Hunting Thrills	Sportlight	Apr. 21,'31	1 reel	Apr. 11,'31
Hurricane Island	Vagabond Adventure	Apr. 21,'31	1 reel	Mar. 28,'31
In the Rough	Farrell Golf	Mar. 8,'31	1 reel	Feb. 28,'31
Julius Sizzer	Benny Rubin	Sept. 7,'31	20	Sept. 5,'31
June First	June MacCloy-Shilling	July 27,'31	20	July 4,'31
Lemon Meringue	Edgar Kennedy	Aug. 3,'31	20	June 6,'31
Love in a Pond	Aesop Fable	Aug. 17,'31	8	Sept. 19,'31
Mad Melody	Fable	Apr. 26,'31	1 reel	May 2,'31
Makin' 'Em Move	Aesop Fable	July 5,'31	9	July 25,'31
Manhattan Mariners	Sportlight	Aug. 24,'31	9	
Messenger Boy	Benny Rubin	June 29,'31	22	July 25,'31
Next Door Neighbors	Housman-Deering	Jan. 28,'31	2 reels	Jan. 3,'31
Night Class	Campus Comedy	Aug. 17,'31	2 reels	May 16,'31
Not So Loud	Melody Comedy	May 3,'31	2 reels	May 2,'31
Oh, Oh, Cleopatra	Wheeler-Woolsey	Aug. 17,'31	22	Aug. 8,'31
Oh, Marry Me	Manhattan	Nov. 2,'31	2 reels	
Only Men Wanted	MacCloy-Shilling-Short	Feb. 8,'32	2 reels	
Open House	Nick Stuart	Mar. 22,'31	20	Apr. 11,'31
Old Hokum Bucket, The	Aesop Fable	Mar. 29,'31	7	Apr. 4,'31
Olympic Talent	Sportlight	Aug. 9,'31	8	Sept. 12,'31
Outboard Stunting	Sportlight Series	May 3,'31	1 reel	May 31,'31
Over the Radio	Pangborn	Dec. 14	2 reels	Feb. 7,'31
Pale Face Pup	Aesop Fable	June 22,'31	9	July 4,'31
Pathe News	Released Twice Weekly		1 reel	
Pathe Review	One a Month	July 27,'31	1 reel	
Parents Wanted	Folly Comedy	Mar. 15,'31	2 reels	Apr. 4,'31
Play Ball	Aesop Fable	May 24,'31	10	May 30,'31
Poise	Sportlight	July 27,'31	9	Aug. 8,'31
Radio Racket	Fable	Mar. 1,'31	1 reel	Feb. 28,'31
Red Riding Hood	Fable	Jan. 18,'31	1 reel	Jan. 31,'31
Rough and Tumble	Sportlight	Jan. 25,'31	1 reel	Feb. 7,'31
Rough House Rhythm	Ed Kennedy	Apr. 5,'31	2 reels	Mar. 14,'31
Sands of Egypt	Vagabond Adventure	Nov. 2	1 reel	
Seein' Injuns	Pollard	Feb. 15,'31	2 reels	Jan. 3,'31
Selling Shorts	Louis John Bartels	Nov. 30,'31	2 reels	
Shadow of the Dragon	Vagabond Aventure	Mar. 8,'31	1 reel	Mar. 14,'31
She Snoops to Conquer	Daphne Pollard	June 22,'31	20	June 20,'31
Sink or Swim	Sportlight	Mar. 22,'31	9	Mar. 28,'31
Ski Pilot	Sportlight	Feb. 8,'31	1 reel	Feb. 14,'31
Slow Poison	James Gleason	Oct. 19,'31	2 reels	
Speed Limit	Sportlight	Mar. 8,'31	1 reel	Mar. 14,'31
Stop That Run	Louis John Bartels	Feb. 1,'32	2 reels	
Stout Hearts and Willing Hands	Frank Fay	June 15,'31	20	May 30,'31
Take 'Em and Shake 'Em	McCloy-Shilling-Short	Sept. 28,'31	2 reels	
Tale of Tutulia	Vagabond Adventure	Jan. 25,'31	1 reel	Feb. 7,'31
Tennis Top-Notchers	Tilden-Wills	Apr. 4,'31	20	June 6,'31
Thanks Again	Edgar Kennedy	Oct. 5,'31	11	Apr. 4,'31
That's My Line	Louis John Bartels	July 13,'31	reels	
That's News to Me	Frank McHugh	July 6,'31	20	May 30,'31
Them the Unknown	Vagabond Adventure	Mar. 22,'31	1 reel	Apr. 4,'31
Three Wise Clucks	Glenn Tryon	Apr. 12,'31	2 reels	Apr. 18,'31
Toytown Tale	Fable	Jan. 4,'31	1 reel	Jan. 3,'31
Twisted Tales	Arthur Housman-Marion Douglas	Mar. 29,'31	22	Apr. 4,'31
Under Cover	Sportlight	Jan. 11,'31	1 reel	Jan. 24,'31
Under Par	Farrell Golf	Mar. 15,'31	9	Mar. 28,'31
Utmost Isle	Vagabond Adventure	Sept. 21,'31	1 reel	
Water Bugs	Johnny Weismuller	June 6,'31	10	May 23,'31
Well of Fortaleza, The	Vagabond Adventure	Feb. 28,'31	1 reel	Feb. 21,'31
White Opera Singers, The	Masquers		2 reels	
Where Canaries Sing Bass	James Gleason	Aug. 10,'31	18	Sept. 12,'31
Winning Putts	Farrell Golf	Mar. 1,'31	1 reel	Apr. 4,'31
Younger Years	Sportlight	June 29,'31	10	July 4,'31

STATE RIGHTS

Title	Star	Distributor	Running Time Minutes	Reviewed
At the Photographers	Harry Delf	Elbee	2 reels	
Beauty Secrets from Hollywood—No. 1 (technicolor)		Walshay		Mar. 14,'31
Besides the Western Sea		Castle Film	1 reel	
Birds of a Feather		Ideal	8	Apr. 4,'31
Blind Youth	Lou Tellegen	Capital	2 reels	
Bosom Friendship	Novelty	UFA	10	
Broken Doll, The	Sadie Banks	Judea Films	1 reel	
Down Hawaii Way	Color Novelty	Castle	1 reel	
Eli-Eli	Cantor Waldman	Judea Film	10	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Evening in Jewish Camp	Eval Miller	Judea Film	12	
Friend Husband		Burr	2 reels	
Harem Scarem	Travelogue	B. M. Powell	9	Sept. 12,'31
Hunting the Carpathian Bear		Ufa	12	Aug. 1,'31
In the Good Old Summer Time		Ideal	8	Apr. 4,'31
Jewish Gypsy	Hymie Jacobson	Judea Films	21	
Jewish Melody	Cantor Waldman	Judea Films, Inc.	1 reel	
Kids and Pets	Color Novelty	Castle	1 reel	
Knights in Khaki		Falcon Prod.	22	May 23,'31
Kol Nidre No. 1	Cantor Schmilkel	Judea Films	10	
Kol Nidre No. 2	Cantor Waldman	Judea Films	11	
Land of Freedom	Seymour Reitztelt	Judea Films, Inc.	2 reels	
Legend of the Skies		Ideal	6	Mar. 14,'31
Mal-Ko Mashma-Lou	Harry Feld	Judea Films		
Meet the Family	Harry Delf	Elbee	2 reels	
Monkey Business			8	Apr. 4,'31
Monkey Squawks		Burr		
Natascha	Pinchus Lavenda	Judea Films, Inc.	2 reels	
Oh Doctor	Special Cast	Judea Films	20	
Old Songs for New	Bob Welsh	Welshay	9	Sept. 5,'31
Peculiar Pets		Ideal	8	Apr. 4,'31
Poem in Stone, A		Ideal	7	Mar. 14,'31
Sacred Elephants of India		Ideal	8	Mar. 21,'31
Sailors' Sweetheart	Hymie Jacobson	Judea Films, Inc.	2 reels	
Secrets of Plant Life		Ufa	10	Aug. 1,'31
Shoemaker's Romance		Judea Films	21	
Signed, Sealed & Delivered	Special Cast	Burr		
Sixty Minutes from Broadway	Color Novelty	Castle	1 reel	
Some Wild Appetites		Ideal	8	Mar. 21,'31
Spring Is Here		Ideal	9	Mar. 21,'31
Style and Class	Marty Barratz	Judea Films	23	
Wings of Tomorrow		Visuographic	10	May 2,'31
World Unseen, A	Scientific	Ufa	12	

SYNDICATE PICTURES CORPORATION

Alice Chops the Suey		Feb.	1,'31	
Alice Gets Stage Struck		Jan.	15,'31	
Alice Loses Out		Mar.	1,'31	
Alice Picks the Champ		Mar.	15,'31	
Alice Plays Cupid		Apr.	1,'31	
Alice Rattled by Rats		May	1,'31	
Alice Solves the Puzzle		Apr.	15,'31	
Alice in the Jungle		Jan.	1,'31	
Alice's Mysterious Mystery		May	15,'31	
Alice's Orphan		Feb.	15,'31	
Broken Spur, The	Jack Hoxie	Feb.	1,'31	2 reels
Desert Bridegroom	Jack Hoxie	Jan.	15,'31	2 reels
Romantic Sheriff	Jack Hoxie	Jan.	1,'31	2 reels
Sparks of Flint	Jack Hoxie	Feb.	15,'31	2 reels

TIFFANY

Color Symphonies Series	6 in Technicolor			
Chinese Flower Boat		July 5	10	
Dancing Bear		June 10	10	
Parisian Nights		June 25	10	
Kentucky Jubilee Singers	Series of 6			
Old Black Joe		May 1	18	
Pickin' Cotton			9	
Road Home, The			18	
Slave Days			10	
Welcome Home		Dec. 12	10	
Musical Fantasies	Series of 6		10	
Fire Worshippers		Aug. 10	10	Sept. 27
Memories		Apr. 23	11	
William Tell		Aug. 1	11	
Way Down South			11	Dec. 6
Paul Hurst Comedies	Series of 6		11	
De Wolfd's Champion				
One Punch O'Toole		Mar. 23	20	Dec. 6
Tale of a Flea, The			18	Mar. 28,'31
Missing Link, The				
Rolling Stone Series	Series of 6		10	Sept. 6
In the Mountains		Sept. 25	10	
The Desert		Dec. 18	18	
Tiffany Chimp Series	6 Monkey Comedies			
1. Blimp Mystery, The			16	Sept. 27
2. Little Covered Wagon, The		Sept. 5		Aug. 30
3. Little Big House, The		Oct. 15	19	Oct. 4
4. Little Divorcee, The			20	Dec. 6
5. Nine Nights in a Bar Room		Jan. 26,'31	16	Jan. 3,'31
6. Chasing Around		Mar. 23,'31	16	Mar. 28,'31
7. Africa Squawks		July 7,'31	18	
8. Apeing Hollywood		Aug. 16,'31	21	
9. Cinnamon			11	
10. The Gland Hotel				
11. Skimpy				
Voice of Hollywood Series	Station S-T-A-R			
No. 25	Seben 'n' Leben	Jan. 20,'31	11	
No. 26	Kenneth Harlan	Mar. 2,'31	11	Mar. 28,'31
Voice of Hollywood Series (new)	John Wayne - Our Gang			
No. 1	Lew Ayres		10	Sept. 5,'31

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arabian Knights	Slim Summerville	Apr. 8,'31	2 reels	Mar. 28,'31
All Excited	Sidney-Murray	Mar. 23,'31	2 reels	Feb. 28,'31
An Ape a Day	Lloyd Hamilton	Sept. 30,'31	2 reels	
Backfield Plays	Football Short No. 4	Sept. 28,'31	8	Aug. 29,'31
Band Master, The	Oswald Cartoon	May 18,'31	6	June 20,'31
Burglar to the Rescue	Shadow Detective Series No. 1	Sept. 7,'31	18	Aug. 15,'31
Butter in Yeggman, The	Sidney-Murray	May 6,'31	2 reels	Apr. 11,'31
Campaign Capers	Slim Summerville		20	July 25,'31
Carry On	Football Shorts No. 5	Oct. 5,'31	1 reel	
Cat's Paw, The	Red Star Comedy	July 8,'31	2 reels	Apr. 4,'31
Champion, The	Leather Pushers	Feb. 25,'31	2 reels	
Champ, The	Oswald Cartoon	July 27,'31		
China	Oswald Cartoon	Jan. 12,'31	1 reel	
College	Oswald Cartoon	Jan. 28,'31		
Clown, The		Nov. 2,'31		
Country School, The	Oswald Cartoon	May 5,'31	1 reel	May 16,'31
Dangerous Daze	Red Star Comedy	Mar. 11,'31	2 reels	Mar. 14,'31
Divorce a La Carte	Sidney-Murray	Apr. 15,'31	2 reels	Mar. 14,'31
Famous Plays of 1930	Football Short No. 3	Sept. 21,'31	10	Aug. 29,'31
Farmer, The	Oswald Cartoon	Mar. 23,'31	1 reel	Mar. 14,'31
Fast and Furious	Daphne Pollard	Oct. 14,'31	2 reels	
Fireman, The	Oswald Cartoon	Apr. 6,'31	1 reel	
First to Fight	Slim Summerville	Sept. 2,'31	44	Aug. 8,'31
Fisherman, The		Oct. 19,'31	1 reel	
Framed	Leather Pusher Series No. 7	Jan. 14,'31	2 reels	Dec. 13
Hare Male, The	Oswald Cartoon	Oct. 5,'31	1 reel	
Hello, Russia	Slim Summerville	Jan. 17,'31	2 reels	Dec. 20
Hello, Napoleon	Red Star Comedy	June 3,'31	17	July 11,'31
Here's Luck	Slim Summerville	May 20,'31	2 reels	May 2,'31
Heroes of the Flames	Tim McCoy	June 2,'31	17	Apr. 4,'31
Hot and Bothered	Sidney-Murray	Mar. 4,'31	2 reels	
Hot Feet	Oswald Cartoon	Sept. 14,'31		
Howdy Mate	Red Star Comedy	July 22,'31	2 reels	
Hunter, The	Oswald Cartoon	Sept. 21,'31	1 reel	
In Old Mazuma	Sidney-Murray	Jan. 21,'31	2 reels	Jan. 3,'31
In Wonderland	Oswald Cartoon	Sept. 28,'31	1 reel	
Kane Meets Abel	Leather Pushers	Feb. 11,'31	2 reels	
Kentucky Belle	Oswald Cartoon	Sept. 7,'31	1 reel	
Lady Killer, A	Leather Pusher Series No. 8	Jan. 28,'31	2 reels	
Let's Play	Slim Summerville	Apr. 29,'31	18	Aug. 8,'31
Models and Wives	Sidney-Murray		18	Aug. 8,'31
No Privacy	Red Star Comedy	Apr. 22,'31	2 reels	
North Woods	Oswald Cartoon	June 29,'31	6	July 11,'31
Notre Dame Offensive System	Football Short No. 2	Sept. 14,'31	10	Aug. 29,'31
One Day to Live	Red Star Comedy	Apr. 1,'31	2 reels	Apr. 11,'31
One Hundred Dollars	Chase-Lawrence	Sept. 16,'31	20	Aug. 29,'31
Out Stepping	Don Brodie	Oct. 28,'31	2 reels	
Parisian Gaieties	Slim Summerville	June 17,'31	2 reels	May 16,'31
Radio Rhythm	Oswald Cartoon	July 27,'31	7	July 15,'31
Royal Bluff	Slim Summerville	Feb. 18,'31	2 reels	Feb. 28,'31
Sargie's Playmates	Slim Summerville	Mar. 8,'31	2 reels	Feb. 21,'31
Scared Stiff	Red Star Comedy	May 13,'31	2 reels	May 2,'31
Shifts	Football Short No. 1	Sept. 7,'31	1 reel	
Shipwreck	Oswald Cartoon	Feb. 9,'31	1 reel	Feb. 21,'31
Stamford Football Short No. 1		Oct. 12,'31	1 reel	
Stamford Football Short No. 2		Oct. 19,'31	1 reel	
Stamford Football Short No. 3		Oct. 27,'31	1 reel	
Stay Out, The	Sidney-Murray	May 24,'31	2 reels	May 16,'31
Stone Age, The	Oswald Cartoon	July 13,'31	1 reel	
Strange as It Seems No. 5	Novelty	Jan. 19,'31	1 reel	Jan. 3,'31
Strange as It Seems No. 6	Novelty	Feb. 18,'31	1 reel	Feb. 7,'31
Strange as It Seems No. 7	Novelty	Mar. 16,'31	1 reel	Mar. 14,'31
Strange as It Seems No. 8	Novelty	Apr. 13,'31	1 reel	Apr. 11,'31
Strange as It Seems No. 9	Novelty	May 11,'31	1 reel	July 4,'31
Strange as It Seems No. 10	Novelty	June 8,'31	10	July 11,'31
Strange as It Seems No. 11	Novelty	July 6,'31	1 reel	
Strange as It Seems No. 12	Novelty	Aug. 31,'31	9	Aug. 29,'31
Strange as It Seems No. 13	Novelty	Sept. 15,'31	1 reel	
Strange as It Seems No. 1	Second Series	Oct. 12,'31	1 reel	
Sunny South	Oswald Cartoon	Apr. 20,'31	1 reel	May 2,'31
Trapped	Shadow-Detective Series No. 2	Oct. 7,'31	2 reels	

VITAPHONE SHORTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures in Africa	No. 1—Into the Unknown		2 reels	June 6,'31
Adventures in Africa	No. 2—An African Boma		2 reels	July 25,'31
Adventures in Africa	No. 3—The Lion Hunt		2 reels	July 25,'31
Adventures in Africa	No. 4—Spears of Death		2 reels	
Adventures in Africa	No. 5—Trails of the Hunted		2 reels	
Adventures in Africa	No. 6—The Buffalo Stampede		9	Aug. 15,'31
Adventures in Africa	No. 7—The Witch Doctor's Magic		14	Aug. 22,'31
Adventures in Africa	No. 8—Flaming Jungles		2 reels	
Adventures in Africa	No. 9—Dangerous Trails		15	Sept. 19,'31
Adventures in Africa	No. 10—Maneaters		2 reels	
Adventures in Africa	No. 11—Beasts of the Wilderness		2 reels	
Adventures in Africa	No. 12—Unconquered Africa		2 reels	
Babykins	Pee Wee Singer and Bill Halligan		1 reel	Aug. 8,'31
Baby Bandit, The	Bobby Watson-Ann Cornwall		1 reel	
B by Face	Victor Moore		1 reel	
Believe It or Not, No. 6	Robert L. Ripley		7	Mar. 28,'31
Believe It or Not, No. 7	Robert L. Ripley		1 reel	Feb. 21,'31
Believe It or Not, No. 9	Robert L. Ripley		9	May 23,'31
Believe It or Not, No. 10	Robert L. Ripley		1 reel	July 18,'31
Believe It or Not, No. 11	Robert L. Ripley		1 reel	
Believe It or Not, No. 12	Robert L. Ripley		1 reel	
Bosko's Holiday	Looney Tune No. 11		1 reel	May 9,'31
Dandy and the Belle, The	Frank McGlynn, Jr. - Mary Murray		9	
For Two Cents	De Wolf Hopper		10	June 6,'31
Gangway	Joe Penner		9	Aug. 15,'31
Gigolo Racket, The	Helen Morgan		2 reels	Aug. 1,'31
Girl Friend, The				
Lucky Thirteen	Thelma White-Fanny Watson			
Good Mourning	Eddie Jay-Dressler-White		10	Sept. 5,'31
Good Pie Forever	Billy Wayne-Thelma White		1 reel	Aug. 8,'31
Gold Digging Gentlemen	Al Klein - Joan Abbott		10	Aug. 22,'31
Grand Dames, The	Patsy Kelly		1 reel	May 9,'31
Handy Guy, The	Earl Sande		15	May 23,'31
How I Play Golf	Bobby Jones			
No. 1—The Putter			2 reels	Apr. 25,'31
No. 2—Chip Shots			1 reel	Apr. 25,'31
No. 3—The Niblick			1 reel	Apr. 25,'31
No. 4—The Mashie Niblick			1 reel	
No. 5—The Medium Irons			1 reel	
No. 6—The Big Irons			1 reel	July 18,'31
No. 7—The Spoon			1 reel	Aug. 8,'31
No. 8—The Brassie			9	Aug. 22,'31
No. 9—The Driver			1 reel	
No. 10—Trouble Shots			1 reel	
No. 11—Practice Shots			1 reel	
No. 12—A Complete Round of Golf			1 reel	
I'll Fix It	Kent-Lake		9	Mar. 28,'31
In Your Sombrero	Billy Wayne		1 reel	
Inventor, The	Billy Wayne-Thelma White		10	May 16,'31
Just a Gigolo	Cameron-Crosbie-Austin J. Young		9	Aug. 15,'31
Last Straw, The	Romney Brent		8	May 2,'31
Lodge Night	Phillips-Cox		7	May 16,'31
Looney Tunes	Song Cartoons			
No. 9—Dumb Patrol			1 reel	Mar. 28,'31
No. 10—Yodeling Yodels			1 reel	
No. 11—Bosko's Holiday			1 reel	
No. 12—Trees' Knees			1 reel	
No. 13—Bosko's Shipwrecked			1 reel	
Maid to Order	Eleanor Shaler-Bob Lynn		1 reel	May 2,'31
Martinelli				
Troubadour, The			7	May 9,'31
Meal Ticket, The	Jack Pearl		2 reels	June 13,'31
Melody Master Series:				
No. 1—The Big House Party			1 reel	
Merry Melodies	Song Cartoons		7	Apr. 25,'31
No. 1—Smile, Darn You, Smile			1 reel	
No. 2—One More Time			1 reel	
Military Post, The	Roberto Guzman		1 reel	
Milky Way, The	Neely Edwards-Muriel Abbott Dancers		11	July 18,'31
Moving In	Joe Penner		2 reels	
Naggers' Housewarming, The	Mr. & Mrs. Jack Norworth		8	Sept. 5,'31
Naggers In the Subway, The	Mr. & Mrs. Jack Norworth		11	Aug. 8,'31
Naggers at the Dentist's, The	Mr. & Mrs. Jack Norworth		1 reel	May 2,'31
Naggers at the Races, The	Mr. & Mrs. Jack Norworth		8	Aug. 15,'31
Naggers at the Ringside, The	Mr. & Mrs. Jack Norworth		10	May 16,'31
Nine o'Clock Folks	Whitey & Ford		1 reel	
No-Account, The	Hardie-Hutchison		9	
No Privacy	Lloyd Hamilton		20	May 2,'31
No Questions Asked	Little Billy-Jed Prouty		1 reel	
Number, Please	Sheila Barrett-L. Barrie		10	Mar. 31,'31
Partners	Wm. Gaxton-Geo. Haggerty		21	Apr. 4,'31
Pepper Pot Series:				
No. 1—The Eyes Have It	Edgar Bergen		1 reel	
Purely an Accident	Brown-Kearns-Otto		10	May 16,'31
Rhythms of a Big City	Dolly Gilbert - John Hickey			
Rough Sailing	Joe Penner		2 reels	
Sax Appeal	Joe Penner		8	Aug. 1,'31
Say a Little Prayer for Me	Cameron Crosbie-Dorothy Vogel		1 reel	
Silent Partner, The	Billy Gaxton		18	Aug. 15,'31
Sitting Pretty	Joe Phillips-Ruth Donnelly		1 reel	May 9,'31
Sky High	Janet Reade-Durdey Clements		10	Mar. 28,'31
Sportslants				
No. 1—Ted Husing	Sport Novelty		1 reel	
No. 2—Ted Husing	Sport Novelty		1 reel	
Squaring the Triangle	Donald Brian-Mayo Methot			
Strange Case, The	Charles Halton		8	May 16,'31
Strong Arm, The	Harrington-O'Neil		1 reel	
Stuttering Romance, A	Joe Penner-Dorothea Chard		17	Sept. 5,'31
Taking Chances	Billy Wayne-Thelma White		1 reel	May 9,'31
Trip to Tibet, A	Scenic		1 reel	May 2,'31
23 Skiddoo	Lew Fields		14	May 2,'31
Twixt Love and Duty	Howard-Graham-Percival		10	May 2,'31
With Pleasure	Dolly Gilbert-Billy Wane		1 reel	May 2,'31
World Travel Talks	E. M. Newman			
No. 1—Little Journeys to Great Masters				
No. 2—Southern India			1 reel	

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with

Victor McLaglen

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AS THE

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Looking toward a new season in motion picture entertainment — *and a quickened pace in the world's business affairs* — the 1931 Fall issue of this semi-annual number of BETTER THEATRES will *select generously* from a wealth of timely *editorial* material and again bring its *standard theatre equipment directories* up-to-date. For six months following it will be the *reference book of the theatre supply field,* thus the advertisement therein must repeat—and *repeat* its message. Make a note *now* to have a representative call.

Vol. 104, No. 13 In Two Sections—Section Two SEPTEMBER 26, 1931

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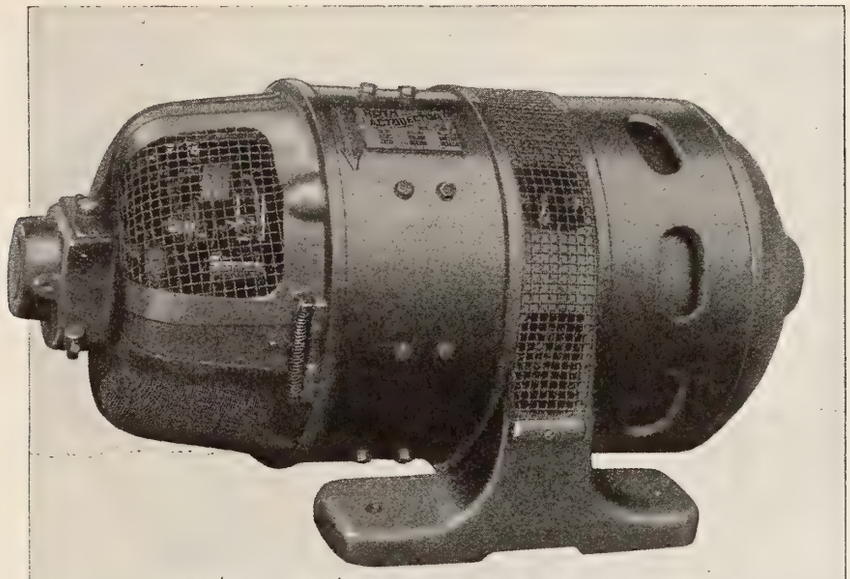

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SECTION OF
Motion Picture Herald

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Motion Picture Herald

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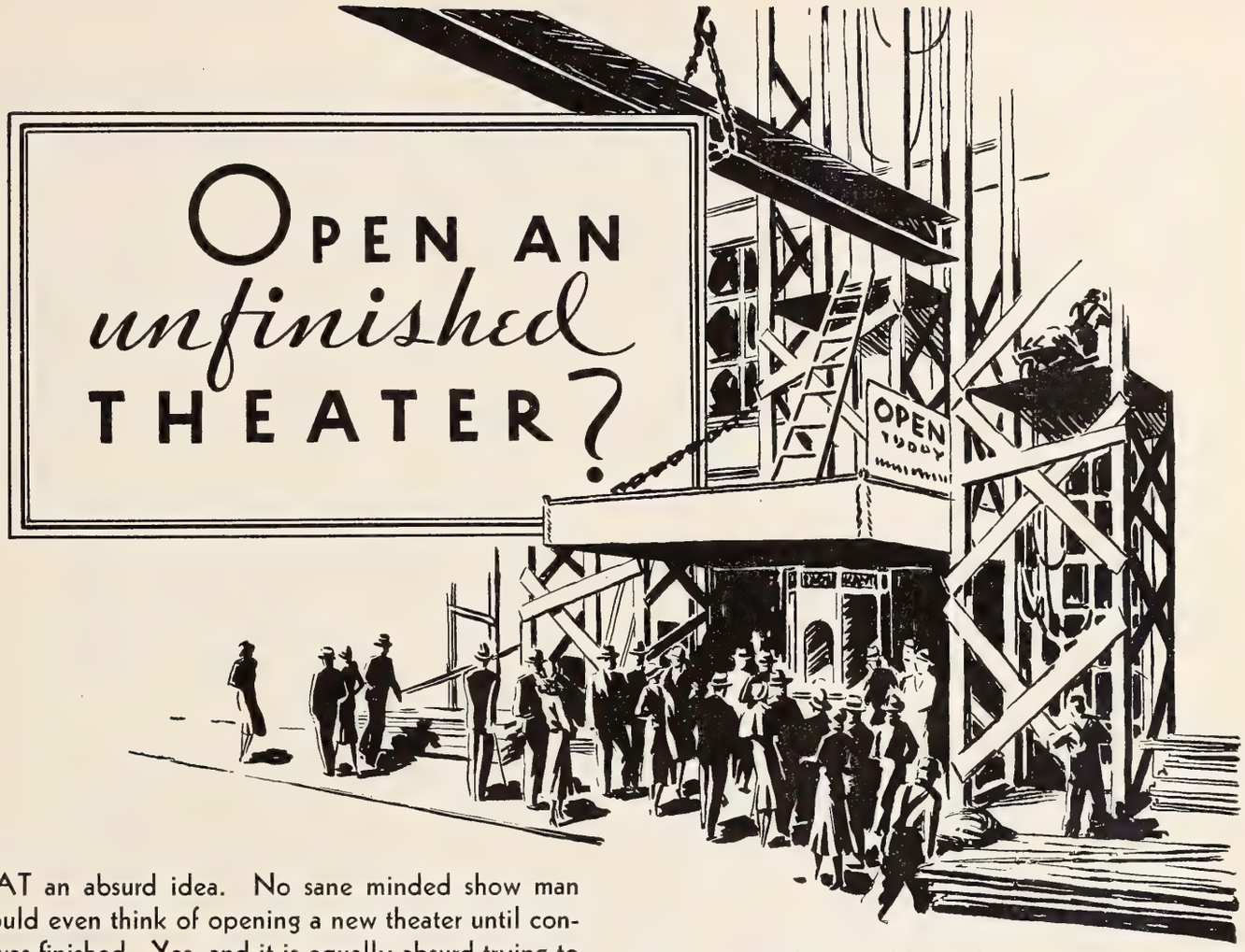
OPEN AN *unfinished* THEATER?



WHAT an absurd idea. No sane minded show man would even think of opening a new theater until construction was finished. Yes, and it is equally absurd trying to draw crowds to your theater if the acoustics is poor. Remember, no matter how attractive the front, how luxurious the interior, or how costly the reproduction apparatus . . . your theater is still incomplete unless it is acoustically correct. As far as theatergoers are concerned, they are more interested in *hearing* and understanding your sound pictures than in the beauty of the theater itself.

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HEYWOOD-WAKEFIELD

¶ Lighting control grows apace, which—after such a long period of relative rest—is a sign that augurs well for the science and art of illumination as it may be applied to all aspects of the theatre. The method under discussion in this issue brings into play a new contribution to the amazing science of photoelectrics. Responding through the thermionic tube, developed at the Westinghouse laboratories, this system permits of a myriad of pre-arranged lighting effects, static or mobile, from a control board arranged somewhat like an organ console—and manipulated in much the same manner. Another tribute to modern science! But while admiring, we reflect upon the radio, noting how the use of its magical powers has not been as noble as the instrument itself. Perhaps we are in the habit, in this age, of worshipping the machine itself, rather than what it does for us. Genius has gone into the making of the radio. But how much genius has gone into that which the radio does for us? The means of lighting and its complex, subtle control is being rapidly developed. Its value will be proved only by the breadth and beauty of the employment we give it. . . . Not to forget, however, the author of *Playing Light on a Thermionic Organ*: *W. C. Fulton* is an engineer on the staff of the Westinghouse Company who was directly concerned in the famous Severance Memorial Hall installation, which here serves as a graphic means of describing the whole system.

¶ Inclined to take advantage of contrasts, which can make salient points the more outstanding, we pair the Fox theatre in Phoenix, Ariz., with the new Guild Hall in East Hampton, N. Y., to comment on two interesting phases of theatre designing. The Fox house (*An Ultra-Modern Theatre ni the Old Southwest*), unusual as it is in many respects, is yet the theatre as the average community knows it. Guild Hall (*Designing the Community Center Type of Theatre*) may be what many a community might find especially attractive. Quite probably for the average community, the more formal type of theatre is more appropriate. But somehow we like the idea of sociability suggested in a theatre like Guild Hall, and to some small cities—particularly suburban communities—this intimate, gathering-place sort of theatre has psychological attributes that make it especially promising of success.

¶ The analysis of the situation in theatre designing today made by *Ben Schlanger* (*Architecture and the Engineer*) points directly to a condition that has some very adverse effects upon the efficiency and long-run value of motion picture theatres. That is the building of theatres by persons having no direct interest in the welfare of the motion picture industry. What the building promoter wants principally is a thing of four walls, a roof and some seats, with the whole prettied up enough to invite a lease from a theatre operator, usually a circuit. To describe the process at its worst: The builder wants to put as little "dough" into the project as possible, and get all of it back as quickly as possible. He is scarcely one to be much interested in efforts such as BETTER THEATRES long has been making, and such as the Society of Motion Picture Engineers has now so admirably undertaken. Patently, continued betterment—and this does not refer to decoration—of the highly mechanized motion picture theatre must be sought through those who build theatres for their own operation, and through those who lease theatres from realty enterprises. As the matter concerns the former, there is no problem save that basic one of finding out and making well known the best way to arrange a motion picture theatre. With respect to the latter, however, success of scientific theatre planning rests upon the extent to which the motion picture interests who lease theatres will demand that the houses leased be designed according to the best technical principles. It may be that such demands will depend upon a fine balancing of economics with professional pride and integrity. But we don't at the moment think so. Indications are that the best planned theatre will cost no more than a slip-shod display of plaster gingerbread, and quite possibly even not so much. . . . It will be recalled that Mr. Schlanger, who is a New York architect, introduced a plan for reversing the slope of the main floor, at the convention of the S. M. P. E. in Los Angeles last May. It is interesting to note that Mr. Schlanger has again been invited to speak before the S. M. P. E. on the same subject, and that he will develop the plan more fully at the society's convention in Swampscott, Mass., next month.

¶ We think that *Ken Wright,* theatre organist in Rhinelander, Wis., who gives his point of view in *It's Largely Up to the Organist,* is at least partly right. But we think he overlooks a strong point in favor of his profession when he doesn't adduce more forcefully the well known words of wisdom, that *variety is the spice of life.* What the short subjects add to the lengthy expounding of the question, "What Shall We Do With Our Wives?" with double channel amplification, the organ novelty can contribute also—and sometimes the organist's ability to cut up a bit musically in a way that permits us all to join in and be a part of the show, has distinct advantages. Besides the organ is a mighty beautiful instrument. The important thing is to have the organist capable and clever—yes, Wright is right. It's largely up to the organist, after all!

¶ *Leo T. Parker* (*Leases*: *Decisions of the Higher Courts*) contributes regularly to BETTER THEATRES on matters of law as they pertain to the theatre. He is a Cincinnati attorney and contributor to many publications on legal affairs.

NOTES on WRITERS and SUBJECTS in this ISSUE

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BEGINNING A NEW SEASON

an editorial

LOOKING forward is at least one of America's virtues. At a time when the European feels like getting desperate, the Yank (so the European has enviously noted) can pull a smile and a wisecrack—and hope for the best on tomorrow.

But things are really not that bad—in show business. The remarkable thing is that, in distinction to previous periods of economic "blues," motion picture theatre-going has backed water as much as it has. Maybe there is a moral in that. At any rate, show business should be sure that its own house is in order, rather than that of the world in general, and now, at the beginning of a brand new season, is doubtless the time to seek such certainty.

Are we making entertainment buying a good bargain? That's a basic principle of salesmanship. Hence the reluctance of showmen to give up the double feature. But that has not really proved a good bargain, in the long run, for either the individual showman or the industry, and the regular theatre-going season must see an adjustment here. How, then, to build a program that is economically sound for the industry, yet a good bargain for the public?

Another point involves making motion picture theatre-going a habit. It still is, but obviously not nearly so strong a habit as once it was. Showmen have recognized this and have wondered if the screen had lost it flavor, in comparison with new diversions. With the screen more resourceful and expert than ever? No, unquestionably the answer lies elsewhere. And if one reflects on how the motion picture theatre thrived on a dime and began to have serious problems of attendance on a dollar, one wonders about admission prices. Habit? Many a man prefers perfectos. But his income dictates one of them on Sunday, and Bull Durham the rest of the week.

Looking ahead into the new season of 1931-32 is not only pleasanter than looking back, but mandatory. But it should not consist in mere wonder. The way ahead needs mapping.

PLAYING LIGHT ON A THERMIONIC ORGAN

a detailed description of the Severance Hall installation

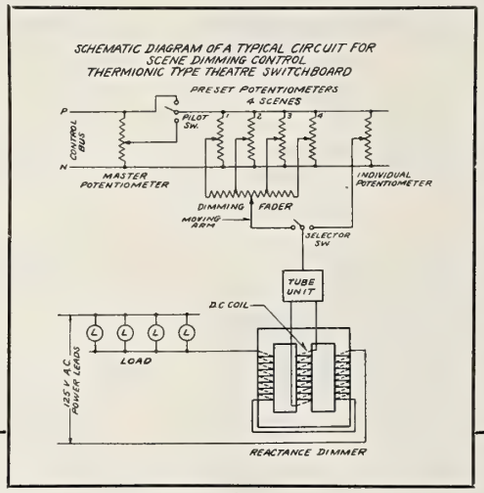
By W.C. FULTON

ALTHOUGH the Cleveland Symphony Orchestra has been assembled for 15 years, it never had a home of its own until the opening of the new Severance Memorial Hall. One of the novel features of the main auditorium is a unique lighting switchboard, which was built and installed by the Westinghouse Company. This article is intended to describe only the thermionic type of lighting control now in operation.

The major innovation of the lighting equipment is the switchboard, built on the lines of a modern organ, with finger tip control and virtually frictionless. The compactness of equipment is such that all controls for approximately 4,000 lighting combinations are centered in the console within easy reach of the operator's finger tips. Although there are only 36 control circuits on the console, with 110 load circuits to be dimmed, the amazing number of lighting combinations available are made possible by an elaborate cross connecting system. This system will be explained later.

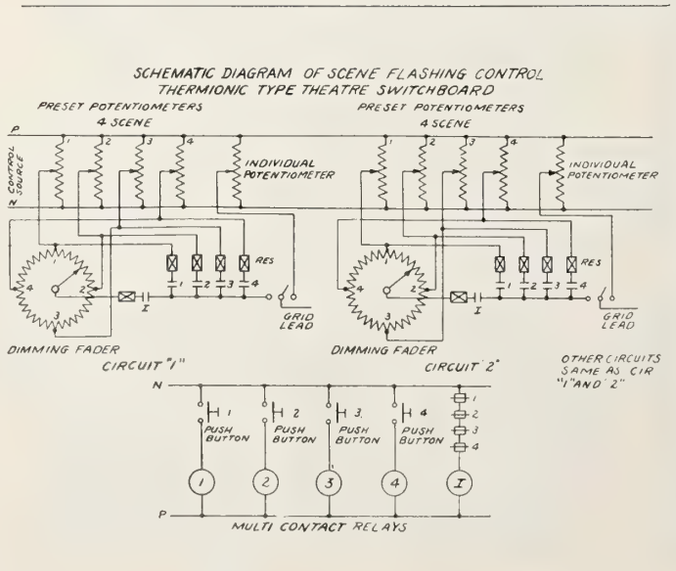
The scheme of illumination adopted for both stage and auditorium is the new system of thermionic control for lighting, incorporating preset, proportional, remote control of intensity, and interconnection of circuits. This system is capable of accomplishing the presetting of dimming for four scenes in advance, with gradual fade from scene to scene at controlled rate. The feature or proportional dimming, whereby two or more circuits at different settings of intensity keep their relative brilliance while being dimmed by master control, is also included.

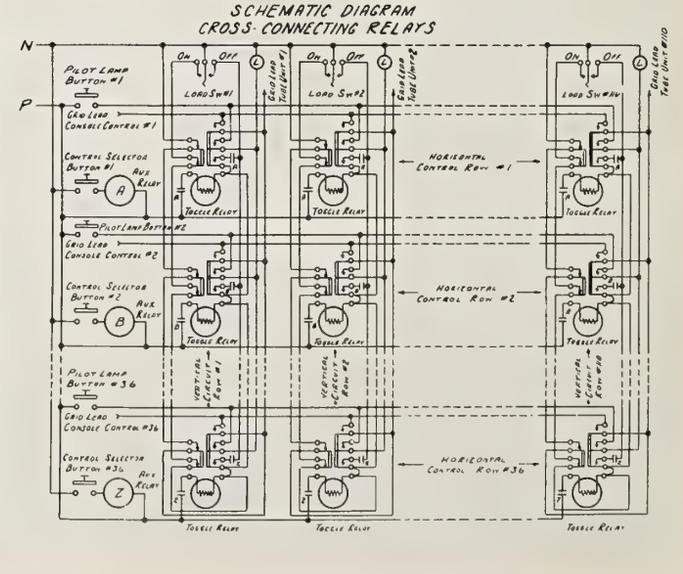
The control apparatus required for each circuit consists essentially of a dimming reactor, a conventional radio vacuum tube, two grid glow tube rectifiers, and a system of control potentiometers. To make the operation of the circuit clear we will first give a simple explanation of a typical circuit leaving out all detail and intricate apparatus.



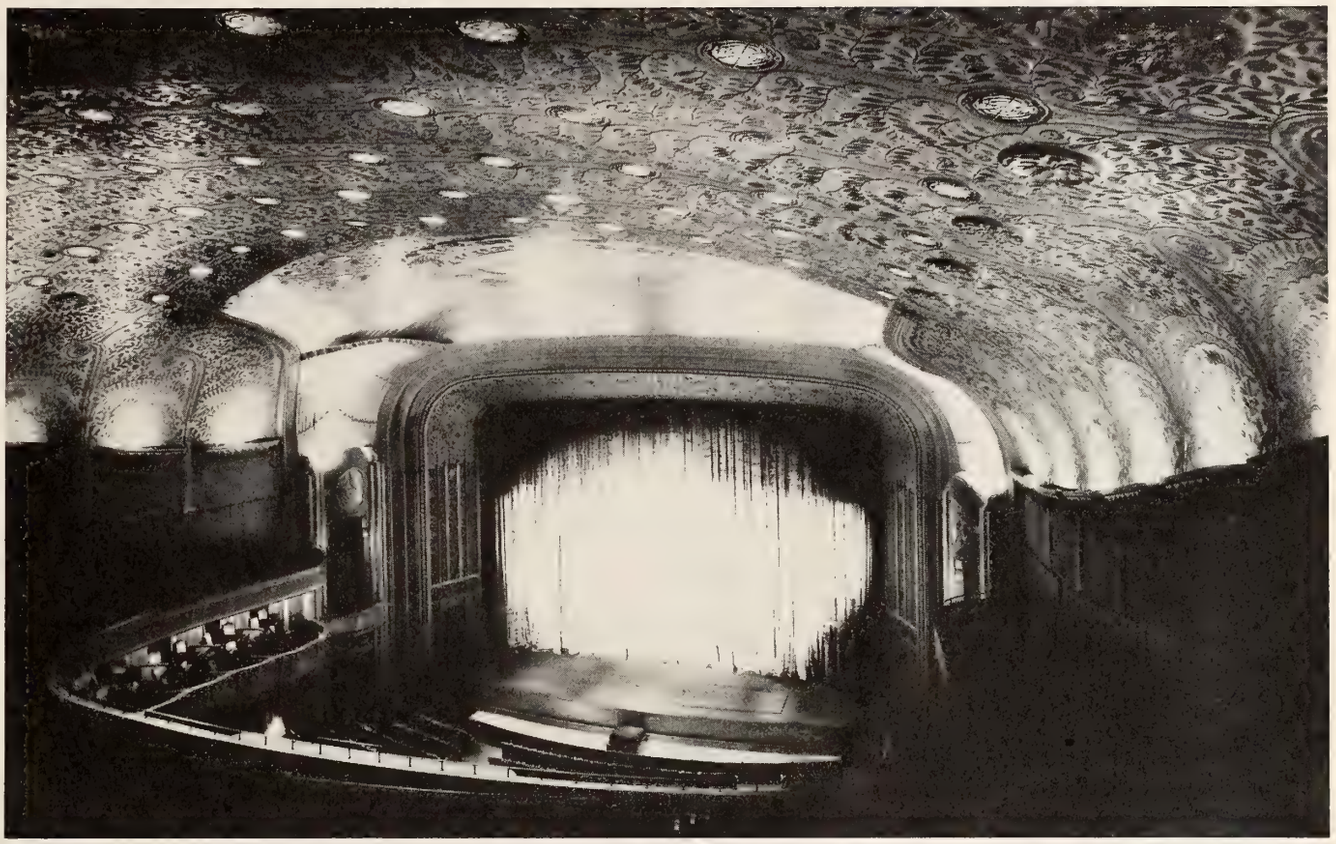
REFERRING TO FIG. 1, the lamp load current flowing in the a. c. coils of the reactor, which are connected in series, is directly dependent on the d. c. saturation current flowing in the d. c. coil of the same unit. As the direct current increases, the iron core becomes saturated, and the load current increases correspondingly. The direct current is supplied by the pair of grid glow tubes, whose output is regulated by the plate current from the vacuum tube.

In turn, the electrical conductivity of the vacuum tube is controlled by a variation of the bias on its grid. The apparatus previously mentioned, consisting of the reactor and tube unit, is mounted on the reactor rack in the apparatus room (usually located in the basement). The control wire to the grid of the vacuum tube is traced back to the selector switch on the pilot board, which selects either the preset or the individual control. If preset control is selected, the preset scene connected to the tube unit will depend on the setting





Schematic diagrams in order of reference—Fig. 1, at top; Fig. 2, left; and Fig. 3.



View of Severance Memorial Hall from the balcony.

of the moving arm of the dimming fader. All preset potentiometers and the individual potentiometer are in turn connected to a pilot switch, which either connects them to direct feed or through the master potentiometer.

The master potentiometer is energized directly from the control bus. Any number of similar circuits may be connected and controlled by the master potentiometer, by throwing their corresponding pilot switches.

As already stated, all controls are mounted on the movable console, which is located on the stage (or may ride the orchestra lift), while the reactors and tube units are assembled on the reactor rack in the basement. Close to the rack is a motor generator set and its control panel. This motor generator set is used to supply the necessary power to the control equipment. The main d. c. control source, which is normally 42 volts, is supplied by the main generator. This generator feeds power to all individual, group-master, and sub-group master potentiometers, in addition to all constant voltage buses. Driven by the same motor is the grand-master generator that feeds the variable voltage grand-master bus. Field control of this generator by a grand-master potentiometer on the console, in series with a rheostat on the motor generator set panel, accomplishes the required results of master dimming. And lastly, on the same shaft, is mounted a 180 volt d. c. generator, which feeds direct current to the vacuum tubes. A power source of 115 volts, 60 cycles is also required, and this is taken from the main feed to the lamp loads.

THE THERMIONIC type of control falls into three major divisions: (*a*) Control console, (*b*) relay cross connecting panels, and (*c*) reactors and tube units. Each will be treated separately.

Control Console

As previously mentioned, the console provides flexible control of 110 lighting circuits by 36 dimming controls, and by four additional controls that do not pass through the cross connecting network. These latter are permanently connected to the down-lights in the auditorium. All equipment mounted on the console can be grouped into the following divisions:

(*A*) Cross connecting switches enabling the switching of any one, or up to 10, of the 110 load circuits, to anyone of the 36 individual controls. These switches are located on the diagonal sides of the board in the vertical faces, 55 on either side.

(*B*) Thirty-six individual control drums, which remotely control the dimming of whatever load circuits are connected to them by the switching under (*a*).

(*C*) One four-scene preset dimming device associated with each individual control, but with individual scene faders mounted and operated by a common gang shaft by motor or handwheel. Equipment under (*b*) and (*c*) is located on center keyboard of console.

(*D*) Four group master potentiometers, foot, handwheel or motor operated, each capable of electrically controlling any combination of the 36 individual controls that it may be desired to connect to them.

(*E*) Nine sub-group master potentiometers, foot-pedal-operated, each capable of electrically controlling any or all of the corresponding sub-group of four controls.

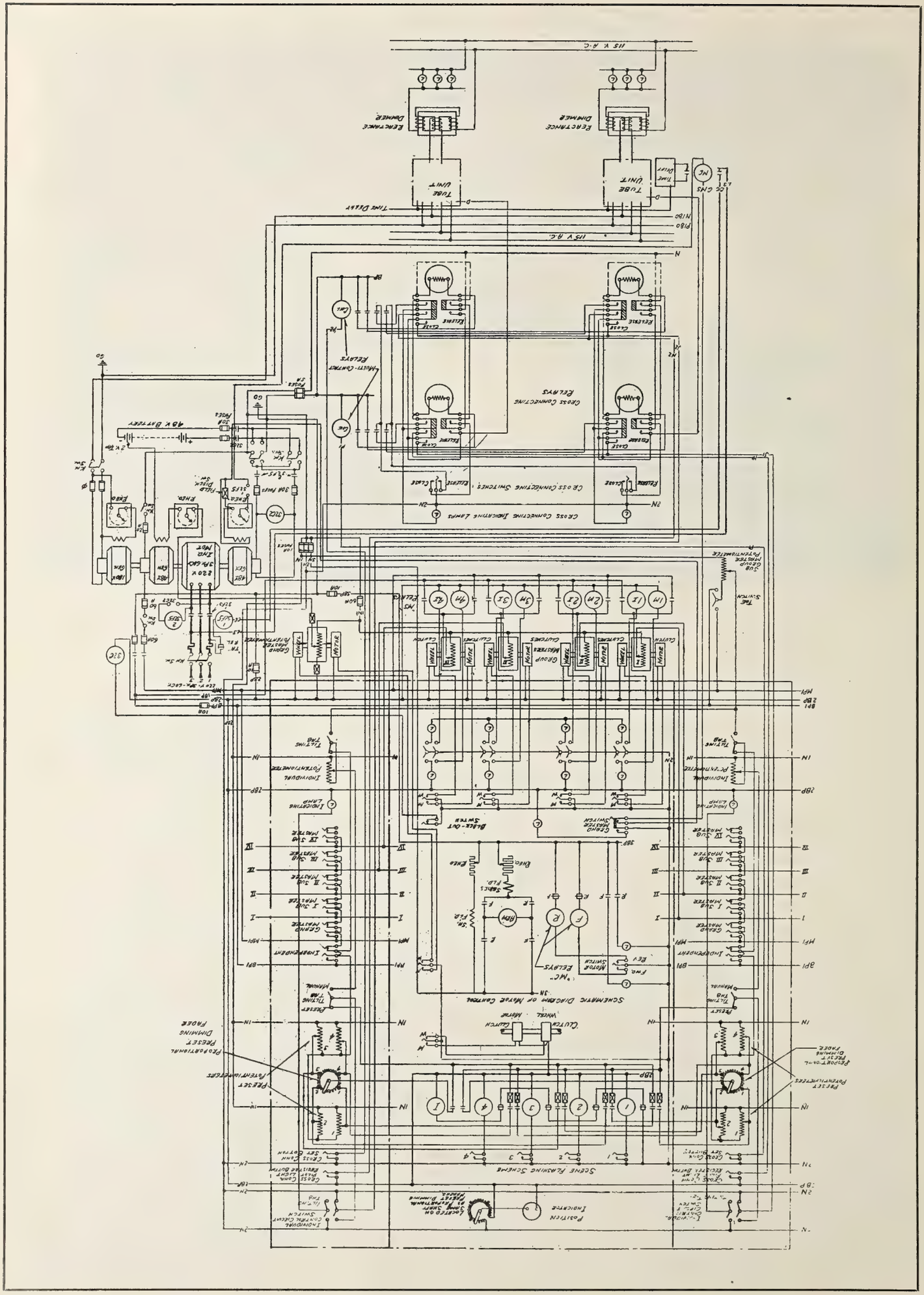
(*F*) Four individual control drums located on the left inclined panel, and one master for dimming the house direct circuits. The master potentiometer may be foot-, handwheel- or motor-operated.

(*G*) One grand-master potentiometer, foot-, handwheel- or motor-operated, capable of electrically controlling any or all individual controls or group controls.

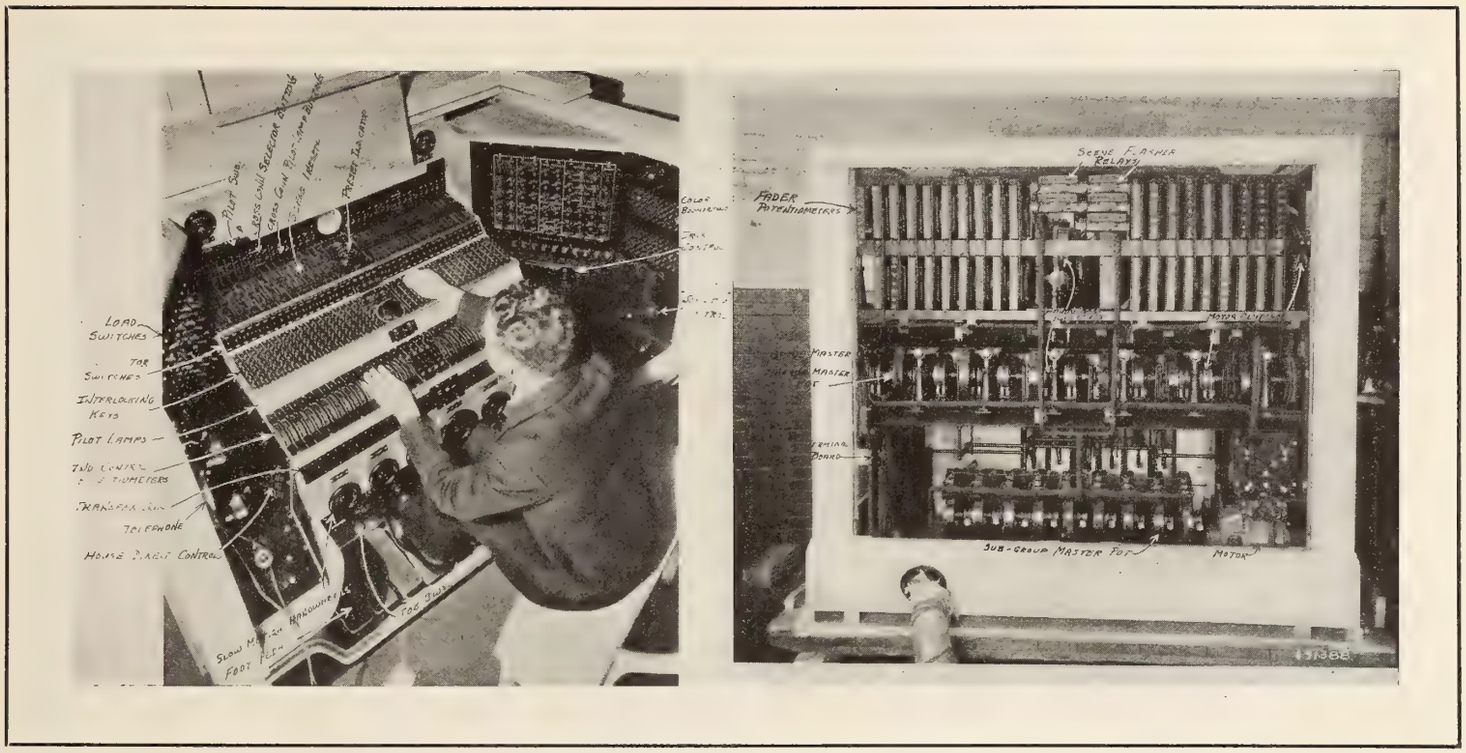
(*H*) Remote individual control for 20 four-color boomerangs on spotlights. These controls are located on the right vertical panel.

(*I*) Remote individual "Joy Stick" control for directional and focusing of nine spotlights.

(*J*) Signals and remote iris diaphragm control to nine arc spot positions. Con-



General schematic diagram of the Severance Memorial Hall thermionic switchboard installation.



The lighting console—at left, the keyboard itself; at right, rear view with panels removed.

trol equipment under (*i*) and (*j*) is mounted on inclined side panels.

(*K*) Telephone to ten stations mounted on left vertical panel.

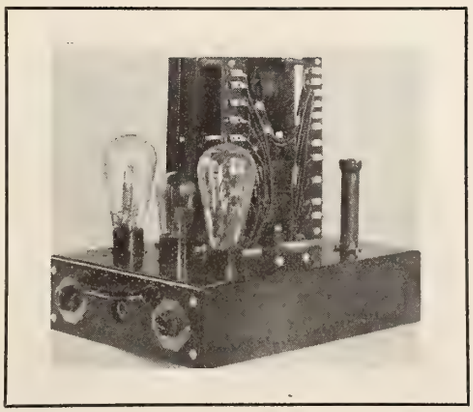
(*L*) Terminal and plug boards.

On the keyboard section of the console are located the 36 individual controls spaced 15 sixteenths of an inch on centers. Each control has the following associated apparatus starting with the lower key row and going up. First, a two-position tilting tab switch that transfers the control from the hand operated individual potentiometer to the associated foot-pedal-operated sub-group master potentiometer. Second, an individual control drum for direct control of lamp intensity, which is set at zero scale for black-out, and at 10 for full-bright. Third, a pilot lamp to indicate when the control is energized. Fourth, a strip of interlocking keys that connect the control to anyone of the six control buses; namely, individual, grand-master, and the four group-masters. Fifth, a two-position tilting tap switch for selecting either preset of manual. Sixth, a group of four-scene present potentiometers that are set at zero scale for blackout, and at 10 for full-bright. Seventh, a cross connecting selector button for connecting or disconnecting the predetermined loads and the control circuit. Eighth, a cross connecting pilot lamp button. And ninth, a two-position tilting tab switch for throwing the control "on" or "off."

ON A FOUR-INCH-WIDE panel running from top to bottom through the center of the keyboard, is mounted all master controls. At the top is a clock, while just below is the preset indicator. The scene flasher keys and pilot lamps follow. Below these are the motor switch and rheostat, while on the same section the grand master and preset fader magnetic clutch switches are located. The reduced speed clutch switch is next with the four group master interlocks from handwheel to motor control and the four master selector switches just below. On the bottom section are the "black-out" and "master" keys.

Voltmeters are located on either side of the cue sheet holder just above the keyboard. These voltmeters give the operator continuous indication of the main d. c. generator voltage and of the grand-master generator voltage. On the vertical panel, immediately in front of the operator, are six slow-motion handwheels for master control, and one wheel for the scene fader assembly.

To obtain a clear understanding of how the switchboard is set up, we will go through the sequence of operation from starting the motor generator set to shutting it down. First, we will assume for the time being that the predetermined load circuits have been connected to the appropriate controls. By closing the "master" switch on the console, the line feeding the motor of the motor generator set is closed, and at the same time contactors on the reactor rack, which supply 115 volts 60 cycles to the tube units, close in. After a time delay of sufficient length to allow the filaments to become heated, a second set of contactors close in, energizing the anodes or main circuits of the tubes. When the motor generator set comes up to speed, the voltages of the generators are set at their proper values by rheostats on the motor generator set panel. Power is now supplied to the tube units and to the console as far as the black-out contactor. By closing the black-out switch, the main generator and the grand master generator leads are now connected to their associated control buses.



A rectifying tube with the cover removed. The unit is located in the basement.

Now let us assume that control No. 1 is to be operated individually. Since the negative side of all potentiometers are tied together, we are only concerned from what bus or source the positive side is fed. Working from the lower row of the keyboard up, the tilting tab transfer switch remains in its normal position, since it is not desired to control by sub-group master. The next row containing the individual potentiometer may be set for any intensity desired when the lights come on. Just above is the strip of interlocking keys, and the key marked "IND" should be closed, which connects the positive side of the individual and preset potentiometers to direct feed. The tilting tab selector switch will now be closed to the "manual" position, which connects the moving arm of the in-

(*Continued on page* 64)

AN ULTRA-MODERN THEATRE IN THE OLD SOUTHWEST

Describing the new Fox theatre in Phoenix, Ariz., another demonstration of S. Charles Lee's method of interpreting the spirit of the theatre in modernistic forms of abstract themes

THE NEWEST of recent Fox theatres designed by S. Charles Lee, architect of Los Angeles, is also one of the boldest in carrying out his use of the modernistic manner, not to realize beauty in severity, but to give the spirit of fantasy —of the make-believe world of the theatre —full play, departing, however, from the realistic interpretations that the atmospheric vogue had got us to expect, employing instead colorful, complex abstractions.

With a great amount of these elements composed into a spacious whole, executed by Robert E. Power, the Fox theatre in Phoenix, Ariz., has a striking brilliance about it, and the more practical facilities are modern, too, in their completeness. The theatre seats about 2,000 on two levels. It represents a financial outlay of about $360,000.

One enters double doors to the lobby. Here is specially woven carpet. The grand staircase is to the right, glistening of silver. It leads to the mezzanine floor. Huge modernistic pillars support the staircase and reach to the circular ceiling, 44 feet in diameter, which is also of modernistic, highly decorative design.

Upper view: Front exterior, showing the entrance—the facade building up into the sign itself, and the latter placed against the masses of theatre proper in the rear.

Lower view: Detail of the vestibule, showing box office, the lower part of marble, the upper portion emphasizing the decorative theme of the vestibule.

Upper view: The lobby looking across to passage to the auditorium and beneath the staircase to the mezzanine. The tapestry is one of two depicting a Burmese nude.

Lower view: Detail of a stained glass window in the foyer, the decorative effect of which is almost exclusively derived from architectural elements rather than furnishings.

Draperies are hung at walls, which were glazed after being sprayed with liquid aluminum. To the left is the promenade, also highly decorated in modernistic design.

The grand staircase is of rare design. White metal handrails set off upright rods 15 feet long, topped by one-inch thick, decorative glass. At tip and base of each rod are spun silver balls seven inches in diameter. The color scheme is gray, red and blue, and these colors have been blended in practically every section of the building. There are but two pieces of furniture in the lobby, both are long, heavily upholdstered divans. Two tapestries, on each of which has been painted the nude figure of a Burmese woman, hang from the wall. The figures are done in bronze and offer a complementing contrast to a sparkling background of green and silver bordered with black.

A 100-foot winding promenade serves as a downstairs lounge. It is well furnished with heavily upholstered davenports and easy chairs. A half dozen paintings have been hung along either side of the corridor. There is enough vivid color in them to offer a change from the soft colors found in the furniture and rugs and from the somber lights along the wall. An interesting feature in the promenade is a large drinking fountain done in black. The modernistic design follows the general artistic decoration of the theatre. Directly across the promenade from the fountain is a large mirror which reflects an ornamental basin. At the end of the promenade are two white doors which lead into the manager's office suite, done in green and red soft tones.

Large doors lead from the promenade into the auditorium. The highspot here is the lighting effects. Large chandeliers hang from six points of the ceiling. Four of them extend over the main floor, and two hang from the ceiling directly above the front section of the balcony. From each of these six fixtures may be produced three lighting effects. Colors used in them are green, blue and orange. Along the walls of the auditorium is a series of lamps which also produce colorful effects.

The organ grilles on each side of the proscenium arch are constructed of plaster, covered with silver leaf and highlighted with goldleaf. Rhinestone curtains, iridescent and illuminated, back these grilles, and each note of the organ causes these cur-

Above: General view of the auditorium toward the rear, showing wall and ceiling treatment consisting mainly in modernistic wall figures and star-like chandeliers. Added features are bas-relief figures.

Left: Looking down the stairway from the lounge on the mezzanine to the lobby. Handrails are of white metal, while the upright rods are topped by resplendent inch-thick glass ornaments.

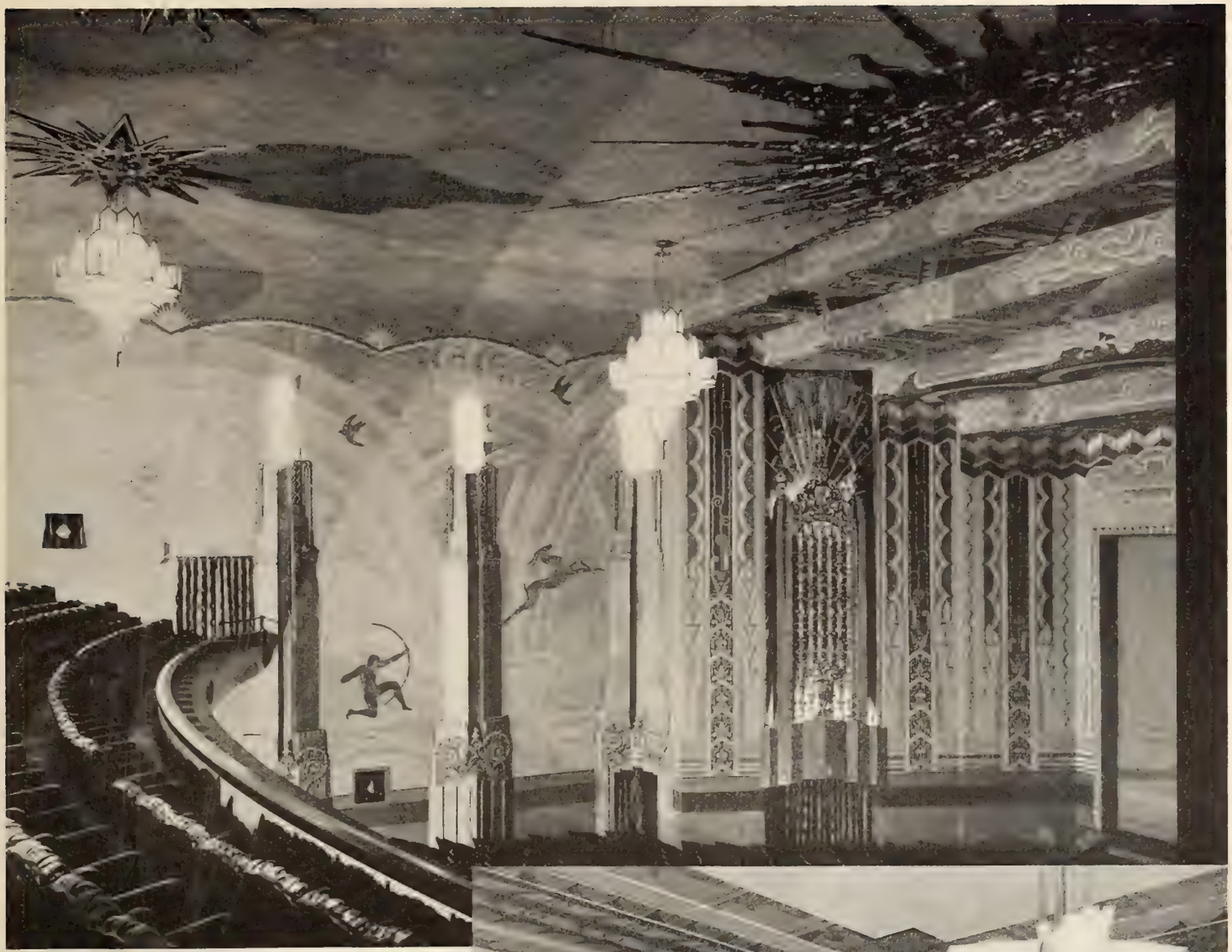
tains to move, the result being a very different and pleasing effect.

Bas-relief figures finished in silver and gold leaf cause the sidewalks of the auditorium to stand out in clear and graceful lines. There are an archer, a stag and a deer. Walls are modernistically decorated and illuminated.

The full width stage has been constructed, with a depth of 28 feet and a height of 25 feet. The auditorium, at its widest point, is 90 feet wide.

Four inches more than is customary have been allowed between the back and front of each seat to give more room between seats.

The ceiling of the auditorium is "stepped" upward from the proscenium arch in the interests of sound reception.



Above: The auditorium toward left wall, affording a glimpse of proscenium area. The auditorium has a maximum width of 90 feet, while the stage has a depth of 28 feet, and a height of 25 feet.

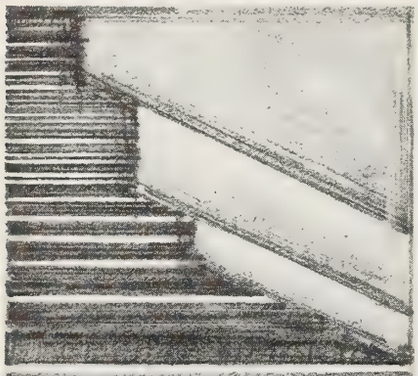
Right: The general lounge, on the mezzanine levvel. This spacious chamber, furnished like a drawing room, has entrances to separate lounges for men and women — the latters' a three-room suite.

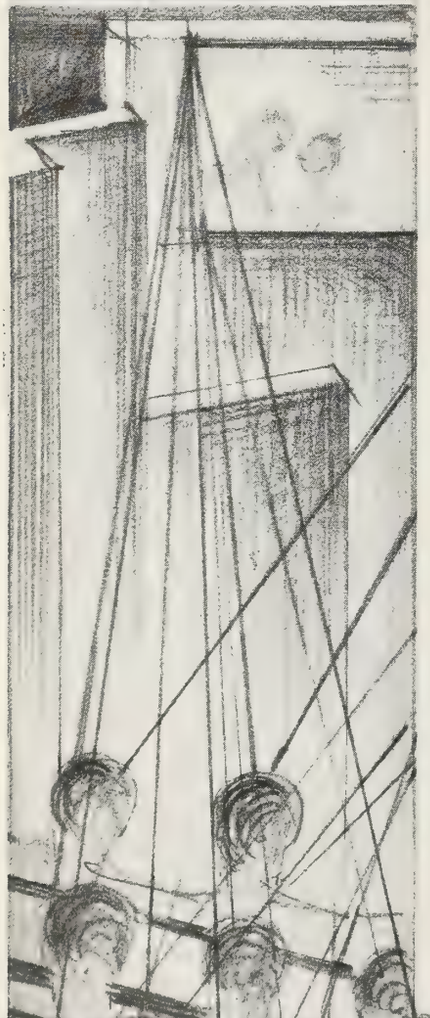
Proper air conditioning, always an important adjunct to the facilities of any theatre, no matter what the climate, has special significance with respect to cooling, in a region like Arizona. Here the atmospheric conditions are influenced by the arid desert, and it frequently, through a large part of the year, is not conducive to theatre attendance. The Fox Phoenix system provides for refrigeration by the carbon dioxide method, cooling at the same time that it dehumidifies.

Projection room equipment, of course, is complete with stage effect apparatus as well as a comprehensive film projection and sound layout. Sound equipment is Western Electric.

ARCHITECTURE AND THE ENGINEER

what their co-ordination means in theatre planning





By BEN SCHLANGER

THE MODERN motion picture theatre building is an extremely complicated and highly specialized type of structure—so much so, indeed, that it requires the professional services of more than one individual to bring it into a useful existence. It is one task to select these individuals, and still another one to co-ordinate their work. Since this article is addressed to the theatre owner, who may or may not be the operator, it is necessary to give some thought as to who really builds theatres.

Unfortunately, the builder in many instances is not directly connected with the motion picture industry. He is just a landlord who leases the ground and structure on it to an independent or circuit theatre operator. In other words, this person is either a speculating builder, else he is in the real estate business. He naturally tries to keep the cost of the building down to a minimum, even to the extent of jeopardizing the efficiency of the building —a very unwise saving when one considers that the success of the theatre is a definite security for his investment, and vice versa.

Sometimes the theatre operators venture to erect a structure for their own use, which usually results in a better job. But this does not happen often enough, because theatres in most cases today occupy only a portion of a building that has considerable other income-producing areas, and therefore the theatre operator chooses to keep out of the real estate business. These conditions are difficult to adjust, but if we are to expect *better theatres* in the near future, one or two things must happen: The theatre operator must demand of the landlord certain conditions, or the landlord must himself be educated properly for his own good.

In either case, the important thing is a correct start, and that is to select the best professional services for designing the theatre structure. It would be well to add that to seek these services on a competitive price basis is a great mistake that only results in paying doubly later, both in the process of construction and in the loss of potential income from the structure.

Before the theatre builder attempts to select any professional services, he must in his own mind have a clear conception of the needs of a *modern motion picture theatre*. This term is really dangerous to use, because of the various interpretations given to it, and therefore it needs some analyzing.

The first step to take, would be to clearly differentiate between the terms *modern* and *modernistic*. The *modernistic* theatre differs from any other theatre only in respect to the style of ornamentation applied, with the mechanics of the theatre added as an afterthought, or almost in some instances as a necessary evil. The *modern* theatre is one that is really and truly, in its entirety, a machine in itself working with the necessary precision required, leaving the æsthetic and decorative effects to be found in the very lines of the machine.

The modernistic theatre presents no changes from the theatre of 25 years ago, in spite of the fact that new functions have been forced into it. The really modern theatre can only come from a blending of the architectural and engineering elements of the structure. Good architecture in the true sense can best be defined as the organization, proportioning and rhythm of the many parts involved, regardless of the character of the individual parts. Surplus ornamentation is more commonly known as architecture, whereas it is really only a sugar-coating applied—and commonly applied to cover basic faults.

IT IS UP to the architect to plan the theatre structure to meet all

the requirements of the law, to provide for the structural security of the building, and to supervise the actual construction. To date these have been his chief responsibilities. He cannot claim any unusual responsibility for the general planning and sight-line disposition of the theatre structure, because he is merely imitating his predecessors along these lines. He has kept away from anything that has the earmarks of being scientific or mechanical, as being irrelevant to his work.

The Society of Motion Picture Engineers recently testified to this wide gulf between architectural and engineering phases of the theatre structure, since it has begun an attempt to bring about a closer relationship. Reports of this society show that it has found the theatres built to date to be poorly planned from a standpoint of projection, acoustics, illumination and optics—and that's everything. These considerations are not as technical as some may think. They are the very architecture of the theatre more than anything else. The average theatre of today has no architecture of its own—it is almost a museum holding poor imitations of good old classical forms, and these, alas, are hardly ever seen because of the lack of light!

Now the problem remains as to how the different functions of the theatre structure are to be coordinated into a unit of mechanical efficiency, offering the comforts and emotional effects that the theatre patron is sure to appreciate.

The architect is best fitted for this job because his training and experience teaches him to compose the many parts into a workable whole, whereas the engineer, important as he may be, has his mind always focused on details. Then again it must be remembered that there are several engineers needed for one job, while in most cases only one architect is needed.

The architect must equip himself with a fairly good knowledge of the work of the various engineers, and the engineers should also have an idea of the essential architectural problem. The practice has been in the past for the architect and engineer to develop their respective parts of the work without any close relationship. One always seemed to be in the way of the other in their accomplishments. This might easily account for much of the faults of theatre design. The correct process of design would be for the architect to gather together all the engineering data with the help of appointed engineers, then to proceed to work his preliminary scheme around such information, instead of designing the building and then calling in the engineer to find some place for his work, somehow or other, without destroying the architectural scheme.

To this end, the theatre builder must realize that the architect must be supplied with certain assistance from various engineers, starting with the preliminary plans of a project, and that the architect is not in a position to pay for such services from the fee he receives. To obtain these services gratis from the various material and equipment companies is a great mistake, because such engineers must always make recommendations that for obvious reasons are not necessarily for the general good of the job.

More thought must now be given to such engineering services, as electrical, air conditioning, acoustical, projection and seating. The last mentioned should be handled by the architect in a much more scientific manner than it has been to date. The idea of buying seats as one would just so much furniture, after the theatre is completed, is one of the outstanding sore spots of present day theatres, when one considers what an integral part of a theatre the seating happens to be—in comfort, in acoustics, but especially in the visual effect of the picture.

The author . . . New York architect who recently brought forth the reversed floor incline for theatres.

SOME THEATRE builders may think that to pay certain engineers' fees, plus an architect's fee, might bring the cost of professional services too high. That is only because these costs are immediate costs that do not show their value until the finish of a project, and in some cases, later. When one realizes that the average life of a theatre building should be at least 15 years, one realizes the importance of the proper planning, mechanically as well as architecturally, so as to deter the approach of that time when the theatre may be regarded as obsolete.

Probably the near future will bring a more practical solution as to how best to obtain the needed professional services. Several possible schemes present themselves, yet each one may be subject to the peculiar aspects of a particular job. The small theatre in the small town presents a different problem from that of the deluxe house in the cities. Certain standardizations in design should help a great deal, much help toward which may presently be forthcoming from the new interests of the Society of Motion Picture Engineers. Following are three plans that may prove successful as a means of providing professional services:

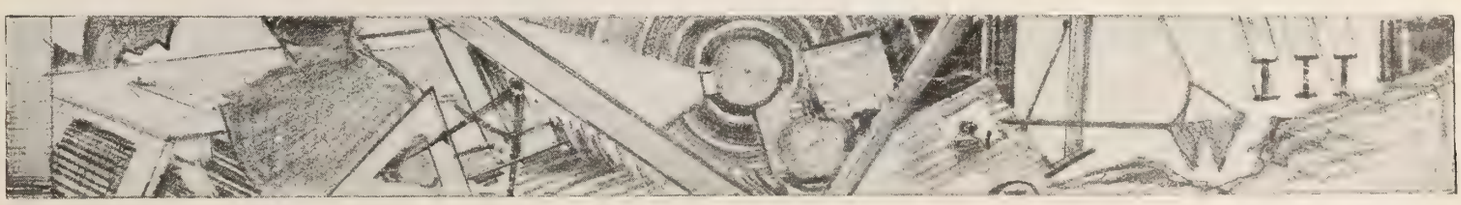
1. The employment of an architect and consulting engineers.
2. The employment of an architect so highly equipped in every phase of theatre design as to include all engineering services within his architectural service.
3. The use of a bureau of theatre planning consisting of architects, engineers, etc., to work in conjunction with a local architect.

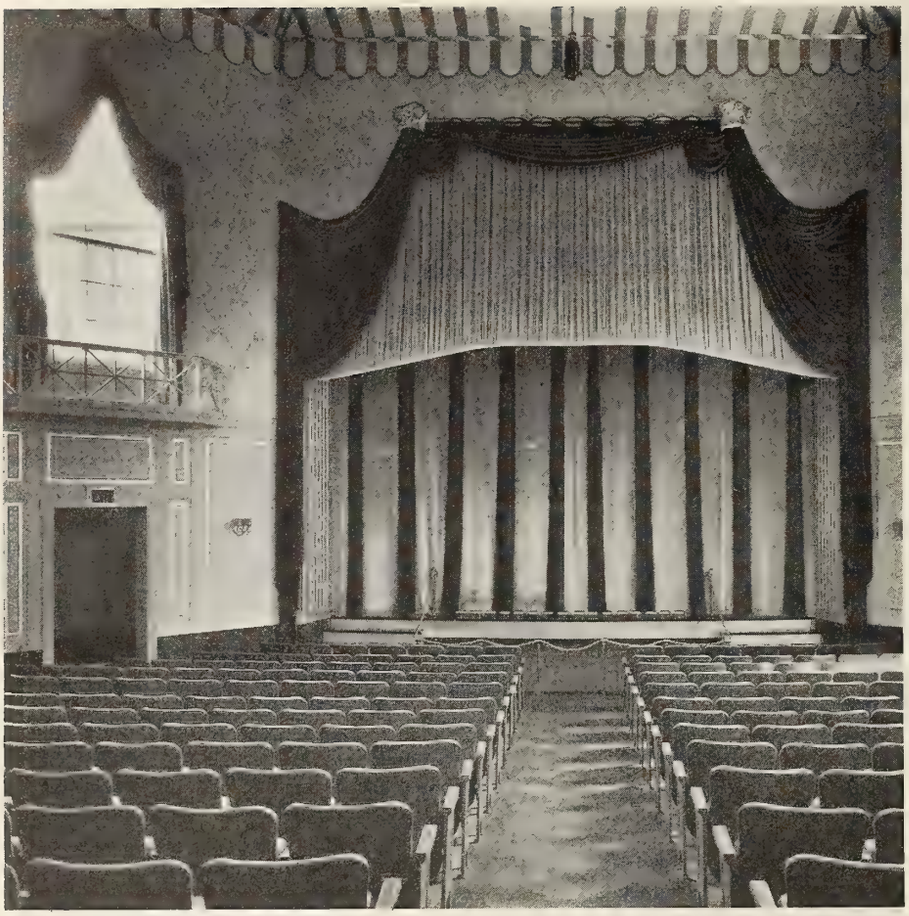
The first plan might prove somewhat more costly than the second or third, and might also always be subject to friction due to the numbers of interested parties. This plan is probably not suited to the small town theatre, where cost is a very important item, but on the other hand it should be adaptable for the planning of many types of large theatre projects.

The second plan is a highly desirable one in most instances. Although some architects may claim to have such an organization, there is yet to be seen the results forthcoming from such a service. Unless such an architect had considerable work at all times, could he afford to maintain such a staff with the fee that is given architects for services? This plan may materialize if the theatre builder becomes educated to pay a sufficiently high fee for such service.

The third plan is an interesting one and seems to be particularly adaptable to the small theatre job, in which standardization is an important factor. Such a bureau could be responsible for the planning, and a local architect could carry out such plans with great ease and at a small cost to the builder, partly because of the long-run savings due to expert planning.

When one considers all the money that is now spent on unnecessary ornamental plaster, draperies, costly decorative painting and waseful structural portions that only hasten the obsolescence of the theatre, one wonders why it is such a difficult task to convince the theatre builder of the importance of highly expert professional service. This is no time to try to place blame on anyone, but it is time that all concerned in theatre building started to give full consideration to the complex demands of the truly *modern* motion picture theatre and what they require in precise, coordinated knowledge from many technical branches.





Left: View of the auditorium, looking toward the proscenium. The principal medium is fabric, blue festooned curtains being draped from a rod and with a silver plush curtain form the proscenium arch.

DESIGNING THE COMMUNITY CENTER TYPE OF THEATRE

To those interested in catering to the small but culturally appreciative class of town, Guild Hall in East Hampton, N. Y., offers many a suggestion

IN THE rather aristocratic country-side town of East Hampton, Long Island, about 100 miles from New York City, is a newly completed community theatre, called Guild Hall, that in architecture and atmosphere might well serve as a pattern for a cinema in many a small, compact community the country over. Guild Hall, which was opened but a few weeks ago, is thus far equipped for only stage theatricals and concerts, but of course it is entirely adaptable to motion pictures, and doubtless it will be so adapted.

The very character of Guild Hall, both as a building and as an institution, is gained upon one's first approach. A low, white, rambling structure, it sets with quiet charm in a spacious yard expertly landscaped with shrubbery, trees and gardens. A high picket fence stretches along the front and sides of the plot, and inside, one finds rustic stone benches to rest the stroller among the flowers there.

The building inside and out, is Colonial —with certain theatrical modifications. Aymar Embury was the architect, while the decorations, draperies and stage equipment are by the Novelty Scenic Studios. The technique employed by designer and decorator was apparently to create an entertainment and social center precisely attuned to the character of the locality to be served. East Hampton is "one of the Hamptons" of New York's suburban country-side, and particularly in summer, it is the residence of those who can afford, as well as appreciate, the finer things.

From the front the building appears as two wings flanking the facade, while from just beyond the central entrance, looms a shallow dome that surmounts the theatre proper—that is to say, the auditorium.

Entering, one is in a lobby of Colonial atmosphere, paneled and columned in the early American adaptation, in wood, of the Classical. Fluted columns flank the box office. Overhead are electrical "candelabra." On either side are other chambers, home-like and spacious, which, in a sense, are lounges—specifically, community gathering places in which are exhibited

Right: Along the rear wall of the auditorium, looking into the square boxes remindful of Early America. The auditorium is of small depth, hence this rear position is not undesirable.

Right: View of the lobby, executed in a simple, immaculate Colonial style, and leading on either side to community gathering rooms, and directly forward to the auditorium of the theatre itself

fine examples of the painter's and etcher's art. Yet a third room contains Early American furniture, authentic pieces from the past as lived in the very community that Guild Hall today would serve.

THE AUDITORIUM located just off the lobby in direct line with the entrance, is, in the main, faithfully Colonial.

The general decorative treatment and arrangement, notably the location of a series of square boxes across the rear, are redolent of the theatre as it endured through the first 50 years of this nation's existence.

Superimposed upon this atmosphere, which invites the imagination to people it with pink ladies and powdered gentlemen from the landowning gentry, is a tone borrowed from the modern circus. The ceiling is a veritable "big top," a tent-like fabric suspended from a central point at the ceiling and reaching to the walls, where it is, also tent-like, scalloped. The fabric, moreover, is vividly striped in silver, blue, green and red, and the walls themselves are similarly, though less brilliantly, treated. This color scheme is carried, in a measure, to the chairs, which have a red tone blending with the reds of the "tenting." Although the critic may question the judiciousness of resorting to the circus, the obvious intention has been to introduce a definite theatricalism, a kind of fantastic gayety, into the sober if exquisite formality of the Colonial character.

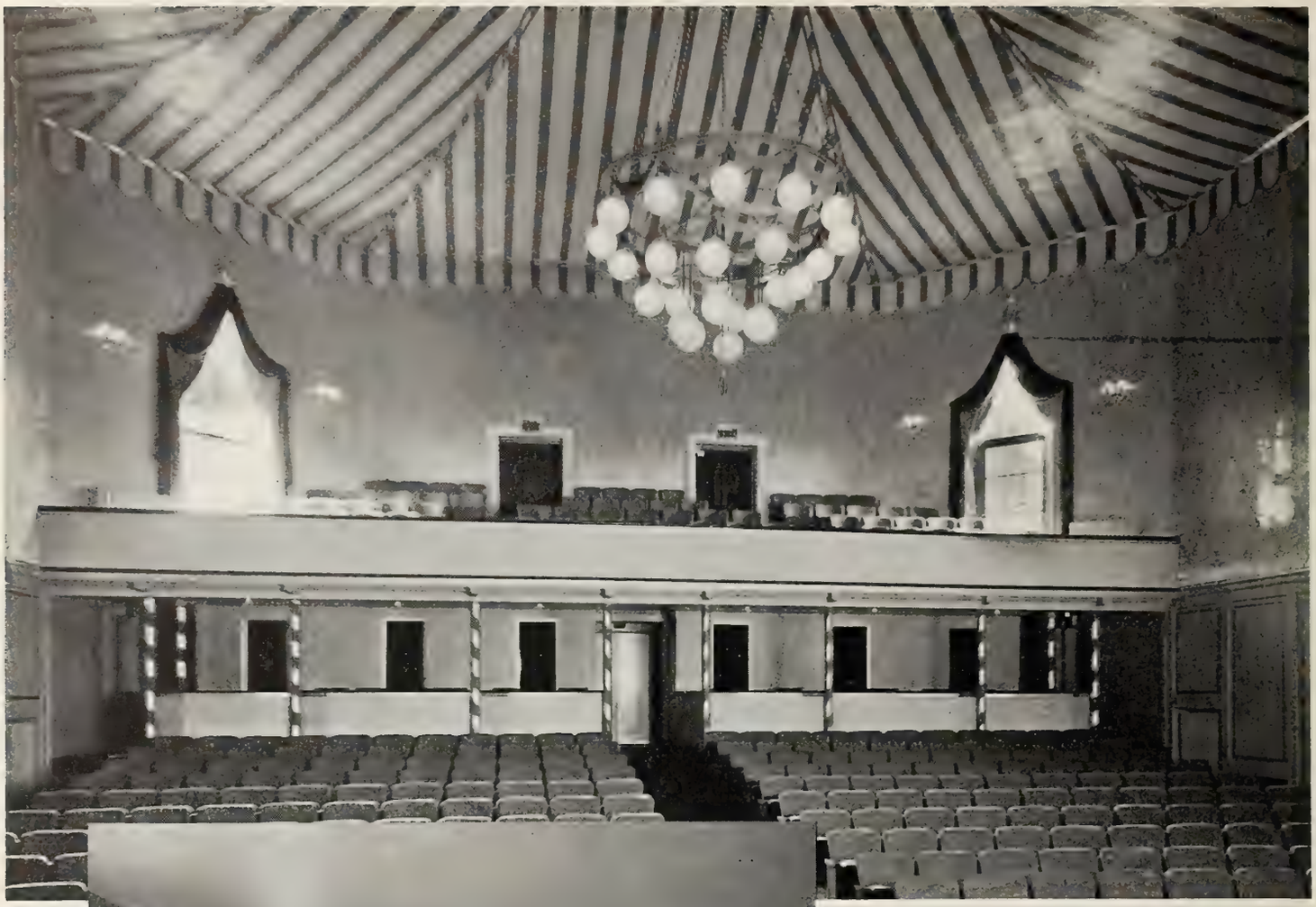
The auditorium seats a total of 350 persons. Of these seats, some 75 are located in a small balcony reached by a short flight of wooden stairs. The floor of the main level is of tile, while that of the balcony is of concrete. One notes in the auditorium, which almost invariably has not immediate access to the exterior, a window, placed in one of the side walls and in pattern and hangings, similar to those in front of the building. Opposite it, in the other wall, is a French window leading to a balcony overlooking a garden, and from this balcony one may descend to the garden by means of a short stairway.

A striking and unusual circular lighting fixture is suspended from the main ceiling. From a series of hoops made of metal, a cluster of large round globes are hung, one series below another, and built up to an impressive size. These globes are lighted in three colors and give the effect of vari-colored balloons. The metal framing of the fixture is done in a modified red, and is draped in bright red and silver corded rope and tassels.

The draperies are mainly done in blue and silver. In the octagonally shaped auditorium there is an arched window on each angular section, and these have silver curtains heavily draped, over which are hung blue velour draperies in generous folds fastened underneath a gilded crown, which appears at the top of every window.

Added charm and gracefulness, as well as originality, is achieved by the architect in his treatment of the proscenium elevation. This is the fourth wall of the

Left: Passageway to the auditorium, flanked by a row of stately pillars in the Classical pattern, though fashioned in the wood of the American forests, rather than the stone of the Ancients.



Upper View: The auditorium, looking toward the rear and showing the circus-like effect achieved by the striped "awning" of special fabric.

Lower view: One of the lounges, or gathering places, which serve also as centers of art. This room of Colonial design is furnished in Early American.

auditorium, and he chose to do it with fabric as his prime medium. Hence a little below the ceiling a long rod was fastened to the wall with gilded rams heads affixed to the ends. From here richly draped blue festooned curtains are suspended in different formations down to the stage floor. The central portion has a gorgeous bright silver plush curtain extended to a position of over 20 feet from the floor. The point at which this drapery terminates, and the side draperies of the blue velour, form the outline of the procenium opening. Special lighting is concealed behind these draperies for the purpose of illumination as well as accomplishing effects when desired. The main curtain is done in silver and blue alternating widths of material, which fits in splendidly with the color scheme, and also gives a feeling of additional height. On the stage, the equipment is modern, ample rigging, counterweight sets and adequate lighting apparatus having been provided. The dressing rooms are provided with all the conveniences.

ONE OF the main features of interest consists in the two large galleries. These are spacious and airy and permit of displays and exhibitions of a varied character. The art galleries are named in honor of Thomas Moran, who did much to upbuild the cultural life of

East Hampton back in the early '90's. A large green-room attached to the theatre is also available for the display of pictures and works of art. It is proposed to build up a permanent art collection in Guild Hall, and already a beginning has been made.

It is interesting to note the gold-lettered tablet at the entrance to the building on which is inscribed:

"To cultivate and encourage a taste for the arts through the presentation of drama and music, to provide galleries for the display of objects of artistic and historic interest, to provide a meeting place for committees and organizations of this village, to promote and encourage a finer type of citizenship."

Guild Hall is thus somewhat of a pattern for civic auditoriums, theatres and schools, particularly where the educational and cultural interests of a community are continually seeking a higher level, and wherein art and dramatic endeavor is striving to attain a higher degree of excellence. The mood and temper of the building, its grounds and its interior, are ideally conceived and constituted to stimulate and encourage the accomplishment of this purpose.

In its communal spirit, East Hampton is, of course, not really different from most small places, and particularly in the suburb, is a theatre like Guild Hall appealing.

Upper view: General view of the exterior of Guild Hall, as seen from the street, set in spacious grounds beautified with shrub, tree and garden.

Lower view: One of the large lounges, or art rooms, located in a front wing of the building. This chamber serves as one of the art galleries.

LEASES: DECISIONS OF THE HIGHER COURTS

reviewing recent cases affecting theatres

By LEO T. PARKER

IT IS WELL settled that a firm or person who retains possession of leased property *one day* or more after the lease expires, is liable for payment of rental for a term equal to the term of the original lease. Moreover, where a lease stipulates that a written notice to vacate is required, a verbal notice will *not* relieve the tenant from liability for payment of rent for the second term.

For instance, in Gold V Fox Film Corporation, (155 Atl. 287), it was shown that the Fox Film Corporation leased a theatre building for a term of six years at stipulated rent which, for the last year of the term and any extension thereof, was $7,200 per annum, in monthly payments. The lease contract contained the following clause:

"Lessee agrees that if lessee (theatre operator) shall, at any time during the continuance of this lease, remove or attempt to remove lessee's goods or property out of or from said premises, without first having paid and satisfied lessor in full or for all rent which may become due during the entire term of this lease, then and in such case such removal or attempt to remove shall be considered as fraudulent, and the whole rent of this lease or any part thereof, at the option of lessor (landlord), shall be taken to be due and in arrear."

Without having given written notice of his intent to end the lease, the theatre operator on the last day of the six-year term, vacated the premises and removed his property therefrom. The landlord sued for the rent for the full year beginning the day after the theatre operator vacated the building. It was contended by the theatre operator that he was not liable because he had given the landlord verbal notice of his intentions to vacate. However, it is interesting to observe that the higher court held the theatre operator liable. and said:

"It may be a hard case, but notwithstanding the strenuous efforts for appellant (theatre operator), the record discloses no cause for reversal."

Sublease Contracts

VARIOUS COURTS have held that unless a lease contract distinctly specifies that a lessee may sublease the property, any contract of this nature is invalid and does not release the original lessee from liability for payment of the rent unless the property owner consents to such assignment.

Another important point of the law is that if a theatre owner executes a lease to a theatre operator, and the lease provides that the latter shall not convey the lease nor underlet the premises without the written consent of the lessor, and the lessor consents to an assignment of the lease, the assignee or sublessee cannot subsequently make a valid reassignment of the lease without the consent of the lessor.

For example, in the late case of Childs V Warner Brothers Southern Theatres (156 S. E. 923), it was shown that a theatre operator leased a theatre building under a lease contract which contained a clause, as follows:

"It is agreed that the said R. D. Craver (theatre operator) shall not convey this lease or underlet the premises without the written consent of the lessor."

A few years later the theatre operator assigned his lease to Warner Brothers Southern Theatres by written consent of the property owner. After the Warner company had operated the theatre for several months, it assigned its lease to another theatre operator known as the Carolina Theatres, Inc. This assignment of the lease was made without consent of the property owner. As soon as the property owner was informed that the Warner company had assigned the lease, he wrote the Warner company the following letter:

"If it is your desire to have the Carolina Theatres, Inc., remit the rent direct to me, that will be satisfactory, but I shall continue to recognize you as the lessee of the property now occupied by the Broadway Theatres and expect you to see that the payments are made promptly in accordance with the lease."

The Carolina Theatres, Inc., paid the rent to the property owner for a considerable period of time until it was unable to continue such payment. The property owner sued the Warner company for the rent during the remaining part of the lease term on the grounds that he had not given his written consent to the assignment of the lease by the Warner company to the Carolina Theatres, Inc., and also that he had sent the above mentioned notification to the Warner company.

The counsel for the Warner company contended that since the property owner had permitted the original tenant to assign the lease to the Warner company, the Warner company therefore was entitled to the same privilege and that the assignment made to the Carolina Theatres, Inc., was legal and valid, although it was made without consent of the property owner.

Notwithstanding these arguments the higher court rendered its decision holding that consent of a property owner to permit an original tenant to assign a lease does *not* give the subtenant the right to reassign the lease without *another* consent on the part of the property owner. This court said:

"It is deemed sufficient to say that a reasonable construction of the lease involved in this case leads to the conclusion that the restriction against assignment and subletting operated upon the heirs and assigns of the lessee as well as upon the lessee himself. The covenant to pay rent is continuous in its nature, and such covenant is binding by express provision upon the assigns of the lessee, and all persons occupying the premises upon the assignment from the lessee were charged with notice of the condition imposed by the writing under which they held title to the premises. Therefore, we hold that, by consenting to one assignment, the lessor did not waive the conditions of the lease and did not consent that thereafter any subsequent assignee could turn his property over to the use and occupancy of any undesirable or irresponsible person without his approval."

Leases and Injuries

ORDINARILY a property owner is relieved from liability for injuries to a tenant, or patron of the tenant, if the lease contract requires the tenant to maintain the property in good repair. However, it is important to know that this rule is not applicable where several tenants occupy the same building. So held a higher court in Bruder V Philadelphia (153 Atl. 725).

The facts of this case are that a property owner leased a room under a lease contract that contained a clause by which the tenant agreed to be responsible for the condition of the pavement, and "that the lessee is solely liable for any accidents alleged to be due to defective condition."

A pedestrian was injured when he stepped into a hole in a defective sidewalk. The injured person filed suit against the city, the tenant and the property owner for damages. The property owner contended that he was not liable because by the terms of the above mentioned clause the tenant had agreed to maintain the pavement in

(*Continued on page* 66)

IT'S LARGELY UP TO THE ORGANIST

By KEN WRIGHT

BACK IN THE days when we used to hammer out melodies (?) on a cheap piano in a five-and-ten, we didn't have to wonder what to play. Just one grand mess of current ragtime with no respect for patrons or pictures.

I remember well when the manager of one of those places gave me a lecture for trying to cue a picture. I use the word *trying* advisedly, for what did I—or he—know about it? The art—and the science—of the organ accompaniment and solo were then yet to be developed. But developed they were, and because of that development, one of the theatre's greatest, most potent *divertissements* was created.

And that is why I believe that fundamentally the organ feature can be made as important a draw as it ever was. Perhaps even more than it became following introduction of the talking picture.

It was predicted at the outset by many showmen that the all-mechanical program would lose a measure of its appeal when the sound screen lost its novelty. I think that time has come. Is there anything in current box office receipts to indicate that it has not?

As in many fields, the fault may not lie in the idea, but in its execution. Perhaps it has never been the idea of the organ feature that has seemed dispensable. Any weakness in this part of the program commonly lay in the manner of conducting it.

Just as in the nickelodeon days of the motion picture, when anything went because nothing much was expected, the organ feature later needed but little expert planning, because its newness was enough to get it by on any scale. But of course it did require more study than it had in the early days of the organ in the theatre, and today the organ feature needs attention correspondingly greater.

If the organist can write his own community stunts, more power to him. I wrote one of two, which for no good reason, the people sang. But with many companies who do nothing but make novelties of this sort, one can get endless material to work with. Every struggling musician has tried a popular song—and it's fun, too! But for more practical fun, try writing a community novelty—parodies, etc.—and you'll find it much more enjoyable, and perhaps your patrons will, also.

Being one of the first to introduce the microphone into organ solos, I'd like to mention here to those who have never tried it, that it is sure-fire for getting audiences to sing, and also for putting over many other ideas. By speaking your gags instead of using so many slides, you can add a little of that personal touch so essential to organ work. (And it is this personal touch that most theatres, with nothing but shadows to offer, need so badly to create that necessary habitual attendance!)

Then try singing into the "mike" to get the audience started. You don't have to sing *too* well—you'd be surprised how a "mike" will flatter your voice. You know, an organist today must be a vaudeville act in one sense to *put over* his stuff. I have heard some wonderful concert organists, but in the theatre we have to give the average patron what he *understands,* for that is what naturally he *wants.* Occasionally we can work in a few of the better classical numbers, as there are always a few in the audience who appreciate them, but for the most part, new ideas in a popular vein are best accepted.

REGARDING the organist's function as a novel, more intimate kind of vaudeville act: The organist is the most handicapped performer in the world. Who ever heard of an actor working with his back to the audience? And never opening his mouth to say anything?

The "mike" breaks down this barrier between organist and audience to a great extent, and a few timely wisecracks aimed at the audience during a community novelty will click better than one would imagine. The patrons find that the organist is human after all (at least they get to think so, even if the organists themselves know better!), and they are *with him,* so to speak, throughout the entire solo.

If one has a split-week policy, he can work in varied novelties for one type of crowd, and community singing for another. Some will sing, and some won't. When I say that some won't sing, I don't mean that they close up like clams. They sing but they would rather listen to something well-played, which their singing shows. With the aid of the orchestra—soloists, either instrumental or vocal—or a scrim presentation based on popular or semi-classical music, one can find many ways of entertaining this type of patron.

I recently introduced a type of "mike" novely that employs no slides. It might be called a play, or an act, with the organ as a background. It usually contains a story which the organ illustrates by playing songs with names, or themes, which supply the thought that is to be brought out in the number.

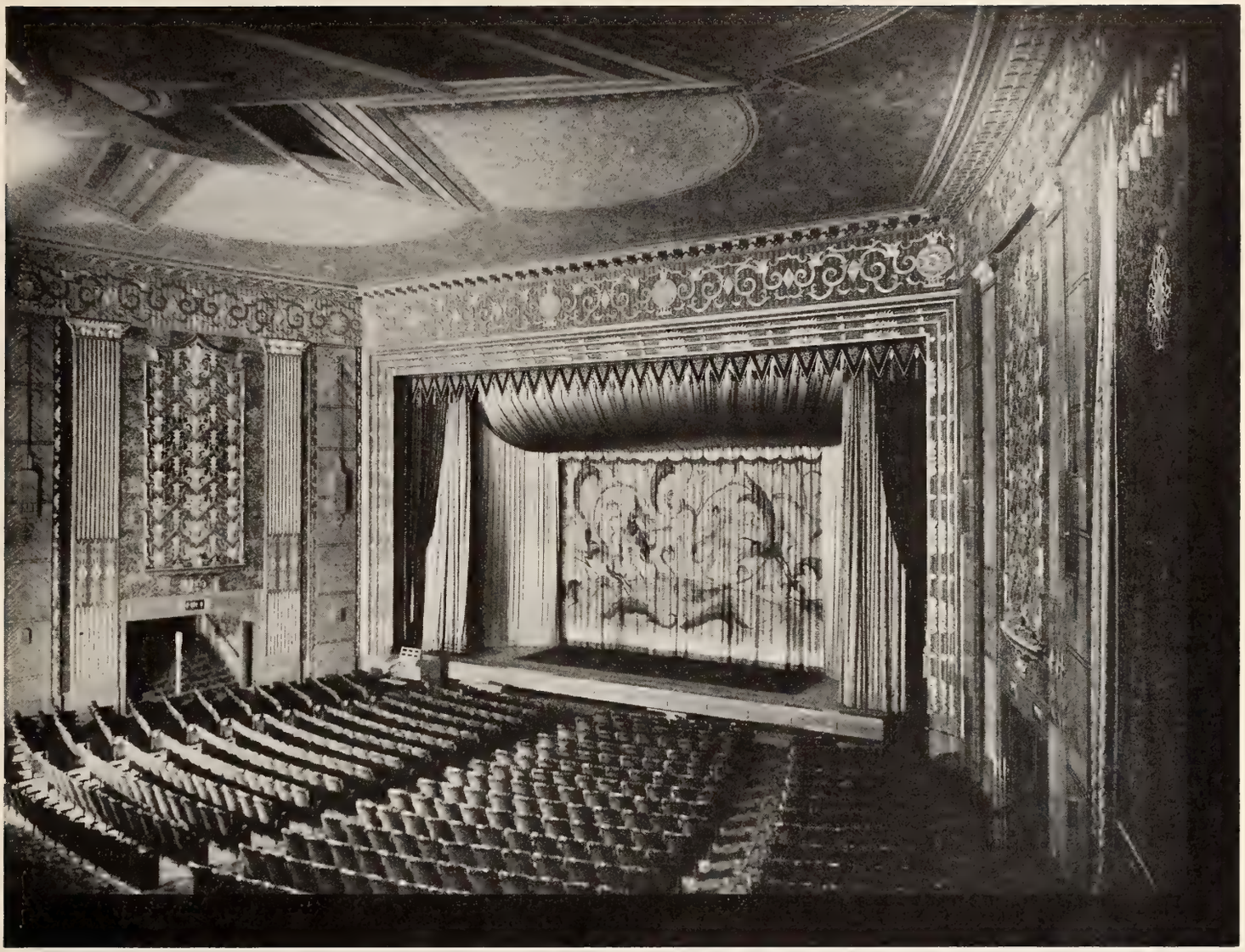
Many of these new popular songs will suggest a theme about which one can build a solo by adding a story, other tunes, etc.

The organ has proved itself too valuable a means of entertaining the average patron, and injecting *divertissement* into the now overly stereotyped motion picture theatre program, for its powers not to be taken advantage of. I don't like to appear too persistent, but I firmly believe that if we keep on working up to new standards in the future, the theatre organ can't help but develop into a more and more resourceful draw for the box office.

THE MODERN THEATRE ON MAIN STREET

As this class of motion picture theatre is exemplified in the new Warner in Torrington, Conn., a 2,000-seat house of an architectural pattern designed to be no less of today than its facilities

The two views on this page, and that on the opposite page, show the modern execution of a fantastic theme that characterizes the Warner in Torrington. The view at left is of the lobby, that below of the auditorium toward the rear, while the auditorium looking toward the proscenium arch is pictured on the next page.



[*The following discussion embodies much of the comment of the architect, Thomas W. Lamb of New York, made in supplying certain data concerning the design and construction of the Warner in Torrington.*]

THE NEW Warner theatre in Torrington, Conn., was conceived with close attention to the character of a town representing in population a cross-section of American small city life. And one of the conditions that modern life has imposed upon all who would serve this type of community, is that its citizens are well informed as to the nature of the fine metropolitan theatre and are quickly sensitive to any attempt to give them, within scale, anything less.

The growth of the motion picture and the development of its theatres has given the architect a widened opportunity for the full play of his genius. But at the same time this growth and development of the entertainment has come to exact more. As the motion picture has grown more complex, more complex has become the business of providing for its proper exhibition, and in the town of limited population, these provisions are as necessary as they are in the great city. The Warner in Torrington represents an attempt to fulfill this need.

The spirit of this age pervades every element and accommodation. The architecture and decorative treatment carries out a gay, colorful theme in modern patterns. Stage facilities look toward future growth of the city, as well as taking care of the present. With the adoption of the wider screen, this theatre will be readily adaptable to it. Complete air-conditioning is provided for. Good acoustical conditions were sought in provisions made in the plans.

The decorative scheme is based on a background of simplicity pointed with ornamentation in bas-relief. Instead of any accentuated features, the general pattern is even, with multi-colored light effects diffused over it from concealed sources in wall and ceiling.

The auditorium seats 2,000 on two floors, and the soffit of the balcony is decorated with applique ornamental bands around charms of lighting fixtures. The lobby, foyers, promenades and lounges have been designed in the same general architectural style as the auditorium.

The exterior is essentially simple, with a series of set-backs and towering terminations providing a suitable background for a large vertical display sign. Like the sign, the marquee forms an integral part of the architecture and blends with the mass of the exterior composition and functions as a decorative element therein.

Among the acoustical provisions is especially rigid construction of the projection room to insure absence of vibration. Also, in the general design itself, walls and ceilings have been furred, while contours have been arranged to preclude the possibility of echoing recesses. The sound has proved excellent.

The architect takes the position that being a building requiring a complexity of mechanical equipment having fixed allocations, and being subject to a strict building code, the motion picture theatre does not readily lend itself to architectural treatment of period or similarly capricious styles. He has in the past employed such styles, but in the Warner in Torrington, he has employed a plan calling for "simplicity adorned." The method particularly lends itself to the creation of a deluxe metropolitan theatre—on Main Street.

THEATRICALIZING EQUIPMENT SELLING

The new method adopted by E. E. Fulton Company, displaying supplies in "sales theatres" and on the screen

FORMAL announcement by Carl H. Fulton, president, that the E. E. Fulton Company will abandon its present practice of selling theatre equipment through retail stores and universally adopt a system of merchandising from offices, has attracted wide attention and diverse comment throughout the entire motion picture industry.

Probably no step taken in the equipment business in the last decade will attract more attention. Many believe that Fulton has hit upon a plan so obviously practical they cannot understand why someone has not applied it before. Others regard it as an interesting experiment, the success of which time alone can register.

To Carl Fulton, the author of the plan, the plan, however, is no experiment. It follows two years of careful preparation and investigation. It has been carefully but quietly tested.

His confidence is emphasized by the fact that it will mean discarding thousands of dollars' worth of fixtures, closing, over a period of time, ten well equipped stores, and months of work—hard work—entailing traveling to all parts of the country and "selling" his doctrine to many people.

The immediate result of his plan will be the opening, within a few months, of 21 new branches of the Fulton company, giving it complete coverage of the United States. Under the old system of stores, complete representation would probably have required nearly five years.

So complete has been his preparations that the outfitting of a branch office can now be accomplished within a few days after the appointment of a representative.

Two important sales aids are a part of the general plan. The first is the "model theatre." For the past two years this has been a vital part of the merchandising at the home office of the Fulton Company at 1018 South Wabash Avenue, Chicago. In a comparatively small space, a completely equipped theatre has been built, in which everything from the projection booth to stage settings have been installed. All phases of lighting can be demonstrated.

There prospective builders can examine seats, carpets, drapes, screens and the countless other items required to equip a playhouse. Over the entrance is a marquee. Display boards on either side complete the atmosphere.

It is planned to duplicate this theatre in three other cities, still to be designated. One will be in the East, probably New York City. Another will be built in the West, and a third in the South.

The second aid is a portable projector and screen, through the use of which salesmen can tell their entire story visually in the office of theatre managers. On 16-mm. film, various manufacturers marketing through the Fulton company have prepared the story of their product. It is planned to provide this equipment to every branch.

An idea of the thoroughness with which Fulton has perfected every detail of his plan is indicated in this apparatus. Every portable projector on the market was tested. The screen box was carefully experimented with. With the equipment finally selected, the "show" is on the screen within four minutes of the time the salesman enters.

In an office, possibly 20x12 feet, Mr. Fulton has set up what he believes is all that is necessary for an effective salesroom. Three types of theatre chairs and a projector are the only objects of size in the room. A table is piled high with samples of drapes, carpets and other supplies. In miniature are proscenium arches and lobby frames.

"Why the Store?" asks Fulton, in discussing this announcement. "Starting at the front of the theatre, consideration is given attraction signs and theatre front lighting. There are only four types of electrical letters to choose from—the straight letter, the channel letter, the neon letter and the flat glass letter. Four sample letters, together with drawings and photographs, are sufficient.

"In the selection of exterior and interior lobby display frames, samples of the different types of mouldings and finishes is all that is required, with drawings and photographs to visualize the completed product. Lighting fixtures, in the majority of cases, are made to order and decided upon from sketches and photographs submitted.

"There are only three types of theatre chairs—veneer opera chairs, the padded and inserted panel chair, and the spring seat and spring back chair. Samples of these three types, together with samples of velour, tapestry, leatherettes and other types of finishings, gives the buyer all he wants from which to make his selection. Carpets, and drapes, naturally, are sold from samples.

"So far as ventilating equipment, dimmers, stage lighting, and stage rigging are concerned, the store can serve no purpose. The only honest and practical method of selling projection room equipment is through actual demonstration.

"Our plan is going to prove more effective for us and more satisfactory for buyers than the system we are replacing, and the reduction of overhead and operating costs will be reflected ultimately in lower equipment prices."

A more complete announcement of the Fulton company's plan of expansion is promised shortly.—*E. S. Clifford.*

The picture at the top of the page shows the author of the new selling plan, Carl H. Fulton, president of the E. E. Fulton Company, at his desk at company headquarters in Chicago.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

WHAT THE MANAGER SHOULD KNOW ABOUT SOUND

●

THE MANAGER'S EAR

By A THEATRE SOUND ENGINEER*

THE MANAGER'S efforts at more economical as well as at better sound, must begin with his sense of hearing. Mere price is, of course, no criterion of economy. Many articles and devices of replacement, improvement or modernization are offered to the exhibitor today, and he must be able to form a sound judgment as to their quality. Nor is quality the only factor involved. There is also a question of suitability. In a field so highly competitive as that of supplying sound equipment and accessories, now has become, there will be many opportunities for the exhibitor to exercise good judgment. To do so calls for some elementary knowledge on his part of the technical necessities of his sound installation.

Among these necessities are those of adequate inspection, suitable precautions and rapid repair of any trouble that may appear. Every one of these factors has a direct bearing upon the suitability of any equipment that may be advertised or offered either for replacement or improvement.

Perhaps no single consideration of maintenance or repair is as important—and certainly none has been as greatly overlooked—as the educated sensitivity of the manager's hearing. The matter of just how good a man's ears may be is very often of far smaller importance—as will be made plain heaeafter—than the question of whether he knows what to listen for, how to listen for it, and what it means when he hears it.

This has always seemed to the writer the most important knowledge, in connection with sound, that any manager can possibly have, for it concerns the only way in which the manager can influence his sound directly. And the sequel should show that it can be of almost equal value in determining upon questions of purchase or economy.

As the first step, therefore, in the discussion of those aspects of sound maintenance and adjustment which are most likely to be of interest to managers, the present article is devoted to this question of the manager's ear.

Because of his professional affiliations, the author of this series has asked that his name be held in confidence.

This is the sixth article in a series designed to be of special practical help to the theatre manager and his technical assistants, offering in readily understandable form knowledge necessary for the proper judgment of the quality of sound, judgment of the requirements of the projection department, and judgment of the sound and projection equipment that managerial and purchasing departments may be called upon to purchase. The seventh article will appear in the October 24th issue.

I

The Quality of Sound

AS EVERYONE knows, sound is of a vibratory nature. We commonly hear only those vibrations which are transmitted through the air, although when swimming we may hear sounds under water, or by placing an ear to a wall, hear vibrations transmitted through plaster or concrete.

The air vibrations consist in slight changes in air pressure. An area of slightly lowered pressure will be followed by one of slightly higher density. Such areas of low or high air pressure travel at a speed of 1,000 feet per second and tend to spread or bend around corners or obstacles.

We "hear" these variations in pressure when they occur rhythmically, and neither too fast nor too slowly. If a complete cycle of such changes occur less often than 16 times a second, it will not be heard. Neither will it be heard if it occurs more frequently than 16,000 times a second. A complete cycle of sound includes one wave of comparatively high pressure, followed by one wave of equally low pressure. And these disturbances, as said, can be heard only when they reach the ear with a frequency of more than 16 per second, and less than 16,000 per second.

The ear responds more readily to some frequencies of sound than to others—the average ear is most sensitive to pressure disturbances having a frequency around 1,000 per second. But frequency is not the principal factor in determining the volume, or loudness of the sound heard. Loudness is governed chiefly by the intensity of the disturbance—the degree of difference in air pressure. Frequency is interpreted by the ear as tone, and different frequencies are heard as individual tones, or notes.

FREQUENCY IS TONE—NOTE—PITCH

The exact relationships obtaining between sound frequencies—expressed in figures—and the pitch or tone of sounds as commonly heard, are easily described, and are worthy of being thoroughly understood.

The lowest note on the piano keyboard has a frequency of about 20 cycles. The highest note, one of about 4,000 cycles. The range of the violin is roughly between 200 and 3,000 cycles.

An average man's speaking voice is pitched at about 240 cycles; an average woman's at around 480.

And a 480-cycle note, be it repeated, is heard when a complete cycle of changes in

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Fundamental and Harmonic

The ear can distinguish between one sound and another for only two reasons—difference in frequency or difference in volume. Yet everyone knows that voices reading the same words do not sound alike, that the same note, played with equal intensity on the piano and on the violin, carries with it, in each case, a special quality, which is the quality of the instrument that produced it. These differences in quality are due to the harmonies, or overtones, which are sometimes loosely referred to, in sound picture work, simply as "high frequencies."

If the reader will examine a sound track of RCA recording he will find, in many places along the track, tall peaks which project beyond their neighbors. He will often find that these tall peaks are spaced at regular intervals. It is these tall peaks that create the fundamental frequency, or tone, of the sound being reproduced. The shorter peaks of recording scattered among them represent the higher frequencies, or harmonics, which are superimposed upon the fundamental frequency, and which, when heard, impart quality, or individuality, to the fundamental tone. In Western Electric recording the same thing may be observed—rhythmic changes of shading at longer intervals can many times be traced among the abrupt changes of shading shown by individual lines, which often represent harmonics only.

Middle C on the piano is 256 cycles, and has the same frequency whether sounded on the piano, sung by a tenor, played on a violin or created by a factory whistle. But the sound of the note will be different in each case. In each case it is accompanied by a set of higher frequencies—little ripples on the main wave of sound, so to speak—which reach the ear at shorter intervals. In no two cases will the harmonics follow the same pattern. If they did, no ear could tell one instrument from another.

In the same way, the words of human speech are distinguishable largely because they are made up of harmonic sounds. The pitch of a man's voice may be placed at 240 cycles, but it will not appear completely natural unless harmonics as high as three or four thousand cycles accompany it.

Reproduction Imperfect

It is perhaps unfortunate, for the motion picture industry, that the recording of music had so large a place in the early days of sound. No sound system is capable of completely faithful reproduction of orchestral music. The bass viol creates notes as low as 40 cycles, and a good organ will go to the lower limit of human hearing at 16, when the sound, if loud enough, is "felt" quite as much as it is heard. At the other end of the spectrum, harmonics as high as 10,000 cycles are required. Present sound systems cannot deal faithfully with a greater range than from about 60 to about 6,000 cycles.

There is a second reason why no sound system can reproduce orchestra music in all its beauty—it does not have the range of volume, just as it does not have the range of frequency. A great organ can cause the rafters of the building to tremble, or it can whisper as softly as a child. But such extreme differences in volume cannot, as yet, be reproduced or even recorded.

On the other hand, present-day systems, when functioning properly, are capable of quite realistic rendition of the human voice, speaking and singing. Beyond this, nothing more than an illusion can be expected. The writer has often observed with annoyance a practice followed in some of the larger theatres of having the orchestra play while titles of the news reels are shown. Very often there will be a band or orchestra in the news, and the contrast is most glaring—the illusion is destroyed. On the other hand many theatres employ a singing organist or some visiting tenor or soprano, who uses the microphone with no audible injury to the artist's voice. There is no illusion about that reproduction; it is close enough to the original to be indistinguishable from it.

The business of the theatre, therefore, is to create the *illusion* of natural sound, just as the *picture* suggests an *illusion* of natural sight, in spite of the fact that it is without depth and most often without color. Artists do not complain of the visual qualities of motion picture reproduction, although musicians do of the sound. Of the two, the sound is far closer to nature.

II

Judging Sound Quality

THE MANAGER, listening to the sound in his theatre, will expect natural and faithful reproduction of all ordinary speech, and of the singing voice. Of orchestral music he will expect only an illusion, which, if he possesses a real orchestra or a good organ, he will be careful not to spoil by a too direct comparison.

But the illusion which makes an average audience accept an orchestral record can also cause the most careful manager to overlook imperfections in his sound. The will to believe is the foundation of the theatre. Imperfect reproduction is seldom observed by a hearing that is casual rather than critical. And critical hearing is achieved only through knowledge and practice. One must know what things to listen for, and train oneself in concentrating upon them only.

Critical Hearing

The ear that listens critically will not be subject to illusion. Specifically, the reproduction of harmonics should have the most careful attention. A relatively few sounds will be a sufficient guide to the reproduction of speech. The letters "s" and "f", the sounds of "ch" and "sh", must be heard clearly. There will always remain a possibility that these sounds have not been adequately recorded, especially in the case of disc recording, but if they are never heard in any given theatre, the sound installation in that house is not doing all that it should. Whenever these sounds are

clearly audible, it will be observed that speaking voices possess naturalness and individuality. It is advisable, however, to listen for those sounds with eyes averted from the screen, or the motion of the speaker's lips may help create an illusion of their presence.

It is, moreover, highly necessary that the critical observer listen for the individual letters, and not take their presence for granted whenever the general dialogue is intelligible. The ear is a great deceiver. If only a portion of a word is audible, imagination will supply the rest. Imagination will supply missing sounds up to 40% of the whole. That is why we always understand every word of an introduction except the stranger's name.

In instrumental music the most important guide is the possibility of distinguishing one instrument from another. Their difference can be heard only when their harmonics are present. Where only one instrument is being played—a saxophone, by way of example—the peculiar timbre and quality of that instrument, and impossibility of mistaking it for any other, is indication of proper reproduction.

Absence of lower frequencies can be detected in such instruments as the piano or the kettle-drum, as well as by a general "tinniness" and "canned" quality.

It is, of course, not enough that all frequencies within the possible range of the sound system are present. Some percentage of them will always be present. They must appear in their natural and normal ratio. A very faint "s" in otherwise loud and distinct speech, an unaccountable loss of volume in the lower octaves of the piano (which normally are louder than the others)—these things are indications of imperfect reproduction.

Sound Effects

Many incidental sounds are outside the range of the best of present-day systems, and can be reproduced only by illusion, if at all. The sound of Niagara—the big guns of the fleet at battle-practice—are beyond electrical imitation.

It will be remembered that the projectionist is surrounded by noise. The speaker to which he listens is, in most systems, not capable of the same quality response as those behind the screen. The responsibility for detecting bad sound would seem to lie with the manager as clearly as the responsibility for curing with the technician.

III
Defects in Hearing

A keenly "musical" ear is not necessary for ordinary discrimination of sound quality. Tone deafness is a definite handicap, and one that cannot be overcome. In its milder forms, however, it will do very little harm.

Tone deafness is akin to color-blindness. Color is so far similar to sound, in that it consists in vibrations of varying frequency. A color-blind man is one who can see, but cannot distinguish between different frequencies of light as sharply as his more normal-eyed brethren. Dogs are

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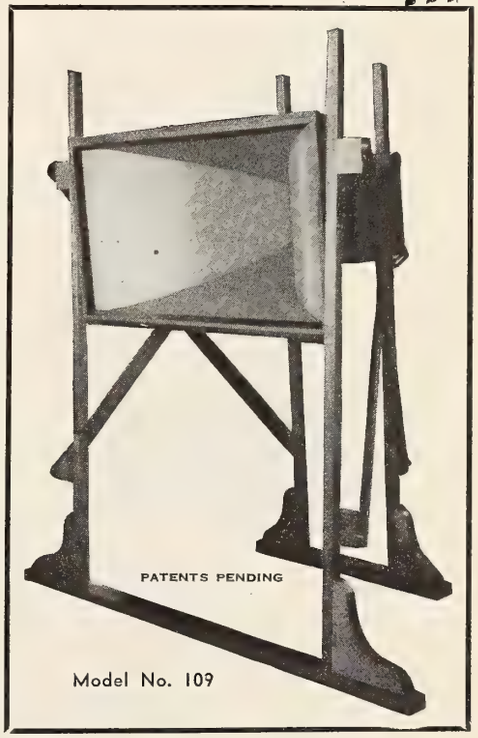

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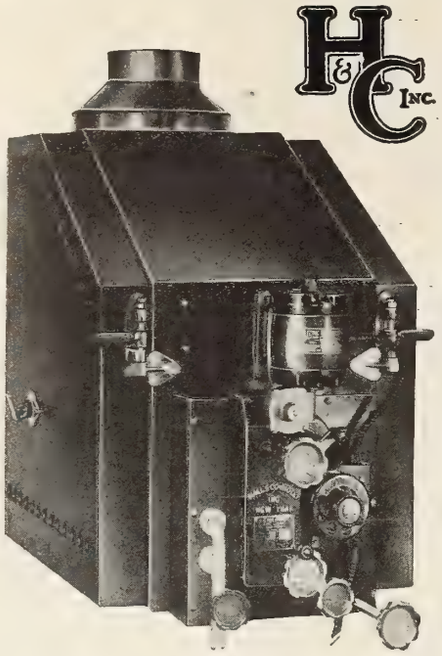

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said to be completely color-blind—they live in a black-and-white world, like the world of moving pictures.

Tone deafness is the inability to distinguish between different frequencies of sound as closely as the average person can. Tone-deafness, like color-blindness, is of all degrees. A man who cannot tell red from blue would be a poor judge of technicolor. A man whose only handicap was that he sometimes became confused between green and brown would get along with technicolor reasonably well. The man who cannot distinguish notes half an octave apart, or whose hearing is defective at the higher frequencies, will be a poor judge of sound quality. The man whose handicap is limited to an inability to distinguish half-tone should be able to judge sound moderately well.

Difficult Hearing at All Frequencies

The advent of sound pictures revealed that a surprisingly large number of persons are slightly deaf, and never knew it. A percentage of theatre managers must fall within that category, and many of the individuals concerned may be unaware of their failing.

A slight difficulty in hearing, if it applies to all the frequencies of sound, will not be a handicap to any manager, but he must take care to guard against it. No man should decree the volume of sound proper for a theatre according to his own ear alone, unless he has had his hearing tested and knows its limitations. In many theatres, even today, sound is too loud for comfortable hearing by normal ears. Patrons distressed by excessive volume very seldom know the cause of their displeasure. They know only that a visit to the theatre leaves them slightly irritated—somewhat exhausted nervously.

The manager can check on his own hearing by consulting his patrons and his staff. He must, however, be on his guard against individuals in both groups who come under the head of persons that are hard-of-hearing and don't know it.

Dialogue, except for purposes of theatrical effect, should never be more than just loud enough to be heard comfortably by the normal ear. No one enjoys being shouted at. Persons hard-of-hearing may be trusted to find their way down front, where, in spite of all attempts at even distribution, sound will always be slightly louder than elsewhere in the theatre.

IV
Hearing Sound Trouble

MANY OF THE troubles that sound is heir to can be diagnosed by the simple process of listening to them. Such are flutter, and all the numerous classes of noises that from time to time intrude their way into the most carefully operated installation. Hearing and diagnosing such troubles is another way in which the manager can assist.

Flutter

In its effect upon an audience, flutter is comparable to excessively loud sound, except that, if possible, it is even more annoying. As in the case of too much volume, the average patron will never know what annoys him. He will know only that he is displeased, and having nothing to complain of, is most likely to say nothing and just not come again, or not come so often.

It is said that no one can describe a color to a blind man. Similarly, flutter is an extremely difficult thing to describe. One must hear it and have it pointed out as flutter. Once that has been done, flutter will be no more mysterious than the color of red.

If flutter can be described at all, perhaps the easiest explanation would be to call it a ripple in the sound. A ripple that causes the sound to seem "sour," harsh and unnatural. It is occasioned by some pulsation, some unsteadiness of the film passing before the photocell, or of the disc record rotating under the needle. It might, perhaps, be called a tremolo where no such effect was intended.

Flutter can be heard most easily in music, and especially in the piano. A practiced ear can also detect it in the speaking voice, although not to the same extent. However, its presence will result in a loss of the higher frequencies, so that this trouble in reality works a double injury to the quality of sound.

Noise

Noise is of many kinds and has innumerable causes. An accurate description of the noise is the first necessity for anyone attempting to run down its cause and effect a cure. In sound terminology, a distinction is made between noise and hum. Hums are noises having a definite tone, or frequency.

Hums

Hums are most usually of low frequency, especially of the frequency of the alternating current line supply. This will be 50 to 60 cycles in all except a very few locations in the United States. Defective grounding of some portion of the installation is perhaps the chief cause for hums at line frequency.

Another form of hum, often called airplane noise, motorboating, or by some such term, is caused by a misalignment of the film, so that either the sprocket holes at the edge of the celluloid, or the dividing lines between frames crosses the exciting light and varies the amount of that light reaching the photocell. Sprocket-hole noise and framing-line noise sound nearly alike, but not quite. The former is higher in pitch. This particular trouble can be corrected while the projector is running, through adjustment of the film guides. It is important, however, that the projectionist know which forms the trouble he is attempting to correct, in order that he may move the guides in the right direction. It is important, also, that persons listening to the result in the theatre, and attempting to guide the projectionist by telephone, should know when the projectionist has gone too far—when his attempt to cure one of these twin hums has brought on, not the same trouble, but its brother. It will

(*Continued following insert*)

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SERVICE

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A NEW SERVICE POLICY

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Soundness of design, excellence of materials and precision of manufacture enable the E. E. FULTON COMPANY to offer exhibitors a new and most liberal warranty.

This new service policy is signed by the E. E. FULTON COMPANY and handed to you, Mr. Exhibitor, with your order for FULCO Projectors. It provides for the replacement of parts that are defective in materials or workmanship, without charge either for labor or parts, during a period of six months.

In addition to this exceptionally broad provision for the elimination of both parts and labor charges, our new service policy entitles you to a Five Year Guarantee, in which we guarantee your projectors not to exceed a maintenance cost of more than $25.00 per year, for five years.

Obviously, only well-built projectors could be backed by such a comprehensive warranty. It is because FULCO Projectors have achieved such remarkable records in economy of maintenance that E. E. FULTON COMPANY is able to offer this remarkable protection and service.

E. E. FULTON COMPANY

E. H. Fulton.

President

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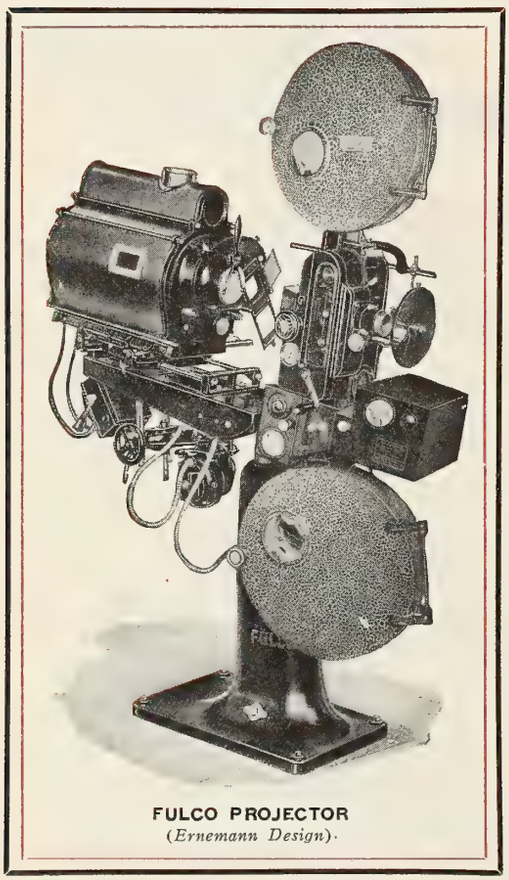
Proof of Success!

The Golden State Theatre Circuit

Bona Fide Facts About Projector

ECONOMY



FULCO PROJECTOR
(Ernemann Design)

Compare!

See a Fulton Representative Now for Comparisons of Construction and Operating Features of a . . .

made their first installation of FULCO PROJECTORS in December, 1928 in the Parkside Theatre. One year and five months later the second installation was made in their Golden State Theatre. Other installations followed as outlined:

First installation December, 1928, Parkside Theatre, San Francisco. Operating Fulco Projectors ***2 years*** and ***8 months***. Cost of replacement parts: ***$3.14.***

Second installation May, 1930, Golden State Theatre, Monterey. Operating Fulco Projectors ***1 year*** and ***3 months***. Cost of replacement parts: ***Nothing.***

Third installation August, 1930, Broadway Theatre, Oakland. Operating Fulco Projectors ***1 year.*** Cost of replacement parts: ***Nothing.***

Fourth installation December, 1930, Grove Theatre, Pacific Grove. Operating Fulco Projectors ***8 months***. Cost of replacement parts: ***Nothing.***

Fifth installation December, 1930, Verdi Theatre, San Francisco. Operating Fulco Projectors ***8 months***. Cost of replacement parts: ***$1.27.***

Sixth installation May, 1931, Excelsior Theatre, San Francisco. Operating Fulco Projectors ***3 months***. Cost of replacement parts: ***Nothing.***

Seventh installation May, 1931, New Fruitville Theatre, Oakland. Operating Fulco Projectors ***3 months***. Cost of replacement parts: ***Nothing.***

Eighth installation is being made this month in their New Merced Theatre at Merced, California, now under construction.

We GUARANTEE you that a FULCO PROJECTOR installation (2 machines) will not exceed $25.00 per year for 5 years for repairs and replacement parts.

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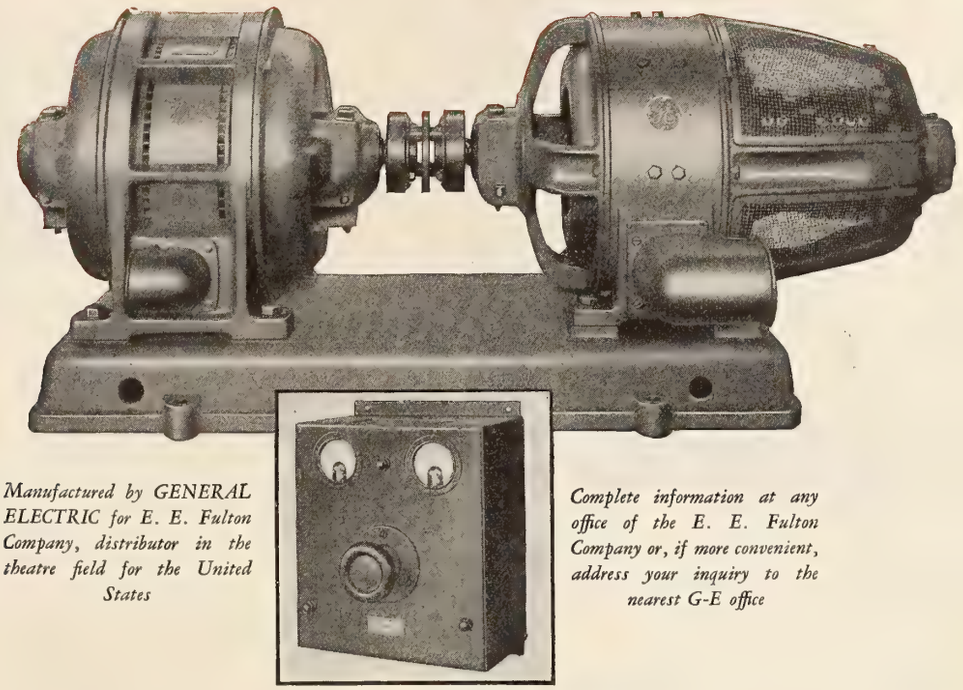

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Complete information at any office of the E. E. Fulton Company or, if more convenient, address your inquiry to the nearest G-E office

THE G-E MOTOR-GENERATOR

A Good "Feature" for the Projection Booth

NO matter what's on the screen—news release, superproduction, or comedy—a G-E motor-generator set is always a good "feature" behind the portholes.

Where steady, quiet, vibrationless operation of power equipment is demanded, there's the place to feature a G-E motor-generator set. Built in a range of sizes to fit all projection-booth needs, G-E motor-generator sets have proved their ability to stand up under the stress of repeated overloads, and to deliver unfailing power with the minimum of time and money spent in maintenance.

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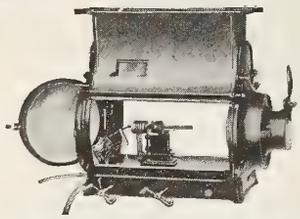
STRONG

WHAT GOOD IS A BEAUTIFUL THEATRE



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Eliminates the troublesome relay arc control, is economical of current and carbon, ball bearing arc control feeds the carbons continuously as consumed, accommodates full 8-inch trim without resetting carbon, has widely spaced bearings which assure perfect alignment throughout entire trim.

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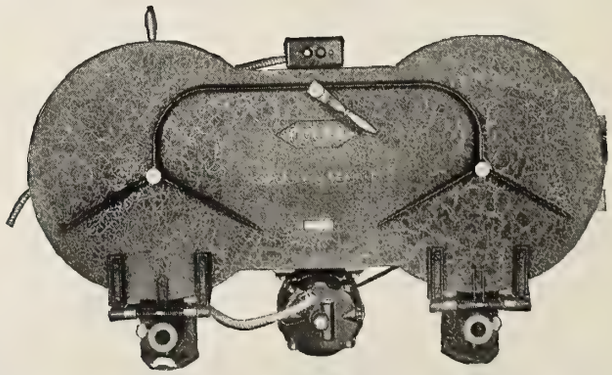

It is the duty of every exhibitor to protect film fire hazards. Keep the film from collecting dust and dirt.

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ELECTRICAL SIGNS

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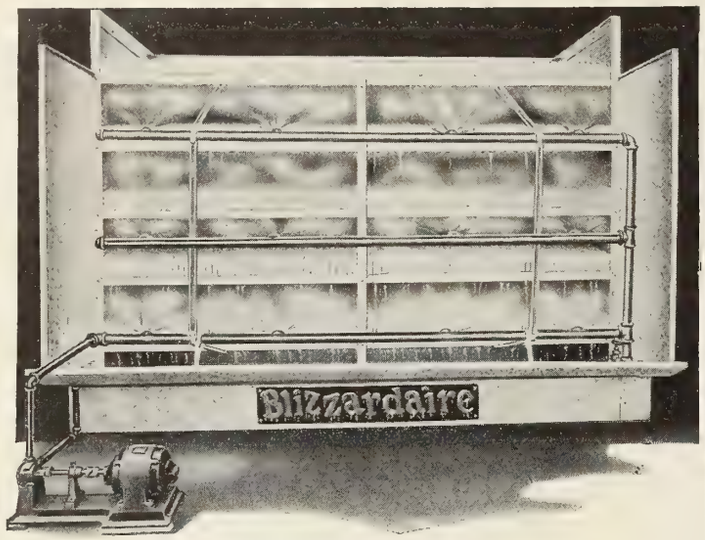

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Every item of equipment necessary to the operation and maintenance of a modern motion picture theatre is submitted to the test of practical operation in the Fulton Model Theatre built and maintained at the headquarters of the E. E. Fulton Co.

Here the theatre owner, the architect and the technical man may observe demonstrations of equipment under actual operating conditions. Thus performance may be checked *before* final decision is made in the selection of needed apparatus or furnishings.

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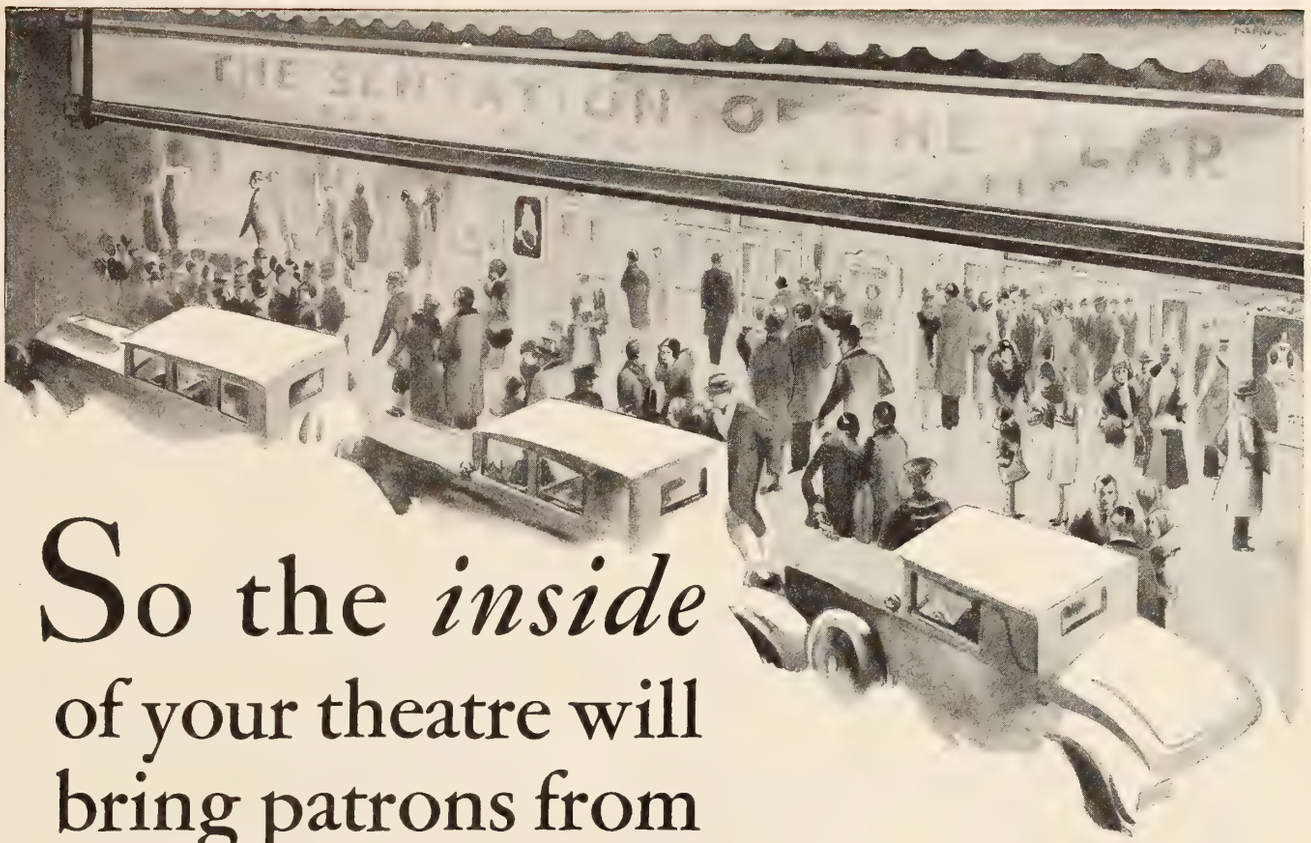
WORLDS BEST THEATRE EQUIPMENT

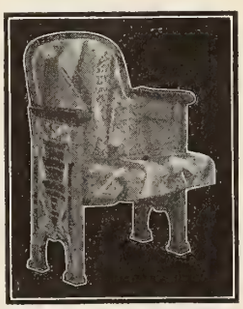


So the *inside* of your theatre will bring patrons from *without!*

NOW the spotlight is turned from the *outside* of the theatre to the *inside.* From the exterior that first attracts patrons to the interior that actually sells and keeps patrons sold. Owners and managers now focus attention on the seated audience . . . make the *interior* of their theatre so inviting that it brings patrons from *without!*

In the competition for patron favor, seating . . . the chairs your audience sit in from 2½ to 3 hours, can be made to contribute definitely to bigger volume. For comfortable chairs . . . seating that permits of healthful relaxation is always appreciated by the theatre goer. Showmen find that extra comfort brings extra profits.

So, American Seating Company undertook research. Posture specialists worked with engineers. Chairs were built to conform with proved posture principles. From a maze of research findings, came comfort features that were quickly recognized by the motion picture industry. Roomy, luxurious chairs . . . seating built to fit the body—to correctly support the spine . . . to give the utmost in easy, natural comfort without slumping.



Illustrating Theatre Chair No. 8136 with 843 Standard
A comfortable chair of unusually attractive design that is meeting with the enthusiastic reception of theater owners and managers. Specially built for maximum sound absorption. Only one of the many American Seating Company types and styles of theatre seating.

Then followed acoustical research. It was found that seating had a direct bearing on the acoustics of the theatre . . . that properly built seating had a sound absorption value that assisted in producing more perfect sound effects. Chairs were built that stopped excessive reverberation, echo and hollow sounds—that helped sound reproduction and eliminated rasping noises, jumbling of words.

Your theatre—*reseated* with these comfortable, acoustically correct American Seating Company chairs will prove to be a magnet of patron drawing power . . . an investment you must eventually make if you expect your daily receipts to show a steady, healthy increase. The facts are available. Just use the coupon. It brings you our interesting booklet, "Acoustics and its Relation to Seating"—and places our Reseating Engineering Service at your *free* disposal.

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One-Contract Plan Assures Satisfaction

Maximum efficiency at minimum cost results are assured every new theatre enterprise or complete renovation job engineered under the Fulton One-Contract Plan.

The One-Contract Plan means that all phases of the enterprise are carefully considered in relation one to another, not by a single specialist but by various experts and engineers, each working independently, yet co-operatively and with full knowledge and understanding of each other's activities.

Under the scrutiny of these engineers, faults of plan or proposed equipment specified in original plans are unerringly spotted and rectified in advance of installation.

Equally important to the completed job is the assurance of proper installation—your guarantee of proper performance from the right equipment.

Thus the One-Contract Plan offers a sure check on lost motion, wasteful purchases and insurance that real economy will prevail from start to completion of the theatre job.

(*Continued from page 34, preceding insert*)

be remembered (once again) that the projectionist, hampered by the noise of his machinery, will not be able to hear small disturbances that are audible in the house.

The manager can teach himself to distinguish between these brother nuisances by asking his projectionist to create a deliberate misalignment of the film in both directions, some time during a rehearsal, or upon some other occasion when it will do no harm.

Hums of other than the lowest frequency are somewhat unusual, but they occasionally occur. Their sound is the best guide to their cause, and can often be identified as the sound of some motor whose defective commutator or brushes are giving rise to the trouble. Occasionally such a hum can be recognized as having the same frequency as that of some particular electrical circuit, as, for example, when speed control boxes of the frequency-filter type, are defectively grounded.

Irregular Noises

Noise being sounds of varying frequency, is generally distinguished from hum, which has a definite tone. Noise has many causes. As is the case with hums, finding the cause is often facilitated by accurate recognition of the type of the noise.

A microphonic tube in the photocell amplifier will give rise to a noise that more or less resembles the sound of the projector. The same noise can be created by vibration of the exciting lamp or of the lens assembly. Snapping, scratchy noises are generally caused by poor electrical contact, which may be due to dirt in a small switch or in a rheostat, insufficient tension at any such pressure connection, a high resistance fuse, a poorly soldered joint, or any similar flaw in the equipment. A snapping or raspy noise may also be occasioned by defective dry cell batteries, or by storage batteries in need of charging.

V .....

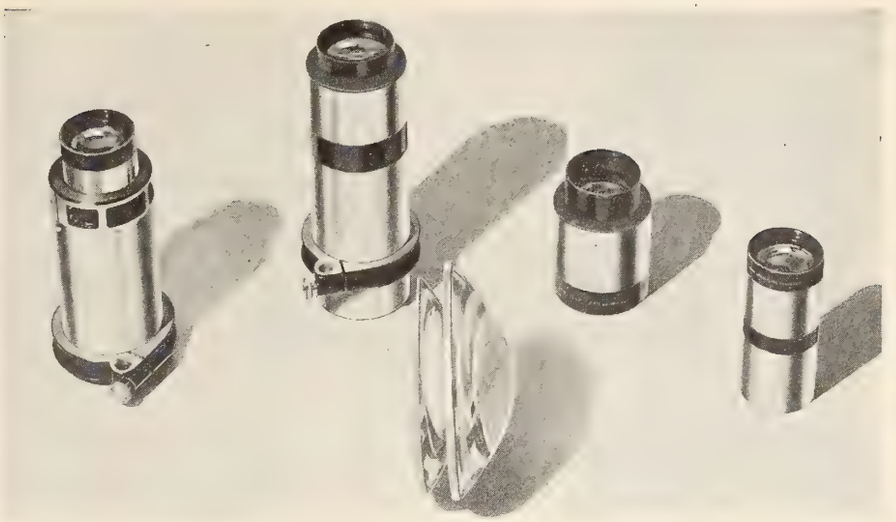
Overloading

A WEAK TUBE, unable to carry its proper current, or excessive volume, beyond that which any tube is expected to carry, may be the cause of overloading. "Distorted" sound, extremely scratchy and altogether unnatural, is the product—sometimes known as "blasting." The manager who has any doubts as to what overloading sounds like, needs only to "force" his radio. Overloading may, however, occur at reasonably normal volume—when a bad tube should be the first object of suspicion.

VI

Co-operating With the Projection Room

IN ALL CASES of trouble heard in the theatre, the manager can give invaluable assistance to the projectionist or the service engineer if he will note accurately the time the trouble first appeared, and which projector was then in operation. Information as to the effect of the change-over upon the trouble is of the greatest importance—a point managers are sometimes prone to overlook.



New Projection Efficiency

SUPER CINEPHORS are true anastigmats. They improve the image quality by overcoming astigmatism, spherical aberration and chromatic aberration. Pictures projected with Super Cinephors have maximum sharpness of detail, contrast between blacks and whites and brilliance of illumination. 50% more light is concentrated on the film by the new B & L Condensing system. This overcomes loss of light due to reduction of reflecting area of perforated screens. For finest projection use this condensing system with Super Cinephors.

Catalog E-16 describes them and gives valuable information to the projectionist. Send for your copy now. BAUSCH & LOMB OPTICAL Co., 679 St. Paul Street, Rochester, N. Y.

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Quiet in operation. Does not interfere with sound system or radio. Recommended by three leading lamp manufacturers as the ideal rectifier for low intensity projection. Write for complete information today.

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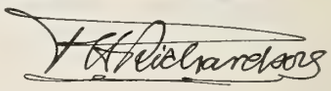
F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •



FILM MAINTENANCE: PUBLIX'S METHODS

I HAVE had the question asked from time to time by various people, "What is the average life of motion picture film?" The questioners referred to film life as governed by mechanical factors. This is no easy question to answer.

Recently in conversation with Mr. Trevor Faulkner, who has been in charge of Paramount Publix film exchange operations for a long while, and who has built up a system in those exchanges which is not excelled anywhere else, it occurred to me that here was the man who might give us a lot of very valuable, authoritative information on damage to film, and things related thereto. Mr. Faulkner consented to discuss this important subject for our department, and to the end of this article, the following words are his—acknowledged here with deep gratitude.

•

THERE HAVE been numerous articles written on this subject, this one being the fourth or fifth that I have done in the past few years. In complying with the request of my good friend Mr. F. H. Richardson, that I do another one, I agreed—with the reservation that I would refrain from repeating the elementaries of the work, as they are so familiar to all.

We all know that dirt and oil, bad splicing, improper condition of projection equipment, careless exchange maintenance, warped and buckled film and scratched surfaces are the things that mar proper screen presentations of a product that has an enormous cost in its making, and is tying up the exhibition time of expensively operated theatres. It is therefore essential that a condition that can be kept to a minimum, be watched with care and attention by all concerned, so that it can in no way be responsible for negative box office results.

We are all so well informed on the various causes of the above list of damages that can occur to film, that it only remains for us to have proper follow-ups in our inspection and projection rooms, film depots, etc., so that we are constantly informed as to the class of work that is going on in each of these departments, and can anticipate and correct troubles before any damage results.

To be able to build up a routine of operation that will bring about these desired results, it is most necessary that the directors of this set-up be intelligently familiar with exchange film maintenance, theatre projection and its equipment, laboratory work, exchange booking routines and maintenance of exchange equipment used to inspect and repair film. The knowledge of these operations can best be attained by actual experience with them, to the end that one be so equipped that the solution of the various problems ceases to be guess work.

The company with whom I have been engaged in the above work for years, never has been satisfied with any film condition below the best that could be obtained and maintained. They have made it possible, through their willingness to grant time and to spend money, to analyze every film maintenance problem, find its solution and make corrections, and have always been persistent in demanding a satisfactory film condition. This thoroughness on their part has made it possible to have a set-up which has given them absolute first-hand control of these conditions.

To outline, as briefly as I may, a complete set-up that includes a full follow-up on every phase of this problem, I will classify the essential links in the order in which they occur.

The *studios, laboratories, exchange maintenance, theatre use, film depot operations,* and *final disposition of film* constitute a circle over which there must be some clearing house control, so that a close follow-up is constantly possible, in order that the observations necessary to adjust and correct intelligently when occasions arise, may be made.

The studio must light a picture and record sound to a degree of perfection that if screen results are not satisfactory in these respects, it cannot be rightfully placed to the studios discredit.

The laboratory must print and develop, always on a rush schedule, a product of a very delicate construction. Because of the fact that there are so many features of this work that require a 100% correct operation, a laboratory head can never be entirely sure of his product until final inspection of the finished article is made. There must be no inclination to be satisfied with the finished product unless it measures up to the correct standard.

Supervision of exchange maintenance of film must be stern and unrelenting, accepting no compromise that permits film conditions to be below a fixed standard mark. In exchange maintenance of film lies the most important link of the entire structure. It is here the most important of follow-ups must be maintained, both as to the positive correctness of the film card record of the condition of the print, and the theatre that is responsible for any changes in this condition. There have been many codes used for registering print conditions on the film record card. The one I have found the most effective is to grade film conditions as follows:

No. 1 means "Film good in every respect."

No. 2 means "Film is in good condition, except for a slight check in the corners of the perforations, or that it is scratched."

No. 3 means "Film is in unserviceable condition from any cause."

The above code would mean that all film between practically new and unserviceable film would be classified as in a "2" condition. Therefore, this particular number should be broken up in three steps: "good two," "fair two," and "poor two."

A universal understanding of this method of a code used for recording film conditions in exchanges makes it so standardized that film in a "good 2" condition in one exchange would be in the same classification in any other exchange, thus making it possible for every inspector to grade conditions alike, as we have a standard idea of the meaning of the words "good," "fair" and "poor."

There was a time when it was necessary to have men in the field in pioneering film maintenance work, but our company has been successful in building up a satisfactory exchange personnel, and has given it equipment and routines of operation, and maintains such a close follow-up on the work of each exchange and each individual inspector, that home office repre-

sentatives are no longer required in the field for this work.

Our film conditions have become so improved under the above routines that the actual booking life of a print is exhausted long before the physical life of the film is broken down through wear. The only damage that is likely to occur to film maintained under proper condition is scratches, oil and dirt on the surfaces, and warping or buckling from the excessive heat from the later types of projection arcs. It has always been a known fact that film fresh from the drying racks or cabinets of the laboratory was quite liable to damage from being scratched, warped and buckled, and from the perforations having been pulled in passing through the projectors the first few times. This latter trouble has been kept at a minimum through the application of a thin line of paraffin wax placed over the perforations of the film. The purpose of the wax is to keep the faces of the tension shoes or the aperture plate tracks well lubricated, in the same manner that a cook always greases a hot skillet or plate before placing the food that is to be cooked on them. Without the paraffin wax the gelatin, while it is still green, would tend to stick to the hot tension tracks of the aperture plate, just as food would stick to an ungreased vessel. This leaves the two remaining problems of surface scratching and warping and buckling to be reckoned with.

Some recent developments in the chemical field have offered us a chemical that may be applied to film after it has been printed and developed. It promises to reduce surface scratching materially and to retard all warping and buckling of new film by seasoning, curing and lubricating the gelatin or photographic emulsion of the film.

After the photographic emulsion or gelatin side of film is thoroughly seasoned and cured, there is small likelihood of any surface scratching, warping, buckling or pulled perforations due to film conditions.

At our film depot, where every reel of film sent to all of our domestic exchanges, is returned for final disposition, a close follow-up of the class of work the exchanges are doing is carried on. Sufficient film from each return shipment from the exchanges is examined for the purpose of observing the class of work that that exchange is doing. When any faulty work is found, a descriptive report is furnished, and that exchange is advised what the fault is, and orders are given as to how to correct it. A weekly report from the inspection department of each exchange is furnished to us. This report is broken down and re-recorded on a master report of all exchanges, the totals of which show how many reels of films have been shipped, the total number inspected, the number of inspectors, number of days worked, weekly salary, number of uninspected reels in vaults Saturday night, and the cost per reel of inspection.

The average for the entire United States gives us a figure with which we can compare the work of each exchange and the individual inspector. Wherever the exchange or individual average is over or under the general average, either we must know there is a reason for this difference, or it must be corrected. By a close observation of the volume of work done and a check-up on the condition of film from that exchange, we are able to judge if it is doing the correct amount of work. We have one standard of what the film condition must be, and if film conditions fall below that standard, we usually find that the exchange is attempting too great a volume of work with its number of personnel. By the same token, if an exchange is reporting a volume in excess of the general average, a close check-up is kept on the condition of film returned from that exchange, to determine whether or not that volume of work can be maintained by it.

Due to the peak demand for prints of a subject during the circuit booking periods immediately following release dates, when booking dates represent big revenue, a greater number of points of a subject are made than are needed after this period has passed. As soon after this period as the exchanges feel that any prints that they have are surplus, they are returned to the film depot, where a number of them are kept on hand, fully repaired and renovated, so that at any time a print remaining in the field falls into an unsatisfactory con-

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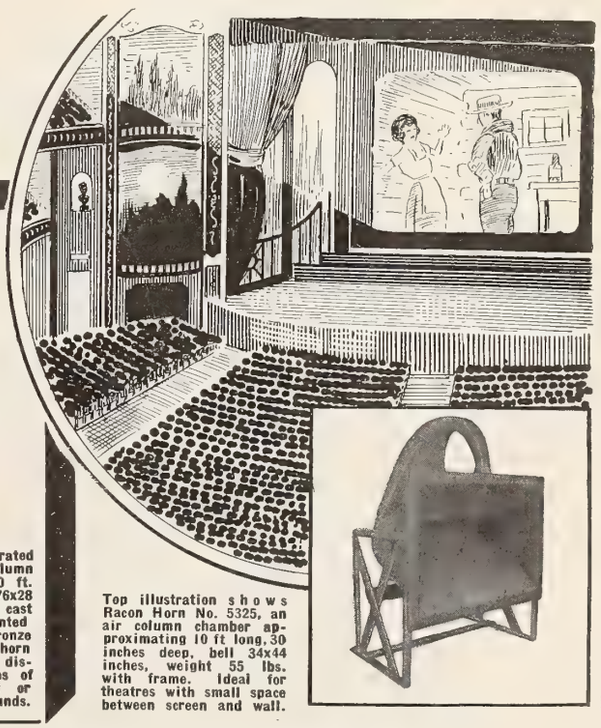
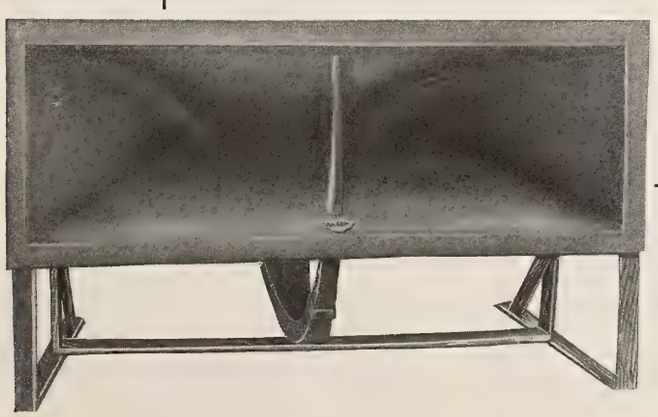
Racon's Electro dynamic horn units are recognized as the finest that money can buy. Natural tone quality in any volume with Racon!





No. 6320 Horn, illustrated below, has an air column chamber greater than 10 ft. Depth 37 inches. Bell 76x28 inches. Equipped with cast aluminum throat, patented self supporting frame, bronze coupling. A wide angle horn particularly adapted to distribute sound in theatres of extreme width—50 feet or greater. Weight 60 pounds.

Top illustration shows Racon Horn No. 5325, an air column chamber approximating 10 ft long, 30 inches deep, bell 34x44 inches, weight 55 lbs. with frame. Ideal for theatres with small space between screen and wall.

Racon horns and units are covered by U. S. Patents Nos. 1,507,711, 1,501,032, 1,577,270, 73,217, 73,218, 1,722,448, 1,711,514, 1,781,489.

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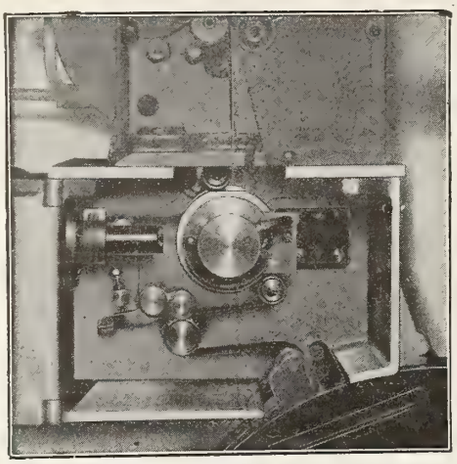

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dition, the exchange can secure a good print of that subject from the film depot reserve. This insures the entire field that so long as they have unplayed booking dates on a subject, a satisfactory print is always available. This also helps us out in the matter of replacement parts, replacing from the film depot reserve an entire print, or reel, instead of actual damaged footage. This is only possible in prints that have finished playing circuit bookings.

This clearing house control can best be applied by the cooperation of the research department, the laboratory director, the director of prints and their conditions, the exchange manager and chief inspector, the theatre projectionist and the film depot operation. Where each of these links have confidence in the functioning of each of the others, then it is reasonable to expect a satisfactory film condition in every respect.

The matter of film maintenance, while still a mechanical one, that is dependent on the class of work done in the exchange inspection room and the manner in which film is handled in the theatre projection room. The success of an organization for this purpose is largely a matter of follow-ups, general supervision from a source that has a positive knowledge of all phases outlined above, and the full confidence and cooperation of every one concerned.

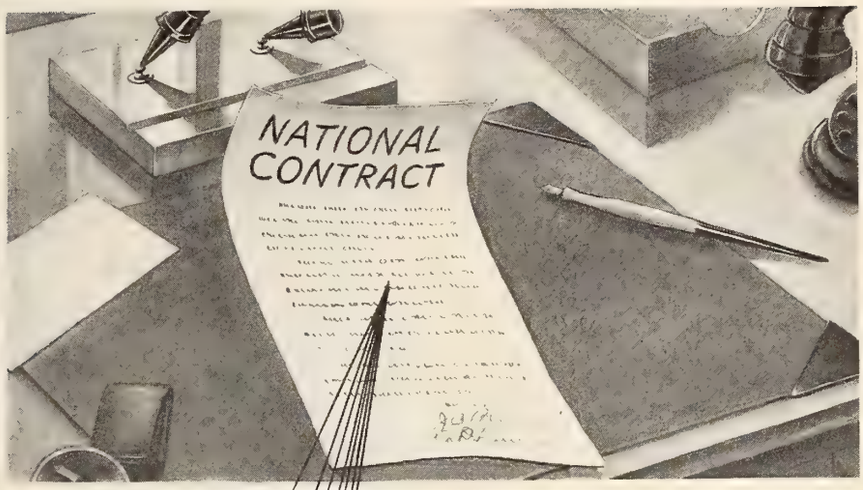
It is the ultimate hope, which I am convinced will soon be realized, to have film leave laboratories protected against surface scratches, warping and buckling, and with ample assured life that will carry it through its bookings, down to its last playing date, offering a screen presentation that will be entirely satisfactory from the first to the last play-date.

THE POWERS REAR SHUTTER

THE Knowles Rear Shutter Company of Los Angeles is now ready to market a rear shutter designed especially for use with Powers projectors. This new device will no doubt be welcomed by those having Powers projectors, since it will modernize the projector and reduce the aperture heat by more than one-half. In fact the Knowles company claims a heat reduction of 78%, but that seems pretty high. Be that as it may, there can be no doubt that it will exceed 50%, and that means a lessening of the danger of aperture fires far in excess of that percentage. It also means a very great reduction of damage to film caused by the excessive heat produced by modern light sources.

It was found that the framing lever employed on the Powers mechanism could not be used if a rear shutter be installed, so the Knowles company has provided a new framing device which they say works superior to the old one, and it would seem that the claim is well founded. Framing will be accomplished by the handwheel you see below the flywheel.

It also is arranged that the shutter may be advanced or retarded while the projector is in operation—a desirable feature. The Knowles company also speaks of a



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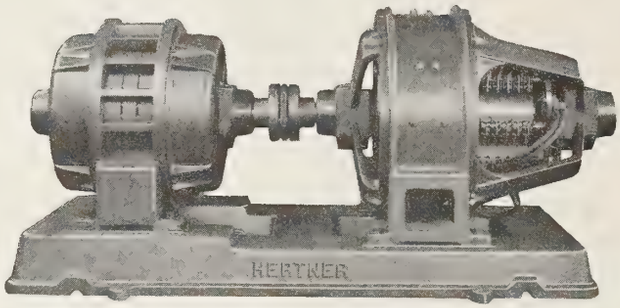

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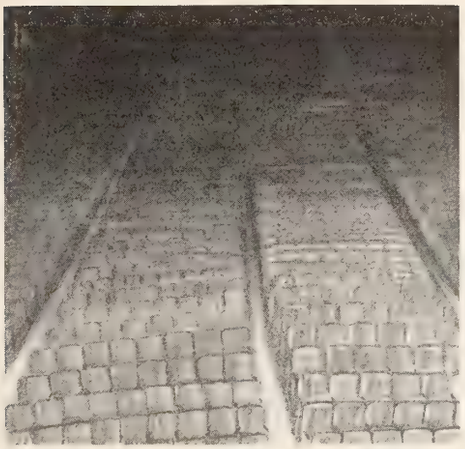

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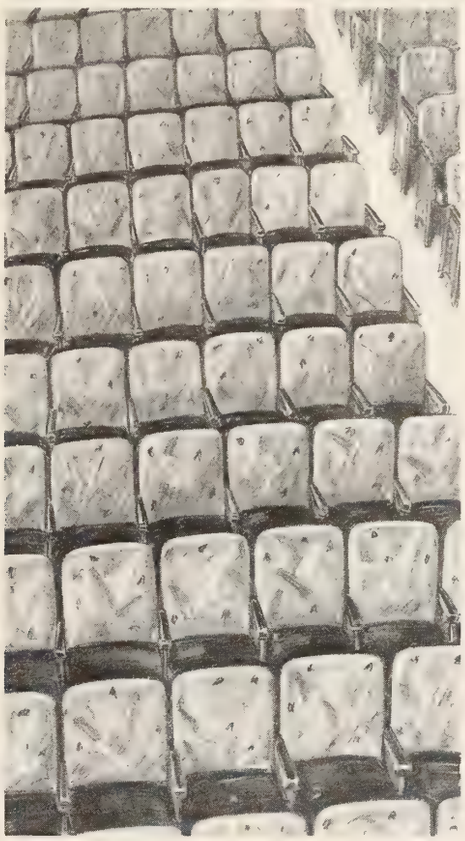

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KEASBEY & MATTISON COMPANY
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Catalog Bureau

Better Theatres Catalog Bureau was recently revised and an up-to-date list of the equipment and supplies used in the motion picture theatre appears on page 73. Turn to it, and if there are any items in which you would like special information, write their proper numbers in the coupon, add your name and address and mail the coupon to Better Theatres. This service, of course, entails no obligations to anyone.

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"collapsible glare shield," though no explanation is provided as to just what that means. I presume there is some sort of glare shield which collapses when the Powers gate is opened. The company says: "This device becomes an integral part of the projector mechanism when it is installed. It will last as long as the mechanism itself. Also it sharpens the focus to a remarkable degree."

As to the lasting qualities, there is no reason to question that statement, but just what such a device could possibly have to do with "sharpening the focus" I am unable to see, unless the comparison has been made with a front shutter producing travel ghost. Travel ghost, even too faint to be visible except to one quite close to the screen, will work injury to the definition of the screen image. The focus is really controlled by the lens system.

The Knowles contention, however, is based upon the theory that the decreased aperture temperature obviates buckling of the film and causes it to lie constantly flat over the aperture, resulting in the sharpening of "focus" claimed.

CRATER DIAMETERS

SAMUEL R. RADSLEY of Kansas City, Mo., asks: Will you be good enough to advise me as to just what is the diameter of the crater of S. R. A. carbons put out by the National Carbon Company at various amperes within their capacity? I have had some argument with my projectionists regarding this matter and would like to know just who is right and who is wrong. An early reply will be appreciated.

"The projectionists in question try to tell me the light from the negative tip and the gas stream of the arc supplies considerable of the light. Is this true?"

The authorities tell us the negative tip and the gas stream of reflector type arcs using the type of carbon you name, emits from 9% to 11% as much light as does the positive crater. However, none of this light has the slightest use, since it is impossible to utilize it for the purpose of screen illumination. As to the craters, the National Carbon Company supplies the following information:

The 10-mm. S. R. A. carbon operating under 21 amperes has a crater .262 of an inch in diameter. Increase this to 24 amperes and the diameter is .278 of an inch. Twenty-four amperes is maximum amperage for the 10-mm. carbon. Force it much above this and there will be sputtering and trouble.

Using a 12-mm. positive at 28 amperes, the crater will measure .311 of an inch in diameter. Increase the amperage to 31 and 34, and the crater diameter will increase to .325 and .344 respectively. Thirty-four amperes is maximum for this diameter carbon.

Using the 13-mm. positive, at 34, 40 and 42 amperes, the craters will measure .347, .378 and .392. Forty-two amperes is maximum for the 13-mm. positive. If

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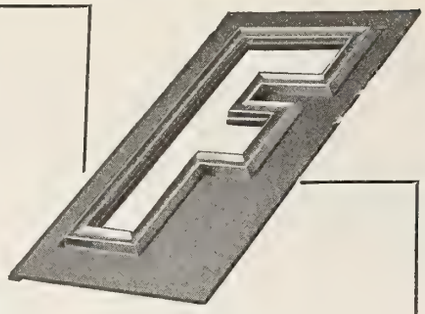
Up and Down the Street



—where people walk and ride or stop to shop or talk, there are *eyes to attract.* Every soul on the street is your prospect. F & V Cast Aluminum Changeable Sign Letters attract the eye at longer distances and greater angles. Easy to read; non-breakable; self-cleaning; everlasting; light weight and easy to handle. . . . The National salesman will gladly demonstrate and then fulfill your requirements. Investigate now!

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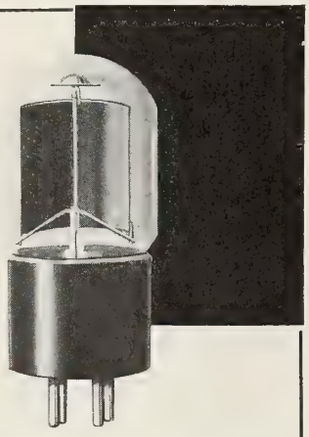

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more current be forced through, look out for trouble.

Using the 14-mm. positive, with 44 and 50 amperes, the craters will measure, respectively, .404 and .419 of a millimeter in diameter. It is not recommended that current in excess of 52 amperes be used with the 14-mm. carbons.

It also is not permissible to use less than the lowest current named for each carbon diameter. If you do, you will be working very inefficiently, besides having a more or less unsteady arc.

I do not know whether or no your projectionists work in Kansas City, but if they do they should not set up so poor an argument. Kansas City projectionists have one of the highest wage scales in this country, or I have been so advised. If this is true, then they should certainly equip themselves with knowledge of all phases of their work. A high wage scale automatically calls for highly efficient work and excellence in results, and efficient results cannot possibly be produced unless the worker is well equipped with knowledge.

SCREEN OF MYRIAD LENSES

THE FOLLOWING is quoted verbatim from *The Bioscope,* England's leading motion picture trade journal:

A new screen with novel features was demonstrated during the week by Stereoscreens, Ltd. The specimen screen shown measured 22 feet, 6 inches by 17 feet, 6 inches, and consisted of a special fabric on which were mounted about 460,000 small lenses, semi-parabolic in shape. The lenses measured about three-eighths of an inch in diameter, and were attached to the screen by a cement with a high light-reflecting value. The spaces between the lenses were cut away for sound where necessary.

Although the screen is fairly heavy, there are no special difficulties in suspension. The lens patterns gives the screen a regular matt appearance when viewed closely; but this effect disappears at about 15 feet distance, and even while visible is rather pleasing than otherwise.

The demonstration took place in a full-sized theatre, half of the picture being shown on the regular screen, and half on the Stereoscreen. The comparison was startling. Whereas the picture on the regular screen (which was quite clean) showed dirty brownish whites and deep sepia "blacks," the other half was startlingly luminous, gave high lights of a bright blue white and jet black low tones. This result was most noticeable in connection with pictures taken out of doors by natural lighting and the added realism given to the picture was impressive.

Although the sponsors do not claim that this new screen is in any real sense "stereoscopic," it certainly does improve the range of gradations between the blacks and the high lights and in that way create a real feeling of modelling and roundness.

There is a tremendous increase in the brilliance of the picture, as might be expected, but this increase is of a restful quality, the effect being that of a picture softly glowing with its own light. There was no discoverable trace of distortion from any part of the house, and in fact the company claims that the Stereoscreen is a cure for that evil.

There are some very curious optical principles involved, especially from angular viewpoints; but the practical results are entirely satisfactory and the great increase in screen illumination and color value is undeniable. With color films there is said to be a remarkable increase in the brilliance and softness of the colors, but no color film was available

during our visit. The screens are not sold outright, but are to be rented at a very low figure.

A screen of about the same size is in experimental use this week at the Gloria Palast, Berlin, where "Le Million" is being run, and the results have been enthusiastically endorsed by the Ufa people.

Tests by a Holophane Lumeter show that the increase in reflected light is very real and not imaginary. Curiously enough, the maximum amount of reflected light is not found in the optimum position. For instance, if the foot-candles measured at an angle of 5 degrees from the center line are 975, the illumination steadily increases as th eangle of vision until at an angle of 40 degrees the figure is 1,600 foot-candles. At 55 degrees the Lumeter showed 1,650 foot-candles, from which point it begins to fall away (at 60 degrees it was 1,300).

Results such as this need no emphasis and confirm the view that in Stereoscreens, Major Wentworth, who is handling them, has a proposition of great interest to the trade. We understand that as a result of the Berlin demonstration the company may shortly be in a position to make a statement concerning Continental rights, which in itself will be a solid guarantee of the seriousness of the claims made for these interesting screens .

I do not care to make any comment at this moment, other than to say that the proposition is entirely new and quite unique. It would be very interesting to watch a demonstration of this particular thing, which doubtless we shall have the opportunity of doing later—always provided it has the various advantages attributed by *The Bioscope*. However, as to the last, I will have to be shown.

RIDING ON A MERRY-GO-ROUND

THE FACT that you keep moving doesn't necessarily mean much—unless you move along some definite course toward a fixed object. You may ride all day long on a merry-go-round, but when it is all done you will get off within a very few feet from where you started.

To say you can't advance is sheer nonsense. I know a projectionist who is afflicted with very poor hearing. That did not mean so much when pictures were just pictures, but when the ghostly shadows began to talk, sing, play violins, etc., it was very much something else again.

Now the ordinary can't-do-it chap who was thus hampered would have promptly vetoed even silent projection. He would not have tackled it all all. This was not the can't-do-it type, however. He tackled projection in the days when few projectionists did much studying. He bought projection books. He joined the Bluebook School, sending in well worked out answers. He read this department and became one of its correspondents, and because his Bluebook School answers were good, and because he talked sound sense in arguments set forth in department articles, his name became not only known, but favorably known.

Sound came, but not discouragement for the man we are talking about. He set himself to master sound projection, though his hearing was very poor.

This man is today and has for two or three years been holding down a job as

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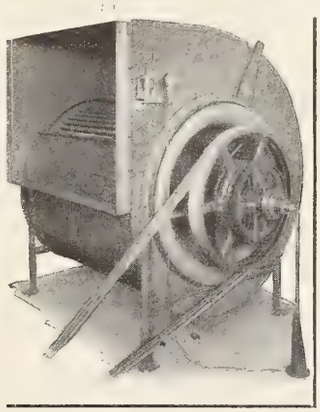
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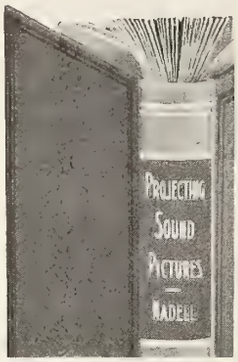

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SEPTEMBER ushers in a new show-season. It's like April to the farm. New life! Another period of concentrated effort. And everything must be put in readiness to "make hay while the sun shines." . . . And now begins *your* special time of the year, Mr. Showman—and is your theatre ready? Marquee *live* enough for another season? Worn projector parts replaced? Frayed carpets renewed? Now is the time to make your theatre stand inspection. For September is April in show business.

projectionist in one of New York City's finest, best theatres. There are several men on the projection staff of this great theatre, all of whom have perfect hearing, but he does his work just as well as any of them. Moreover, he is well liked by his co-workers in the projection room.

You see, men, this man did not tackle a merry-go-round. He started out to go somewhere. He worked hard for success. Success therefore, was his, just as success usually crowns the efforts of any man who works hard, intelligently and consistently for it. He did not get into such a job as he holds in a few days, weeks or months. It required years, and those years were filled with real, intelligent effort.

Gentlemen, fix your eyes upon some definite thing ahead of you and higher up. Make up your mind you are going to reach that particular thing. Pick something really worth striving for and then *strive*. Merry-go-round riding is all very well, but you get off where you get on.

THE MEANING OF THE TERM "MU"

RECENTLY Richard M. Thomason of the Electric Theatre, Curtis, Neb., asked the two questions: "After several unsuccessful attempts to find answers to the following questions, I must turn to the only authority anyone can depend upon, namely, your department. The questions are: First, what is the meaning of the *mu,* used in sound writings? There is a theoretical and a practical *mu*. Kindly explain what their relation is. Second, what particular effects on sound do transformers and resistance coupling have? What is the cause of and remedy for cross-talk in RCA installations?"

As to *mu,* I can only give you the definitions set forth by two very able sound engineers. They are as follows:

"If you apply an alternating current of, say, two volts, to an input circuit and obtain in the output circuit a voltage of 10, the *mu* amplification factor of the vacuum tube would be said to be five. This factor may be determined by certain electrical tests, or it may be foretold with some degree of accuracy from the size and spacing of the physical elements contained in the tube."

Another authority, and a very real one, too, defines *mu* as follows:

"*Mu* refers to the ratio of amplification obtained from a vacuum tube. It signifies the theoretical maximum amplification, which can never, of course, be obtained."

As to a theoretical and practical *mu,* perhaps there really is such a thing, but if so, two very able engineers know nothing of it. As to the above definitions, I doubt their possible value to any save the expert engineer engaged in designing, experimenting with, or manufacturing, vacuum tubes.

As to the second question, there is no difference between two amplifiers, one of which is transformer-, and the other resistance-coupled, assuming, of course, that proper precautions have been observed in the matter of design. A resistance coupling lends itself particularly to low level stages. On the contrary, a transformer coupling lends itself to high level and power stages. However, it is only in extreme cases that only one type may be used.

Cross-talk in RCA Photophone equipment may be caused by several possible conditions, the most common of which is dirty contacts in the fading device, of which there are several in use in various types of equipment. However, the above is equally true of all types. A careful cleaning of the fader—not only the contacts, but also other parts where dirt may be forming a bridge across insulation on the fader arms—usually will cure the trouble.

Please understand clearly that it is difficult to set forth an answer covering all possible causes and remedies for cross-talk. If what has been suggested does not cover this case, or any other case, it will then be in order to take the matter up with the local service engineer. In fact, it is better to consult him anyhow.

THE FULCO PROJECTOR

BY INVITATION of the E. E. Fulton Company, I visited that firm's New York City salesroom and inspected the new Fulco motion picture projector, now being marketed by that company. C. H. Fulton, president, takes considerable pride in this particular piece of apparatus, which has many unique features. It is, in fact, in many respects quite radically different from the motion picture projectors now in use in this country and Canada.

To begin at the beginning, the pedestal of the Fulco projector is so designed that it is very rigid. In addition the pedestal offers the advantages of a tilting, raising and lowering device, controlled by conveniently located hand-wheels, and an adjustment by means of which the picture on the screen may be moved sidewise in either direction.

The mechanism housing is all of cast iron, which reduces to a minimum any possibility of warping from heat, thus practically eliminating all likelihood of working parts getting out of alignment. The housing is divided into two entirely separate compartments, one of which (the left hand one as we look toward the screen) we will term the *gear compartment,* contains all the gearing, etc. The other (operating side, which we will call the *film course compartment*) contains the various sprockets, etc.

The gear compartment is covered with an easily removable metal plate, which makes an oil-tight joint with the mechanism casing. Located in this cover is an opening about 6½ inches in diameter, covered by an oil-tight door held by a substantial hinge and a sturdy thumb screw. By opening this cap, or door, the entire intermittent movement may be quickly and easily removed.

The gears are made from a very fine grade of cast iron and tool steel, except for two of them, which are of bronze. With two exceptions, all gears have heli-

cally cut teeth. The width of the gear teeth is approximately seven-sixteenths of an inch.

The intermittent movement consists of a regular star and cam of the Geneva type, but the star is almost twice the diameter of the stars we have been accustomed to. The cam is also of equally generous dimensions. The movement is certainly a beautiful piece of mechanism. It is perfectly balanced and runs as smoothly as a high-grade watch. The pin that moves the star is, in fact, a roller pin, which, of course, reduces friction to a minimum. The pin may readily be removed by the projectionist and a new one installed. An odd and valuable feature is that this pin is supported at both ends. The star and cam are assembled in a casing. The entire intermittent movement unit, casing, flywheel and sprocket may be instantly removed merely by taking off a nut and its lock-nut. You merely remove the two nuts, pull the entire movement out, and that's that.

Framing is effected by advancing or retarding the intermittent sprocket on its axis. This is done by rotating the entire intermittent movement, which is pivoted on the same axis as the sprocket. This method of framing obviates the necessity for changing the distance between the intermittent sprocket and the aperture—itself a valuable feature. The rotating shutter is located in front of the lens. It has an arrangement which I have always advocated for front shutter projectors; namely, an extension shaft, which enables the projectionist to alter the distance of the shutter from the lens within a range of two and three-quarters of an inch, thus making it possible, in most cases, to locate the shutter at the aerial image, which is its most efficient position.

This shutter has the most unique and excellent method for setting that I have as yet examined. On the front end of the shutter shaft is a small external gear, with straight-cut teeth, about 40 in number. On the hub of the shutter is a steel collar, knurled on the outside. This collar is kept in place over the gear by a spring. Two pins at opposite positions in the circumference of the collar extend inward and engage with the teeth of the gear and thus connect the shutter shaft and the shutter. To change the setting of the shutter it is only necessary to push the collar back, thus disengaging the pins from the teeth of the gear. The shutter may now be adjusted, advanced or set back, to any desired position, whereupon the collar is allowed to spring into place instantly, locking the shutter to the shaft. This whole operation may be very quickly done. No tools are required. In addition to the above, there is an arrangement by means of which the shutter may be retarded or advanced, within certain limits, by the projectionist, while the projector is in operation.

The oil system employed by the mechanism is something entirely different from anything I have ever seen. About one-half a pint of oil is poured into the base of the gear compartment, following which lubrica-

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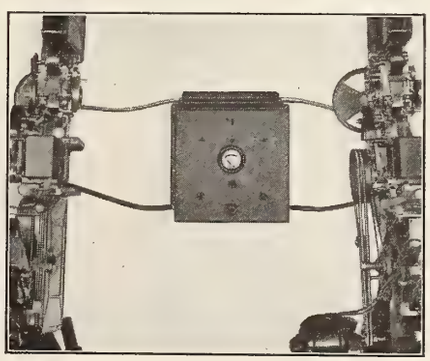

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tion is entirely automatic. A small gear-type oil pump, directly connected to the take-up sprocket shaft, has its intake at the bottom of the gear compartment. This pump forces the oil to the small oil tank located on top of the mechanism casing. This tank is fitted with a strained and sight glass, so that the projectionist may at any time observe the oil passing through the tank, and thus be assured that the oil system is functioning properly. Oil pipes of generous size lead from this tank to the various parts of the mechanism requiring lubrication. The oil ultimately returns to the bottom of the gear compartment and is used over and over again.

This projector has a front shutter which, of course, means that the aperture is subjected to the full heat of the light beam. However, a means for cooling the films is provided, which I am informed has been in operation for quite some time in some foreign countries with excellent success.

In conjunction with the projector, a motor-operated air pump is connected to the projector aperture by means of suitable piping. It forces a jet of moist air across both the front and rear of the aperture. I don't care to comment on the effect of this procedure, because as yet I have not had the opportunity either to observe it or to get reports from practical projectionists upon its operation.

The film course compartment is entirely enclosed. It is fitted with the usual hinge type of door, with glass, which may be opened for threading, etc. The right hand side, top, back, bottom and front may readily be removed as one unit by the removal of six screws, thus exposing to full view of all units within the compartment. It is not, however, necessary to remove this cover in order to replace any of the sprockets, rollers or the tension shoes. The upper and lower sprockets of the Fulco projector are 1 9-16 of an inch in diameter. The intermittent sprocket is, of course, of standard dimensions. The removal and replacement of the intermittent sprocket is very simple. I am assured by the manufacturer that the results are extremely satisfactory.

To take off the intermittent sprocket you remove a large-headed screw in the end of the intermittent shaft, and pull the sprocket off. In the end of the shaft is a slot, with a like slot in the end of the sprocket hub. At the end of the shaft is a washer carrying a key lug which fits into these two slots, and thus locks the sprocket rigidly in place.

I am not going to commend or express any adverse opinion as to this arrangement. Personally I would presume the results would not be altogether accurate, but the manufacturer says they are, and I presume they must be. If that assumption is true, then the method is unique, both in its simplicity and efficiency.

The gate opens forward instead of backwards, as in the Powers. The tension shoes are of steel, and are 4½ inches in length. A set of wooden shoes are furnished for the new film on which the emulsion is soft. The tension may be adjusted by the projectionist. The arrangement is excellent for this adjustment. The film does not run on the aperture plate, as there is a set of removable shoes that fit across it. Both the front and rear set of tension shoes may be changed within the interval of a minute or two. The aperture is designed with two openings, one for 35-mm. and the other for sound on film. The cooling plate is in two sections, the inner of which is about five sixteenths of an inch from the gate casting, the second about one-fourth of an inch in front of the back one. The rear of the casting contains the aperture. It is corrugated deeply, which will add quite largely to the dissipation of heat.

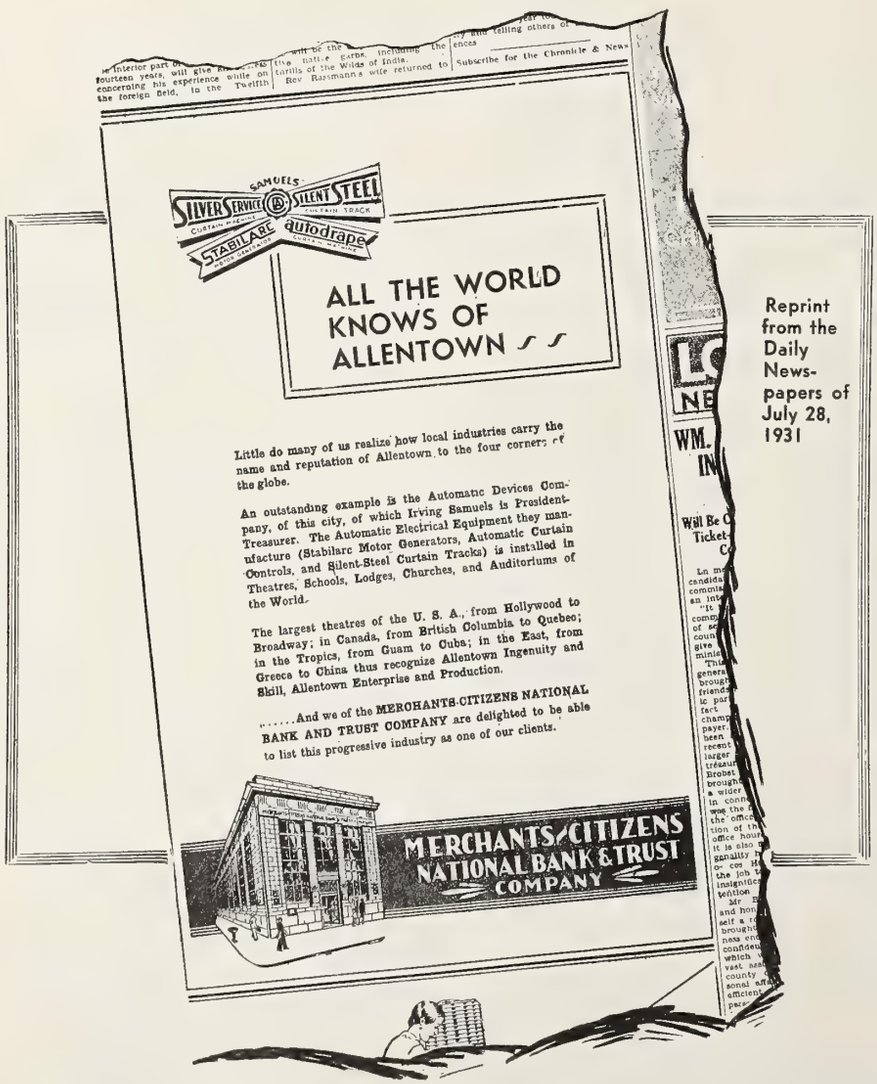
VELOCITY MICROPHONE

A CHICAGO projectionist writes: "Quite a while since I've written 'our' department, Rich, but you can safely bet I don't miss a word of it, either weekly or in BETTER THEATRES. May your shadow never grow less, nor your pen lose its cunning.

"And now for the question which caused this letter: Last week a chap asked me a question about a 'velocity microphone.' I did not, and do not, know there is any such animal. Is there? If so, what in Hallelujah is it, and how does it work?"

I believe you have in mind what is known as the "Ribbon Microphone," the activating element of which consists in a very light (thin) ribbon of metal. It is not, I am advised, more than two one-thousandths of an inch thick.

THERE IS NO SUBSTITUTE FOR A GOOD REPUTATION!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This "ribbon" is suspended in a magnetic field in such manner that it may be reached on each of its sides by sound waves. When sound waves reach this ribbon, it (the ribbon) is vibrated, and the vibrations cause an inductive effect which sets up emf corresponding exactly to the frequency and strength of the sound impulses which set up the vibrations. I might add that such a microphone is quite directional, which is an advantage under some conditions.

I do not know positively that the instrument I have told you of is the one you have in mind, but it has been referred to as a "velocity microphone" and I know of no other one which has been thus designated. You may be able to secure further data concerning this instrument, I believe, by applying to the RCA Photophone Research Department, 511 Fifth Avenue, New York, N. Y.

FILM DAMAGE

I HAVE been asked to name the parts of the projector most likely to inflict damage upon the film. That particular thing requires some thought.

First, failure of the reel to revolve freely in the upper magazine may cause ripping or straining of sprocket holes. A too-free running reel in the upper magazine may cause either ripping of sprocket holes, or a pulling in two of the film, because when the projector is stopped the reel will continue to revolve and run off a lot of loose film. Then when the projection starts the projector and the loose film is run through, the reel must be started at full speed instantly, which means a sharp jerk, of course, and heavy strain on the film.

The upper magazine fire trap rollers might stop revolving, wear flat on one side and accumulate emulsion, with the result that the film will be scratched. Badly worn teeth at the upper sprocket may cause damage. The collection of emulsion on the aperture plate tracks when running green film can and probably will cause damage. A too-heavy aperture tension causes considerable damage, both to the film sprocket holes and to the intermittent movement of the projector, plus all parts of the projector mechanism which drive the intermittent movement. Worn or old, hooked intermittent sprocket teeth do damage to the sprocket holes, particularly if the aperture tension is excessive.

In the sound head, about the only possibility for damage is the collection of spots of emulsion, which not infrequently occur when running new film. What has been said concerning the upper sprocket and magazine fire trap valve applies equally to the lower one. A too-heavy tension in the magazine strains the sprocket holes of the film and sets up excessive wear of the sprocket teeth.

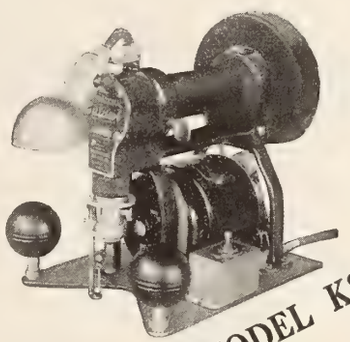
These various things are all I can remember at the moment, but even if these are all, they are plenty. With the projector mechanism in perfect condition and perfect adjustment, it is entirely possible to project a film a thousand times without any appreciable damage, save that inflicted in the process of rewinding and handling.

A perfectly adjusted projector mechanism in a good state of repair inflicts, to all intents and purposes, no damage upon the film, save the slight wear on the edges of the sprocket holes caused by moving the film through the projector.

APPARATUS FOR SMALL THEATRES

I AM advised that the Operadio Manufacturing Company of St. Charles, Ill., has developed a new sound apparatus designed for use in small theatres. Its price is quite low, and the manufacturer claims for it great excellence in results. It is built especially for sound-on-film in theatres seating not more than 800. It is operated entirely by a. c. No batteries or motor generators are required. The photo-electric cell amplifier, the power amplifier and the complete power set are all contained in one compact unit, a view of which is shown. It may also be used with sound-on-disc and for microphone operation. It supplies a microphone current button. It may be used with any head using the caesium type photoelectric cell. The tubes are one 24, and two 81's, all of them low-priced tubes, readily available through dealers.

The amplifier supplies the exciter lamp, photoelectric cell and microphonic button current. A line voltmeter and control make possible the power line voltage. There are an ammeter and control which permits of adjustment of exciter lamp cur-



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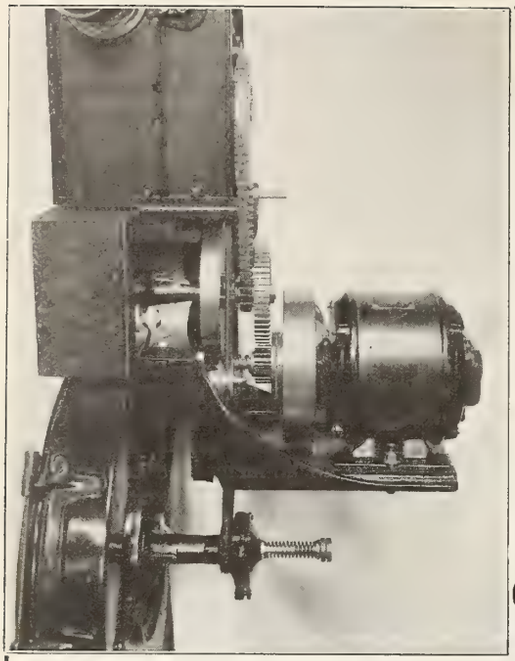

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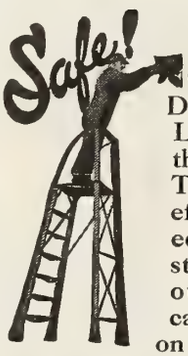

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rent, and the voltage applied to the photo-electric cell may be varied at the will of the projectionist. The volume control of the changeover switch is mounted upon the side of the apparatus immediately above the two wires shown.

I have not examined this apparatus and have no knowledge of it other than that

New Operadio amplifier.

supplied by the manufacturer. However, I have no reason to believe the manufacturer's claims are not justified. The wise exhibitor will, of course, satisfy himself that the apparatus will make good before he purchases.

FOR 16 YEARS— AND STILL LIKES IT

IN A RECENT letter, L. W. Small, projectionist at Mock's theatre Girard, O., says, "I have long been a reader of the department and have thoroughly enjoyed every word of criticism and advice you have offered.

"In June 6 Better Theatres, you set forth a few facts about 2,000-foot reels and their advantages. Here's hoping your words have effect, because I, for one, have about had my fill of doubling up 1,000-foot reels and then taking them apart again.

"And about splices: They have always been a source of worry and even dread to me, for there are plenty of men in this territory who apparently have the idea that they are the only ones who will ever use the prints. They seem to have the idea that as soon as they are through with them the productions are put into the scrap heap, and believe you me, as you yourself often say, they do plenty to make scrap of them. They seem to think that if a print holds out until they get through with it—well, what more is necessary.

"I have been grinding 'fillums' since 1917. I find the work to grow more interesting every day, although it has long since grown past the 'grinding' stage. Sound reproduction appeals to me in a big way. Any projectionist who does not regard his job in the nature of a dignified profession nowadays, should be somewhere else than in a projection room. He might have in

him the makings of an excellent blacksmith, since that requires a maximum of brawn and no very large amount of brains."

I thoroughly and completely agree with Brother Small with regard to the projectionist who has anything but high respect for his profession and who regards it is anything else other than a profession.

I also would like to direct your attention to Small's statement that after working as projectionist 16 years he "finds the work more interesting every day." Directors of projection for big circuits should keep a sharp eye on such men. Other things being equal, they are the ones who produce the best results and produce them most economically.

BUCKLING CAUSED BY HUMIDITY

GEORGE J. JACOBI, projectionist of Annapolis, Md., says, "In May the 9th issue I noted the inquiry concerning buckled film. We have just finished running a Technicolor print, and Friend Boss complained about the focus the first night. The second night the focus was not so bad, and Friend Boss insisted we 'do something' either to the projector or to the print. Such was not the case, however. I personally believe that print was affected by humidity, or else the buckled effect was diminished by close rewinding on our automatic rewinder. Heretofore buckled effect has sometimes got worse, but never better. Can you explain this?"

I cannot! I have never known of atmospheric humidity, no matter how great, to cause film to buckle, nor do I believe it would. If I am wrong in this will some one be good enough to correct me?

As to close rewinding taking the buckling out of film—well, I have never known of that happening either. I don't believe it would. The only possible cause which seems to me would fit the condition would be a faint smudge of something upon the projection lens which was removed at the daily cleaning. As a matter of fact, I believe it might be possible, under conditions of high humidity for water to condense on the lens surface during the night, which might possibly have exactly the effect you describe.

Such a fault would be removed merely by wiping the lens surface, and since that should be done by the projectionist every day, it is not at all impossible that this might be the seat of your unpleasant experience.

Maybe I am "all wet" on this. If any projectionist feels able to offer a better solution, let him stand forth and tell us what it is.

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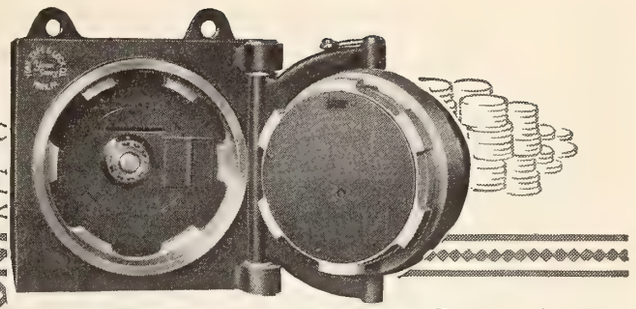

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PROJECTION MART

Equipment News and Comment

Conducted by G. J. Reid

PORTABLE APPARATUS

● New portable sound equipment for 35-mm. film has been brought out by the Bell Equipment Corporation of New York. The complete projector and sound-on-film mechanism is 71½ pounds, and two projectors in tandem, including all accessories, wire fibre cases, etc., weigh (depending on type) 215 or 295 pounds. The apparatus comes packed for easy portability, in cases aluminum-lined and made of ply-wood and asbestos.

This equipment operates on ordinary 110-volt a. c. current, no batteries or motor generator set being necessary. Lighting is by Mazda lamps, 1,000 watts being standard, though 900-watt lamps can be supplied. Lens mounts permit of throws of from 50 to 100 feet.

Lubrication is by a full-automatic splash pump (and the apparatus comes with enough oil for three years of operation without further attention). The intermittent movement is mounted on special ball bearings. The oil sight on the front of the intermittent is removable without disassembling the projector.

A patented governor arrangement has been designed to control the fire shutter and projector lamp. An automatic switch stops the motor and douses the lamp when the film runs out or breaks.

Drive is by means of a belt running directly to the intermittent drive shaft, while the motor develops 1/5 H. P., 3,500 r, p. m., and weighs nine pounds. An air-impeller is mounted on the motor shaft for cooling.

The exciter lamp, optical system, and sound gate are mounted on the same casting, and the exciter lamp supply is controlled from the main control panel, with no switches on the projectors. In the tandem layout, both projectors are controlled from the same panel, with the panel carrying an ammeter for each exciter lamp.

Amplification is five-stage, all a. c. operated, with provision for filtered a. c. current to the photocell at voltage varying from zero to 200. Visitron calcium cells are standard equipment. The fader is automatic. Speakers are dynamic and come in pairs mounted on a 28-inch baffle (the packing case being the baffle when opened).

MEDIUM-SIZE CELL

● A photoelectric cell of medium size with a globular bulb has been developed by the G-M Laboratories, Inc., of Chicago, as an addition to its line of Visitron cells.

This cell measures two and 13 sixteenths inches from the bottom of the bakelite base to the top of the bulb. The bulb itself is one and 15 sixteenths inches in diameter.

Conditions being what they are, it is encouraging to note the report from the G-M Laboratories that the sales of Visitron cells, made through the National Theatre Supply Company, have increased 50%.

BY WAY OF NEWS

● Robert C. Elwell has joined the sales staff of the Arcturus Radio Tube Company of Newark, N. J. He comes to the Arcturus company from Ohio and the South, where for 14 years he has been in sales activities associated with phonographs and, latterly, radio.

John W. Elfers of the Photofonic Engineering Company of Muscatine, Ia., as he was met by Mr. Klicpera of the Operadio Manufacturing Company at St. Charles, Ill., where Elfers had flown to pick up a speaker for a "rush" installation of sound equipment at the Lyric theatre in Preston, Ia.

MODERN INSTALLATIONS

Theatres which have been recently equipped with up-to-date furnishings or apparatus, listed according to information supplied by the manufacturer thereof.

Projection Lamps

Hall & Connolly, Inc.

New York, N. Y.

National Theatre Supply Company (for export to Manila), two NCx FR-10 lamps. . . RKO Theatre, Schenectady, N. Y., two FR-10 lamps EF-4 spot. . . Palace, Columbus, O., two EF-4 spots. . . Earl Carroll, New York, N. Y., battery EF-4 spots. . . Palace, Milwaukee, Wis., two FR-10 lamps.

Sound Reproducers

RCA Photophone, Inc.

New York, N. Y.

(New special size apparatus)

Rivoli, Fort Payne, Ala. . . Liberty, Holbrook, Ariz. . . Theodore Roosevelt School, Fort Apache, Ariz. . . New, Dardanelle, Ark. . . Auditorium, Lake Tahoe, Cal. . . Samuel Goldwyn (Residence) Santa Monica, Cal. . . S. S. Mariposa, San Francisco, Cal. . . S. S. Monterey, San Francisco. Cal. . . S. S. Lurline, San Francisco, Cal. . . Mission, Ventura, Cal. . . Merryland, Los Angeles, Cal. . . Ann Harding (Residence), Los Angeles, Cal. . . Myron Stratton (Residence) Colorado Springs, Col. . . Gothic, Englewood, Col. . . New Strand, Soundview, Conn. . . Casino, Soundview, Conn. . . Paramount Civic Club, Westbrook, Conn. . . St. Francis Orphan Asylum, New Haven, Conn. . . Hamilton, Waterbury, Conn. . . Shelton, Shelton, Conn. . . Colonial, Southington, Conn. . . Ryon, Georgetown, Del. . . Royal, West Tampa, Fla. . . State Hospital, Chattahoochee, Fla. . . Decatur, Bainbridge, Ga. . . Roxy, Griffin, Ga. . . Recreation Camps (four), Hawaii. . . Victor, Victor, Ida. . . Strand, Angola, Ind. . . Lyric, Valley Junction, Ia. . . Fashion, Chicago, Ill. . . Evangeline, Ville Platte, La. . . Amusu, Glenmora, La. . . Alamo, New Roads, La. . . Plaza, Baltimore, Md. . . Talbot, Tilghman, Md. . . Palmer, Palmer, Mass. . . State, Springfield, Mass. . . Boys' Club, Springfield, Mass. . . Playhouse, Chicopee, Mass. . . Franklin, Springfield, Mass. . . Iris, St. Johns, Mich. . . Columbia, Columbia, Miss. . . Union Electric Light & Power Company, St. Louis, Mo. . . Orpheum, Elsberry, Mo. . . New Dixie, New Madrid, Mo. . . New Pruett, Centralia, Mo. . . Idle Hour, Festus, Mo. . . New Ray, St. Paul, Minn. . . Astor, Humphrey,

Neb. . . Liberty, Bernardsville, N. J. . . Garden, Newark, N. J. . . Westwood, Westwood, N. J. . . Armory, Brooklyn, N. Y. . . Richmond, Stapleton (S. I.), N. Y. . . Masonic Hall, Tivoli, N. Y. . . Center Moriches, Center Moriches, N. Y.

Electrical Research Products, Inc.
New York, N. Y.
(*Western Electric*)

Luverne, Luverne, Ala. . . Fox Phoenix, Phoenix, Ariz. . . Star, Marked Tree, Ark. . . Roxy, Los Angeles, Cal. . . Mystic, Petaluma, Cal. . . New Colma, Colma, Cal. . . Silver Strand, Coronado, Cal. . . Spreckles, San, Diego, Cal. . . National, Chico, Cal. . . Alcazar, Carpenteria, Cal. . . Ramona, Los Angeles, Cal. . . Carter, Long Beach, Cal. . . Roxy, Oakland, Cal. . . Bayshore, San Francisco, Cal. . . United Artists, Long Beach, Cal. . . New, Nubieber, Cal. . . Folly, Denver, Colo. . . Community, Oakville, Conn. . . Liberty, Bridgeport, Conn. . . Carolina, Washington, D. C. . . New Theatre, Ybor City, Fla. . . Grand, Winter Haven, Fla. . . Little, Fernandina, Fla. . . Strand, Tifton, Ga. . . Peach, Fort Valley, Ga. . . Palm, Rockford, Ill. . . Roxy Mounds, Ill. . . Alama, Lebanon, Ill. . . Princess, Le Roy, Ill. . . La Salle, Salle, Ill. . . Valley, Spring Valley, Ill. . . Castle, Bloomington, Ill. . . Wood River, Wood River, Ill. . . Columbia, Rockford. Ill. . . Star, Davenport, Ia. . . Liberty, Davenport, Ia. . . Garden, Marion, Ia. . . Rialto, Missouri Valley, Ia. . . West, Sioux City, Ia. . . Loop, Sioux City, Ia. . . American Main St., Cherokee, Ia. . . Colonial, Alma, Kan. . . Liberty, Berea, Ky. . . National, Barbourville, Ky. . . Lyric, Cave City, Ky. . . Strand, Irvine, Ky. . . Medomak, Waldboro, Me. . . Embassy, Baltimore, Md. . . Plymouth, Plymouth, Mass. . . Howard Athenaeum, Boston, Mass. . . Pinepoint, Springfield, Mass. . . De Luxe, Imlay City, Mich. . . Wolverine, Detroit, Mich. . . White Star, Hamtramck, Mich. . . Ritz, West Point, Miss. . . Strand, Tripelo, Miss. . . Southampton, St. Louis, Mo. . . Colonial, Lincoln, Neb. . . Rialto, Lincoln, Neb. . . Capitol, Lincoln, Neb. . . New Tuxedo, Phillipsburg, N. J. . . Dunellen, Dunellen, N. J. . . Showboat, Ocean City, N. J. . . Strand, Lambertville, N. J. . . Central, Belen, N. Mex. . . Gem, Socorro, N. Mex. . . Gem, New York City. . . Colonial, Depew, N. Y. . . Valatie, Valatie, N. Y. . . Miller, Brooklyn, N. Y. . . New Singer, Brooklyn, N. Y. . . Miracle, New York City. . . Pelham, New York City. . . Coney Island Playhouse, Coney Island, N. Y. . . Times, New York City. . . Little Carnegie Playhouse, New York City. . . Roosevelt, New York City. . . Ansonia, Wadesboro, N. C. . . Dixie, Aberdeen, N. C. . . Imperial, Warrenton, N. C. . . Richmond, Rockingham, N. C. . . Gem, Clinton, N. C. . . Rivoli, Hickory, N. C.

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PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

The Question:

WE HAVE a theatre seating about 300 on an inclined floor, second story of a town hall. The booth is the Johns-Mansville type and is built on a platform about four feet from the back of the hall. The front of the booth is treated for acoustics, but we are greatly troubled by projector noise, which can be heard all over the hall. An excessive amount of volume has to be used to get above this noise. We desire to build a partition around the booth and cover it with the most economical material for the best results. Could you tell us what to use? Also, the approximate cost of material after the skeleton partition is built. The booth is about 12x8x7 feet, and the platform it rests on is about four feet high in front and about three feet high in the back. The top of the booth will have to be covered in some way, too. Will the wooden floor in the hall carry much sound out after the new partition is built? We have glass in all port holes now. Any suggestions for improvement would be appreciated.—R. H. M.

The Answer:

ACCORDING to your description of the booth, it appears to me that the booth is "leaky." It is just as necessary to soundproof the booth inside as well as outside, or better, build a new booth if the foundation justifies its load.

I suggest you build a new booth out of 8-foot hollow tile, or out of metal studding, which, of course, is lighter, and treat both inside and outside with an acoustic material. You can cover the floor with linoleum.

Should you want to retain the present booth, cover the walls and ceiling inside and outside with heavy insulation and apply metal lath and acoustic material. If the platform on which your booth rests is open underneath, be sure to close this on all sides the same as described above.

The only trouble you will have with wooden floors in the hall will be vibration. It will be well to reinforce and brace this floor as strong as possible in order to eliminate any disturbance.

CURRENT COSTS AND REMODELING

WHILE THE picture theatre business at present is not as good as during the period of prosperity, a great many exhibitors are taking advantage of this period to remodel or fix up their theatres, and they ought to be commended for their foresightedness in doing so, simply for the reason that when they have to close up their theatres now for a remodeling period they are not losing as much in box office receipts as in the time when business will return to normal. With business again as it used to be, they will be prepared to take full advantage of it.

Another reason is that after the transformation has been completed, a new interest is taken by the movie-going public. Many persons were getting slack in their attendance on account of the delapidated condition of the theatre in which they were in the habit of viewing pictures, but after remodeling they have practically a new theatre and their interest seems to be renewed.

In a canvass which I have made of several remodeled theatres, I found that the box office receipts have in all cases at least doubled, and a great many instances tripled. This canvass was not only for a short period, but I found in a great many cases this condition of improvement has been over a six months' period. Especially in houses where a cooling system had been installed we found no slump in patronage during the hot summer months.

The last and best reason for remodeling is the low cost at the present time. I really believe that prices never will be as low again as they are right now.

In the last year I have designed a great many transformations of old-fashioned houses, and I, myself, am astonished at the low cost. The majority of remodeled theatres were old-timers, some with high ceilings, which, of course, lent themselves to splendid results, and some with low ceilings, which had to be raised from six to ten feet, and some in such a terrible condition that in the beginning it seemed impossible to do anything with them, but all the alterations upon completion were splendid successes. The majority of the seating capacities were from 800 to 1,000. They were in most cases increased to 1,200. Projection rooms were rebuilt. New balconies were built of fireproof construction. New plumbing was installed, and heating plants were remodeled. All electrical wiring was removed and an entire new electric wiring system installed. New cooling systems were provided, and since the majority of these theatres were remodeled into atmospheric types, it meant new plastering for the entire house. New lobbies with tile floors and foyers, women's and men's rest rooms and offices were built, new fronts with marquee and attraction boards, also new ticket booths were installed. In other words, the patrons would see an entirely new theatre from front doors to stage without finding any trace of the old theatre.

Out of ten remodeled theatres which were located in different parts of the country, all of about the size stated before, the average cost was $25,000. This cost, of course, did not include equipment, but you can readily see that the present time is ripe to do this kind of remodeling at the lowest cost possible. Increased box office receipts will pay for the cost of the remodeling in a very short time. The average time of remodeling period was from six to eight weeks. So if any exhibitor or owner expects to remodel or modernize his theatre, it is now the most opportune time to do so, and this department will always be willing to give estimates and suggestions on any problems which he may have, and of course this information will be beneficial to any prospective builder.

One notes in some inquiries a tendency to expect to be able to make really very drastic changes in an old theatre at an extremely low cost. Economy is always desirable, of course, but it can easily be carried to an extreme. Doubtless now is the time, more than at any other just previous or to come, when the greatest amount of change can be made at a cost reasonably close to the amount some owners have shown themselves willing to pay.

EQUIPMENT AFFAIRS

General Equipment News and Comment

Conducted by G. J. Reid

LOCAL SEAT LIGHT

● Here is something that leads one to wonder why it wasn't thought of before. As must be well known by this time, Earl Carroll, exploiter extraordinary of feminine beauty, has an extraordinary new theatre in New York for his disconcerting activities, wherein there is much to arrest the attention, if not the principals. Among them is an item, small as things go in this big house, but one worth noting, nevertheless, particularly because it is so generally useful and adaptable.

This is an individual, or local, seat light. The main purpose of this light in the Carroll theatre is to enable patrons to refer to their programs at any time during the performance, when the house lights are lowered. But otherwise such a light has utility on such occasions when a patron drops a hat or a glove and puts on wraps. In general, it can eliminate that shroud of darkness that often seems to give the patron a sense of helplessness that is apt to be disagreeable.

The light, which was developed by Kliegl Brothers of New York, is fitted into the back of the chair without projections of any kind, and cannot catch on to clothes as patrons pass by. No wiring of any kind is required, each lamp being supplied by an individual battery. A light guard shields the light so that it illuminates just that area within the immediate vicinity of the patron's lap. Many a motion picture theatre would probably find it useful.

THYRATON TUBE CONTROL

● Thyraton tube control of stage lighting will be installed in the new RKO theatres in Albany, N. Y., and Denver, Col. Installation will be by the developers of this method, General Electric. The system permits control from a console in front of the stage, with a complexity of preset arrangements.

General Electric also announces the development of an indoor neon sign cable in ratings of 5,000, 10,000 and 15,000 volts. The cable for 5,000-volt service is a No. 14, 19-strand, single conductor, covered with a special high-tension rubber compound, a single braid of hard-finish cotton, and 12 individual coats of high-tension lacquer. The cable is slightly less than ¼-inch in overall diameter, and its weight about 50 pounds per thousand feet.

The 10,000-volt cable is similar except

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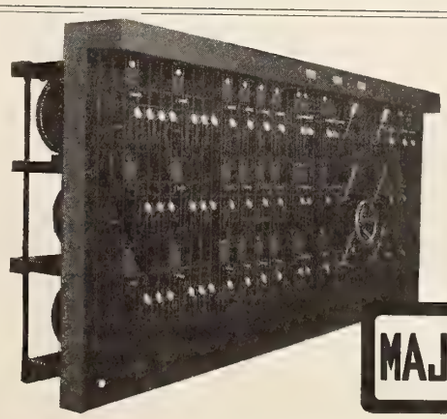

MAJOR FA SYSTEM
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for a heavier coating of rubber. Its overall diameter is .350 inch, and its weight about 75 pounds per thousand feet.

The 15,000-volt cable is a No. 14, 19-strand, single conductor of tinned copper with an even heavier covering of the special high-tension rubber compound. Over this is applied a single braid of cotton put through a flame-resisting finish, a single braid of glazed cotton, and 12 individual coats of high-tension lacquer. The overall diameter is slightly less than ½-inch, and the weight approximately 115 pounds per thousand feet.

The standard color of the finish is brown, but special color, such as black, etc., can be furnished at additional cost.

Another type of new General Electric product of application to the theatre is a photoelectric controller that responds to the increase and decrease in daylight intensity and thus controls flood and sign lighting circuits.

The new controller consists of a weather-proof case enclosing a light-sensitive photo-electric "eye," a vacuum tube, contractors' and time delay relays. A change in the intensity of the average daylight around the photoelectric tube is picked up by the tube which controls the grid of the amplifying vacuum tube. The vacuum tube operating on direct current actuates the main contactor through an auxiliary relay. The direct current is obtained from a rectifier

Photo-Sun photographing lamp

and filter mounted on the back of the panel. The photoelectric tube by controlling the grid of the vacuum tube, thus indirectly actuates the main contactor. Thermal time delay relays are provided to prevent instantaneous operation in response to the passage of a cloud over the sun, a flash of lightning, a person walking in front of the unit, etc. Operation is positive in that the main contactor will not "flutter" at the critical light intensity.

The unit may be adjusted to close the external circuit at any light intensity between 1 and 10 foot candles, and to open the external circuit at any intensity from 1½ to 4 times that necessary to close the external circuit. Sensitive potentiometers are provided in order to secure close adjustment of the operating light intensity. Adjustments may be made without opening the case. This type of circuit provides great sensitivity by the use of rectified alternating current on the photoelectric and vacuum tubes.

PHOTOGRAPHING LAMP

● Theatres using considerable photography for exploitation and advertising purposes, and also making promotional trailers, will doubtless be interested in a new, inexpensive carbon arc lamp that sells for as low as about $4 complete. This lamp, called the Photo-Sun lamp, has been developed by the Blue Seal Products Company, Inc., of Brooklyn, N. Y.

The lamp comes in two models, working on 110-volts, a. c. One model gives an equivalent of two 1,000-watt incandescent bulbs, operating at from 10 to 12 amperes. The other model gives a light equivalent to 3,500 watts, and operates at 18 amperes, either a. c. or d. c.

Playing Light on a Thermionic Organ

(*Continued from page* 15)

dividual potentiometer to the "on" side of the pilot switch. When the pilot switch is in the normal or "off" position, a negative grid bias is fed direct to the connected tube units. By closing the pilot switch to the "on" position, the negative bias is disconnected from the tube units, and in its place is connected the grid control lead from the individual potentiometer. At the same time another set of contacts of the pilot switch completes the circuit for the pilot lamp. The brilliance of the connected circuits may now be varied by moving the individual control drum that operates the potentiometer.

If instead of controlling by the individual potentiometer, control No. 2 is to be operated by preset whose sliders may be set at predetermined points to set up the brilliance of its connected load for four scenes in advance, the tilting tab selector switch will remain in the normal or "preset" position. Otherwise, the setting up of the control circuit will be the same as explained for control No. 1. If all four-scene flasher buttons are open, the preset scene effective will be as shown on the preset indicator. The scene fader potentiometers for all control circuits are ganged on a common shaft and give smooth change of light from scene to scene whether one circuit is going up and another going down, all moving in the same direction, or individual lights changing at various ratios. In other words, a single motion of a single drum completely changes one lighting scheme into another. By means of two magnetic clutches mounted on the common shaft, the dimming faders may be operated by either the grand-master slow-motion handwheel, or by the motor. When driven by motor, the time of fading from one scene to the next may be varied from 10 seconds to 10 minutes. This is accomplished by means of two speed-reduction boxes with gear ratios 600:1 and 9½:1, together with a combination armature and field rheostat. An additional (scene selector) handwheel is connected permanently to the fader shaft through a set of bevel gears.

In addition to the scene fader assembly, there is the scene flashing control, which is so arranged that any preset scene may be flashed on without going through the dimming faders. For example, with Scene 2 on, Scene 4 may be flashed on without going through intervening Scene 3. *Fig. 2* is a simple schematic diagram showing how this is accomplished with four push buttons and multi-contact relays. The number of relays required depends on the number of scene presets plus the individual control. The number of contacts required on the relays depends on the number of circuits.

Each one of the 36 control units can be set up and operated from direct feed in the same manner as explained above. Or, if desired, these units can be cascaded through sub-group or through group-master potentiometers, each of which in turn can be fed from the variable voltage grand master bus or from direct feed. Lastly, any combination of individual controls can be fed from the grand-master bus, without first going through group or sub-group masters. This will be clearly understood by referring to the main schematic diagram.

There are nine sub-group master potentiometers, foot-pedal-operated, each capable of electrically controlling any one or all four of the associated control circuits. To connect control No. 3 to its associated sub-group master, close the tilting tab transfer switch to the sub-group position which connects the positive side of the individual potentiometer to the moving arm of the sub-group master. In turn, the positive side of the sub-group master is connected to the common point of a two position toe switch. One position of the toe switch ties to direct feed, and the other position of the toe switch ties to the grand-master bus.

There are four group master potentiometers each capable of electrically controlling any combination of the 36 controls desired. To connect control No. 4 to, say, No. 1 group-master, close interlocking key marked No. 1. This connects control No. 4 to No. 1 group-master bus, which is fed from the moving arm of No. 1 group master potentiometer. In turn, the positive side of the group-master can

be fed from direct feed, or from the grand-master bus, depending on the position of the tilting tab switch located on the center section of the keyboard. This switch is marked No. 1, "direct" and "master." All 36 controls may be connected to any of the four group-masters in a similar manner.

If it is desired to control any combination of individual controls by the grand master without first going through the group or sub-group masters, the set-up for connections is made in the following manner. Close the interlocking buttons marked "GM" for all circuits to be controlled. This immediately connects these circuits direct to the grand master bus. As previously explained the voltage of the grand master bus is varied by field control by means of the grand-master potentiometer.

IT MUST BE understood that all individual controls must be set up in a manner similar to that explained for individual control, even though they are cascaded through sub-group, group- or grand-master control.

The four house-direct controls are located on the left inclined panel, and each circuit consists of an individual potentiometer, together with a three-position telephone switch. Throwing the switches in one direction connects the positive side of the potentiometers to direct feed and the opposite way to the house master. Individual pilot lamps indicate when the circuit is energized. The grid leads from the arms of the potentiometers are connected direct to their associated tube units and do not go through the cross connecting relays. The house-master operates in the same manner as the group-masters. A three-position telephone switch connects the house-master to either direct feed or to the grand-master.

All four group-masters, the house-master and the grand-master potentiometers are mounted on a common shaft and can be operated by one of three methods—foot pedal, slow-motion, handwheel or motor. The foot pedals are permanently connected through a system of levers and operate at all times. Two magnetic clutches are associated with each dimmer plate for operation by either handwheel or motor. A three-position telephone switch is used for energizing either the handwheel clutch or the motor clutch. The handwheel clutch is mounted and keyed to the dimmer plate hollow shaft, and is connected to the handwheel through a worm and gear with a 48:1 reduction. The gear functions as the clutch plate. The opposite end of the hollow shaft is threaded, and the motor clutch is screwed on, while a set screw keeps the clutch in place once it is located.

The clutch plate is keyed to the common shaft, which is driven by the motor. The motor drives two gear reduction boxes, a 600:1 and a 9½:1. In turn, these reduction units have chain drives to two magnetic clutches, which are mounted and keyed to the common shaft. A three-poition telephone switch is mounted on the center section of the keyboard for energizing either clutch. Further speed variation of the motor can be obtained by a combination field and armature rheostat controlled from the keyboard. A motor switch is also mounted on the keyboard for running either "forward" or "reverse."

A terminal board containing approximately 800 terminals, is mounted at one end in the rear of the console. All leads leaving the console are encased in a special rubber hose 40 feet long, and they terminate in a plug board attached to the end of the hose. Standard radio jacks and receptacles are used for the control leads, whereas higher capacity plugs are used for the power supply. The console can be plugged in at two positions, one on the front orchestra lift, and the other on the stage near the prompt position.

To shut down the motor generator set and disconnect the power supply to the tube units, first open the "black-out" switch, then the "master" switch.

Relay Cross Connecting Panels

THE CROSS connecting switches are mounted on the control console, while the relay cabinets are mounted in the apparatus room, close to the tube units. Two side panels on the console contain the 110 load switches with a pilot lamp for each circuit. Thirty-six control selector buttons, and 36 pilot lamp buttons, are located on the keyboard associated with the 36 control circuits.

The four relay cabinets consist of 36 horizontal rows of relays, 110 in each row. Each horizontal row is connected with one of the 36 individual controls on the console. Each vertical row is connected to the tube control unit, its associated reactor, and, in turn, load. It will be seen that by closing any relay at the intersection of a horizontal with a vertical bus, any one of the 3,960 possible connections can be made.

By referring to the schematic diagram of the cross connecting system (*Fig.* 3), it will be seen that any circuit or any number of circuits may be connected to any one control. On the other hand, by means of electrical interlocks, no two controls can be connected to any one circuit. To connect loads No. 5 and No. 61 to control No. 15, the operation is as follows:

(1) Throw load switches No. 5 and No. 61 to the "on" position. (2) Close control selector button No. 15, which completes the circuit for the auxiliary multi-contact relay No. 15. Contacts of the auxiliary relay, in turn, complete the circuit to the coils of the two appropriate toggle relays, which remain in the close position until the coils are energized again through the "off" position of the load switches. Had control selector button No. 20 been closed instead, then these loads would have been connected to control No. 20. The complete setup for all circuits and controls is accomplished in the same manner. After setting up a given control circuit, all associated load switches, as No. 5 and No. 61 above, are returned to the "neutral" position.

By closing pilot lamp button No. 15, the circuit is completed through contacts of

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the toggle relays to light pilot lamps at load switches No. 5 and No. 61. Thus it will be seen that a visual picture of the board setup is available at all times.

To clear control No. 15 of loads No. 5 and No. 61, the operation is as follows:

(1) Throw load switches No. 5 and No. 61 to the "off" position.

(2) Close control selector button No. 15, which completes the circuit for the auxiliary relay as before. Additional contacts of the auxiliary relay completes the circuit to the coils of the toggle relays, thus disconnecting control No. 15 from loads No. 5 and No. 61. When any load circuit is not connected to a control, the tube unit receives a negative grid bias through contacts of the toggle relays.

Reactors and Tube Units

IN THE BASEMENT apparatus room is a rack approximately 33 feet long and 10 feet high, which contains 110 reactors and their associated tube units. One reactor per load is provided. The tube units and reactors are so mounted that all reactors may be easily disconnected and removed from rack without disturbing other equipment. The tube units slide into place on plates and are readily removable as all external connections are made by plugs and receptacles.

If trouble should occur in any tube unit during operation, it can be disconnected, removed from rack and a spare unit plugged in immediately without causing any serious delay in operation. All tube units are interchangeable and only require the setting of high and low end adjustments when plugged in. The tubes themselves are easily removable in case of replacements, and means are provided for compensation as the tubes age, as well as for easy testing. Each tube unit contains the control vacuum tube, the two grid glow tubes, and the necessary transformers, resistors, condensers, and fuses required for each circuit. The above equipment is mounted in a very compact unit with all parts accessible.

A.C. power supplied to the load circuits is stepped up from 115 volts to 125 volts by means of booster transformers. This increase in voltage is to compensate for the voltage drop of the a.c. coils in the reactors. The circuits are grouped into sections with the total loads approximately the same. Each group has its own booster transformer, together with separate a.c. feed to the tube units. In this way, if trouble occurs in the power supply to one group, it is soon isolated from the other groups so that all circuits will not be affected.

The type of control discussed in this article gives the operator, for the first time, the privilege of being in a location where the entire house and stage are at once visible. A highly complicated scene may be operated entirely automatically, yet always under the operator's instant control and vision.

Leases: Decisions of the Higher Courts

(*Continued from page* 26)

good condition and assume liability. It is interesting to observe that the higher court held the property owner liable, and said:

"The owner and not the tenant is liable to respond to the city . . . . . where a property is leased to more than one tenant . . . . . If he has a right over against a tenant because of contract or by reason of duty owing by the tenant to him, he may recoup himself by action against the tenant . . . . . Where premises are let to several tenants, each occupying different portions, but all enjoying or using certain portions in common, the landlord is in control and owes to those lawfully on the premises the duty to exercise reasonable care to keep such parts in safe condition, and, for failure to do so, is liable to persons injured in consequence of his negligence."

Damages for Injury

IT IS SETTLED law when one expressly, or by implication, invites others to come into his theatre for business or any other purpose, it is his duty to be reasonably sure that he is not inviting them into danger; and, to that end, he must exercise ordinary care and prudence to render the place reasonably safe for the visit.

On the other hand, the proprieter of a theatre is not an insurer against accident occuring because of the condition of the building, but, so far as the exercise of ordinary care will assure it, he is bound to provide and maintain a structure that will not, because of any insecurity or insufficiency for the purpose for which it is used by him, injure any person rightfully within it. These points of the law were upheld by a higher court in the late case of Cloutier V Oakland Park Amusement Company. (152 Atl. 628).

The facts of this case are that the proprietor of a place of amusement constructed a ceiling of inflammable crepe paper in decorative colors and designs. The crepe paper with festoons and streamers of the same material hung from the ceiling beams and from cords stretched from beam to beam as a thick canopy top. One night a patron touched a match to the paper and almost instantly the paper decorations were burned, igniting the building and resulting in serious injury to a patron. He sued the proprietor for damages, but the higher court held the patron not entitled to recover damages, as sought in the complaint, saying:

"The proprietor of a place of amusement, in maintaining such, is bound to exercise only the degree of care that would

be expected of an ordinarily careful and prudent person in his position . . . . . .There is testimony that smoking was forbidden within the building, and placards to that effect maintained."

Failure to Repair

ANOTHER important point of the law is that neglect of a proprietor to keep the theatre premises in a reasonably safe condition may result in a great deal more expense. The latest higher court case illustrating this point of the law is Capstick V T. M. Sayman (34 S. W. [2d] 480).

The facts of this case show that the surfaces of steps were made of rich concrete finish, worked hard and smooth with a trowel, and had become very slick or slippery. An employee who was going down the stairs, and being unable in the dim light to see clearly the outline of the steps, stepped close to the rounded and worn edge of one of the steps. Her foot slipped and she fell receiving serious injuries which necessitated amputation of her leg. She sued her employer for damages and proved that the steps were slick or slippery and the treads thereof worn and irregular and sloped at varying degrees; that the stairway was not sufficiently lighted to enable persons descending the same with ordinary care to see clearly the outlines of the steps and treads; that because of the slick and irregular character of the surfaces of the steps and the insufficient lighting of said stairway persons descending the stairway were subected to the danger of slipping and falling thereon.

It is interesting to observe that the court held the injured employe entitled to recover $25,000, and said:

"The edges or 'noses' of the treads were rounded and worn . . . . . .The treads were slick at the rounded edges as well as farther back . . . . . The usual construction, as to treads of widths similar to these, was to provide a coarser and nonslippery surface by using what is known as a Mason tread or by giving the surface a 'float' finish which is coarser than a trowel finish, or by corrugating or roughening the surface. Such surfacing could have been applied to the steps in question practicably and at small expense either when they were first constructed or at any later time. The light in the hall was dim. The only illumination of the stairway came from an electric light suspended from the ceiling about 7½ feet above the edge of the landing. It had a shade beneath it designed to diffuse the light and prevent glare . . . . . Her evidence tended to show that the lower part of the stairs especially, including the place where she slipped, was so dark that one descending the stairs could hardly see the outlines of the steps."

Obligations of Person Injured

GENERALLY SPEAKING, a theatre owner who as a result of negligence of himself or employes effects injury to a patron is liable to damages and the extent of such damages cannot be reduced on the plea that the patron can affect a recovery by submitting to a surgical operation. So held a higher court in the late case of Billroy's Comedians V Sweeny, (37 S. W. [2d] 43). Here it was shown that a lower court allowed an injured patron $3,000 damages as a result of an injury sustained when a seat collapsed.

According to the patron, her ankle was sprained and she suffered great pain in her abdomen and back. The two physicians who attended cited other injuries.

The theatre owner appealed to the higher court on the contention that the patron was bound to submit to a surgical operation to reduce the extent of her injuries, and that the allowance of $3,000 damages was excessive. However, it is important to know that the higher court upheld the lower court's verdict, and said:

"Though it is the duty of the injured person to secure relief from his injuries if he can do so by practical treatment without serious injury to himself, or to have his damages minimized in proportion to the amount his injuries would have been reduced by such treatment, less the cost of treatment and compensation for the pain occasioned thereby, submission to such treatment has never been regarded as a condition precedent to the recovery of damages. Moreover, one is not required to take the risk of a serious surgical operation for the benefit of the wrongdoer, and his failure to do so will not reduce the verdict to mere nominal damages."

Owner's Liability in Employe's Assault

VARIOUS COURTS have held that a patron lawfully on the theatre premises for the purpose of transacting valid business, or entering the theatre, is there by invitation of the proprietor and if, while thus lawfully on the premises, he is unlawfully assaulted and beaten by an employe of the proprietor while acting within the scope of the employment, the proprietor is liable therefor. So held a higher court in the leading case of J. M. High Company V Holler, (157 S. E. 209).

In this case it was disclosed that an employe became angry at a patron and assaulted him. The patron sued the proprietor to recover damages. It is interesting to observe that in this case, since the assault was committed while the employe was acting within the scope of the employment, the higher court indicated liability of the proprietor.

Taxation of Royalties

IT IS WELL settled that an individual's income derived from patents or copyrights is not taxable directly as income tax. However, such royalties are taxable when received by a corporation. For illustration, in Thomson Co. V Commonwealth (176 N. E. 203), a state law was adjudicated which provides:

"Every domestic business corporation shall pay annually, with respect to the carrying on or doing of business by it, an excise equal to the sum of the following . . . .

(*Continued on page* 74)

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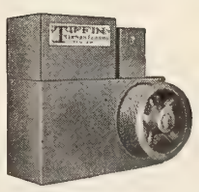

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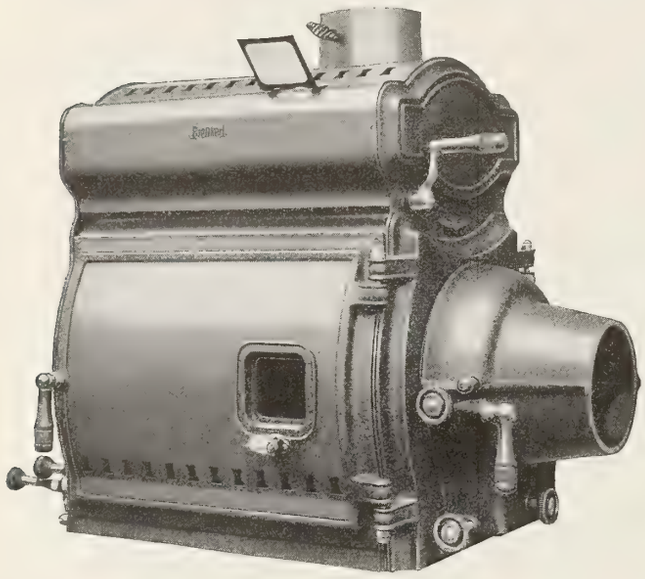

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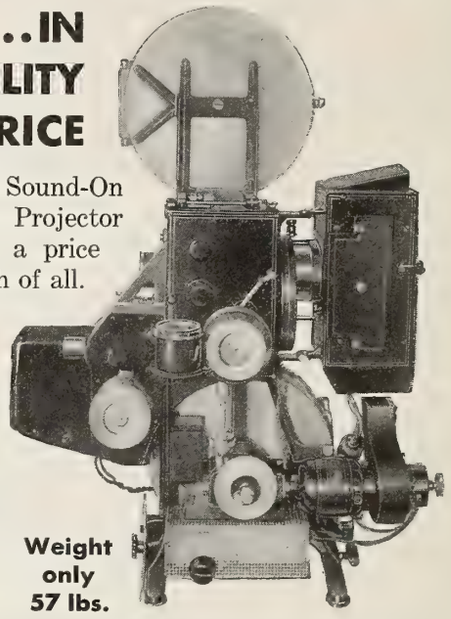

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NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on September 22. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

Alabama

HUNTSVILLE — Crescent Amusement Company has permit to rebuild the Lyric Theatre previously destroyed by fire.

Arizona

ARKADELPHIA — Claude Phillips has plans by Irven D. McDaniel, 409 Citizens Bank Building, Hot Springs, Ariz., for a one-story brick and stone-trim theatre, 35 by 95 feet, to replace the burned Royal Theatre. House will have seating capacity of 750. Estimated cost, $10,000.

Florida

HIALEAH—James Hodges, of Miami, Fla., plans the erection of a reinforced concrete theatre, to include a supper club. Theatre will have seating capacity of 650.

Kansas

WICHITA—D. Walker and associates plan the erection of a brick, terra-cotta and reinforced concrete theatre at First and Main streets.

Louisiana

ABBEVILLE—R. J. Montague has rejected bids on new Frank's Theatre, 50 by 121 feet. Owner to do work by subcontract. Charles Davis, architect, 1204 Jackson avenue, New Orleans, La. Estimated cost, $30,000.

Massachusetts

GARDNER—L. G. McKnight, 324 Main street, plans the erection of a brick theatre to be located on Main street. Estimated cost, $150,000.

LAWRENCE—Rapp & Rapp, 1501 Broadway, New York, have prepared plans for a proposed new theatre. Project at present in abeyance. Lessee Paramount-Publix Theatres, Paramount Building, New York.

READING—S. Pfau, 62 Hutchins street, Boston, Mass., plans erection of a brick theatre on Reading square. Architect not announced. Estimated cost, $150,000.

New Jersey

RED BANK—Red Bank Amusement Company has revised plans by Boylan & Levine, 143 Albany street, New Brunswick, N. J., for a two-story brick theatre. Estimated cost, $200,000.

New York

NEW YORK—F. H. D. Holding Company, 309 West Twenty-third street, will probably take bids in November on general contract for proposed theatre and store building to be located at 261 Eighth avenue. Thomas W. Lamb, architect, 701 Seventh avenue. Estimated cost, $800,000.

Canada

EAST WINDSOR, ONT.—Temple Theatre, Ltd., care E. G. Hathaway, plans the erection of a new theatre. Estimated cost, $250,000.

OSHWAW, ONT.—C. C. Stenhouse, Royal Bank Building, has received bids for proposed new brick theatre to be located on Simco street for Syndicate Builders, Ltd., 116 Brok street, E. Estimated cost, $225,000.

Remodeling

Arkansas

BLYTHEVILLE—O. W. McCutcheon plans to repair Ritz Theatre which was damaged by fire. Estimated cost, $15,000.

Indiana

EVANSVILLE—Dixie Realty Corporation, A. O. Hassensall, president, Claremore Hotel Building, 127 Locust street, has plans by A. S. Graven, Inc., 100 North La Salle street, Chicago, Ill., for alterations and remodeling theatre at Second and Sycamore streets, including new equipment, etc. Estimated cost, $200,000.

Maryland

BALTIMORE — Sound Amusement Corporation, care Wilson P. Smith, architect, American Building, plans alterations to building at 614-18 North Gilmore street.

New York

NEW YORK—Thomas W. Lamb, architect, 701 Seventh avenue, will soon take bids on general contract for alterations to theatre at 254 West Forty-second street for the Alurion Realty Corporation, 60 Wall street. Estimated cost, $500,000.

Contracts Awarded

California

LOS ANGELES — Fox-West Coast Theatres, Inc., 1909 West Washington street, has awarded the contract to R. E. McKee, 108 West Sixth street, for the erection of a reinforced concrete theatre on Compton avenue. Estimated cost, $175,000.

Florida

YBOR—B. A. Seaglione has permit to erect a one-story theatre on East Broadway, 65 by 95 feet, with seating capacity of 1,000. J. H. French, architect. Frank Setticasi, contractor. Estimated cost, $25,000.

Indiana

ANGOLA—Westley Corporation, 228 North La Salle street, Chicago, Ill., has awarded the contract to C. W. Holland for the erection of a two-story brick and stone-trim theatre, 60 by 200 feet. Estimated cost, $150,000.

Maryland

CUMBERLAND — Capitol Theatre Company has awarded the contract to F. Hazelwood, Howard street, for the erection of a three-story reinforced concrete theatre. Estimated cost, $150,000.

Massachusetts

BROOKLINE—Rawson Construction Company, 27 School street, Boston, Mass., has been awarded the contract for the erection of a two-story brick and stone-trim theatre and store building. Estimated cost, $150,000.

New Jersey

RIDGEWOOD — Warner Brothers, 321 West Forty-fourth street, New York, has awarded the contract for excavation work on two-story brick theatre, 80 by 190 feet, to be erected on Ridgewood avenue, to H. P. Wright & Company, 207 East Forty-third street, New York.

TRENTON—Thomas W. Lamb, architect, 701 Seventh avenue, New York, will soon award the contract for the new one-story brick theatre, 80 by 160 feet, to be erected at 18 South Broad street for the Trenton Theatre & Building Company, F. V. Storrs, 701 Seventh avenue, New York. Lessee RKO Corporation, 1564 Broadway, New York. Estimated cost, $150,000.

New York

NEW YORK—Metropolitan Square Corporation, 61 Broadway, has filed plans for a 31-story theatre and office building, 200 by 375 feet, to be located at Radio City, Sixth avenue, from 50th to 51st streets. Todd, Robertson & Todd Engineering Company, 347 Madison avenue, contractors. Lessee RKO Corporation, 1564 Broadway. Estimated cost, $7,000,000.

Texas

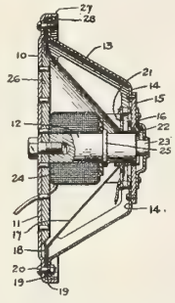
AMARILLO—Amarillo Theatre Company, J. N. Beasley, Fisk Medical & Professional Building, has awarded the contract to Lambie Construction Company, Amarillo Building, for the erection of a two-story balcony theatre. It will be of brick, tile and reinforced concrete, 180 by 140 feet, and located at Ninth avenue and Polk street. Lessee Paramount-Publix Theatres, Paramount Building, New York. Estimated cost, $332,000.

West Virginia

CHARLESTOWN — Benjamin T. Pitts, Fredericksburg, Va., have started work on two-story brick theatre, 55 by 135 feet, with seating capacity of 1,000. Estimated cost, $65,000.

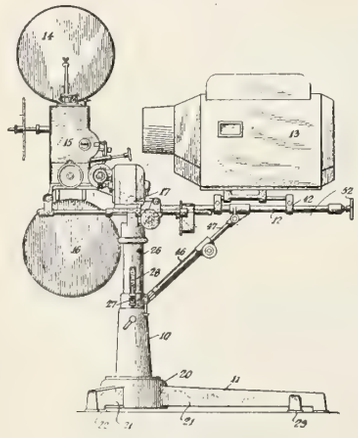
New Inventions . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

1,808,297. LOUD SPEAKER. Burgess Dempster, Berkeley, Calif., and John C. Koonz, Evanston, Ill., assignors to The Magnavox Company, Oakland, Calif., a Corporation of Arizona. Filed May 6, 1930. Serial No. 450,127. 7 Claims. (Cl. 179—115.5.)



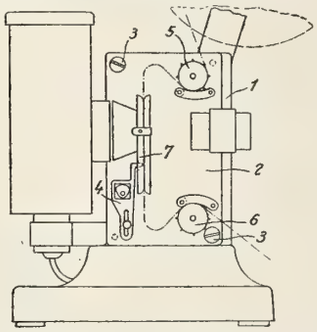
1. In a loud speaker of the moving coil type the combination of, a pair of cooperating frame members of magnetic material, a conical diaphragm supported by said frame members, a central pole upon one of said frame members projecting into said diaphragm and through an opening at its apex, a second pole upon the other of said frame members disposed about the end of said central pole piece, a current carrying coil secured to said diaphragm at its apex, and an energizing coil upon said central pole disposed within said conical diaphragm, whereby a magnetic field completely surrounding said conical diaphragm will be established.

1,808,497. ADJUSTABLE SUPPORT FOR MOTION PICTURE PROJECTION MACHINES. Augusto Dina, Jersey City, N. J., assignor to International Projector Corporation, New York, N. Y., a Corporation of Delaware. Filed Aug. 18, 1927. Serial No. 213,715. 5 Claims. (Cl. 248—47.)



1. In a motion picture projecting apparatus having a lamp house, projection head and film magazines, a supporting pedestal therefor and a frame pivotally mounted on said pedestal and supporting said apparatus, means for controlling the angular position of said frame, comprising a diagonal strut, said strut being extensible for obtaining a coarse adjustment of the angularity of said frame, and means for varying the point of support of said strut for securing a fine adjustment thereof.

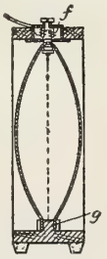
1,807,737. MOTION PICTURE PROJECTOR. Leo Goldhammer, Munich, Germany, assignor to Agfa Ansco Corporation, Binghamton, N. Y., a Corporation of New York. Filed Jan. 22, 1929. Serial No. 334,281, and in Germany Jan. 20, 1928. 4 Claims. (Cl. 88—18.)



1. For a motion picture projector adapted to exhibit cinematographic films of different dimensions and provided with a driving mechanism, a plurality of plates of exactly the same size, mounted on each of the said plates in operative combination a film gate and means to forward a film band, said elements being of different size to operate with films of different dimensions, and means to secure such a plate easily interchangeable in the projector, and the film driving means in operative engagement with the said driving mechanism.

1,808,238. DIAPHRAGM FOR SOUND REPRODUCTION. Karl Locke and Hugo Sachs, Leipzig-Wahren, German. Filed Aug. 28, 1928. Serial No. 302,466, and in Austria Feb. 2, 1928. 5 Claims. (Cl. 181—31.)

1. In a sound reproducing device, an open

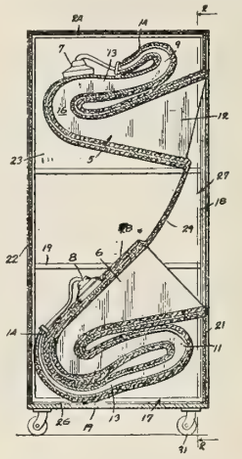


sided rectangular box frame, a straight-bordered curved diaphragm within said box frame and secured by one straight border to tone side thereof, and means mounted on said box frame for vibrating the opposite straight border of said diaphragm in the direction of the chord of the curvature of said diaphragm.

1,763,054. LOUD SPEAKER. Marcus C. Hopkins, Washington, D. C., assignor to Titanafram Corporation, Jersey City, N. J., a Corporation of Delaware. Filed Jan. 7, 1927. Serial No. 159,554. Renewed Apr. 22, 1930. 7 Claims. (Cl. 181—31.)

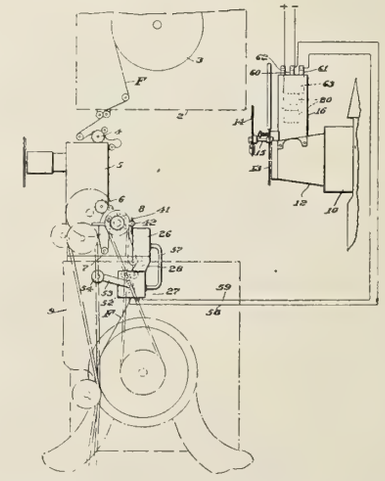
1. In a sound reproducer, the combination with a conical diaphragm, of a series of ring-like members of relatively thin strip material, secured edgewise against the dished face of said cone.

1,808,174. PADDED SOUND REPRODUCING HORN. Leonard L. Maxam, San Pedro, Calif., assignor of one-third to Clarence S. Crews, San Pedro, Calif. Filed June 19, 1929. Serial No. 371,995. 7 Claims. (Cl. 181—27.)



1. A loud speaker comprising a frame, a sound reproducer mounted thereon and including a sound amplifier, and a covering of vibration dampening material carried by said frame and completely enclosing said reproducer with the exception of an opening therein in register with said amplifier.

1,769,771. PROTECTIVE APPARATUS FOR MOVING PICTURE PROJECTING MACHINES. Henry C. Cornetta, East Boston, Mass., assigner to Coda Appliance Co., Inc., New York, N. Y., a Corporation of New York. Filed Nov. 4, 1925. Serial No. 66,746. 6 Claims. (Cl. 88—17.)



6. In a safety appartus for moving picture projecting machines, the combination of a rock shaft, a casing having a bearing in which said shaft is supported, a dowser mounted on said rock shaft outside of said casing, a latch secured to said rock shaft within the casing and spaced from said dowser xially of said shaft, an electro-magnet within the casing, a pivoted armature normally restraining said latch but arranged to be operated by said electro-magnet to release the latch, and a spring for holding said armature normally in its latch restraining position.

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Frank Adam Electric Company 63
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Automatic Devices Company 56

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WHERE TO BUY IT

ACCESSORIES FOR SOUND DEVICES
Basson & Stern
Dworsky Film Machine Corporation
Elec-Tro-Fone Corporation
Essannay Electric Manufacturing Company
G-M Laboratories, Inc.
Simplimus, Inc.
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Western Felt Works
Wood Conversion Company

ADVERTISING NOVELTIES
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Pyroloid Sales Company
The Vitaprint Company

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Carrier Engineering Corporation
Kooler-Aire Engineering Corporation
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Tiltz Air Conditioning Corporation, Ltd.
Wittenmeier Machinery Company

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Kausalite Manufacturing Company

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Operadio Manufacturing Company
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Bruckner-Mitchell, Inc.
Econoquipment Manufacturing Company
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General Seating Company

CHAIR ANCHOR BOLTS
Chicago Expansion Bolt Company

CHANGEABLE LETTERS
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GoldE Manufacturing Company
Guercio and Barthel

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J. B. Ford Company

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Reynolds Electric Company

CUTOUT MACHINES
International Register Corporation

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Cutler-Hammer, Inc.
Reynolds Electric Company

DOUBLE BEARING ASSEMBLY
Lavezzie Machine Works

DOUBLE BEARING MOVEMENTS
Guercio and Barthel

DRAPERIES
B. F. Shearer Company

EARPHONES
Hearing Devices Corporation
Western Electric Company

EFFECT MACHINES
Brenkert Light Projection Company
Chicago Cinema Equipment Company

ELECTRIC FLASHERS, COLOR HOODS
Eagle Sign Company
Reynolds Electric Company
Time-O-Stat Controls Company

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The Oro-Tone Company
Webster Electric Company

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Electric Storage Battery Co.
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Kendell & Dasseville, Inc.

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Monarch Theatre Supply Company
Movie Supply Company
National Theatre Supply Company
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S. O. S. Corporation

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Typhoon Fan Company

FILM CEMENT
F. B. Griffin
Hewes-Gotham Company

FILM PROCESSING MACHINES
The Rex Film Renovator Mfg. Company
Yankee Lubric Company

FILM STOCK
Eastman Kodak Company

FIRE PREVENTION
Film Fire Prevention Company
Sentry Safety Control Corporation
White Engineering Corporation

FRAMING LIGHT SHIELDS
GoldE Manufacturing Company
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FUSIBLE LINKS
J. W. Yates

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General Electric Company
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Wright-DeCoster, Inc.

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Novelty Scenic Studios
B. F. Shearer Company

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Hall & Connolly Inc.

LAMPS, REFLECTING ARC
Brenkert Light Projection Company
The J. E. McAuley Manufacturing Company
Strong Electric Corporation

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GoldE Manufacturing Company

LENSES
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Ilex Optical Company
Projection Optics Corporation

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Garver Electric Company

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Wall-Kane Needle Manufacturing Co.

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Time-O-Stat Controls Corporation

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Enterprise Optical Mfg. Co.
Holmes Projector Company
International Projector Corporation

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Miles Reproducer Company

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Zero Valve and Brass Corporation

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Universal Electric Welding Co.

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REWINDERS
Dworsky Film Machine Corporation
GoldE Manufacturing Company

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Hoffmann & Soons

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SAFETY LADDERS
Dayton Safety Ladder Company
Patent Scaffolding Company

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Theatre Managers Institute

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Da-Lite Screen Company
Keasbey & Mattison Company
Minusa Cine Screen Company
Raven Screen Company
Schoonmaker Equipment Company
Walker-American Corporation

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General Seating Company
Heywood-Wakefield Company
Illinois Theatre Seat Exchange Company
Standard Manufacturing Company
Steel Furniture Company
Wisconsin Chair Company

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Metal Products, Inc.
Milne Electric Company

SLIDES
National Studios, Inc.
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RadiO-Mat Slide Company
Ransley Studios
Worstel Studios

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General Talking Pictures Corporation
Gates Radio & Supply Company
Mellaphone Corporation
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Ohio Music Company
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The Phototone Equipment Corporation of America
Pictur-Fone Corporation
R C A Photophone, Inc.
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Powers Cinephone Equipment Co.
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Novelty Scenic Studios
Sosman and Landis

STAGE SCENERY
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Novelty Scenic Studios
B. F. Shearer Company
Sosman and Landis
Tiffin Scenic Studios

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National Program & Printing Company
The Vitaprint Company

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Illinois Theatre Seat Exchange Company

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TICKET MACHINES
General Register Corporation

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Lakeside Company
Supreme Heater & Ventilator Company
Tiltz Air Conditioning Corporation, Ltd.
Typhoon Fan Company
Wittenmeier Machinery Company

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems.
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Air dome tents.
11 Aisle lights.
12 Aisle rope.
13 Amplifiers.
14 Arc lamps, reflecting.
15 Architectural service.
16 Arc regulators.
17 Artificial plants, flowers.
18 Automatic curtain control.
19 Automatic projection cutouts.
20 Automatic sprinklers.

B

21 Balloons, advertising.
22 Banners.
23 Baskets, decorative.
24 Batteries.
25 Bell-buzzer signal systems.
26 Blocks, pulleys, stage-rigging.
27 Blowers, hand.
28 Booking agencies.
29 Boilers.
30 Bolts, chair anchor.
31 Booths, projection.
32 Booths, ticket.
33 Box office safes.
34 Brass grills.
35 Brass rails.
36 Brokers-Theatre promotion.
37 Bulletin boards, changeable.

C

38 Cable.
39 Cabinets.
40 Cameras.
41 Canopies for fronts.
42 Carbons.
43 Carbon sharpeners.
44 Carbon wrenches.
45 Carpets.
46 Carpet cushion.
47 Carpet cleaning compound.
48 Carpet covering.
49 Cases, film shipping.
50 Cement, film.
51 Cement for fastening chairs.
52 Chair covers.
53 Chairs, wicker.
54 Chairs, theatre.
55 Change makers.
56 Changeable letters.
57 Change overs.
58 Cleaning compounds.
59 Color hoods.
60 Color wheels.
61 Condensers.
62 Controls, volume.
63 Cutout machines, display.

D

64 Date strips.
65 Decorations.
66 Dimmers.
67 Disintectants—perfumed.
68 Display cutout machines.
69 Doors, fireproof.
70 Draperies.
71 Drinking fountains.
72 Duplicating machines.
73 Dynamic speakers.

E

74 Earphones.
75 Effect machines.
76 Electric measuring instruments.
77 Electric fans.
78 Electrical flowers.
79 Electric pickups.
80 Electric power generating plants.
81 Electrical recording.
82 Electric signs.
83 Electric signal and control systems.
84 Emergency lighting plants.
85 Engineering service.
86 Exit light signs.

F

87 Film cleaning machines.
88 Film processing machines.
89 Film rewinders.
90 Film splicing machines.
91 Film tools.
92 Fire extinguishers.
93 Fireproof curtains.
94 Fireproof doors.
95 Fireproofing materials.
96 Fixtures, lighting.
97 Flashers, electric sign.
98 Flood lighting.
99 Floorlights.
100 Floor covering.
101 Floor runners.
102 Flowers, artificial.
103 Footlights.
104 Fountains, decorative.
105 Fountains, drinking.
106 Frames-poster, lobby display.
107 Furnaces.
108 Furniture, theatre.
109 Fuses.

G

110 Gelatine sheets.
111 Generators.
112 Golf courses, miniature.
113 Grilles, brass.
114 Gummed labels.
115 Gypsum products.

H

116 Hand driers.
117 Hardware, stage.
118 Hearing devices.
119 Heating systems.
120 Horns.
121 Horn lifts and towers.

I

122 Ink, pencils for slides.
123 Insurance.
124 Interior decorating service.
125 Interior illuminated signs.

J

126 Janitors' supplies.

L

127 Ladders, safety.
128 Lamps, decorative.
129 Lamp dip coloring.
130 Lamps, general lighting.
131 Lamps, incandescent projection.
132 Lamps, high intensity.
133 Lamps, reflecting arc.
134 Lavatory equipment, furnishings.
135 Ledgers, theatre.
136 Lenses.
137 Letters, changeable.
138 Lights, exit.
139 Lights, spot.
140 Lighting fixtures.
141 Lighting systems, complete.
142 Linoleum.
143 Liquid soap.
144 Liquid soap containers.
145 Lithographers.
146 Lobby display frames.
147 Lobby gazing balls.
148 Lobby furniture and decorations.
149 Lobby merchandising.
150 Lockers.
151 Lubricants.
152 Luminous numbers.
153 Luminous signs, interior, exterior.

M

154 Machines, display cutout.
155 Machines, ticket.
156 Machines, pop corn.
157 Machines, vending.
158 Marble.
159 Marquise.
160 Mats and runners.
161 Mazda projection adapters.
162 Mazda regulators.
163 Metal lath.
164 Metal polish.
165 Miniature golf courses.
166 Motors, electric.
167 Motor generators.
168 Motors, phonograph.
169 Motion picture cable.
170 Musical instruments.
171 Music publishers.
172 Music stands.

N

173 Needles, phonograph.
174 Novelties, advertising.
175 Nursery furnishings and equipment.

O

176 Oil burners.
177 Orchestra pit fittings, furnishings.
178 Organs.
179 Organ novelty slides.
180 Organ lifts.
181 Organ heaters.
182 Ornamental fountains.
183 Ornamental metal work.

P

184 Paint, screen.
185 Paper drinking cups.
186 Paper towels.
187 Perfumers.
188 Phonograph motors.
189 Phonograph needles.
190 Phonograph turntables.
191 Photo-electric cells.
192 Photo frames.
193 Pianos.
194 Plastic fixtures and decorations.
195 Plumbing fixtures.
196 Pop-corn machines.
197 Positive film.
198 Posters.
199 Poster frames.
200 Poster lights.
201 Poster paste.
202 Portable projectors.
203 Pottery decorative.
204 Portable sound equipment.
205 Power generating plants.
206 Printing, theatre.
207 Programs.
208 Program covers.
209 Projection lamps.
210 Projection machines.
211 Projection machine parts.
212 Projection room equipment.
213 Public address systems.

R

214 Radiator covers.
215 Rails, brass.
216 Rails, rope.
217 Rectifiers.
218 Reconstruction service.
219 Records.
220 Record cabinets.
221 Recording, electrical.
222 Redecorating service.
223 Reflectors.
224 Refurnishing service.
225 Regulators, Mazda.
226 Reels.
227 Reel end signals.
228 Reel packing, carrying cases.
229 Resonant orchestra platforms.
230 Reseating service.
231 Rewinders, film.
232 Rheostats.
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S

234 Safes, box office.
235 Safes, film.
236 Safety ladders.
237 Scales.
238 Scenery, stage.
239 Scenic artists' service.
240 Schools.
241 Screen masks and modifiers.
242 Screen paint.
243 Seat covers.
244 Seat indicators, vacant.
245 Signs, directional.
246 Signs, marquise.
247 Screens.
248 Seats, theatre.
249 Signs, parking.
250 Signals, reel end.
251 Sign flashers.
252 Sign lettering service.
253 Slides.
254 Slide ink, pencils.
255 Slide lanterns.
256 Slide making outfits.
257 Slide mats.
258 Shutters, metal fire.
259 Soap containers, liquid.
260 Sound equipment.
261 Sound-proof installations.
262 Speakers, dynamic.
263 Speed indicators.
264 Spotlights.
265 Spring seats, interchangeable.
266 Stage doors-valances, etc.
267 Stage lighting equipment.
268 Stage lighting systems.
269 Stage rigging-blocks, pulleys.
270 Stage scenery.
271 Stair treads.
272 Statuary.
273 Stereopticons.
274 Sweeping compounds.
275 Switchboards.
276 Switches, automatic.

T

277 Tapestries.
278 Tax free music.
279 Telephones, inter-communicating
280 Temperature control apparatus.
281 Terra cotta.
282 Terminals.
283 Theatre accounting systems.
284 Theatre dimmers.
285 Theatre seats.
286 Tickets.
287 Ticket booths.
288 Ticket choppers.
289 Ticket holders.
290 Ticket selling machines.
291 Tile.
292 Tone arms.
293 Tool cases, operators'.
294 Towels, paper.
295 Trailers.
296 Transformers.
297 Transparencies.
298 Turnstiles.
299 Turntables, phonograph.

U

300 Uniforms.
301 Upholstery material.

V

302 Vacuum cleaning equipment.
303 Valances.
304 Vases, stone.
305 Ventilating fans.
306 Ventilating systems.
307 Vending machines.
308 Vitrolite.
309 Volume controls.

W

310 Wall coverings.
311 Watchman's clocks.
312 Water coolers.
313 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[9-26-31]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

....

Remarks: .....

.....

Name..... Theatre..... City.....

State ..... Seating Capacity .....

Leases: Decisions of the Higher Courts

(*Continued from page 67*)

. . An amount equal to five dollars per thousand upon the value of its corporate excess. An amount equal to two and one half per cent of its net income. . . . . "

A corporation which had considerable income from patents and copyrights contested the validity of this law. In holding the corporation bound to pay the taxes as specified, this court said:

"The sole question is the constitutionality of the statutes under the Constitution of the United States. The language of the statutes is entirely general and in no sense specific save in the express exemption of income from bonds, notes and certificates of indebtedness of the United States. Plainly, income received from royalties on patents cannot be taxed as income to an individual recipient . . . . . The tax here assailed is not a tax on an individual and it is not a tax on income. It is an excise upon a domestic corporation for the privilege of carrying on business as a corporation. The distinction between an excise upon the privilege of carrying on business as a corporation and a tax upon personal property, such as is a tax on income under our Constitution and laws, is vital and fundamental under the Constitution of this Commonwealth . . . . . It may be added that this system of taxation of corporations by an excise upon the privilege of doing business as a corporation has stood under the shelter of express decisions of the Supreme Court of the United States upholding its validity even though factors free from direct taxation by the states under the Constitution of the United States were included in calculating the amount of the excise."

Validity of Divisible Contract

IT IS IMPORTANT to know that any contract is void and unenforceable which is based upon unlawful consideration or if its object is illegal. However, various Courts have held that although a contract contains certain clauses which are in themselves illegal, the lawful clauses in the contract may be enforced *providing the lawful and unlawful clauses are capable of being separated and comprise separate and distinct obligations.* So held the higher court in the late case of Paramount Famous Lasky Corporation V National Theatre Corporation (49 F. [2d] 64).

In this case it was shown that a contract between a film distributor and a theatre owner related to distribution of motion picture films. The lower court decided that a portion of the contract was illegal and that other portions were lawful. It was contended by the theatre owner that the fact that a portion of the contract was illegal resulted in the whole contract being unenforceable by the motion picture distributor. However, it is interesting to observe that the higher court refused to uphold this contention, and stated the following important law:

"It has been expressly held that, where agreements in restraint of trade were unlawful in part, they were enforceable as to the parts that were not unlawful, and this holding runs back to the earliest authorities. . . . It would, therefore, seem, in view of the cases herein cited, that the proper rule of law is that, where the obligation itself is unlawful and cannot be performed, such performance should be excused, provided the contract is divisible and the remainder of the contract is lawful."

Applying Deposit on Debt

GENERALLY SPEAKING, a bank may without liability pay an indebtedness, as a note, from a deposit on hand belonging to the theatre owner, although the latter does not give his consent. The courts have upheld this law because funds in the hands of a creditor are *implied* as a legal payment for any debt owed by the owner of the funds.

For instance, in McCracken V City National Bank (22 S. W. [2d] 94), it was disclosed that a bank held on deposit for a customer $17,886. The bank held a note of the depositor for $6,630. When the note became due the bank, without consent of the depositor, paid the note from the money on deposit. Litigation developed over the legality of this procedure, and the court held the transaction legal, saying:

"As a general rule a bank may look to deposits in its hands for the repayment of any indebtedness to it on the part of the depositor and may apply the debtor's deposits on his debts to the bank as they become due. While the universal recognition of this rule has led the courts, on a few occasions, to make a general statement to the effect that a bank has a lien on deposits, the more accurate view appears to be that this right of a bank is not really in the nature of a lien, but is rather a right application of payment."

Section of the foyer of the new Fox theatre Pomona, Cal. S. Charles Lee, architect. Robert E. Power, decorator.

Advanced Rent

GENERALLY SPEAKING, where the rent has been paid in advance, under an agreement that it shall be so paid, and the lessors re-enters the premises because the tenant has broken his contract, the lessor is entitled to retain the rent so paid, although the re-entry is before the expiration of the period paid for which the rent is paid.

For instance, in Casino Amusement Co. v. Ocean Beach Amusement Company (133 So. 559), it was disclosed that a property owner leased to an amusement company a building under an agreement that the amusement company should pay $25,000 advance rent.

The lease provided that the $25,000 "paid at the time of the signing of the lease, the receipt of which is hereby acknowledged, shall be credited as rent for the last year of this lease." The lease also provided that, "in case at any time, default shall be made by the lessee, in the payment of any of the rent herein provided for, upon the day the same becomes due or payable," then "it shall be lawful for the lessor, at its election, to declare said demised term ended and to re-enter said demised premises," etc.

The amusement company defaulted in paying an installment of rent and the property owner filed legal proceedings to compel the tenant to vacate because failure to pay the installment was a breach of the contract.

The amusement company filed suit to recover the $25,000 on the theory that the money paid in advance as rent was merely a deposit, and that, since the tenant was deprived of possession of the property prior to the period of time for which the sum was paid in advance, it may be recovered. However, it is important to know that the higher court held the property owner entitled to retain the $25,000, and said:

"The general rule deducible from the authorities is that, in the absence of provision therefor, rents paid in advance cannot be recovered by the tenant upon termination of the lease, unless such termination was wrongful as against him. . . In cases in which loss of posession is due to the stipulation of the lease, he may lose his advance payment, but this is merely a natural and legal result of the stipulation for payment in advance. One who agrees to pay in advance cannot well complain if, as a result of the agreement, he is in a position different from that in which he would be had he not so agreed."

MANAGER'S RESPONSIBILITY FOR POOR PROJECTION

The theatre manager may not be responsible for the theatre site, for the quality of productions booked, for the equipment and decoration of the house but projection is something for which he is responsible. There are instances where managers spend time in complaining about the quality of photoplays available, when the projection at their theatres is so defective that discriminating patrons would avoid the theatre no matter what was on the program. Good projection is demanded today from everyone. Defective projection can make satisfactory entertainment impossible. Poor projection has put theatres out of business. Careless maintenance of equipment is the cause of many wasted dollars.

JOHN F. BARRY,
Director of Personnel,
Publix Paramount Theatres.

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REPAIR
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PARTS

HARM DONE BY POOR PROJECTION

It will be a happy day for the motion picture industry when all the theatre owners and managers realize that if they want a rock-steady picture they must expect to have the Intermittent Movement parts replaced before they show appreciable wear. An undercut sprocket tooth not only makes for unsteadiness of the picture, but also is very hard on the delicate edge or the sprocket holes themselves. This means that the film is unnecessarily damaged and replacement by new prints is required much sooner than should be necessary. This, of course, adds to the overhead of the industry which in the end must be paid out of box-office receipts.

F. H. RICHARDSON,
Editor, Projection Department,
Motion Picture Herald.

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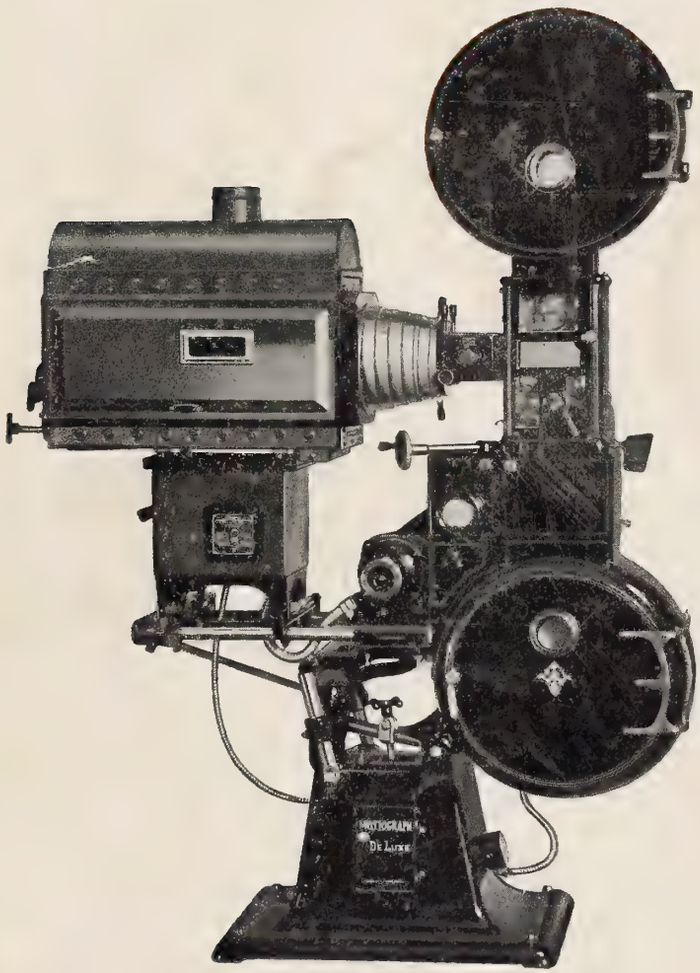

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R. P. LANCASTER, Manager,
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*Unit means: two projectors, two film sound pickups, main and head amplifiers, stage and monitor speakers, power packs, tubes—in fact, a complete unit.

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